THE TOWNSHIP OF NORTH HURON
MUSEUM COMMITTEE AGENDA

Date: Monday, March 2, 2020
Time: 1:00 p.m.
Location: HELD IN THE TOWNSHIP COUNCIL CHAMBERS

1. CALL TO ORDER

2. CONFIRMATION OF THE AGNEDA

THAT the North Huron Museum Committee; accept the Agenda for the March 2, 2020 Committee Meeting; as amended.

3. DECLARATION OF PECUNIARY INTEREST

4. PUBLIC COMMENT (Opportunity for members of the public to speak to an item of business on the agenda, two minutes per person)

5. MINTUES OF THE PREVIOUS MEETING

THAT the North Huron Museum Committee hereby adopts the minutes of the meeting held January 20, 2020; as presented.

6. DELEGATIONS - None

7. REPORTS

7.1 Vodden and Lou Cull - Economic Development

7.2 Kuyvenhoven and Heffer - Cost of Building/Ground Maintenance and Utilities

7.3 Farnell and van der Meer - Accreditation Requirements, Association Membership Fees, and Income Through Administration Fees

7.4 Arbuckle and van der Meer - Volunteer programs

8. CORRESPONDENCE

8.1 Alice Munro Museum Feasibility Study Final Report

8.2 The Alice Munro Festival Final Report

8.3 The Effects of the Nobel Prize on Tourism

8.4 Literacy Programming in Huron County

8.5 Building the Literary Landscape
9. **NEXT STEPS**
   - Kuyvenhoven and Heffer - Costs to furnish and equipped the building;
   - Farnell - Cost of the relocation of artifacts;
   - Wall - Barn Dance Society artifacts;
   - Arbuckel and Farnell - Staff and Hours;
   - Arbuckel and Farnell - Summer Weekend Staffing;
   - Arbuckel and Cull - Board of Management.

10. **SCHEDULING OF NEXT MEETING**

11. **ADJOURNMENT**

   *THAT the North Huron Museum Committee agree that there being no further business before the Committee; the meeting be hereby adjourned at .... pm.*
MINUTES OF THE TOWNSHIP OF NORTH HURON
MUSEUM COMMITTEE MEETING

Date: Monday, January 20, 2020
Time: 2:00 p.m.
Location: HELD IN THE TOWNSHIP COUNCIL CHAMBERS

MEMBERS PRESENT: Paul Heffer, Chair/Council Representative
Bill Farnell, Former Friends of the Museum Representative
Verna Steffler, Alice Munro Festival Representative
Betty Lou Cull, Public Representative
Dixie Lee Arbuckle, Wingham and District Horticultural Society Representative
David Wall, Barn Dance Historical Society Representative
Doug Kuyvenhoven, Wingham Business Improvement Association Representative

MEMBERS ABSENT: Joan van der Meer, Public Representative
Brock Vodden, Public Representative
Bernie Bailey, Ex-Officio

STAFF PRESENT: Vicky Luttenberger, Director of Recreation and Community Services
Amanda Piskorski, Recording Secretary

1. CALL TO ORDER
Chair Heffer called the meeting to order at 2:00 p.m.

2. CONFIRMATION OF THE AGENDA

MU01/20
MOVED BY: Verna Steffler
SECONDED BY: David Wall

THAT the North Huron Museum Committee; accept the Agenda for the January 20, 2020 Committee Meeting; as presented.

CARRIED
3. DECLARATION OF PECUNIARY INTEREST

None noted.

4. PUBLIC COMMENT (Opportunity for members of the public to speak to an item of business on the agenda, two minutes per person)

No comments.

5. MINTUES OF THE PREVIOUS MEETING

MU02/20
MOVED BY: Doug Kuyvenhoven
SECONDED BY: Verna Steffler

THAT the North Huron Museum Committee hereby adopts the minutes of the meeting held December 19, 2019; as presented.

CARRIED

6. DELEGATIONS - NONE

7. REPORTS

7.1 Workplan Approval - Luttenberger

Vicky Luttenberger, Director of Recreation and Community Services updated the Committee on the Work Plan that was discussed at Council on January 13, 2020. Luttenberger commented that Council approved the Work Plan and asked the Committee to provide an update to Council if the Work Plan changes.

Luttenberger clarified that her role, and Chair Heffer’s role is to be resources for the Committee and added that the Work Plan is a Community initiative. After some discussion; the Committee replaced Chair Heffer and Luttenberger’s name on the Work Plan with Committee members names.

7.2 Museum/Economic Development - Vodden, Lou Cull, Luttenberger

Dixie Lee Arbuckle commented that there are previous reports that were conducted shortly after the Nobel prize was awarded for Alice Munro relating to economic development. Arbuckle inquired into whether other resources are available. Staff were directed to provide any previous reports relating to Economic Development previously conducted to the members for information.

Doug Kuyvenhoven noted that he would like to see the report incorporate a visitor information centre that is open and accessible to the public. Kuyvenhoven added a tourism information centre would increase tourism in the township.
Bill Farnell commented that the museum should include Blyth, Wingham and East Wawanosh so the museum represents all of the three communities.

Betty Lou Cull commented that she would like item 7.2 Economic Development deferred to the March 2, 2020 meeting for member Brock Vodden to provide his comments.

MU03/20
MOVED BY: Doug Kuyvenhoven
SECONDED BY: Dixie Lee Arbuckle

THAT the North Huron Museum Committee hereby provide direction to staff to bring back reports regarding Economic Benefits previously conducted.

CARRIED

MU04/20
MOVED BY: Bill Farnell
SECONDED BY: Verna Steffler

THAT the North Huron Museum Committee hereby defer items 7.2 to the February 20, 2020 Committee meeting.

CARRIED

7.3 Vision for Museum - Vodden, Lou Cull

The Committee discussed and revised the sample Vision Statement that was provided by member Vodden.

After a short discussion the following motion was passed;

MU05/20
MOVED BY: Verna Steffler
SECONDED BY: Dixie Lee Arbuckle

THAT the North Huron Museum Committee hereby agree that the Vision Statement for the North Huron museum will be "To be recognized as a vibrant community museum, dedicated to preserving, interpreting, and celebrating our artifacts, stories, and cultural heritage."

CARRIED

7.4 Legal Ownership of the Museum - Committee

Kuyvenhoven commented on the legal ownership of the former train station building. Kuyvenhoven commented that he and his wife would be donating the property to North Huron with the understanding that North Huron will operate the former train station building as a museum for the next 20 years.

Kuyvenhoven abstained from the following motion.
MU06/20
MOVED BY: David Wall
SECONDED BY: Bill Farnell

THAT the North Huron Museum Committee hereby agree that the Legal Ownership of the former train station building will be the Township of North Huron to be used as the North Huron Museum for the next 20 years.

CARRIED

8. CORRESPONDENCE - NONE

9. NEXT STEPS
   • Accreditation Requirements - Joan van der Meer and Bill Farnell
   • Volunteer Program and Involvement - Joan van der Meer and Dixie Lee Arbuckle
   • Cost of building, maintenance and utilities - Doug Kuyvenhoven and Paul Heffer
   • Association Membership Fees - Bill Farnell and Joan van der Meer
   • Administration Fees and Income - Bill Farnell and Joan van der Meer
   • Deferred item 7.2 Museum and Economic Development

10. SCHEDULING OF NEXT MEETING

   The next North Huron Museum Committee will be held on February 20, 2020 at 2:00pm in the North Huron Council Chambers.

11. ADJOURNMENT

MU07/20
MOVED BY: David Wall
SECONDED BY: Bill Farnell

THAT the North Huron Museum Committee agree that there being no further business before the Committee; the meeting be hereby adjourned at 3:12 pm.

CARRIED

_________________________
Chair, Paul Heffer

_________________________
Secretary, Amanda Piskorski
SOME THOUGHTS ON THE ROLE OF THE MUSEUM IN ECONOMIC DEVELOPMENT

The Archives, history and artifacts in a museum can reveal a lot about the character and opportunities and challenges of the community. The revelations are usually not obvious and they require interpretation. The museum could provide that interpretive role.

Our community histories contain stories of periods of growth and decline, changes in economic and social change which have had both positive and negative influences on the community, and there may have been responses to these influences that were either helpful or harmful. There will have been individuals or groups within the community that intervened to help the community move forward.

These influencers represent the character of the community as their positive responses are learned and shared by others. Understanding the character of our community can provide our present leaders and groups with ideas for responding to current challenges.

We have discovered many examples of this kind of phenomenon in Blyth’s history.

Blyth was supported for many decades by our surrounding agricultural community. The village provided mills, farm supplies, and many services which drew hundreds of farmers to the village. Then farm practices and sources rapidly changed, reducing the need for what Blyth offered them.

What saved the village was a long tradition of local individuals helping each other to get started on new ventures. This resulted in many start-ups and successes of new businesses. And the new businesses in turn helped others in the same way.

I refer to this as “communities re-inventing themselves to suit the new times”.

That became part of the character of Blyth, even though we did not recognize at the time that this was a longstanding characteristic of the village.

A museum holds many resources that could provide this kind of interpretive role to help us fully understand the nature and character of our community.

Brock Vodden
ADDED NOTE ON THE MUSEUM’S POTENTIAL ROLE IN ECONOMIC DEVELOPMENT

A well-planned and presented Museum attracts many visitors from its immediate area and from distant locations. That in itself can be a significant contribution to the local economy.

But it is also important to recognize the many ways that the museum’s appeal can be broadened. One of the ways to achieve this is to link the museum display to the people who come to the community to genealogical tourism: ensuring that the area cemeteries are well-cared for, well documented, and supported by additional information such as where early families lived, their occupations, their achievements – even the names of descendants who still live in or near the museum community. Not everyone in our community is interested in visits from ancestors. Those who would welcome such contacts could be registered in the museum as people who are open to such visits.

People who are involved in ancestral searches are often curious about where their ancestors’ home was located, where their work place was, etc. I think every small community should have a collection of photographs of their houses and shops – especially the older ones for reference purposes. (Pictures approved by current owners!)

There are many other kinds of information that that will be of interest to museum visitors, and when those visitors have enjoyed the hospitality and services associated with their visit, that word gets oases on the to others.

The whole community can contribute to that kind of image – a community that appreciates and shares its past.

BV
## Train Station - Cost of Buildings & Grounds Maintenance & Utilities

<table>
<thead>
<tr>
<th>Cost Description</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The following are the actual costs for 2019 &amp; 2018</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Lawn Cutting</strong> - This was the entire property. The museum would only be half of the train station property</td>
<td>$575</td>
<td>$675</td>
</tr>
<tr>
<td><strong>Insurance - building &amp; liability</strong></td>
<td>$2,000</td>
<td>$1,900</td>
</tr>
<tr>
<td><strong>Gas Heat</strong></td>
<td>$472</td>
<td>$405</td>
</tr>
<tr>
<td><strong>Hydro</strong></td>
<td>$375</td>
<td>$397</td>
</tr>
</tbody>
</table>

The train station was vacant with the heat turned low, so the 2018 & 2019 heat & hydro costs are not realistic. The museum would also have the 30’ x 40’ addition to heat & cool.

### Utilities & Grounds Maintenance

<table>
<thead>
<tr>
<th>Cost Description</th>
<th>Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gas Heat</strong> - estimate at $250/mo</td>
<td>$3,000</td>
</tr>
<tr>
<td><strong>Hydro</strong> - estimate at $400/mo</td>
<td>$4,800</td>
</tr>
<tr>
<td><strong>Grass Cutting</strong> - Would be done by the Work Dept. The train station is next to the Works Dept so the cost would be minimal.</td>
<td>$300</td>
</tr>
<tr>
<td><strong>Snow Removal</strong> - Would be done by the Works Dept. The train station is next to the Works Dept so the cost would be minimal.</td>
<td>$500</td>
</tr>
</tbody>
</table>

### Other costs to Consider

<table>
<thead>
<tr>
<th>Cost Description</th>
<th>Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Insurance - Building</strong></td>
<td>$1,800</td>
</tr>
<tr>
<td><strong>Insurance - Equipment &amp; Museum contents</strong></td>
<td>$750</td>
</tr>
<tr>
<td><strong>Water/Sewer</strong> - provided by the town</td>
<td>$0</td>
</tr>
<tr>
<td><strong>Internet</strong> - share with Works Dept using short distance dish?</td>
<td>$0</td>
</tr>
<tr>
<td><strong>Phone</strong> - move VOIP phone from Complex to Train Station</td>
<td>$100</td>
</tr>
</tbody>
</table>

### Total Estimated Annual Cost

| **Total Estimated Annual Cost**                                                 | $11,250.00 |
## General Ledger

### Annual Department Budget vs. Actual Comparison Report

**Fiscal Year Ending: DEC 31, 2016 - From Period 1 To Period 12 Ending DEC 31, 2016**

<table>
<thead>
<tr>
<th>Account</th>
<th>Description</th>
<th>Previous Year Total</th>
<th>Current Year To Date</th>
<th>Total Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>01-7810-5110</td>
<td>Donations</td>
<td>50.00</td>
<td>50.00</td>
<td>50.00</td>
</tr>
<tr>
<td>01-7810-5120</td>
<td>Misc Revenue</td>
<td>883.90</td>
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<td>200.00</td>
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<tr>
<td>01-7810-5200</td>
<td>Admissions/Rentals</td>
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<td>4,000.00</td>
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<tr>
<td>01-7810-5280</td>
<td>Grants/Levies</td>
<td>1,576.00</td>
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<tr>
<td><strong>Total Revenue</strong></td>
<td></td>
<td>7,289.25</td>
<td>4,950.00</td>
<td>4,950.00</td>
</tr>
<tr>
<td>01-7810-6110</td>
<td>Salaries - Part Time</td>
<td>6,522.76</td>
<td>6,200.00</td>
<td>6,200.00</td>
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<tr>
<td>01-7810-6120</td>
<td>Benefits - Full Time</td>
<td>749.65</td>
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<td>900.00</td>
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<td>01-7810-6240</td>
<td>Advertising/Promotion</td>
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<td>01-7810-6260</td>
<td>Phone/Fax/Internet</td>
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</tr>
<tr>
<td>01-7810-6270</td>
<td>Insurance</td>
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<td>0.00</td>
<td>0.00</td>
</tr>
<tr>
<td>01-7810-6290</td>
<td>Materials/Supplies</td>
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<td>1,500.00</td>
<td>1,500.00</td>
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<tr>
<td>01-7810-6760</td>
<td>Fundraising Expense</td>
<td>2,014.15</td>
<td>500.00</td>
<td>500.00</td>
</tr>
<tr>
<td>01-7810-6768</td>
<td>Gift Shop</td>
<td>0.00</td>
<td>200.00</td>
<td>200.00</td>
</tr>
<tr>
<td><strong>Total Expense</strong></td>
<td></td>
<td>12,417.75</td>
<td>10,900.00</td>
<td>10,900.00</td>
</tr>
<tr>
<td><strong>Dept Excess Revenue Over (Under) Expenditures</strong></td>
<td></td>
<td>(5,128.50)</td>
<td>(5,950.00)</td>
<td>(5,950.00)</td>
</tr>
</tbody>
</table>

### Museum Building

<table>
<thead>
<tr>
<th>Account</th>
<th>Description</th>
<th>Previous Year Total</th>
<th>Current Year To Date</th>
<th>Total Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>01-7815-6100</td>
<td>Salaries &amp; Wages - Full Time</td>
<td>4,733.72</td>
<td>5,748.00</td>
<td>5,748.00</td>
</tr>
<tr>
<td>01-7815-6110</td>
<td>Salaries - Part Time</td>
<td>70.74</td>
<td>1,684.00</td>
<td>1,684.00</td>
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<tr>
<td>01-7815-6120</td>
<td>Benefits - Full Time</td>
<td>841.68</td>
<td>1,839.00</td>
<td>1,839.00</td>
</tr>
<tr>
<td>01-7815-6270</td>
<td>Insurance</td>
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<td>1,668.00</td>
<td>1,668.00</td>
</tr>
<tr>
<td>01-7815-6300</td>
<td>Bldg Repair/Maintenance</td>
<td>533.63</td>
<td>6,600.00</td>
<td>6,600.00</td>
</tr>
<tr>
<td>01-7815-6320</td>
<td>Janitorial Supplies</td>
<td>208.61</td>
<td>300.00</td>
<td>300.00</td>
</tr>
<tr>
<td>01-7815-6330</td>
<td>Inspections/Contracts</td>
<td>519.50</td>
<td>660.00</td>
<td>660.00</td>
</tr>
<tr>
<td>01-7815-6350</td>
<td>Electricity</td>
<td>4,396.38</td>
<td>3,885.00</td>
<td>3,885.00</td>
</tr>
<tr>
<td>01-7815-6360</td>
<td>Water/Sewer</td>
<td>1,027.32</td>
<td>1,080.00</td>
<td>1,080.00</td>
</tr>
<tr>
<td>01-7815-6370</td>
<td>Natural Gas/Heat</td>
<td>2,377.49</td>
<td>4,500.00</td>
<td>4,500.00</td>
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<tr>
<td>01-7815-6380</td>
<td>Waste Disposal</td>
<td>476.74</td>
<td>486.00</td>
<td>486.00</td>
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<tr>
<td>01-7815-6950</td>
<td>Depreciation</td>
<td>4,053.23</td>
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<tr>
<td><strong>Total Expense</strong></td>
<td></td>
<td>20,912.79</td>
<td>28,451.00</td>
<td>28,451.00</td>
</tr>
<tr>
<td><strong>Dept Excess Revenue Over (Under) Expenditures</strong></td>
<td></td>
<td>(20,912.79)</td>
<td>(28,451.00)</td>
<td>(28,451.00)</td>
</tr>
</tbody>
</table>

### Category Excess Revenue Over (Under) Expenditures

<table>
<thead>
<tr>
<th>Category</th>
<th>Previous Year Total</th>
<th>Current Year To Date</th>
<th>Total Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>(26,041.29)</td>
<td>(34,401.00)</td>
<td>(34,401.00)</td>
<td></td>
</tr>
</tbody>
</table>
## General Ledger

**Annual Department Budget vs. Actual Comparison Report**

**Fiscal Year Ending: DEC 31, 2016 - From Period 1 To Period 12 Ending DEC 31, 2016**

<table>
<thead>
<tr>
<th>Account</th>
<th>Description</th>
<th>Previous Year Total</th>
<th>Current Year To Date</th>
<th>Total Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>01-7810</td>
<td>Museum</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fund 01</td>
<td>Total Revenue</td>
<td>7,289.25</td>
<td>4,950.00</td>
<td>4,950.00</td>
</tr>
<tr>
<td>01-7810</td>
<td>Museum</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fund 01</td>
<td>Total Expenditure</td>
<td>12,417.75</td>
<td>10,900.00</td>
<td>10,900.00</td>
</tr>
<tr>
<td>01-7815</td>
<td>Museum Bldg</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fund 01</td>
<td>Total Expenditure</td>
<td>20,912.79</td>
<td>28,451.00</td>
<td>28,451.00</td>
</tr>
<tr>
<td>Fund 01</td>
<td>Excess Revenue Over (Under) Expenditures</td>
<td>(26,041.29)</td>
<td>(34,401.00)</td>
<td>(34,401.00)</td>
</tr>
</tbody>
</table>

**Report Total Revenue**

<p>| Fund 01   | Total Revenue | 7,289.25        | 4,950.00            | 4,950.00    |
| Fund 01   | Total Expenditure | 33,330.54      | 39,351.00           | 39,351.00   |
| Fund 01   | Excess Revenue Over (Under) Expenditures | (26,041.29)   | (34,401.00)         | (34,401.00) |</p>
<table>
<thead>
<tr>
<th>Account</th>
<th>Description</th>
<th>Previous Year Total</th>
<th>Current Year To Date</th>
<th>Total Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fund: 01 General Fund</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Category: 7810 Museum</td>
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<tr>
<td>Revenue</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>01-7810-5110</td>
<td>Donations</td>
<td>25.00</td>
<td>50.00</td>
<td>50.00</td>
</tr>
<tr>
<td>01-7810-5120</td>
<td>Misc Revenue</td>
<td>227.00</td>
<td>200.00</td>
<td>200.00</td>
</tr>
<tr>
<td>01-7810-5125</td>
<td>Transfer from Reserve</td>
<td>15,000.00</td>
<td>15,000.00</td>
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<tr>
<td>01-7810-5200</td>
<td>Admissions/Rentals</td>
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<td>4,000.00</td>
<td>4,000.00</td>
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<tr>
<td>01-7810-5255</td>
<td>Fundraising Revenue</td>
<td>0.00</td>
<td>500.00</td>
<td>500.00</td>
</tr>
<tr>
<td>01-7810-5280</td>
<td>Grants/Levies</td>
<td>1,539.00</td>
<td>700.00</td>
<td>700.00</td>
</tr>
<tr>
<td>Total Revenue</td>
<td></td>
<td>21,387.52</td>
<td>20,450.00</td>
<td>20,450.00</td>
</tr>
<tr>
<td>Expense</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>01-7810-6110</td>
<td>Salaries - Part Time</td>
<td>5,785.14</td>
<td>6,500.00</td>
<td>6,600.00</td>
</tr>
<tr>
<td>01-7810-6120</td>
<td>Benefits - Full Time</td>
<td>644.04</td>
<td>910.00</td>
<td>910.00</td>
</tr>
<tr>
<td>01-7810-6240</td>
<td>Advertising/Promotion</td>
<td>182.00</td>
<td>1,200.00</td>
<td>1,200.00</td>
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<tr>
<td>01-7810-6260</td>
<td>Phone/Fax/Internet</td>
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<td>400.00</td>
<td>400.00</td>
</tr>
<tr>
<td>01-7810-6270</td>
<td>Insurance</td>
<td>824.29</td>
<td>780.00</td>
<td>780.00</td>
</tr>
<tr>
<td>01-7810-6290</td>
<td>Materials/Supplies</td>
<td>783.44</td>
<td>1,200.00</td>
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</tr>
<tr>
<td>01-7810-6760</td>
<td>Fundraising Expense</td>
<td>716.80</td>
<td>500.00</td>
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<tr>
<td>01-7810-6768</td>
<td>Gift Shop</td>
<td>0.00</td>
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<tr>
<td>Total Expense</td>
<td></td>
<td>9,240.30</td>
<td>11,690.00</td>
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<tr>
<td>Dept Excess Revenue Over (Under) Expenditures</td>
<td></td>
<td>12,147.22</td>
<td>8,760.00</td>
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<tr>
<td>Category 7815 Museum Bldg</td>
<td></td>
<td></td>
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<tr>
<td>Expense</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>01-7815-6100</td>
<td>Salaries &amp; Wages - Full Time</td>
<td>4,043.24</td>
<td>5,325.00</td>
<td>5,325.00</td>
</tr>
<tr>
<td>01-7815-6110</td>
<td>Salaries - Part Time</td>
<td>432.06</td>
<td>951.00</td>
<td>951.00</td>
</tr>
<tr>
<td>01-7815-6120</td>
<td>Benefits - Full Time</td>
<td>1,290.49</td>
<td>1,706.00</td>
<td>1,706.00</td>
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<tr>
<td>01-7815-6270</td>
<td>Insurance</td>
<td>1,690.20</td>
<td>1,848.00</td>
<td>1,848.00</td>
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<tr>
<td>01-7815-6295</td>
<td>Transfer to Reserve</td>
<td>7,926.42</td>
<td>0.00</td>
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</tr>
<tr>
<td>01-7815-6300</td>
<td>Bldg Repair/Maintenance</td>
<td>489.75</td>
<td>3,000.00</td>
<td>3,000.00</td>
</tr>
<tr>
<td>01-7815-6320</td>
<td>Janitorial Supplies</td>
<td>6.99</td>
<td>300.00</td>
<td>300.00</td>
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<tr>
<td>01-7815-6330</td>
<td>Inspections/Contracts</td>
<td>240.00</td>
<td>660.00</td>
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<tr>
<td>01-7815-6350</td>
<td>Electricity</td>
<td>2,894.84</td>
<td>4,800.00</td>
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<td>01-7815-6360</td>
<td>Water/Sewer</td>
<td>841.78</td>
<td>1,100.00</td>
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<tr>
<td>01-7815-6370</td>
<td>Natural Gas/Heat</td>
<td>2,865.88</td>
<td>2,500.00</td>
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<td>01-7815-6390</td>
<td>Waste Disposal</td>
<td>466.64</td>
<td>494.00</td>
<td>494.00</td>
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<tr>
<td>01-7815-6910</td>
<td>Studies/Facility Assessment</td>
<td>7,073.58</td>
<td>15,000.00</td>
<td>15,000.00</td>
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<tr>
<td>01-7815-6950</td>
<td>Depreciation</td>
<td>4,053.23</td>
<td>0.00</td>
<td>0.00</td>
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<tr>
<td>Total Expense</td>
<td></td>
<td>34,305.10</td>
<td>37,304.00</td>
<td>37,304.00</td>
</tr>
<tr>
<td>Dept Excess Revenue Over (Under) Expenditures</td>
<td></td>
<td>(34,305.10)</td>
<td>(37,304.00)</td>
<td>(37,304.00)</td>
</tr>
<tr>
<td>Category Excess Revenue Over (Under) Expenditures</td>
<td></td>
<td>(22,157.88)</td>
<td>(28,544.00)</td>
<td>(28,544.00)</td>
</tr>
</tbody>
</table>
# General Ledger

**Annual Department Budget vs. Actual Comparison Report**

Fiscal Year Ending: DEC 31, 2017 - From Period 1 To Period 12 Ending DEC 31, 2017

<table>
<thead>
<tr>
<th>Account</th>
<th>Description</th>
<th>Previous Year Total</th>
<th>Current Year To Date</th>
<th>Total Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Actual</td>
<td></td>
</tr>
<tr>
<td>01-7810</td>
<td>Museum</td>
<td>21,387.52</td>
<td>20,450.00</td>
<td>20,450.00</td>
</tr>
<tr>
<td>Fund 01 Total Revenue</td>
<td></td>
<td>21,387.52</td>
<td>20,450.00</td>
<td>20,450.00</td>
</tr>
<tr>
<td>01-7810</td>
<td>Museum</td>
<td>9,240.30</td>
<td>11,690.00</td>
<td>11,690.00</td>
</tr>
<tr>
<td>01-7815</td>
<td>Museum Bldg</td>
<td>34,305.10</td>
<td>37,304.00</td>
<td>37,304.00</td>
</tr>
<tr>
<td>Fund 01 Total Expenditure</td>
<td></td>
<td>43,545.40</td>
<td>48,994.00</td>
<td>48,994.00</td>
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<tr>
<td>Fund 01 Excess Revenue Over (Under) Expenditures</td>
<td></td>
<td>(22,157.88)</td>
<td>(28,544.00)</td>
<td>(28,544.00)</td>
</tr>
<tr>
<td>Report Total Revenue</td>
<td></td>
<td>21,387.52</td>
<td>20,450.00</td>
<td>20,450.00</td>
</tr>
<tr>
<td>Report Total Expenditure</td>
<td></td>
<td>43,545.40</td>
<td>48,994.00</td>
<td>48,994.00</td>
</tr>
<tr>
<td>Report Excess Revenue Over (Under) Expenditures</td>
<td></td>
<td>(22,157.88)</td>
<td>(28,544.00)</td>
<td>(28,544.00)</td>
</tr>
</tbody>
</table>
## PROJECT PLAN

<table>
<thead>
<tr>
<th>No.</th>
<th>Objective</th>
<th>Activity</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Research accreditation requirements for museums</td>
<td>- consult with professionals to understand accreditation and impact on grants</td>
<td>E F-G asked at the Ontario Museum Association (OMA) - there is <strong>not</strong> an accreditation programme for Museums in Ontario. Her understanding is that the ministry standards are considered best practice for the Museums and are requirement for CMOG funding. See attached report</td>
</tr>
</tbody>
</table>

## OPERATION PLAN

<table>
<thead>
<tr>
<th>No.</th>
<th>Objective</th>
<th>Activity</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>Museum Association membership fees</td>
<td>Find out from Elizabeth French what associations the NH museum should be a member of and the related annual fees.</td>
<td><strong>Membership Rates</strong> (none are required. E F-G recommends HPMMN and OMA.)</td>
</tr>
<tr>
<td>1.</td>
<td>Huron Perth Middlesex Museum Network - $35 annually</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 2.  | Ontario Museum Association – tiered payment system                         |                                                                                     | 1. Operating budget under $165,000 = $100  
2. Operating budget between $165,000 and $2.1 million = 0.0006 x your annual operating budget  
3. Operating budget over 2.1 million = $1,250                                                                                     |                                                                                                                                                                                                                                                                                                                                 |
| 3.  | Canadian Museum Association       |                                                                                     | 1. Minimum $100  
2. 0.001% x museum operating budget                                                                                     |                                                                                                                                                                                                                                                                                                                                 |
2. 1-4 Employees - $250                                                                                     |                                                                                                                                                                                                                                                                                                                                 |

<table>
<thead>
<tr>
<th>No.</th>
<th>Objective</th>
<th>Activity</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>Museum income through admission fees</td>
<td>Find out from Elizabeth French what admission fees (and museum membership fees) should be and estimate the annual income that could be generated through admission fees.</td>
<td>See attached for a recent comparison chart of Museum Fees. E F-G recommends creating a similar chart for NHM with comparators that are closer to our museum plans.</td>
</tr>
<tr>
<td>Who</td>
<td>Start Date</td>
<td>Finish Date</td>
<td>Completed</td>
</tr>
<tr>
<td>----------</td>
<td>------------</td>
<td>-------------</td>
<td>-----------</td>
</tr>
<tr>
<td>Joan &amp; Bill</td>
<td>11-Feb-20</td>
<td>Feb 20</td>
<td></td>
</tr>
<tr>
<td>Bill &amp; Joan</td>
<td>11-Feb-20</td>
<td>Feb 20</td>
<td></td>
</tr>
<tr>
<td>Bill &amp; Joan</td>
<td>11-Feb-20</td>
<td>Feb 20</td>
<td></td>
</tr>
</tbody>
</table>
Information from Elizabeth French-Gibson

Elizabeth French-Gibson <efrench@huroncounty.ca>
Tue 2020-02-11 4:16

CMS Calendar_2020-2021_Dec 2019 version1.pdf
295 KB
Site Fee comparison 2019 update.xlsx
15 KB

**Membership Rates** (none are required. I would recommend HPMMN and OMA.)
1. Huron Perth Middlesex Museum Network - $35 annually
2. Ontario Museum Association – tiered payment system
   - Operating budget under $165,000 = $100
   - Operating budget between $165,000 and $2.1 million = 0.0006 x your annual operating budget
   - Operating budget over 2.1 million = $1,250
3. Canadian Museum Association
   - Minimum $100
   - 0.001% x museum operating budget
4. Archives Association of Ontario
   - Volunteer/Unpaid Employee - $95
   - 1-4 Employees - $250

**Admission Rates**
See attached for a recent comparison chart of Museum Fees. I would recommend creating a similar chart for your selves with comparators that are closer to your museum plans.

**Contact for OMA**
I called the OMA and spoke to them a bit about your museum and project. Feel free to contact Alejandra Paton, Membership & Administration Coordinator – membership@museumsontario.ca / 1-866-662-8672.

**Ontario Museum Association – Certificate in Museums Studies**
About the Certificate in Museum Studies (CMS) Program

The Ontario Museum Association Certificate in Museum Studies (CMS) is the only museum studies training program in Ontario offered on a part-time basis for museum workers, both paid and volunteer. Courses are taught by practitioners in the field whose theoretical knowledge and practical experience helps participants to learn best practice and meet the Standards for Community Museums in Ontario.

Cost: $400 per course

See attached for course schedule.
Accreditation
I did a bit of research and asked at the OMA and there is not an accreditation programme for Museums in Ontario. My understanding is that the ministry standards are considered best practice for the Museums and are requirement for CMOG funding.


The Ontario Ministry of Tourism, Culture and Sport is pleased to introduce a revised edition of the Standards for Community Museums in Ontario.

The environment in which museums function is changing and the museum profession is growing and becoming more skilled and knowledgeable. Museum standards must continue to evolve as museums find new ways to serve their communities and fulfil their mandate.

The 10 revised standards for community museums represent the minimum requirements for the operation of a good community museum. Community museums need to meet the standards in order to qualify for funding under the Community Museum Operating Grant1.

The province has a fundamental commitment to the preservation, presentation and sustainability of the material culture of Ontario, through the community museums of the province. In achieving these standards, Ontario's museums will continue along the path to excellence and remain a resource to the communities they serve.

To help you meet the revised standards, the ministry will continue to provide advisory services, resource materials and relevant museological information.

Elizabeth French-Gibson
Senior Curator
Huron County Museum & Historic Gaol
110 North St., Goderich, ON, N7A 2T8
519-524-2686 ext. 2207
(cell) 519-440-2458
efrench@huroncounty.ca
<table>
<thead>
<tr>
<th>Museum</th>
<th>Admission</th>
<th>Education Rate</th>
<th>Group Rate</th>
<th>Archives Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stratford Perth Museum</td>
<td>Adults $7 + hst</td>
<td>1.5-hour program: $8 + hst per student</td>
<td>Guided Tour - $10 per person + hst (60 minutes)</td>
<td>$5</td>
</tr>
<tr>
<td></td>
<td>Seniors &amp; Students $6</td>
<td>Guided/Self-Guided tour: $5 per student</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Children 12 &amp; Under $5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5 and under Free</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Family $20 (two adults two children)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bruce County Museum</td>
<td>Individual $8 + hst</td>
<td></td>
<td>Groups of 20 people and over - $5 per for those aged 13 &amp; up (+HST)</td>
<td>$6</td>
</tr>
<tr>
<td></td>
<td>Senior $6</td>
<td></td>
<td>Groups of 19 people and under - $6 per for those aged 13 &amp; up (+HST)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Student $6</td>
<td></td>
<td>Children’s groups - $4 per (this applies to anyone 12 years of age and under) (+HST)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Children $4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grey Roots</td>
<td>Adult $8 + hst</td>
<td></td>
<td>Group Adult Prebooked, Guided Admission -- $8.00 (plus HST)</td>
<td>Adult: $6 + hst</td>
</tr>
<tr>
<td></td>
<td>Senior $6</td>
<td></td>
<td>Group Adult Prebooked, Self-Guided Admission -- $6.00 (plus HST)</td>
<td>Senior $5 + hst</td>
</tr>
<tr>
<td></td>
<td>Child (ages 5 to 12) $4</td>
<td></td>
<td>Group Senior (65 &amp; Up) Prebooked, Guided Admission -- $6.00 (plus HST)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Family $20</td>
<td></td>
<td>Group Senior (65 &amp; Up) Prebooked, Self-Guided Admission -- $5.00 (plus HST)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Preschool (under 5) free</td>
<td>1.5 to 2 hour program: $3.75 per student</td>
<td></td>
<td>$5</td>
</tr>
<tr>
<td>Lambton Heritage Museum</td>
<td>Adults $5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Students (13+) $4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Seniors (65+) $4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Museum</td>
<td>Admission</td>
<td>Education Rate</td>
<td>Group Rate</td>
<td>Archives Rate</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>----------------------------</td>
<td>-----------------------------------------------------</td>
<td>------------------------------------------------------</td>
<td>--------------------------------------</td>
</tr>
<tr>
<td></td>
<td>Children (4-12) $3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Family $15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ages 4 and under FREE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fanshawe Pioneer Village</td>
<td>Adult $9.00</td>
<td>$7.00 per student/participant per 90 minute program</td>
<td>Adult &amp; Senior, $9.50/person (90 minutes)</td>
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<tr>
<td></td>
<td>Children (4-16) $7</td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>children age 3 and under FREE</td>
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</tr>
<tr>
<td></td>
<td>Adult $9 + hst</td>
<td>$5 per student</td>
<td>Guided $6 per person</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Senior $4</td>
<td>3-5 hour program</td>
<td>Groups 8 or more, pre-booked</td>
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</tr>
<tr>
<td></td>
<td>Youth (6-18) $2</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Under 5 Free</td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Museum London</td>
<td>Admission by donation</td>
<td>1 hour: $4 per student</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bell Homestead</td>
<td>Adults - $7.50</td>
<td>2 hour program: $5.00 per student</td>
<td>$5.25 per person</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Seniors - $6.00</td>
<td>Full Day program $10/student</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Student (13+) $6.00</td>
<td>Outreach = $5.25/$10.50 per student</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>Children (7-12) $4.75</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Guelph Museum</td>
<td>Adult $6.00</td>
<td>$6 per student</td>
<td>$6 per person</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Senior $6.00 , Student (15 years old to College/University), Child (4 to 14 years old)</td>
<td>2 programs in same day $9 per student</td>
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<tr>
<td></td>
<td>$18.00 Family — 2 adults &amp; 4 children maximum</td>
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<tr>
<td>Waterloo Region Museum</td>
<td>Adult - $11 +hst</td>
<td>$5.50 per student half day</td>
<td>$9.90 + hst per adult</td>
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<tr>
<td></td>
<td>Senior &amp; student - $8</td>
<td>$10 per student full day</td>
<td>$7.20 + hst/student</td>
<td>20 or more</td>
</tr>
<tr>
<td></td>
<td>Children ages 5 to 12 - $5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Children ages 4 &amp; under - Free</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Family (2 adults &amp; dependent children) - $25</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Museum</td>
<td>Admission</td>
<td>Education Rate</td>
<td>Group Rate</td>
<td>Archives Rate</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-------------------------------------</td>
<td>----------------</td>
<td>----------------</td>
<td>---------------</td>
</tr>
<tr>
<td>Joseph Schneider Haus</td>
<td>Adult - $6 + hst</td>
<td>$5.40 per adult + hst</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Senior (55 years of age plus) - $5</td>
<td>$4.50 per senior</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Student (12 to 18) - $5</td>
<td>20 people +</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Children ages 5 to 12 - $4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Children ages 4 and under - Free</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Family - $15 (Two adults and dependent children)</td>
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</tr>
<tr>
<td>Wellington County Museum</td>
<td>General Admission by Donation $3 per student</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cimczuk Museum (Windsor)</td>
<td>Adults - $5.50</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Seniors (60+) - $4.50</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Student (3-24 with student card) $4.50</td>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Family (max. 5 people) $16</td>
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</tr>
<tr>
<td>Simcoe County Museum</td>
<td>Admission by Donation - Suggested Fee of $5 per person $6 per student</td>
<td>Outreach $175 +gst per class</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Event Days - Adults $8, Seniors/Youth $6, Children (4-12) $5, Preschoolers Free</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Castle Kilbride</td>
<td>Adult $7</td>
<td>$5 per student</td>
<td>$6 per person</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Seniors &amp; Student $6</td>
<td>1.5 hours</td>
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<td>Child $5</td>
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<td>Family (2 adults, 3 children) $20</td>
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<td>Eldon House</td>
<td>By Donation except for special events $8 per person (2 hour program) $8 per person (1 hour)</td>
<td>Outreach $100 per session Evening tours $10 per person</td>
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## Collections Management
April 20 — 22, 2020  
Textile Museum of Canada  
Toronto, ON  
Registration opens: February 10, 2020

## Museums & the Community
May 4 — July 5, 2020  
Online  
Registration opens: February 24, 2020

## Museums in Historic Buildings  
(Facilities Management)
May 6 — 8, 2020  
Waterloo Region Museum  
Kitchener, ON  
Registration opens: February 26, 2020

## Artifacts
June 17 — 19, 2020  
The Canadian War Museum  
Ottawa, ON  
Registration opens: April 8, 2020

## Museums in Context
September 14 — November 22, 2020  
Online  
Registration opens: July 6, 2020

## Education Programs
September 9 — 11, 2020  
The Canadian Bushplane Heritage Centre  
Sault Ste. Marie, ON  
Registration opens: July 2, 2020

## Exhibit Planning & Design
November 30 — December 2, 2020  
Grey Roots Museum  
Owen Sound, ON  
Registration opens: September 21, 2020

## Organization & Management of Museums
January 11 — March 21, 2021  
Online  
Registration opens: November 4, 2020

## Care of Collections
February 1 — April 18, 2021  
Online  
Registration opens: November 23, 2020  
* Prerequisite: Artifacts

Print date: December 19, 2019

Dates, Prices, and locations subject to change
Positive Economic Impact of a Museum

1. The Effects of the Nobel Prize on Tourism Report, Feb. 2015:

-- communities that draw cultural tourists experience an additional boost of economic activity

-- a vibrant arts community not only keeps residents and their discretionary spending close to home but it also attracts visitors who spend money and help local businesses to thrive

-- a 2012 Ontario Arts Council study found cultural tourists spend more and stay longer: twice as much as typical tourists, $667 versus $374

-- 85% of North American tourists who travelled to Ontario sought an arts or cultural activity and 44% said culture was their main reason for visiting

2. The Alice Munro Festival Final Report, Dec. 2014:

-- a museum adds value to a community by using local businesses as suppliers; developing a website Visitors Page highlighting local retailers, restaurants, motels and B & B’s with links to their websites; developing a printable website map of Alice Munro sites that features local businesses

-- a museum gives a community a presence in the wider world through an interactive website and distance advertising, for example, Neepawa, Manitoba (pop. 3629, 185 km. from Winnipeg) has benefitted from literary tourism as the home of author Margaret Laurence and the place of inspiration for many of her works

3. Business for the Arts, (Ontario not-for-profit dedicated to investing in the arts), 2014 national survey:

-- 80% of the general public and 88% of business respondents believe that participation in arts and culture has a positive impact on health and well-being while 75% and 86% respectively, believe it makes for more integrated and healthier communities

-- when asked what type of events they’d prefer to attend, 34% of respondents chose arts while 29% chose sports

2016 Culture for Competitiveness Study:

--based on a survey of 500 skilled workers and 508 Ont. businesses, the study reveals that a vibrant arts and culture scene can be a major driver for communities to attract and retain employees; detailed findings reveal that 65% of businesses and skilled workers agree that a thriving arts and culture scene is a driving factor when considering relocation

Dixie Lee Arbuckle, Lou Cull
Alice Munro Museum Feasibility Study:
Final Report

Submitted to: Alyson Nyiri
Project Co-ordinator
Alice Munro Partnership Group

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Email: george@wcmconsulting.com
Website: www.wcmconsulting.com

Date: June 2, 2015
1. Introduction

In September 2014, Blue Rhino Design Inc. and its associate WCM Consulting were engaged by the Alice Munro Partnership Group (AMPG) to undertake a feasibility study related to the establishment of an Alice Munro Museum (AMM). According to the terms of the project’s Request for Proposals, the feasibility study was to:

- Provide an assessment of the viability to purchase a property for the use of an Alice Munro Museum;
- Create a detailed plan of action for the development of museum space;
- Provide an assessment of the technology required to best profile “Alice Munro Country”;
- Make recommendations for a business plan for the North Huron Museum to host events and work with other potential Alice Munro sites and events including identifying a governance model;
- Identify potential funding sources;
- Create an implementation plan;
- Make recommendations for branding.

The Blue Rhino Design team for this project included:

- Steve Karpik, museum and exhibition planning, digital technologies (project lead)
- Aylin Doyle, exhibit and interactive design
- Niina Gates-Kass, exhibit graphic design, visual strategy

To complement Blue Rhino Design’s expertise in museum planning and exhibit design, George Schrijver of WCM Consulting Inc. was brought on board to consider economic development aspects of a museum and to develop the beginnings of a business plan.

A summary of the research methodology employed including key stakeholder consultations can be found in Appendix 1.
Blue Rhino Design and WCM Consulting: Alice Munro Museum Feasibility Study – Final Report  
Submitted: June 2, 2015

2. Alice Munro’s Impact: Cultural and Economic

In 2013, Alice Munro was awarded the Nobel Prize in literature, a fact which is noteworthy for a number of reasons including:

- Ms. Munro became the first Canadian woman to win a Nobel Prize for Literature in the history of the award (the first award was given out in 1901).
- Of the 101 Nobel Laureates in Literature to 2014, only 13 of these have been women.
- Calling her a “master of the contemporary short story”\(^1\), Alice Munro was the first author to win the Nobel Prize in Literature on the basis of her body in short stories.

Besides rightfully focussing acclaim on Ms. Munro, the prize brought world-wide attention to both Wingham and to Huron County as a whole.

Even before her Nobel Prize, Ms. Munro’s accomplishments as a great writer had been celebrated in Huron County. The prize generated more interest and activity and raised the question of whether these events could be coordinated for the community’s benefit and cultural development. This led to the creation of the Alice Munro Partnership Group (AMPG) and a larger study of which this feasibility study is part of.

One of the objectives of the AMPG research effort is to “explore the economic benefits of a coordinated approach to community events and activities that will ensure the maximum economic benefit to the entire region.”\(^2\) The Museum project was intended to “investigate the feasibility of purchasing a separate property to create a stand-alone Alice Munro Museum (e.g. museum, historical house, interpretive writing centre) and will develop a funding model, including potential funding sources to support a separate property.”\(^3\)

Early in the course our investigations, we broadened our focus to consider both a stand-alone model for the Alice Munro Museum (AMM) and one where the AMM occupies space within an existing museum or other cultural facility. We apply a dual perspective on the feasibility of a museum dedicated to Alice Munro and examine all the issues from curatorial and business perspective. Through the process of our research, our preconceptions, and perhaps those of the AMPG, were challenged and our ideas evolved considerably. In the end, we support the idea of an Alice Munro Museum but perhaps not in the form that the AMPG initially envisioned and for reasons other than they may have imagined. However, there are some compelling reasons to support the development of an Alice Munro Museum.

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\(^3\) AMPG, RFP 2014-004, p. 2.
3. The Alice Munro Museum Concept

Why a Museum?

Traditionally the idea of a museum was seen as inseparable from the collection. If you did not have a collection, you did not have a museum. The International Council of Museums (ICOM) declared in 1946 that "the word ‘museums’ includes all collections open to the public, of artistic, technical, scientific, historical or archaeological material, including zoos and botanical gardens, but excluding libraries, except in so far as they maintain permanent exhibition rooms."

In the more than half century that followed that declaration, ICOM has revised its definition a number of times. At the 21st General Conference of ICOM in 2007, the ICOM Statutes were revised to reflect this new definition:

A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.

This definition although quite recent is already beginning to seem dated in light of innovative ideas and practices presented at events like MuseumNext conferences. Niina Simon coined the phrase “The Participatory Museum” to describe ways in which museums can become involved with their communities and become dynamic and relevant. Her Museum 2.0 blog is essential reading for those interested in the idea of “visitor participation” in museums. Another blogger, Tegan Kehoe, came up with a definition that while perhaps not rigorous, does capture the important role that museums play in our society. Kehoe suggests that “(t)he definition that may best capture all museums is that they are inspirational institutions.”

To emphasize the power and value of inspiration, she references a quote that is frequently attributed to the Irish poet W.B. Yeats: “Education is not the filling of a pail, but the lighting of a fire.” In a world where innovation and creativity are so critically important both to individuals and to society as a whole, a museum dedicated to Alice Munro and her work can help spark that flame of inspiration.

Author Homes/Museums in the United States

To a much greater degree than in Canada, literary landmarks are part of the cultural milieu of the USA and can be found in all 50 states — either preserved author’s homes or museums dedicated to specific authors. Many of these places are associated with some event or time in the author’s life (for instance, their birth home or where they did their writing). Others are located in museums or libraries. Appendix 2 contains a list of 45 museums dedicated to authors and their work representing a sample of literary-themed museums in America. Until recently, these and other regional and local museums were the storehouses of America’s literary heritage. With the opening in 2016 of the American Writers Museum (http://americanwritersmuseum.org/), America will then have a national museum devoted to its writers.

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4 ICOM Constitution, 1946, Article II – Section 2.
8 Tegan Kehoe, “What is a Museum”, May 31, 2013, http://createquity.com/2013/05/what-is-a-museum./
The journey towards the creation of this new museum began in 2010, when Dr. Malcolm E. O’Hagan, an Irish immigrant to the United States and retired engineer inspired by the Dublin Writers Museum, created the American Writers Museum Foundation (http://americanwritersmuseum.org/). He saw a country with over 17,500 museums devoted to subjects as varied and esoteric as the American Rattlesnake Museum in Albuquerque, NM and the Mütter Museum of medical oddities in Philadelphia. The need for an American writers museum was clearly articulated by the former chairman of the National Endowment for the Arts:

There is a void in the American museum world. We collect in central points the artefacts of civilization and honor politicians and soldiers, athletes and artists, inventors and entrepreneurs, but we neglect our writers. In a country established as an idea explicated in written documents and embellished by generations of poets, novelists, and critics, the case for commemorating the written word is self-evident. After all, what is written describes a people and what is celebrated defines their values.

— Jim Leach, Chairman, National Endowment for the Humanities 2009-2013
The first plans for the museum called for a 60,000 square foot stand-alone institution. The budget for such a project would have to be of order of $100 million. The difficulties of raising such a sum of money encouraged the American Writers Museum Foundation to scale back their plans to a museum of about 12,000 square feet and a budget of $10 million USD. The AWM Foundation is actively searching for support in the neighbourhood of $20 to $30 million to fund the opening and expand the museum into its full vision. Fundraising is ongoing and no exact date for the museum opening has been announced.

![Image](image_url)

*Figure 2: Rendering of the "Chicago Room" at the American Writers Museum (source: AWM website)*

**Author Homes/Museums in Canada**

The number of museums solely dedicated to writers in Canada is far fewer even on a per-capita basis. Among writer and literature themed museums in Canada are:

- **La Maison Gabrielle-Roy** which is the St. Boniface, Manitoba childhood home of acclaimed author Gabrielle Roy. Roy’s childhood home was purchased by the Maison Gabrielle-Roy Corporation in 1997 for $155,000. Since that time around $650,000 has been spent on renovations and restoration. The museum opened its doors in 2003. The museum operates a writer-in-residence program and offers school programs. The museum and its various programs receive funds from the federal, provincial and municipal governments. The museum also accepts donations through its website. In a fundraising drive conducted between 2003 and 2005, the house received donations from 105 women and 37 men of $1,000 each.⁹

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• **McCrae House** is the birthplace of John McCrae (1872-1918), doctor, soldier and author of “In Flanders Fields.” The house was built in 1858 and owned by the McRae family from 1870 to 1873. In 1966 the house was purchased by Guelph citizens with the goal of restoring it and turning it into a museum honouring John McCrae. At about the same time, the house was designated a place of national significance by the federal government. In 1983, ownership of the house and responsibility for the museum was transferred to the City of Guelph. The museum is about 1,200 square feet of which 900 square feet is devoted to exhibits. It recently re-opened in May 2015 after a renovation that cost somewhere in excess of $150,000.

• Housed in a straw bale building in Minden, Ontario, the **R.D. Lawrence Place** is a devoted to the work and writings of Canadian naturalist R.D. Lawrence. Lawrence wrote 30 books published in 32 countries in 16 different languages. After Lawrence’s death, his wife Sharon donated his literary estate and memorabilia to the Minden Hills Cultural Centre – a 4 acre area in Minden that houses the Agnes Jamieson Gallery, the Minden Hills Museum, Nature’s Place and the Minden Hills Branch of the Haliburton County Public Library (http://mindenhills.ca/cultural-centre/). There is a writer-in-residence program that affords promising writers the opportunity to hone their craft and in turn help to preserve our cultural identity. The Minden Hills Cultural Centre and the R.D. Lawrence Place are owned and operated by the Township of Minden Hills.

• Lovers of the “Anne of Green Gables” novels can find several museums dedicated to the life and work of Lucy Maud Montgomery. The most well-known of these is the **Green Gables Heritage Place** in Cavendish, PEI (http://www.pc.gc.ca/eng/lhn-hns/pe/greengables/index.aspx). There is also the “Anne of Green Gables Museum” in Park Corner, PEI (http://www.anнемuseum.com/) which is the site of the Campbell home, the setting for “Anne’s Lake of Shining Waters”. Also in Park Corner is the “**Lucy Maud Montgomery Heritage Museum**” which was known as “Ingleside” in some of Lucy Maud’s stories. In Ontario, the “Lucy Maude Montgomery Society of Ontario” runs tours of the Manse, Montgomery’s home in Leaskdale (http://lucymaudmontgomery.ca/). The Manse was built in 1886, recognized by Ontario Historical Site in 1965 and a National Historic Site in 1997. A number of other privately run small museums also celebrate Montgomery’s work, for instance, the **Lucy Maud Montgomery Museum** in Norval, Ontario (located in Crawford’s Village Bake Shop, http://www.lmmontgomerynorval.com/) and **Bala’s Museum with Memories of Lucy Maud Montgomery** which is located in a former tourist house where Montgomery once vacationed and became inspired to write “The Blue Castle” (http://www.balasmuseum.com/).

• The **Margaret Laurence Home** in Neepawa, Manitoba celebrates the life and work of this great Canadian author (http://www.mts.net/~mlhome). The home, a Provincial Heritage site and recognized museum, is a living memorial to Ms. Laurence and her work. Purchased with the support and blessing of Margaret Laurence, the house was purchased in 1986 by the Margaret Laurence Home Committee, Inc. The Neepawa Area Development Corporation donated $10,000 and Laurence’s publishers, McClelland & Stewart, gave a similar amount through the donation of 500 of her memoirs which sold quickly. Provincial grants, local citizens and businesses have all contributed to the development of the museum. After Ms. Laurence’s death in 1987, her family donated numerous items including her typewriter, doctoral robes, award certificates and much more. The museum houses an extensive collection of books, papers, magazines, letters, video and audio tapes are available for viewing or research.
Blue Rhino Design and WCM Consulting: Alice Munro Museum Feasibility Study – Final Report  
Submitted: June 2, 2015

- A national historical site, the Leacock Museum (http://leacockmuseum.com/) includes exhibits on Leacock’s writing and the “Art of Writing Galleries” located on the second floor devoted to the lives and work of several Canadian writers including Lucy Maud Montgomery, Timothy Findley, Peter Gzowski, Richard B. Wright, Mazo de la Roche, Ernest Thompson Seton, whose work touch on the cultural landscapes of Lake Simcoe County. The museum organizes the annual Leacock Summer Festival as well as the Leacock Summer Academy, a summer camp that introduces children in grades 5 and 6 to the joys of writing.

- The Atwater Writers Exhibition Project (AWE) is a temporary exhibition running from Fall 2014 to Spring 2015 in the Atwater Library and Computer Centre (http://atwater.griffintown.com/), a not-for-profit privately funded independent library located in the west end of Montreal. The exhibition celebrates Quebec’s English-language writers like Irving Layton and Mordecai Richler along with today's new generation of writers. AWE is intended as a prototype for a writer's museum that is planned at the Atwater library.

The number of locations where Canadian literature and writers are celebrated in a permanent museum setting are relatively few. To the best of our knowledge there never has been proposed anything like the American Writers Museum for Canada. From time to time, temporary exhibitions show up in libraries and museums that highlight the work of Canadian authors, for instance, the David French “Writing Home” exhibit produced by Canada’s National Arts Centre and the Theatre Museum Canada that traveled to various venues like the Tarragon Theatre in Toronto.
4. An Alice Munro Museum: The Story of Alice Munro and Huron County

The Cultural Landscape of Huron County

To provide us with a sense of the cultural environment in Huron County, one of our team (Steve Karpik) visited a number of Huron County museums on February 4-5, 2015. The museums visited were:

- The Huron County Museum (Goderich)
- The Huron Historic Gaol (Goderich)
- The Reuben R. Sallows Gallery (Goderich)
- The North Huron Museum (Wingham)
- The Barn Dance Museum (Wingham)
- Van Egmond House (Egmondville)

All of these museums contribute in some fashion to telling the story of Huron County, whether through displays of early radio equipment at the North Huron Museum or through the old magistrate’s basement jail cell at the Van Egmond House or the theatrical re-enactments of prison life at the Huron Historic Gaol. All these institutions preserve the culture of bygone days and make those times and the people who lived in them relevant to today’s generations.

We were struck by the strength of the volunteer community that supports these cultural institutions. It was especially impressive to see that some of these volunteers worked not just at one historic site but sometimes at several. Some of these museums have no paid staff and are totally dependent on the skills and work of volunteers.

The Huron County Museum and the various smaller museums throughout the county tell the Huron County Story in a way that would be impossible in a more distant museum like the Royal Ontario Museum. First, there is something powerful about telling the stories where they happened. There is a certain immediacy to the experience. Your feet are walking where prisoners walked in the 19th century in the cold damp confines of the Historic Gaol. You can see the same land that Reuben Sallows saw when he was composing his photos in the early days of the 20th century. Also the curators, museum hosts and volunteers live in the Huron County and experience life as a continuation of past times. An Alice Munro Museum would add an additional and complementary dimension to the stories that the existing Huron County’s museums tell.
Exhibit Concepts and Themes

To start our investigation into exhibit themes for an Alice Munro Museum, we began by holding a Museum Workshop on October 28, 2014 in Wingham. The participants (see Appendix 1) were asked to come up with possible names for the museum. The idea was that the names that people came up with would indicate something about the themes that they were interested in.

The museum names fell into four broad categories (see Appendix 4 for a complete list):

1. Names containing "Alice Munro" and "writing"
2. Names containing "Alice Munro" but not "writing"
3. Names not containing "Alice Munro" but containing "writing"
4. Miscellaneous Other

The next step was to allow the participants to select which of the four groups they would like to work in to brainstorm exhibit ideas in the context of a facility their group would sketch out. While the long list of names with its four groupings showed no particular order or focus, when people had to choose the next step was obvious: everyone wanted to work in one of the first two groups whose focus was on Alice Munro. Museum names like:

- Inside the Short Story: The Alice Munro Centre
- Alice Munro Centre for the Short Story
- Rural Routes: Writing in Alice Munro Country

reflected a strong interest in Alice Munro and the immense creativity that she expresses as a writer. There was also a desire by some to be more expansive and include Alice Munro’s contributions in a wider context:

- Alice Munro Centre for Rural Creativity
- Alice Munro Centre for the Arts
- Alice Munro Centre for Creativity

The difference between the two groups was whether they were interested in questions about creativity limited to writing and specifically to the short story or whether they want to see a museum that focussed more broadly on arts and was open to all manner of creative endeavour.

In either case, the desire was strong for a museum that had as its mission explorations of Alice Munro’s contributions to literature and the creative spirit that underlay her contribution. An interesting theme that permeated the discussions at this session was that the museum had to be more than static displays of memorabilia. There was a strong desire for interactive exhibits along with programs and workshops on writing and creativity. This was reflected by frequent comments that the participants wanted an Alice Munro Centre not an Alice Munro Museum – reflecting a perspective that museums per se are too stodgy and lack dynamism. What the participants expressed interest in (interactivity, workshops, etc.) is actually completely in line with what modern museums realize they must provide for the public as we discussed in Section 3 above.

Another important piece of information that we gleaned from the workshop is that Alice Munro’s work and Huron County are inseparable. She did not write about Mordecai Richler’s Montreal or Stephen Leacock’s Mariposa. She wrote about Huron County – its places, people and culture. Although not
specifically about any particular place in Huron County, her work is simultaneously universal and quintessentially about Huron County. This bond that unites Alice Munro, her writing and Huron County is what gives the idea of an Alice Munro Museum located somewhere in the County so much power. Were the same exhibits located elsewhere, for example, at the Royal Ontario Museum, they would lack the emotional power of a locally-based exhibition. An exhibition, collection or archive of Ms. Munro’s work and memorabilia located outside the County could satisfy the needs of academics and scholars who wished to study her work, but torn from its Huron County roots it would be stripped of some of its power. An Alice Munro Museum located in Huron County would offer a revealing lens on the social history of the County and its people.

To delve more deeply into what we learned from our Museum Workshop, we followed up with a Survey Monkey survey that we distributed quasi-randomly to our network of friends, colleagues and associates (see Appendix 3 for complete survey results). We sent invitations to fill out the survey to people who we knew were lovers of Alice Munro and short stories, to enthusiastic readers of fiction and non-fiction and to those who are indifferent about reading. We asked all of these people to forward the survey to friends and colleagues. Results poured in quickly and the response rate based upon the number of invitations we sent out was very high.

Over 60% of the respondents lived in the Greater Toronto Area and would have to travel 2.5 hours to get to Huron County (see Question 3). Responding to Question 13, a majority (55.8%) said that they might travel to Huron County to visit an exhibition on Alice Munro. Another 22.1% replied that they definitely would make the trip. Taken at face value, these appear to be very encouraging numbers. Cautionary tales from other museums (discussed more fully in Section 6 below) make us somewhat wary of counting the visitors before they have passed through the turnstiles. We prefer to see the survey results on this subject as a necessary but not sufficient stepping stone to success.

The Survey Monkey results reflected similar interests on exhibit themes as were expressed at the Museum Workshop. Question 14 reveals a strong interest in exhibits that explore the relationship between Alice Munro’s stories and historical Wingham. Also of great interest are artefacts related to Ms. Munro’s life and drafts of her manuscripts. There was also considerable interest in exhibits that explored the creativity and creative process that underlies great works of writing.

Reading series, workshops and retreats for writers were also seen by survey respondents as adding considerable value to the museum project. A writer-in-residence program was also regarded as desirable. The Master’s Thesis of Ann-Marie Metten entitled “Community-Run Writer-In-Residence Programs in Canada” would be a valuable resource when considering the steps required to establish a successful writer-in-residence program associated with the museum.10

We also asked for comments from respondents about what they would like to see. Some of the responses are very interesting. For instance, on the subject of Alice Munro.

*I think the focus must be kept on Ms. Munro’s life and work, and on developing writers/workshops/series with her vision: that the lives of ordinary women are important.*

About the universality of her writing in the context of it belonging to Huron County:

*...of more interest is her place in the Global fraternity of writers, and how her stories (and their Canadian setting) are perceived by the rest of the world. What was it about her stories that earned her the Nobel, and how does the very recognizable (to me) Ontario setting translate to other cultures?*

And finally about the characters in her stories:

*Alice had an unusual take on the world, she was a character and wrote amazing characters. Characters, her own and those she invented would be a cool way to animate/organize an exhibit of her work and accomplishments.*

This last comment touches on imagination and creativity and leads us to discuss the November 4, 2014 focus group session that we had with five authors from the Greater Toronto Area (GTA), all accomplished in their own right (see Appendix 1 for a list of participants). The authors were novelists, poets, essayists and short story writers. What impressed us was the genuine reverence in which they held Ms. Munro and just how hard they regarded the act of short story writing to be. It is an art that we believe most people, especially non-writers, do not appreciate fully. An Alice Munro exhibition could help open the door to more people fully enjoying short stories and writing in general.

As distinct from storytelling, we learned from the writers’ focus group about the “story” as an art form. This is a somewhat abstract concept that speaks about the “story” having a life and independence of its own. One of the writers complained bitterly that sometimes a favourite character would die because that’s what the “story” demanded. Even the author herself was powerless to intercede. It’s a fascinating world of imagination which we believe that many readers may not fully appreciate and enjoy. Lastly, we learned about the passion of writers. When asked why they write, one of the focus group members responded “Why do I breathe?” The curatorial challenge (and it is an enviable one) is to capture the passion and intensity that underlies Alice Munro’s writing and the writing of all great authors. Going back to the quote by Yeates that we referenced in Section 3, an Alice Munro Museum has the possibility of igniting the flame of creativity in its visitors.
5. Providing a Space for the Museum

A Permanent, Stand-alone Museum

Altus Group publishes an annual report on construction costs in Canada. They provide information for locations all over the country for a variety of different types of buildings. The costs that they present are for construction only and do not include such items as architectural and engineering fees, soil and environmental tests, special design consultants, etc. Nonetheless their data is of use in calculating ballpark estimates for a stand-alone Alice Munro Museum.

Although they do not include museums as a building category, they do include similar type structures (for instance, schools, retail space, single family dwellings, etc.). For buildings similar to a museum, the Altus Group 2013 Construction Guide\(^\text{11}\) gives a range of costs of between $165 to $195 per square foot. For a 4,000 square foot museum (about the size of the exhibit space at the Shania Twain Centre in Timmins) and building costs equivalent to a secondary school, the Altus Group guide provides us with an estimate of $660,000 and $780,000. This is for a structure of basic quality with little or no frills. An architecturally striking building could easily cost $1.5 million. Note that these costs do not include the cost of land or any fees associated with servicing the site. Nor does this estimate include the cost of environmental control systems required to preserve artefacts and documents.

To develop an interpretive plan for the museum, and to design and fabricate exhibits would range between $250 and $500 per square foot. Assuming that 75% of the floor space of our hypothetical museum would be used for exhibits (the other 25% for administration, research and exhibit development), the cost of exhibits could add an additional $750,000 to $1.5 million to the price of a museum. The lower end of the price range would be largely graphic panels and static display cases with no interactivity.

Including the cost of both the building and exhibits, one is looking at an investment of between $1.41 million and $2.28 million dollars for a no frills 4,000 square foot museum and this estimate is almost certainly low by a significant amount because we have not included any architect fees, special design work or additional costs that come from designing a museum. Reducing the museum size to a very small 2,000 square feet cuts the cost but not by half. A stand-alone museum is difficult to justify at this price. In terms of what we are seeing in the Canadian museum scene, a $2 million project is definitely on the high side of what seems to be available for projects for all but the big national museums. Incorporating the Alice Munro Museum into an existing cultural facility (library, museum or other public facility) seems to be more feasible and would be less financially onerous. We now present some options along this line.

Incorporating the Museum into an Existing Space

Approximately one third of the way through the project we were advised that we should not identify any particular location as a preferred site. However, we did visit all of the possible sites identified to us by the Steering Committee and we were asked to consider the suitability of these locations.

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Via a survey and through complementary discussions, we asked some key questions of representatives of the municipalities in which the potential locations were situated. These questions focused on the suitability of the location to house the AMM with respect to:

- Geographical location for maximum sustainable incremental tourist dollar gain;
- Available space;
- Existing and willing volunteer base;
- Municipal funds available; and
- Full time museum staff to care for the exhibit.

From the responses received we concluded that:

- As discussed above, a new building should not be created at this time since the capital cost would be significant and it is not certain that the ongoing running costs could be covered by grants, admissions and other revenues.
- Although somewhat cheaper from a capital investment perspective, an addition to an existing building carries with it many of the same concerns and risks as a stand-alone new building.
- Curatorial/environmental care is vital, especially if some artefacts of Alice Munro will be kept there at some point in time.

Possible Locations for an Alice Munro Museum:

North Huron Museum

- It exists today and, therefore, no new building required.
- The Town of Wingham has a strong historical connection to Alice Munro and interest by locals in Alice Munro and her work is high.
- North Huron Township and the museum presently lack curatorial capability. Adding this would cost quite significantly more than the present annual investment by the Municipality in the North Huron Museum.
- Existing “tenants” of the museum might be displaced to some extent.
- Presently day-to-day museum governance is unclear.

Alice Munro’s present home in Clinton

- It is presently occupied by Alice Munro and hence not available for use as a museum or centre, nor can future availability for this purpose be guaranteed.
- It has no strong connection to the author’s literature, which draws largely from her earlier days as a child in Wingham and Lower Town.
- Curatorial support would have to be developed and paid for.
- Development of a volunteer base might be necessary also.
Great Hall in Clinton

- The location is presently available.
- The direct connection to the literature is somewhat tenuous, beyond the fact that the hall is located in Huron County and not too far from Wingham and surrounds.
- Curatorial support would have to be developed and paid for.
- Development of a volunteer base might be necessary also.

Blythe 14/19

- Blyth 14/19 is a project in progress with the final form still evolving.
- The direct connection to the literature is somewhat tenuous, beyond the location in Huron County and being not too far from Wingham and Lower Town.

Lower Town (the author’s childhood house)

- Is currently occupied and hence not available for use as a museum or centre, nor can future availability for this purpose be guaranteed.
- Has an excellent connection to the literature.
- Once more curatorial costs would be a factor.
- Accessibility will be a factor.
- The economic impact would benefit Wingham more than Lower Town itself.

Goderich County Museum

- It has curatorial staff.
- It represents probably the least incremental cost option, and is the most viable, immediately available location today.
- Incremental economic impact would be felt in Goderich, for the very most part; this is the largest centre examined and would thus provide the greatest number of opportunities for visitor dollars to be left in the County.
- It may be the least connected to the literature since the epicentre of Alice Munro’s early life was Wingham and Lower Town.
6. Business Plan and Economic Impact

Museum projects often start out as a great idea supported by a burst of optimism. Most ideas for museums never get much past that point. Some do, often through the strength of personalities behind the project. They manage to raise funds, buy land, build a structure and fill it with exhibits and artefacts. The doors open to the public but that is only the beginning of the struggle to survive.

Optimistic museum promoters often underestimate the cost of operating their museum during the planning process. There are several examples of where optimism proved to be fatal. Flush with National Lottery money, the National Centre for Popular Music in Sheffield, England, a £15 million project, opened its doors on March 1, 1999. Much of the lottery money was spent on the museum’s flashy structures.

![Image](image.png)

Figure 3: The now defunct National Centre for Popular Music in Sheffield, England.

The museum hoped to attract 400,000 visitors per year. In the first 7 months, only about 104,000 visitors went through the gates and most of them single-time visitors who were curious about the place. After 15 months, the museum was bankrupt. According to a paper published in the journal of "Museum
and Society”, the museum failed because of underwhelming exhibits.\textsuperscript{12} The museum also failed because it wrongly assumed that it could lure visitors from all over the country to industrial Sheffield — a city with high unemployment that is not known as a tourism hot spot. Besides the museum, there was little reason for a tourist to visit Sheffield.

Miscalculations similar to the National Centre for Popular Music can be found on this side of the ocean as well. In 2001, the City of Timmins, Ontario opened the 11,000 square foot Shania Twain Centre to the public. The museum exhibited memorabilia, awards and other personal items loaned to the Centre by singer Shania Twain, who was raised in Timmins. Annual attendance was projected at 50,000. Reality was much harsher. The best the center ever did was 15,000 visitors in a year.\textsuperscript{13} Described as a $10 million sink hole, the museum was costing the people of Timmins $33.72 per museum visitor. In 2013, Goldcorp bought the museum to demolish it and create an open-pit gold mine on the site. Through the sale to Goldcorp, the city of Timmins recouped half the $10 million it had poured into the building cost of the museum. Just like Sheffield’s National Centre for Popular Music, the Shania Twain Centre was unable to draw tourists to visit it.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{shania_twain_museum.png}
\caption{The Shania Twain Museum – now an open-pit gold mine.}
\end{figure}

Museum Economics in Canada

Published by Heritage Canada, the *Government of Canada Survey of Heritage Institutions: 2011*\(^{14}\) points out the value of heritage institutions to Canada and Canadians. In 2011, Canadians paid over 21.5 million visits to museums. In that same year, there were over 44 million visits to museum websites and another 50 million visits to websites for archives. Yet despite the interest of Canadians in heritage institutions, museums, art galleries and archives face tough economic conditions.

In 2011, unearned income (government grants, charitable donations, etc.) made up 64.7% of revenue for all heritage institutions. Contributions from all three levels of government accounted for 78% of all unearned income while philanthropy and donations made up 20%. Earned income from ticket sales, programs, camps, etc. counted for only 35.3% of the revenue of these organizations. Balancing revenue (earned and unearned) against expenses, art galleries as a whole suffered yearly losses equal to 1.1% of their operating budget. Museums showed a modest 5.62% “profit” which could be directed to new initiatives and exhibitions. To put it simply, cultural institutions like art galleries, museums and archives do not make money. They cost money and most of this money comes from the government who views it as a worthwhile social investment.

An Alice Munro Museum or major exhibition on her life and work would require the support of at least one full time staff who would act as the exhibition’s curator. In the United States, the Bureau of Labor Statistics gives the average annual salary for a curator of $53,160 in 2010.\(^{15}\) Statistics from Canada are harder to validate but they seem to tell the same story as in the United States. According to one website, the median pay for a curator at a Canadian museum in 2015 is $44,803 per year with the actual range between $30,913 and $70,273.\(^{16}\)

**The Role of Volunteers in Canadian Cultural and Heritage Institutions**

If one simply restricted their view to the balance sheet of an organization, one would come away with a distorted view of the reality facing cultural institutions. The total revenue, earned and unearned, is quite inadequate to operate these institutions. According to the same Heritage Canada study quoted in the previous section, volunteers outnumber paid staff at heritage institutions by a ratio of approximately 3 to 1. Of the 128,000 workers in heritage institutions, approximately 96,000 were volunteers. The amount of time they donated in 2011 (over 6,000,000 hours) contributed to huge savings for institutions.

These aggregate numbers are backed up by our experience in working with Ontario museums. For instance, The Royal Canadian Regiment Museum in London, Ontario has one paid staff member (the curator/executive director) who is aided by a complement of volunteers who do everything from collections management to school programs to artefact restoration. The RCR Museum requires a


minimum of 5,000 hours of volunteer time annually to meet its mandate.\(^{17}\) This is equivalent to roughly 2.5 full-time-equivalent positions based upon a 40 hour week.

**Economic Comparators: Other Literary-Based Museums in Ontario**

Effort was placed on identifying other museums in Ontario which are focused on the literary arts. The intent was to learn about how they have fared, their visitor levels, admission charges and similar economic information. If possible, to access their financial statements to determine the costs involved in operating such entities.

- Out of approximately 500 museums and similar organizations found in Ontario, only three were identified which are focused on the literary arts.
- We are loathe to use any information from these as a guideline for the AMM since the sample is too small to generate meaningful guidelines and may be misleading to the project.

**Optimising the Economic Benefit of an AMM for Huron County**

In general, the principle is to *maximise the incremental number of visitors into areas where they have the maximum opportunity to leave money behind*.

This points towards having additional attractions in larger centres for maximum *absolute dollar* economic gain; however, the incremental percentage benefit in the larger locale may then be less compared to that obtained in a smaller centre.

With respect to the economic impact of the proposed AMM the most credible source would be standard provincial data on dollars spent per tourist multiplied by the incremental increase in visitors expected as a result of developing the AMM. This latter figure is very difficult to determine since the three existing literary-focused museums mentioned above are not nearly sufficient in terms of sample size, nor are they (necessarily) particularly similar to the proposed AMM (the location and exact nature of which is yet to be defined). Further, the different settings and locations would, additionally, make extrapolation hazardous if taken as an accurate prediction.

Another report prepared for this project, “The Effects of the Nobel Prize on Tourism,”\(^{18}\) describes this aspect in considerable detail.

**Funding and Operational Model**

A survey of stakeholders was undertaken to ascertain their preference for funding and operational models for an Alice Munro Museum. The email survey was issued to approximately 25 Stakeholders identified by the Steering Committee, with ten responses received. A summary of the results is shown below.

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\(^{17}\) Private Communication, Dr. Georgiana Stanciu, Curator/Director, The Royal Canadian Regiment Museum, May 22, 2015.

Admission fees

- Admission charges should be as low as possible. $15 per person was the highest identified but there should be deep family discounts.
- To build local support, admission should be free in the early stages.
- If not free then means must be found to ensure that all socioeconomic strata can participate.
- The cost of collecting and administering admission fees must be discounted from the net gains, and pursuing sponsor donations may be more effective.

Opening hours

- Trending towards year-round, with the daily hours adjusted for the season.
- Some extended evening hours.
- Docent availability outside of normal hours.

Nature of co-located events

- Should be related to literature, or at least arts and culture.
- Should be held for the intrinsic value of the event and not solely to raise funds.
- Funds raised in excess of event costs can contribute towards ongoing running costs of the AMM.

Likely Economic Impact

Informal library survey to determine impact of Nobel Prize award
The intent was to determine if the Nobel Prize award had an impact of demand for the authors’ works and whether this has been maintained. From a complete list of public libraries in Ontario, a sample of twenty libraries was selected, as listed below:

Aurora
Cobourg
Elliott Lake
Hamilton
Middlesex
Orangeville
Prince Edward County
Richmond Hill
St. Catharines
Uxbridge
Brampton
Deep River
Fort Erie
London
Newmarket
Owen Sound
Kawartha Lakes
Smiths Falls
Thunder Bay
Woodstock
Two inquiries were made, both based upon the circulation of the books of Alice Munro:

- Was a peak in demand noticed at the time of the Nobel Prize award?
- Has this peak maintained or has the interest returned to pre-award levels?

The results are shown below:

**Effect of Nobel Prize award on circulation demand for author's works**

- No change discernible at award 25%
- Interest peaked at award and remains relatively high 15%
- Interest peaked at award and has since returned to pre-award levels 60%

Understandably, the impetus to create a museum or centre to honour Alice Munro was the 2013 Nobel Prize award. If taken at face value, the above circulation results suggest that the impact of the award has either diminished or had no effect on demand (combined, 85% of the sample). Now, this does not negate the concept of a museum or centre but it does imply that the Nobel Prize award itself should not be taken as the major driver for the creation of same. Rather it is one of the many reasons to honour Ms. Munro and to visit the area.

**Funding Sources for Museums**

The following potential sources of assistance funding for museums were identified. In a related project, Letter M Marketing identified a range of potential funding sources for the broader arts and culture community, rather than museums.

Note that these programs may fund museums for specific types of expenditures. Conditions and exclusions will vary from program to program and not all programs will be funded at any given time. The accompanying text is taken from the website indicated.
Federal Government of Canada Museums Assistance Program
http://www.pch.gc.ca/eng/1268597502197

The Museums Assistance Program (MAP) supports heritage institutions and workers in the preservation and presentation of heritage collections. MAP provides financial assistance to Canadian museums and related institutions for activities that:

- facilitate Canadians' access to our heritage;
- foster the preservation of Canada's cultural heritage, including the preservation of representative collections of Aboriginal cultural heritage; and
- foster professional knowledge, skills and practices related to key museum functions.

New Building Canada Fund: Provincial-Territorial Infrastructure Component: Small Communities Fund
http://www.infrastructure.gc.ca/plan/sc-cp-eng.html

The $10-billion Provincial-Territorial Infrastructure Component (PTIC) provides support for projects of national, local or regional significance. This includes the Small Communities Fund (PTIC–SCF) that will provide $1 billion for projects in municipalities with fewer than 100,000 residents.

Smaller communities will be able to build projects that deliver on local needs. Through the Small Communities Fund, our Government continues to provide dedicated funding for small communities, building on the successful practices established under the 2007 Building Canada Fund and the Infrastructure Stimulus Fund. In addition, communities can use the Gas Tax Fund towards a wider range of projects, including highways, disaster mitigation, broadband, brownfield redevelopment, recreation, culture, tourism and sport.

To ensure that small communities receive funding opportunities, ten per cent (10%) of the PTIC allocation of each province and territory will be set aside for the PTIC–SCF.

Infrastructure Canada will enter into funding agreements with the provinces and territories who will be responsible for identifying and proposing projects for consideration.

Projects funded through the PTIC–SCF must meet the following program objectives:

- Economic growth;
- A clean environment; and
- Stronger communities.
Blue Rhino Design and WCM Consulting: Alice Munro Museum Feasibility Study — Final Report
Submitted: June 2, 2015

The McLean Foundation
Applications are accepted from registered charitable organizations. Grants are awarded to projects that demonstrate a general public benefit in areas such as conservation, the arts, education, health and welfare. Grants average approximately $6,500 in a given year.

Contact: Ms. Ev McTaggart
The McLean Foundation
2 St. Clair Ave. W., Suite 1008
Toronto, Ontario
Canada M4V 1L5
Tel: (416) 964-6802 / (416) 964-6802
Fax: (416) 964-2804
Email: info@mcleanfoundation.ca

The Royal Bank of Canada Charitable Foundation
http://www.rbc.com/donations/
Grant applications are accepted from not-for-profit, registered charities that fit within the following categories: education, health, social services, civic and arts and culture. The Royal Bank of Canada Charitable Foundation accepts grant applications from not-for-profit, registered charities in Canada that fit within the following categories: education, health, social services, civic and arts and culture. Application requests are accepted by regional offices throughout the year and are responded to within 90 days. RBC targets programs and projects that add value to the scope of services offered by organizations that have a broad base of funders and RBC involvement. Please contact RBC about the specific types of organizations that are not eligible.

Contact: 9th Floor, South Tower
Royal Bank Plaza, 200 Bay Street
Toronto, Ontario, M5J 2J5
Tel: 416-974-3113 / 416-974-3113

Government of Ontario: Community Museum Operating and Pay Equity Grants
This ministry provides annual operating grants to eligible community museums across Ontario. These museums contribute to their communities' economic well-being as employers and tourist attractions, attracting over 2,300,000 visitors per year. This support strengthens their role in their communities as custodians and interpreters of the province's irreplaceable heritage collections. Museums that receive this support are required to meet the criteria established in Regulation 877, "Grants for Museums" under the Ontario Heritage Act and this ministry's Standards for Community Museums in Ontario.
Government of Ontario: Tourism Development Fund

The Tourism Development Fund supports projects that encourage three key streams: tourism investment, tourism product development and industry capacity building.

The Tourism Development Fund program provides non-capital, project-based funding to:

- develop research-based innovative and emerging tourism sectors;
- support tourism organizations’ capacity building;
- encourage new private sector tourism investment attraction; and
- enhance Ontario’s overall economic competitiveness and opportunities for the Ontario tourism industry.

Ontario Trillium Fund
http://www.otf.ca/
http://www.otf.ca/what-we-fund/action-areas/inspired-people

Results oriented projects are supported through the Ontario Trillium Fund.
7. Next Steps

The findings of our study are in many senses a first step, rather than a last word in how the Alice Munro Museum should move forward. However, we have come to some conclusions which are quite clear to us and valid independent of details of exhibit design, theme, etc.

1. Building a new stand-alone facility for an Alice Munro Museum is almost certainly unwise because of the financial burden that the capital costs would impose on the museum. Locating the museum within another institution is preferable but there is no perfect location. Each of the prospective locations that we identified has its own strengths and weaknesses.

2. Museums add value to communities but they do not in an obvious direct way “make money” for the community. Any museum or exhibition on Alice Munro will require support beyond what the exhibition can generate. This support would almost certainly have to come from government unless a very generous benefactor appears on the scene.

3. Even with government support, like all museums, an Alice Munro Museum would depend heavily on volunteer support from the community.

The points above emphasize the demands that a museum or exhibition would impose on Huron County. Offsetting all of these is that fact that Alice Munro’s work like all great works of art is in a sense priceless. It would be a terrible loss to the community if some provision was not made within the County to preserve her work in a museum context. In the future, we imagine that artefacts from Alice Munro’s writing career will be offered to museums and/or universities. Presently, Huron County and its townships are ill-equipped to receive such a gift (where would they go and who would care for them?). An Alice Munro exhibition would present a Huron County option for Ms. Munro to consider when she decides how and who helps remember her literary legacy. There are aspects of that legacy that are of particular interest to Huron County as it reflects the social and economic history of the county. These aspects of her work may be of less interest to outsiders and may be forgotten or neglected should her artefacts land elsewhere in Canada.

The question of next steps necessarily takes us into a broader consideration of best practices for museum planning. A definitive text on this subject is “The Manual of Museum Planning” by Barry Lord, Gail Dexter Lord and Lindsay Martin, a 750 page comprehensive and exhaustive reference on the subject matter. The museum development process is nicely outlined in the figure which we reproduce from Chapter 2 of Lord et al.

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In our opinion, the place to start is with the Mission and Vision which are critical to the job of developing an Institutional Plan. Without a clearly formulated Mission and Vision, exhibit planning is without order or discipline. The well thought out Mission and Vision also allows the development of meaningful metrics upon which strategies can be evaluated and improved upon.

Another area of planning which we alluded to in Section 3 is that of Digital Engagement. As we discussed earlier, modern museums must engage with their visitors both physically and digitally. Effectively this means extending the museum outside its wall. More radically, a progressive digital engagement strategy

**Figure 5: The Museum Planning Process (source: "The Manual of Museum Planning", Barry Lord, et al.).**
relinquishes some of the authority that the curator has over the creation of meaning within the exhibition and hands that to the museum’s visitors to allow for a sort of co-creation in a partnership between the museum staff (paid and unpaid) and the museum visitors. One of the best explanations of this philosophy to museum design is the publication entitled “Digital Engagement in Culture, Heritage, and the Arts”\textsuperscript{20} by Jasper Visser and Jim Richardson which (in harmony with its philosophy) is available through a Creative Commons Attribution-Share Alike license. The practices recommended by Visser and Richardson are fully compatible with the development processes recommended by Lord et al. but represent a significant challenge to the sort of curatorial authority embedded in most museum planning procedures. We recommend that the AMPG look to both the procedures outlined by Lord et al. and by Visser and Richardson as the Alice Munro Museum project moves ahead.

Appendix 1: Methodology: Outreach and Research

To develop a curatorial vision for what the Alice Munro Museum could be, Blue Rhino Design undertook a number of investigations with stakeholder groups. Through this research, we began the journey towards creating a direction for the Alice Munro Museum. Our research included:

2. A Targeted Email Survey of the Stakeholders Group, October and November 2014
3. A Writer’s Focus Group, Whitby, November 4, 2014
5. An Environmental Scan of Literary-focussed Museums
7. A Survey of other Museums in Huron County

A list of attendees at the Museum Workshop and the Writer’s Focus Group can be found below. An early analysis of the results from items 1 through 3 were presented at the Interim Progress Report Meeting on December 9, 2014 (attendees to that meeting can be found below).

Stakeholder Consultations

Museum Workshop Participants, October 28, 2014, Wingham, Ontario
Bill Farnell, Friends of the Museum
Verna Steffler, Friends of the Museum
Meighan Wark, Director of Cultural Services, County of Huron
Elizabeth French-Gibson, Assistant Curator, Huron County Museum
Jenna Ujiye, Tourism Marketer, County of Huron
Rick Sickinger, Cultural Officer, County of Huron
Claire Carter, Business Development Manager, Huron County Museum & Historic Gaol
Emily Belleau, Digital Project Assistant, Huron County Museum & Historic Gaol
Jackie Riggs, Friends of the Museum/Freelance Writer
Dixie Lee Arbuckle, Friends of the Museum
Chris Spaleta, Screenwriter
Britt Gregg-Wallace, Alice Munro’s Personal Assistant

Steve Karpik, Aylin Doyle and Niina Gates-Kass, Blue Rhino Design

Writer’s Focus Group Participants, November 4, 2014, Whitby, Ontario
Kim Moynahan
Ruth Walker
Sue Malarkey
Sue Reynolds
Heather O’Connor

Steve Karpik, Aylin Doyle and Niina Gates-Kass, Blue Rhino Design
Interim Progress Report Meeting Participants, December 9, 2014, Wingham, Ontario

Debbie Davidson, Four County Planning Board
Brock Vodden, Councillor, Township of North Huron
Rick Sickinger, Cultural Officer, County of Huron
Claire Carter, Business Development Manager, Huron County Museum & Historic Gaol
Emily Beliveau, Digital Project Assistant, Huron County Museum & Historic Gaol
Paul Nichol, Economic Development Manager, Huron Business Development Corporation
Jackie Riggs, Friends of the Museum/Freelance Writer
Dixie Lee Arbuckle, Friends of the Museum
Connie Goodall, Economic Development Officer, Township of North Huron
Nancy Michie, Administrator/Clerk, Municipality of Morris-Turnberry
Peggy Van Mierlo-West, CAO, Municipality of Central Huron
Deb Sholdice, General Manager, Blyth Festival Theatre
Chris Spaleta, Screenwriter
Britt Gregg-Wallace, Alice Munro’s Personal Assistant

Steve Karpik, Blue Rhino Design and George Schrijver, WCM Consulting
Appendix 2: Author’s Home / Museums in the United States

This list of author’s homes/museums (source: [http://americanwritersmuseum.org/affiliates/](http://americanwritersmuseum.org/affiliates/)) includes locations in 24 of the 50 states. Sufficient research would almost certainly find such institutions in every state of the Union. In several cases, the work and life of a single author (for instance, Pearl S. Buck) is honored at more than one location. Galleries devoted to individual authors in larger multi-themed museums (for instance, William S. Burroughs at the American Beat Museum, [http://www.beatmuseum.org/](http://www.beatmuseum.org/)), also serve to pay tribute to America’s great authors.

Louisa May Alcott’s Orchard House
399 Lexington Road
Concord, Massachusetts 01742

William Cullen Bryant Homestead
207 Bryant Road
Cummington, Massachusetts 01026

Pearl S. Buck Birthplace
P.O. Box 126
Hillsboro, West Virginia 24946

Pearl S. Buck House
Pearl S. Buck International
520 Dublin Road
Perkasie, Pennsylvania 18944
Truman Capote and Harper Lee, Old Courthouse Museum
http://www.monroecountymuseum.org/#old-courthouse-museum/c1me
31 North Alabama Avenue
Monroeville, Alabama 36460

The Willa Cather State Historic Site / The Willa Cather Foundation
http://www.willacather.org/
413 North Webster Street
Red Cloud, Nebraska 68970

Emily Dickinson Museum – The Homestead and The Evergreens
http://www.emilydickinsonmuseum.org/
280 Main Street
Amherst, Massachusetts 01002

Ralph Waldo Emerson and Nathaniel Hawthorne, The Old Manse
http://www.thetrustees.org/places-to-visit/greater-boston/old-manse.html
269 Monument Street
Concord, Massachusetts 01742

William Faulkner, Rowan Oak
http://museum.olemiss.edu/historic-homes/rowan-oak/
917 Old Taylor Road
Oxford, Mississippi 38655
The F. Scott and Zelda Fitzgerald Museum
http://www.fitzgeraldmuseum.net/
919 Felder Avenue
Montgomery, Alabama 36106

Joel Chandler Harris, The Wren’s Nest
http://www.wrensnestonline.com/
1050 Ralph David Albernathy Boulevard
Atlanta, Georgia 30310

Nathaniel Hawthorne, The House of the Seven Gables
http://www.7gables.org/
115 Derby Street
Salem, Massachusetts 01970

The Ernest Hemingway Foundation of Oak Park
http://www.ehfop.org/
200 Oak Park Ave
Oak Park, Illinois 60302

Hemingway-Pfeiffer Museum and Educational Center
http://hemingway.astate.edu/
1021 West Cherry Street
Pigott, Arkansas 72454
Washington Irving’s Sunnyside
http://www.hudsonvalley.org/historic-sites/washington-irvings-sunnyside
Historic Hudson Valley
639 Bedford Road
Pocantico Hills, New York 10591

Helen Hunt Jackson, Colorado Springs Pioneers Museum
http://www.csptom.org/learn/regional-history/helent-hunt-jackson/
215 S. Tejon St.
Colorado Springs, Colorado 80903

Sarah Orne Jewett House Museum and Visitor Center
(Historic New England)
http://www.historicnewengland.org/historic-properties/homes/sarah-orne-jewett-house
5 Portland St.
South Berwick, Maine 03908

Jack Kerouac, The Beat Museum
http://www.kerouac.com/
540 Broadway
San Francisco, California 94133

Frances Parkinson Kéyes, The Beauregard-Keyes House
http://bkhouse.org/
1113 Chartres Street
New Orleans, Louisiana 70116
Jack London State Historic Park
http://jacklondonpark.com/
2400 London Ranch Road
Glen Ellen, California 95442

Longfellow House – Washington’s Headquarters National Historic Site
http://www.nps.gov/LONG
105 Brattle Street
Cambridge, Massachusetts 02138

Wadsworth–Longfellow House & Garden
http://www.mainehistory.org/house_overview.shtml
489 Congress Street
Portland, Maine 04101

Herman Melville's Arrowhead
http://www.mobydick.org/
780 Holmes Road
Pittsfield, Massachusetts 01201

Edna St. Vincent Millay Society at Steepletop
http://millay.org/
436 East Hill Road
Austerlitz, New York 12017
Margaret Mitchell House
http://www.margaretmitchellhouse.com/
990 Peachtree Street
Atlanta, Georgia 30309

John Muir National Historic Site
http://www.nps.gov/jomu/index.htm
4202 Alhambra Ave.
Martinez, California 94553

Flannery O’Connor, Andalusia Farm
http://andalusiafarm.org/home.htm
P.O. Box 947
Milledgeville, Georgia 31059

Eugene O’Neill National Historic Site
http://www.nps.gov/euon/index.htm
P.O. Box 280
Danville, California 95426

William Sidney Porter, O. Henry Museum
http://www.austinTexas.gov/department/o-henry-museum
409 East 5th Street
Austin, Texas 78701

Poe Museum
http://www.poemuseum.org/index.php
1914-16 East Main Street
Richmond, Virginia 23223
Will Rogers Memorial Museum
http://www.willrogers.com/
1720 West Will Rogers Blvd.
Claremore, Oklahoma 74017

Carl Sandburg Home
http://www.nps.gov/carli/index.htm
81 Carl Sandburg Lane
Flat Rock, North Carolina 28731

National Steinbeck Center
http://www.steinbeck.org/
1 Main Street
Salinas, California 93901

Harriet Beecher Stowe Center
http://www.harrietbeecherstowecenter.org/
77 Forest Street
Hartford, Connecticut 06105

Ralph Waldo Emerson and Henry David Thoreau, Concord Museum
http://www.concordmuseum.org/
200 Lexington Road
Concord, Massachusetts 01742
Thurber House
http://www.thurberhouse.org/
77 Jefferson Ave.
Columbus, Ohio 43215

Mark Twain Boyhood Home & Museum
http://www.marktwainmuseum.org/
120 North Main
Hannibal, Missouri 63401

Kurt Vonnegut Memorial Library
http://www.vonnegutlibrary.org/
The Emelie Building
340 N. Senate Avenue
Indianapolis, Indiana 46204

Noah Webster House
http://www.noahwebsterhouse.org/
227 South Main St.
West Hartford, Connecticut 06107

Edith Wharton, The Mount
http://www.edithwharton.org/
2 Plunkett St.
Lenox, Massachusetts 01240
Walt Whitman Birthplace State Historic Site and Interpretive Center
http://www.waltwhitman.org/
246 Old Walt Whitman Road
West Hills, New York 11746

Whittier Birthplace
http://www.johngreenleafwhittier.com/
305 Whittier Road
Haverhill, Massachusetts 01830

Laura Ingalls Wilder Museum, Walnut Grove
http://www.walnutgrove.org/museum.htm
330 8th Street
Walnut Grove, Minnesota 56180

Laura Ingalls Wilder Historic Home and Museum
http://www.laurainingallswildermuseum.com/
3068 Highway A
Mansfield, Missouri 65704

Thomas Wolfe Memorial
http://www.wolfememorial.com/
52 North Market Street
Asheville, North Carolina 28801
Appendix 3: Full Survey Results

1. Are you male or female? (answered question: 181 / skipped question: 0)

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<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
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<tr>
<td>Male</td>
<td>26.0%</td>
<td>47</td>
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2. What is your age? (answered question: 181 / skipped question: 0)

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<th>Response Percent</th>
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<td>0.0%</td>
<td>0</td>
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<td>18-20</td>
<td>0.6%</td>
<td>1</td>
</tr>
<tr>
<td>21-29</td>
<td>5.5%</td>
<td>10</td>
</tr>
<tr>
<td>30-39</td>
<td>10.5%</td>
<td>19</td>
</tr>
<tr>
<td>40-49</td>
<td>24.9%</td>
<td>45</td>
</tr>
<tr>
<td>50-59</td>
<td>35.4%</td>
<td>64</td>
</tr>
<tr>
<td>60 or older</td>
<td>23.2%</td>
<td>42</td>
</tr>
</tbody>
</table>
3. Where do you currently reside?

<table>
<thead>
<tr>
<th>Location</th>
<th>Percentage</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Greater Toronto Area (including Toronto)</td>
<td>63.5%</td>
<td>115</td>
</tr>
<tr>
<td>Other Ontario (outside Huron County and the GTA)</td>
<td>9.9%</td>
<td>18</td>
</tr>
<tr>
<td>Canada (outside Ontario)</td>
<td>9.9%</td>
<td>18</td>
</tr>
<tr>
<td>Huron County (outside North Huron)</td>
<td>8.3%</td>
<td>15</td>
</tr>
<tr>
<td>Europe</td>
<td>2.8%</td>
<td>5</td>
</tr>
<tr>
<td>North Huron</td>
<td>2.2%</td>
<td>4</td>
</tr>
<tr>
<td>United States</td>
<td>1.7%</td>
<td>3</td>
</tr>
<tr>
<td>Other (please specify)</td>
<td>1.7%</td>
<td>3</td>
</tr>
</tbody>
</table>

- Mexico
- Thornhill
- Barrie...Huron

Answered question: 181
Skipped question: 0

- The Greater Toronto Area (including Toronto)
- Other Ontario (outside Huron County and the GTA)
- Canada (outside Ontario)
- Huron County (outside North Huron)
- Europe
- North Huron
- United States
4. Have you read any of Alice Munro's work?

Answer Options

<table>
<thead>
<tr>
<th>Response</th>
<th>Percent</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>77.8%</td>
<td>140</td>
</tr>
<tr>
<td>No</td>
<td>22.2%</td>
<td>40</td>
</tr>
</tbody>
</table>

answered question 180
skipped question 1

5. Did you know that Alice Munro was awarded the Nobel Prize for Literature in 2013?

Answer Options

<table>
<thead>
<tr>
<th>Response</th>
<th>Percent</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>89.4%</td>
<td>161</td>
</tr>
<tr>
<td>No</td>
<td>10.6%</td>
<td>19</td>
</tr>
</tbody>
</table>

answered question 180
skipped question 1

Yes
No
6. Did you know that Alice Munro was born in Wingham which is in Huron County, Ontario? (answered question: 180 / skipped question: 1)

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>51.7%</td>
<td>93</td>
</tr>
<tr>
<td>Yes</td>
<td>48.3%</td>
<td>87</td>
</tr>
</tbody>
</table>

7. What do you enjoy reading? (answered question: 180 / skipped question: 1)

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Novels</td>
<td>86.7%</td>
<td>156</td>
</tr>
<tr>
<td>Non-fiction (newspapers, magazine, biographies, etc.)</td>
<td>69.4%</td>
<td>125</td>
</tr>
<tr>
<td>Short Stories</td>
<td>55.0%</td>
<td>99</td>
</tr>
<tr>
<td>Poetry</td>
<td>20.0%</td>
<td>36</td>
</tr>
<tr>
<td>Other (please specify)</td>
<td>12.2%</td>
<td>22</td>
</tr>
</tbody>
</table>
What do you enjoy reading (other):

- Biographies, particularly Monroe’s
- Fiction
- general and local history
- Blogs, essays, research reports, textbooks - anything that is on a topic that interests me.
- Blogs, epublished material
- Articles on Social Media
- All literature
- History. Art and Craft Books
- history
- Crime fiction
- blogs
- memoirs
- online blogs
- Cereal boxes, web pages
- internet content of various types
- History books
- Non-fiction, Medical and health, science etc. Used to like to read all of above, but it has changed what I like to read depending on what age and which stage of life I am.
- Novels and non-fiction in French
- history, personal interest
- Not read any
- Primarily non-fiction, more occasionally novels
- I currently read almost entirely on-line. Nonfiction, research stuff etc.
8. For the writers answering this survey, what forms of writing do you do?

Answer Options | Response Percent | Response Count
--- | --- | ---
Non-fiction | 48.6% | 35
Other (please specify) | 36.1% | 26
Novels | 33.3% | 24
Short Stories | 31.9% | 23
Poetry | 15.3% | 11

answered question 72
skipped question 109

Other:

- songs
- songwriting
- plays
- personal essays/blogging
- drama... plays
- cookbooks
- music
- local history
- I write creative briefs, marketing copy and short video scripts (less than 2 minutes)
- screenplays
- art crit, bio
- literary non-fiction
- memoir
- blogs, letters to editors
- screenplays, stage plays
- humour pieces
- screenplays
- children’s books - picture books + chapter books
- legal, policy, contractual
- corporate communications
- human interest essays
9. In the past three years have you attended a writing workshop, retreat, or other event for writers?

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>74.4%</td>
<td>134</td>
</tr>
<tr>
<td>Yes</td>
<td>25.6%</td>
<td>46</td>
</tr>
</tbody>
</table>

answered question 180
skipped question 1

10. In the past three years, how many writers workshops, retreats or other events have you attended?

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>21.7%</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>23.9%</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td>15.2%</td>
<td>7</td>
</tr>
<tr>
<td>4 to 10</td>
<td>34.8%</td>
<td>16</td>
</tr>
<tr>
<td>More than 10</td>
<td>4.3%</td>
<td>2</td>
</tr>
</tbody>
</table>

answered question 46
skipped question 135
11. Were any of these events longer than one day and required an overnight stay?

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>52.2%</td>
<td>24</td>
</tr>
<tr>
<td>Yes</td>
<td>47.8%</td>
<td>22</td>
</tr>
</tbody>
</table>

answered question 46 skipped question 135

12. Have you ever traveled more than 100 km to attend a writing retreat or workshop?

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>58.7%</td>
<td>27</td>
</tr>
<tr>
<td>No</td>
<td>41.3%</td>
<td>19</td>
</tr>
</tbody>
</table>

answered question 46 skipped question 135
13. Would you travel to Wingham (located about 2.5 hours northwest of Toronto) to see such an exhibition celebrating the work of Alice Munro?

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maybe</td>
<td>55.8%</td>
<td>96</td>
</tr>
<tr>
<td>Yes</td>
<td>22.1%</td>
<td>38</td>
</tr>
<tr>
<td>No</td>
<td>16.3%</td>
<td>28</td>
</tr>
<tr>
<td>Don't know</td>
<td>5.8%</td>
<td>10</td>
</tr>
</tbody>
</table>

answered question 172
skipped question 9

![Pie chart showing responses to the question](chart.png)

- Maybe
- Yes
- No
- Don't know
14. How important would the following be in positively influencing your decision to visit Wingham, Ontario to see the exhibition?

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Unimportant</th>
<th>Moderately important</th>
<th>Very important</th>
<th>Rating Average</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibits exploring the relationship between her stories and historical Wingham Artefacts related to Alice Munro's life Draft versions of her stories</td>
<td>17</td>
<td>19</td>
<td>49</td>
<td>49</td>
<td>3.42</td>
</tr>
<tr>
<td>Draft versions of her stories</td>
<td>23</td>
<td>16</td>
<td>53</td>
<td>37</td>
<td>43</td>
</tr>
<tr>
<td>Exhibits on the art of creative writing</td>
<td>25</td>
<td>16</td>
<td>47</td>
<td>45</td>
<td>39</td>
</tr>
<tr>
<td>Exhibits on other creative forms (for instance, painting, photography, etc.)</td>
<td>22</td>
<td>16</td>
<td>48</td>
<td>59</td>
<td>27</td>
</tr>
<tr>
<td>Exhibits on short stories beyond those of Alice Munro</td>
<td>36</td>
<td>30</td>
<td>65</td>
<td>36</td>
<td>5</td>
</tr>
</tbody>
</table>

answered question

skipped question 9
15. Would you be likely to attend a reading series?  
(answered question: 171 / skipped question: 10)

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maybe</td>
<td>45.0%</td>
<td>77</td>
</tr>
<tr>
<td>No</td>
<td>29.2%</td>
<td>50</td>
</tr>
<tr>
<td>Yes</td>
<td>21.1%</td>
<td>36</td>
</tr>
<tr>
<td>Don't know</td>
<td>4.7%</td>
<td>8</td>
</tr>
</tbody>
</table>

16. Would you attend workshops and retreats for writers held at the museum?  
(answered question: 170 / skipped question: 11)

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>44.7%</td>
<td>76</td>
</tr>
<tr>
<td>Maybe</td>
<td>37.6%</td>
<td>64</td>
</tr>
<tr>
<td>Yes</td>
<td>15.3%</td>
<td>26</td>
</tr>
<tr>
<td>Don't know</td>
<td>2.4%</td>
<td>4</td>
</tr>
</tbody>
</table>
17. Would you like to see a writer-in-residence program at the museum?
   (answered question: 171 / skipped question: 10)

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>61.4%</td>
<td>105</td>
</tr>
<tr>
<td>Maybe</td>
<td>19.9%</td>
<td>34</td>
</tr>
<tr>
<td>Don't know</td>
<td>15.2%</td>
<td>26</td>
</tr>
<tr>
<td>No</td>
<td>3.5%</td>
<td>6</td>
</tr>
</tbody>
</table>

18. Would an online component add value to the museum for you?
   (answered question: 171 / skipped question: 10)

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>73.1%</td>
<td>125</td>
</tr>
<tr>
<td>Maybe</td>
<td>16.4%</td>
<td>28</td>
</tr>
<tr>
<td>No</td>
<td>8.2%</td>
<td>14</td>
</tr>
<tr>
<td>Don't know</td>
<td>2.3%</td>
<td>4</td>
</tr>
</tbody>
</table>
19. Do you have any other comments or suggestions for us?
(answered question: 50 / skipped question: 131)

About Alice Munro

- I think the focus must be kept on Ms. Munro’s life and work, and on developing writers/workshops/series with her vision: that the lives of ordinary women are important.
- I am not a writer, so focus on that process is of less interest to me. Of more interest is her place in the Global fraternity of writers, and how her stories (and their Canadian setting) are perceived by the rest of the world. What was it about her stories that earned her the Nobel, and how does the very recognizable (to me) Ontario setting translate to other cultures?
- Alice had an unusual take on the world, she was a character and wrote amazing characters. Characters, her own and those she invented would be a cool way to animate/organize an exhibit of her work and accomplishments.
- I think this is a great way to honour the remarkable Ms. Munro.
- I think that the most important thing is to read her books.
- I want to learn more about Alice Munro.
- I think that the only way you’re going to get this to work (and I think it could work) is if you make this a museum for Munro’s most knowledgeable and enthusiastic fans--the Alice Munro junkies! To make this a destination and draw people in, they’re going to have to believe they can see or experience something they can’t get anywhere else. The temptation is to widen the scope of this museum to draw a larger audience. I doubt that will work. You want to aim for depth, not breadth. But hopefully, this survey will give you some help in determining the worth of that opinion. Good luck.
- Congratulations to Alice Munro on the Nobel Prize. I’d like to know if she is keen on this project.
- The more about the writer’s life outside of her actual writing, and related to the area – the more interesting it is to me.
- Exhibit on the development of her creative life and the shaping of her creative work; her creative process; and how her work reflects a distinct Canadian identity.
- I am not a writer but I am interested in Alice Munro’s artistic work in all senses.

About Travelling to Wingham and/or Huron County

- My “maybe” answers are due to my living on the East Coast – I would likely attend these sorts of things if I lived in the region, or if I were visiting I would most likely make an effort to go see the exhibits. A writers’ retreat/workshop series would be a great addition, in my opinion.
- I may not go to Wingham specifically to see the museum, but would include it if I was going there for other reasons too, such as a festival or nearby retreat etc., or just part of a summer weekend.
- You need to make a visit to Wingham attractive beyond just this museum – restaurants, B&Bs, other activities for all ages.
- I wouldn’t travel to Wingham specifically to see an Alice Munro museum/exhibition. However, if I happened to be in the area I would “maybe” visit the exhibition. I tend to travel throughout
Ontario with my family in the summer. So, if the exhibition was good for the whole family then it would be something that I would be more apt to explore.

- I love Alice Munro’s stories, but care more about the prose and characters than their relationship to Ontario. I would definitely travel to see Alice speaking in person. I would probably travel for a writing workshop at the right price. I’m not sure I would make a specific trip to only see artefacts, but would take a look if I was in the area.
- I am from southern Ontario and find few people in Toronto ever venture beyond Stratford. They have never been to London and have zero interest in visiting!
- I would think there could be more support in Toronto and area. The Wingham area is beautiful in summer but snowed in a lot in winter. Perhaps a link to the Blyth Festival would be feasible to attract visitors.
- Hope you can get this up and running before I’m too old to drive 2.5 hours to Wingham.
- I think you have to have a car to get to any of these places.
- Thanks, I would like to learn more about Alice Munro. Unfortunately, I have no way of visiting her hometown as I do not have a car,
- There should be a low price or free bus to make the museum more accessible to people without a car.

- I question the feasibility of locating the ‘museum’ in Wingham – it is too far from Toronto and the possible visitors you would cull from the GTA. Wingham is not a ‘destination’ per se for the average readerwriter...
- I’m not a big CanLit person nor primarily a fiction reader, so probably not the target market. However, I think it would help to promote Wingham as a destination in conjunction with the museum. I’ve never heard of the town and have no idea what is there, so the appeal of the town could be a factor in getting me to go. Also, online component sounds great, since many of her fans across the country probably can’t get to Wingham but would be interested in online resources. I’m not clear what the reading series would be e.g. how often. It might draw people who live nearby, but it seems a stretch for Toronto folk.
- As someone living in the GTA, I would be unlikely to make a special trip to Wingham simply to visit such a museum. However, I would certainly visit if I were in Wingham for other reasons. Perhaps the city should aim to create a literary festival of some kind, using the museum as a central venue. Maybe even offer an ‘Alice Munro’ award for short story writing.

Suggestions for a Travelling Exhibition

- Can the exhibition travel to other areas of Canada so that more people get a chance to learn more about Alice Munro?
- Because Alice was inspired by many places in Huron County, it would be nice to have a travelling museum exhibit that would allow the whole county to benefit.
- I like Alice Monroe’s work, but creating a permanent exhibition in Wingham may not be most interesting exhibition subject. I can see materialization of a travelling exhibition to promote her life and work around Canada and world. She is different type of writer who writes different subjects, background and period from Lucy Maud Montgomery (Anne of Green Gables and PEI).
Connecting with Other Museums

- The Margaret Lawrence Museum (located in what was Margaret’s home) in her hometown of Neeapawa, Manitoba is quite successful. I think an Alice Munroe Museum would be similarly successful – and even more so.
- Blyth Theatre has a writer in residence program utilizing its empty apartments during the winter. Would this be a way to develop a partnership with them?
- You should link with the Mack Laing Heritage Society (macklaingsociety.ca). They work to save Baybrook which was not only Hamilton Mack Laing’s original home between 1922 and 1949 but where Alice Munro spent one or two winters. They too want to set up an interpretive centre that would honor both Laing and Munro.
- Maybe make some connections to the ROM or the AGO (Colville paintings) to get the museum better known and maybe do some exchange programs.

Culture and communities

- I think communities honouring their local talent is extremely important, culturally.
- Why create a museum about one writer, as much as I admire her. Canada is awesome place of creativity and culture and exhibits are okay about it’s the programming that really matter. There is no real mention of programming here.

Links to the Educational Community

- This should be educational for students, public high school students especially.
- Would a postsecondary affiliation/support be helpful to this project? I’m thinking such as offering a connection to graduate studies thesis research, etc., with a resource library adjacent, etc. Also, infrastructure to accommodate visitors, overnight options. Supplementary tourist venues – “Alice Munro walk”; Scenes from her stories brought to life – theatre productions, perhaps?; an annual festival and/or short fiction competition, etc. Keep the story alive – as in keep the short form alive and viable for readers.
- As a high school teacher and writer, I would suggest connecting with secondary schools across the country to work with students studying Alice Munro’s works, or Canadian lit in general.
- I think this might be a location good for English classes, so a full day retreat or some kind of school related program would be appropriate.

Interactivity and Animating the Museum

- Interactive is always best. I have attended the Open Doors exhibits and music/art events where one has access to staff who take questions. In this electronic age, human interaction is desirable from my perspective. Also, in my opinion we do not celebrate great Canadian achievements, so good luck in your quest to do this with the exhibit.
- Include a film series.
- An actor acting as a writer, (as a guide or stand-up figure) presenting the work and thoughts of a person would bring more insights to the visitors.
Blue Rhino Design and WCM Consulting: Alice Munro Museum Feasibility Study – Final Report
Submitted: June 2, 2015

- Make this a fun exhibit as well as educational. My thoughts seem to stray to a general museum about Wingham. For instance, the history of...was it Doc Cruikshank who started CKNX? “Smallest town supporting a TV station” is something I still remember. So again, what about combining some of the history...possibly people only of Wingham. Rotation? I am not sure this will stand as a Munro only Museum as popular and loved as she is.
- Biography workshops.

Focus on Writing
- An exhibit on writing and the power of writing to express stories and expand the imagination would be more interesting for me than an exhibition on a single author. The power of the written work and its value to us to increase our creativity is more valuable from my point of view.
- I think workshops on short story writing led by writers currently working in that area would be great.
- Elements that help young people physically connect with the joy of writing would be wonderful and would help parents make the decision to visit. An example might be an exploration of cursive handwriting, or a simple interactive story crafting game.
- Personally, I think the appeal of the museum is significant, but made far more realistic if it is a destination for alternative events. For me, those events could be writing seminars or retreats.
- I think that it would be great to have a museum commemorating the life and work of Alice M. She is a real star in Canada’s literary crown. However I think your ideas of building in a program for current fledgling writers is also good. We cannot afford to have museums all over the country for all our authors, especially with this current federal government.
- Any such museum/reading/writing conference/displays should be a national shrine.

Other Comments
- I think this to be an excellent idea and I hope it develops and becomes a reality.
- Wonderful idea!
- Best wishes!
- This is a great idea! I look forward to it becoming a reality.
Appendix 4: Museum Names from October 28, 2014 Museum Workshop

Names containing "Alice Munro" and "writing"
Alice Munro Writer's Room
Inside the Short Story: The Alice Munro Centre
Life through Literature: Alice Munro at the North Huron Museum
Alice Munro Centre for the Short Story
Rural Routes: Writing in Alice Munro Country
Alice Munro Short Story Museum of Canada
Alice Munro Centre for Creative Writing

Names containing "Alice Munro" but not "writing"
Alice Munro Centre for Rural Creativity
Alice Munro Centre for the Arts
Dear Life: The Alice Munro Museum
Alice Munro Museum
Alice Munro Centre for Literacy
Alice Munro Centre for Creativity
Alice's Place
House of Alice

Names not containing "Alice Munro" but containing "writing"
Canadian Writers Museum
Canadian Short Story Museum
Canadian Museum for Women Writers

Miscellaneous Other
Salt of the Earth
Voices of Huron
Celebrating our Stories
Rural Stories
Stories of Huron
Unlikely Voices
Museum of Lives of Girls and Women
Jubilee
Hateship, Friendship, Courtship, Loveship, Marriage Museum
Humble Lives
The Museum
Centre for Arts and Culture
The Alice Munro Festival
FINAL REPORT

Prepared by
Merilyn Simonds
Literary Festival Consultant
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Kingston, ON K7K 6S1
613-985-0925
simonds@merilynsimonds.com

CONFIDENTIAL

Prepared for
The Alice Munro Partnership Group
in response to
Request for Proposals #2014-005
Festival Development
Building the Literary Landscape:
The Growth Potential in
Alice Munro Country

A Labour Market Partnership Project
funded by the
Ministry of Training, Colleges and Universities
and in part by the
Government of Canada

Submitted December 15, 2014
I. Executive Summary

The Alice Munro Festival is an annual three-day festival that features workshops, readings, onstage presentations, and community events that celebrate emerging writers and short fiction.

Mission:
To nurture emerging writers and to celebrate short stories in the landscape that inspired Alice Munro

Goals & Artistic Objectives:
- To nurture literary expression in emerging writers of short fiction
- To provide opportunities for emerging writers to showcase their work and to work with professional authors
- To honour the work of Alice Munro
- To promote reading and the appreciation of the literary arts
- To foster literacy and creative writing skills in people of all ages, interests, and background
- To foster participation in the cultural life in Huron County
- To put the County of Huron – Alice Munro Country – on Canada’s literary map

Mandate:
To stage a literary festival that honours Alice Munro and nurtures emerging writers through workshops and onstage presentations that celebrate the short story

To contribute to the cultural and economic communities of Wingham, North Huron, and Huron County and help assure their place in the Canadian literary landscape

Success Factors

The Alice Munro Festival is uniquely placed to succeed:
- it is the only festival of the short story in North America.
- it is set in Wingham, the birthplace of Alice Munro, whose short stories have earned her the 2013 Nobel Prize for Literature, the world’s highest literary honour.
- the Festival Committee includes a broad range of skills and experience in programming, event planning, marketing, and community engagement.
- through its contest, the Festival has an established brand and is currently...
## Five-Year Projected Budget 2015-2019

<table>
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## EXPENSES

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**400% increase**  **4% decrease**  **5% increase**  **5% increase**  **6% increase**

For budget notes, see page 87.

Note: Full budget with category sheets has been sent to the Festival Committee.
II. Consultant’s Note

In the week of October 6 to 10, I met with men and women in Huron County who had an interest in the Alice Munro Festival, either as a sector partner or as a volunteer on past or present Festival Committees. More than 20 hours of intensive interviews were conducted with all 2014 Festival Committee members, former organizers, local arts administrators, event organizers, tourism operators, personnel from Huron County Culture and Libraries, and municipal and county personnel with an interest in the Festival and cultural tourism.

I joined the Festival Committee for their 2014 wrap-up meeting. I sent detailed questionnaires regarding current Festival Committee structure, planning, and operation to the team leaders and a more general questionnaire regarding the vision, successes, and challenges of the Festival to others including the full Festival Committee, and members of the Steering Committee.

During the week of October 6-10, I visited all the communities of Huron County, chatting informally with retailers and restauranteurs to gauge their knowledge of and interest in the Alice Munro Festival. I gathered information on tourist accommodation, restaurants, and other tourist attractions, especially those of interest to cultural tourists. I also visited local sites that might serve as non-traditional Festival venues.

I researched Canadian and International literary festivals that might provide models and/or valuable insights, including festivals operated under municipalities, festivals dedicated to a particular literary person or place, Festivals with a strong educational mission, and festivals serving regions of small populations. Among those consulted:

Small Canadian Literary Festivals
- Woody Point Nfld
- WildWriters (Waterloo, ON)
- Sunshine Coast festival of the arts (Sechelt, BC)
- Eden Mills, ON
- Elora Writers Festival
- Westport Writers Festival
- Whistler Writers Festival, BC
- Ontario Writers Conference,
- Durham County
- Surrey Writers Conference BC
- Trois Rivieres International Poetry

- Cabot Trail, NS
- NorthWords, Bracebridge
- STARFest, St. Albert, AB
- Word on the Lake, Thunder Bay
- Words: The London Literary and Creative Arts Festival
- Edmonton LitFest
- Windsor BookFest
- Bayfield Writers Festival
- Lakefield Festival (Margaret Laurence)
- Frye Festival, Moncton
III. RESEARCH AND ANALYSIS

A. Festival History

2003  Alice Munro Day and Short Story Contest founded in the year following the successful opening of the Alice Munro Garden in Wingham

2003-2008  Celebration and contest produced annually as a collaborative effort by North Huron Horticultural Society, North Huron Township Museum, Wingham Library, and representatives from the library and the newspaper

2009-2011  Celebration and contest in abeyance

2012  Festival and contest re-established, planned by a committee of the North Huron Municipal Council

2012-2014  Festival and contest grow steadily, adding onstage literary readings, conversations, and discussions to workshops, contest, and Gala to award Prizes

Current Legal structure: Committee of the North Huron Township Council

Festival locations: Primarily in Wingham, with occasional events in Blyth

Business stage: 2014 was the 3rd year of renewed Festival; needs organizational restructuring, renewed focus, and expansion to be sustainably viable

The Alice Munro Festival has built key community partnerships with:

- North Huron Township Council, which supports the Festival with an annual grant and provides resources including financial oversight, administrative support, meeting spaces, staff time (including a summer student administrative assistant), and the use of the North Huron Museum, which it owns and operates.
- Huron County Cultural Services and Libraries, which provides staff consultants, meeting spaces, and event spaces, as well as marketing distribution and assistance.
- Blyth Festival, which provides technical and production support.
- Wingham Horticultural Society, which assists in marketing distribution and provided stage décor.
- CKNX Radio, which provides event spaces and media support.
International Festivals
- Hemingway Festival, Florida
- William Trevor Festival, Ireland
- Hay on Wye, Wales
- Keys Festival, Florida
- Small Wonder Festival of the Short Story, UK

I also researched regional cultural festivals that might draw the same audience as the Alice Munro Festival.

On November 2, I facilitated a three-hour workshop with the Festival Committee and interested volunteers:
- to develop/refine the mission, mandate, and goals of The Alice Munro Festival
- to establish a name that reflects those foundational statements
- to establish a festival date that fits into local tourism and publishing schedules
- to discuss a festival schedule that reflects foundational statements and allows potential for growth and sustainability
- to propose a new organizational structure

The workshop was supplemented with a Power Point presentation that took participants on a tour of literary festivals similar to their own around the world. On November 21-22, I met with the Steering Committee and then with the Festival Committee to present a preliminary report, answer questions, and solicit final feedback.

In the meantime, concerned that grant deadlines were passing, I assisted in the preparation of two Festival grants: Access Copyright Foundation grant and the Ontario Tourism Event Marketing Partnership Program matching grant, which in the end could not be approved by Council in time for submission.

The following analyses, recommendations, and Five-Year Business Plan are based on the results of this research and on my experience building Kingston WritersFest in five years from a small local festival with total attendance of 50 to an internationally recognized festival that draws annual attendance of 10,000.

After studying the Alice Munro Festival and the many benefits the town of Wingham and the region has to offer, I believe that this festival can become a significant literary event. As an aid to the Festival Committee, I have included detailed rationales, a wide range of ideas, and as many resources as might seem useful. It is my hope that this report can become a reference manual and inspiration for those who will bring this Festival to its finest form.
B. Sector Analysis

Market Overview

The Alice Munro Festival operates within the Canadian community of readers and writers, which is served by a publishing industry that embraces the creation, production, distribution, and promotion of books. Within the industry, several organizations support writers and books and provide useful information about readers and literary festivals.

- Association of Canadian Publishers, which represents 145 Canadian-owned publishing companies; developers of 49th to promote Canadian books
- Canadian Publishers' Council, which represents mostly foreign-owned publishing companies operating in Canada
- Book and Periodical Council is the umbrella organization for Canadian associations that are or whose members are primarily involved with the writing, editing, translating, publishing, producing, distributing, lending, marketing, reading and selling of written words.
- Association of Independent Booksellers, which represents indie Canadian bookstores
- BookNet Canada, a Canada-wide database which records all book sales
- The Writers' Union of Canada, which represents professional published book authors
- Heritage Canada, which supports book production and promotion through the Canada Book Fund, including literary festivals
- Canada Council of the Arts, which supports professional writers of books and promotion through literary festivals
- Ontario Arts Council and other provincial arts councils which support writers and literary festivals
- Association of Canadian literary Creative Directors, an information-sharing group

Through these sources, the following picture of the book industry in Canada emerges:

- Over 7,000 new Canadian trade books are published each year
- According to Statistics Canada, sales of Canadian-authored books exceed $750 million. This indicates a very large potential market for a literary festival that features Canadian authors and their books,
- According to Heritage Canada, 47% of all Canadian households buy books. The average Canadian book buyer purchases 2.8 books per month.
- 71% of Canadians are interested in or have read Canadian authors
- Reading is positively correlated with age, so the aging of the Canadian population indicates an upward trend in book-reading and literary leisure activities.
C. Participant/Attendee Analysis

Alice Munro Festival attendees fall into two categories: writers and readers. The mission of the Festival is to nurture emerging writers: Festival workshops are designed to meet their needs. Onstage events draw a different audience—the general public—who may also be writers but who are definitely readers and book lovers.

Target Workshop Participants

Age: 18+, with distinct workshops for youth 13-18

Household Income: writers are drawn from no particular economic bracket although those able to travel to take classes are unlikely to be in the lowest bracket.

Gender: anecdotal evidence from festivals with workshops indicates predominantly females attend workshops, though published authors are evenly split male/female

Location: given the low accommodation capacity of the region, most participants are likely to be drawn from within 200 km.

Education: tend to be high school or university graduates

Activities & Interests: writers and readers in general show a high inclination to be involved in other cultural pursuits such as theatre, film, music (see below) There is a high correlation between literary interests and culinary interests and also between literary interests and physical/environmental activities such as hiking.

Target Onstage Event Attendees

Most attendees at readings, literary presentations, and onstage discussions have the same profile as book-buyers:

Age: 50+ In general, intensity of reading increases with age and level of education. The aging of the Canadian population is cited as a potential boon for reading and book culture in the years to come, given that older people tend to read more.

Household Income: $50,000-74,999

Gender: 59% of book-buyers are female. Women are significantly more engaged with reading than men are. Less than half of the men surveyed by the Department of...
Location: Wingham and Huron County are a powerful draw for emerging writers and Canadian booklovers: they want to see the place that inspired Alice Munro's stories.

Experience with other festivals shows that writers and readers are willing to travel great distances for an authentic literary experience. That said, location must be dealt with head-on: directions and distances should be made clear on the website.

Price: Surveys at other festivals show that while the cost of tickets to literary events is a consideration, it is not the primary deciding factor. Festival events are generally competitive with the price of a movie, and the value is considered to be far greater because the experience is personal and unique.

Convenience: Book lovers tend to appreciate heritage architecture and fine dining. Accommodation and culinary capacity of the region will have to be addressed by the region in order to grow the Festival to its full potential.
Occupation: likely to be employed as a professional

Education: holds a college diploma or university degree. The baby boomer generation is relatively highly educated, interested in continuous learning, and will enjoy longer life spans.

According to Statistics Canada,
- 47% of Canadian households buy books
- 71% of Canadians are interested in reading Canadian authors
- 72% have read Canadian authors’ sales of Canadian-authored books exceeds $750 million.

This indicates large potential market for Festival featuring Canadian authors/books.

There is also a high correlation between book buying and attendance at cultural events:
- 70% of households that visited museums also bought books.
- 68% of households that purchased magazines also bought books
- 67% of households that attended live performing arts also bought books
- 65% of households that attended live sports events also bought books
- 62% of households that attended movies also bought books

The same study revealed that number of books read increases with age. As the Canadian population ages, book culture is predicted to continue to thrive. Add to this the fact that the baby boomer generation is relatively highly educated, interested in continuous learning, and enjoying longer life spans, and the prospect for literary festivals looks very good. Upcoming generations are particularly interested in experiential learning—doing for themselves, participating in live events—which means that literary festivals where people can meet and interact with authors will continue to grow.

Meeting Participant/Attendee Needs

Those who come to the Alice Munro Festival are looking for:

Quality: Writers want to learn from the writers they read. It is an apprenticeship craft. Readers want to engage with the writers they’ve grown to love on the page. High-quality instruction and stage presentations are vital to building audience.

Distinctiveness: Especially for workshop participants, the uniqueness of the programming is key. They need to feel this is the only place and the only time they can participate in this particular literary experience.
D. Competitive Analysis

Literary Festivals

The following literary festivals, profiled in the Appendix, pages 163-165, are within driving distance of North Huron:

- BookFest Windsor
- SpringSong (Pelee Island)
- Words (London)
- Wild Writers Festival (Waterloo)
- Eden Mills Festival (Guelph)

These literary festivals draw from the same audience base of southwestern Ontario writers and readers. Small literary festivals are also mounted in the cities of Cambridge and Elora. The closest competitor, the Bayfield Literary Festival, is unlikely to continue as the store that produces it is being sold. The founder of that festival and also the most recent owner of that store are both now involved in planning the Alice Munro Festival.

Literary festivals within driving distance of Wingham, Ontario, are direct competitors only if their dates are close to the Alice Munro Festival. One, Springsong, mounts only one literary event and takes place in May. The other four all take place in the fall. For this reason, it is recommended that the Alice Munro Festival change its dates from September to early June, when there are no competing festivals.

The Ontario Writers Conference is the only other Canadian literary festival focused on writers' workshops. It takes place in Durham Region in late April. The workshop focus of that festival is broad, there are few onstage events, the instructors are not often high-profile authors, and the region has no particular literary attraction. It is recommended that the Alice Munro Festival distinguish itself as a workshop-based festival with award-winning authors and community events that showcase the life and work of Alice Munro.

All literary festivals aim to bring readers and writers together to celebrate the written word. A few focus on a particular author or theme. The Leacock Festival began in Orillia in 1958 as a festival focused on humour, in honour of Leacock's *Sunshine Sketches of a Small Town*. In 2002 it broadened its focus to all genres. Likewise, the Northrup Frye Festival in Moncton, New Brunswick, and the Lakefield Festival, dedicated to Margaret Laurence, have all widened their programming to literary words in general. The Hemingway Festival in Florida now incorporates other arts events as well as readings.


The Alice Munro Festival is one of the few festivals that maintains a narrow programming base: discussion of the short stories of Alice Munro. Boradening this base will attract a wider audience. At the same time, there is a strong desire to honour Alice
Munro. It is therefore recommended that the focus of the festival be widened to include all varieties of short fiction and that the name of the festival be changed to the Alice Munro Festival of the Short Story, the only festival of its kind in the Americas.

More than three dozen small literary festivals, Canadian and International, are profiled in the Appendix. These were selected because they share the challenges of a remote location and small immediate population and/or a single focus. They are not competitors so much as sources of inspiration and ideas for how to meet the unique challenges facing a North Huron literary festival.

Analysis of these festival shows that successful festivals in challenging locations—Sunshine Coast Festival (BC), Whistler Festival (BC), Eden Mills Festival (ON), Woody Point Festival and Summerset Festival (NL)—all rely on high-profile authors to draw local and distance audience. A review of these festivals indicates that with strong programming and targeted marketing, even a remote literary festival can draw attendance over 1,000.

All literary festivals serve to build the public appetite for reading and writing; if they are nearby but not directly competing for audience, they offer cross-promotion opportunities that can only benefit the Alice Munro Festival.

Other Cultural Festivals
Research shows (page 11) that people interested in books also participate in theatre, film, museum, and other arts events. Therefore, all southwestern Ontario cultural festivals could be considered direct competitors for the attention of literary tourists.

There are half a dozen major cultural festivals in the region (See Appendix, pages 166-168 for complete profiles):

- Bach Music Festival (Exeter)
- Blyth Festival (theatre)
- Celtic Roots Festival (music, Goderich)
- Stratford Festival (Theatre)
- Spring Works Indie Theatre & Arts Festival (Stratford)
- SpringSong Festival of Birds & Books (Peele Island)
- Summerfolk Music & Crafts Festival (Owen Sound)

All of the above are summer festivals except for SpringWorks and SpringSong, both of which take place in May. Stratford Festival is in a category unto itself since it extends from April to November, with school and preview performances in the spring. No cultural festivals take place in early June.

Because other cultural festivals in the area are not concurrent with the Alice Munro Festival, rather than being competitors they are potential and cross-promotional opportunities for reaching new audiences.
Competitive Advantages
Analyzing literary and cultural festivals in the region and other Canadian and international literary festivals, it is clear that the Alice Munro Festival is well positioned for success, with a competitive advantage in:

- **Mission:** It is the only North American festival devoted to the short story. Short story writers have recently won major literary prizes, which brings the genre into prominence for both writers and readers. The Alice Munro Festival is poised to take advantage of an upturn in interest in the short story.

- **Location:** The Festival is inextricably bound to the strong literary draw of its location, the birthplace of one Canada’s greatest writers

- **Intellectual Property:** The Alice Munro Festival has the blessing of its namesake, which gives it a strong advantage. Canadian festivals that carry the name of a literary figure—the Frye Festival (1999) and the Leacock Festival (1958)—are both successful and enduring.

- **Participants:** The Alice Munro Festival already serves its key participants—emerging writers—through its annual Alice Munro Short Story Contest. Submissions come from Japan, the UK, Germany, France, Canada, the United States. The contest provides a platform for marketing the Festival directly to a target market of writers. The tourist demographic most interested in literary festivals—“knowledge seekers”—are part of the well-educated, economically comfortable baby boomer generation that will live longer than ever. Statistically, interest in books increases with age.

- **Marketing:** The Alice Munro Festival is well situated at the hub of several other prominent festivals of interest to cultural tourists, which offers broad cross-promotional opportunities to build audience.

- **Partnerships:** The Alice Munro Festival has developed strong partnerships the Blyth Festival and has shown itself to be adept at forging alliances with other cultural groups such as the Huron County Cultural Services & Libraries, the North Huron Museum, the North Huron Township Council, the Huron Arts & Heritage Network, the Blyth Arts & Cultural Initiative 14-19.

- **Human Resources:** The Festival Committee that plans and produces the Alice Munro Festival offers a wealth of skills and experience, including experienced event planners, marketers, booksellers, teachers, and librarians, as well as the original founder of the Festival. Many Committee members are cross-connected within other local and regional cultural organizations. All demonstrate a deep desire to make this Festival the best that it can be.
• **Successes achieved to date:**
  - The Short Story Contest has shown 500% growth in submissions in three years.
  - The Festival has demonstrated some annual growth in attendance to its reading events and the Gala where the short story contest prizes are awarded.
  - The Festival has demonstrated some ability to attract sponsors.
  - The Wingham community, on a political and on a grassroots level, has demonstrated commitment and support in rebuilding the Alice Munro Festival.
divided among a first tier of three judges, who each select 10 finalists; these 30 finalists are forwarded to a final judge or jury who selects the winner and runners-up. Selection of judges affects the esteem and profile of a contest: in every case researched, judges were professional writers or editors, whose citation will be a career boost for the contest winner. Where a contest is associated with a festival, as at Kingston WritersFest, the final judge is often one of the authors appearing at the Festival; this author also awards the prizes and meets the winners personally. If the author is well-known, their name alone is an incentive to submit.

Prizes for the Alice Munro Short Story Contest are $500 for the winners, both youth and adult, with descending awards for the five runners up. This is very low compared with similar prizes in Canada:

- $6000 CBC Canada Writes Short Story prize.
- $5000 The Toronto Star story prize.
- $2500 The Writers' Union of Canada Short Prose Competition
- $2500 Quebec Writers Federation Short Story Contest

Internationally, The Boston Review, Hemingway Short Story Competition, and the Tennessee Williams Festival all offer a short story prize of $1500. If the Alice Munro Short Story Contest strives to become THE Canadian prize for unpublished stories, it should be at a similar level to other international prizes named for famed short fiction writers: the Grace Paley Prize for Short Fiction in the United States, the Elizabeth Jolley Prize for Short Fiction in Australia, and the Sean O'Faolain International Short Story Competition in Ireland all offer purses ranging from $3000 to $7000 USD. Many of these contests also have non-monetary awards attached to the prize, most often admission to high-quality schools and workshops.

A full list of competitions and prizes is available at [www.aerogrammeStudio.com/2014/01/31/14-short-story-competitions-in-2014/](http://www.aerogrammeStudio.com/2014/01/31/14-short-story-competitions-in-2014/). The Alice Munro Short Story Contest is on this list but in the size of its awards and the professionalism of its submission and judging process, it does not at present compare favourably.

Workshops

Workshops are primary to the mission of The Alice Munro Festival, and have been part of the event since its inception as a day of celebration. Indeed, according to Jodi Jerome, one of the founders of the Festival, the event began in part to provide professional development to local writers.

In 2014, the Alice Munro Festival scheduled workshops. One had to be cancelled; the total registration for the other two was 8 participants. Workshops were led by writers with no previous profile, but no national reputation or publishing history. Neither the
E. Programming Analysis

Contest

The Alice Munro Short Story Contest is managed by the Festival Committee that produces the Alice Munro Festival. It provides a venue for new writers to have their work assessed, and for the winners, an opportunity to have their work published. It reinforces the Festival's mission to nurture emerging writers, and at the same time, gives the Festival access to those writers, making it a significant branding and marketing tool for the Festival.

In 2014, the contest drew more than 200 entries, a 500% growth since it was reinstated in 2012. Submissions were received from across Canada and several countries around the world. Finalists were from Ontario, Prince Edward Island, New York, and South Korea.

Like most literary contests, there is a submission fee: $25 for adults and $10 for youth. Revenues in 2014 were $5460, more than double the projected budget of $2600. Expenses were under $4,000, making the contest a significant fund-raising event for the Festival. At present, there is no separation of the budgets for the Contest and the Festival: contest surpluses automatically go into Festival general revenues.

The Alice Munro Short Story Contest shows clear potential for growth, when analyzed against other Canadian literary contests:

- Kingston WritersFest TeensWrite! contest: 189 submissions (youth alone)
- Writers' Union of Canada Short Prose Competition: 450 submissions annually
- CBC Short Story Contest: over 3,000 entries in 2014

The Rules and Regulations, when compared with other short fiction contests, are not thorough or clear, particularly with regard to rights. Other contests of longer standing have already worked through the logistics. The Writers' Union is especially recommended as a model for the information that needs to be included. (http://www.writersunion.ca/short-prose-competition). The length prescribed by the Alice Munro Contest—5,000 words—is unrealistic and misleading for writers, as it is difficult to find venues that publish such long stories. 2500-3000 words is more realistic.

Judging of the contest, as it is currently practiced, will not be tenable if the Alice Munro Contest continues to grow. At present there are three local judges, mostly teachers. Three copies of all submissions are printed—approximately 12,000 pages. All judges read all stories. This is labour-intensive, environmentally unsound, and runs counter to the culture of literary contest judging in Canada. Judging contests are now entirely digital in submission and judging and they employ a two-tiered system, whereby entries are
A review of literary festivals shows the large festivals such as Vancouver WritersFest and the International Festival of Authors in Toronto do not offer workshops, but many of the other festivals do. The range varies widely:

2. BookFest Windsor
7. Wild Writers Festival in Waterloo
8. Whistler Writers' Festival BC
11. Ontario Writers Conference (all on one day)
19. Kingston WritersFest
250. San Miguel Writers’ Conference and Festival, Mexico (8 options/time slot)

Subject matter also varies widely, though classes tend to be offered in both writers’ craft—the techniques of writing—and in career issues such as submissions, agenting, self-publishing, marketing, promotion. Most workshop series embrace the full range of genres, although some festivals, such as the Key West Festival in Florida, take a different theme genre each year i.e. speculative fiction, mystery, etc. The Small Wonder Festival of the Short Story (UK) offers 5 workshops but does not limit itself to short fiction technique. In 2014, none of the Alice Munro Festival workshops were about the creation process; rather, focused on editing, researching, marketing.

Formats vary considerably and are not always clear from advertised descriptions. “Workshop” generally implies that participants will be writing during the class. Taken literally, it means that participants’ work will be discussed. This may imply that student work is submitted to instructors in advance for comment. “Master class” implies that the instructor will share practical information about writing. Writing exercises may be included. There is no workshopping of participant work.

Some festivals and most writers conferences offer other learning experiences:
• short, one-on-one sessions with authors or publishing professionals
• roundtable discussions on particular themes or general discussions with author

Length of workshops varies. Most festival-affiliated workshops, including the Alice Munro Festival workshops, are two hours, as this fits the onstage schedule. Wild Writers offers 1-hour classes. Some festivals such as Whistler’s offer full-day classes.

Clear descriptions are essential to success. A review of attendance and participant comment cards over 6 years at Kingston WritersFest shows that direct, appropriate naming and description of a class had a marked impact on registration. Participants want to know what to expect, whether the workshops include writing exercises or are lecture-based, and whether the instructor will read participant work in advance and be available for comment. The Alice Munro Festival descriptions were exemplary is saying exactly what they would include.
Intimacy and accessibility to well-published author/instructors are also key factors in success. Workshops are not only informational, they are also experiential learning. Most successful workshops set a limit on the number of participants in order to provide an intimate, unique experience. Published limits vary from 10 to 30.

Youth do not tend to register for general workshops. Experience at Kingston WritersFest confirms that youth prefer their own safe space for sharing. A review of other festivals shows that youth workshops are most often affiliated with school programs, where Writers Craft teachers can bring entire classes to the Festival. Youth workshops are most successful when led by authors with youth teaching experience. At present, the Alice Munro Festival has no youth program.

Ticket pricing for workshops affiliated with festivals varies widely:

- **$20** 2 hr workshop Alice Munro Festival
- **$20** 1 hr workshop Wild Writers Festival Waterloo
- **$30** 2 hr master class Kingston WritersFest
- **$30** 2 hr workshop Whistler BC Writers Fest
- **$85** 9-4 (incl lunch)
- **$99** 3 hr master class Ontario Writers Conference
- **$250** 2 workshops
  - 2 lectures
  - 1 reading
  - 1 masterclass
- Ontario Writers Conference

Onstage Events

In 2003, the Alice Munro Celebration began with one public event where prizes were awarded and winners read their work. Since 2012, onstage author events have gradually been added. In 2014, the Alice Munro Festival offered three onstage events:

- Book Club Bash: a moderated discussion of *Dear Life* by Alice Munro
- On Reading Alice Munro: an onstage interview with author Carrie Snyder
- Appreciating Alice Gala: dinner with solo author presentation, awards

A review of writers conferences and festivals shows that no workshop programs exist without onstage events. Staged readings and discussions intensify the appeal of the Festival to workshop participants by providing:

- inspiration for new writers
- opportunities to hear the writing of the authors leading their workshops
- opportunities to hear the writing of authors leading other workshops

Even at workshop-focused events such as the Ontario Writers Conference and the San Miguel Creative Crossroads Conference & Festival, onstage presentations are open to the general public. Workshops, because of their limited enrollment and low author-
Organizational Structure 2015-2019

North Huron Township Council

Community Advisory Board
Head Coordinator

Marketing & Communications Coordinator

Production Coordinator/Site Manager

Volunteer Coordinator

Community Liaison

Library Liaison
D. Operations Plan

Year One 2015
  revamp organizational structure
  articulate relationship with North Huron Township Council
  develop roles for each volunteer and paid Committee position
  recruit Creative Director and pay honorarium
  recruit Committee Coordinators
  recruit Contest Coordinator
  hire summer marketing student through Canada Summer Jobs or Young Canada Works
  set up record-keeping system
  set up chart of accounts and system of financial oversight

Year Two 2016
  develop Community Advisory Board

Year Three 2017
  investigate independent status for festival
  investigate development of Community Advisory Board into Board of Directors
  if independent, apply for nonprofit status

Year Four 2018
  if independent, apply for charitable status
  pay honoraria to key Coordinators
  hire key production and marketing personnel on short-term contracts

Year Five 2019
  develop 3-year Strategic Plan
  develop 3-year Operations Plan
- In-Kind donation
  The festival should track in-kind donations in 2015 and solicit as many goods and services as possible as free gifts or discounted expenses. The value of the discount is an in-kind donation. Publishers provide extensive in-kind donations in the form of author travel expenses and gratis copies of books for promotion. North Huron Township provides extensive in-kind donations in the form of event venues, meeting space, and administrative support.
- high-profile events such as Gala, Books & Brunch, Opening Night
- Alice Munro Lecture
- Contest
- Youth Program recommended for 2018-19 i.e. TD Canada Trust

Donations are gifts, either cash or in-kind goods or services, that are given with no expectation of return. Donors can be acknowledged on the website and in the program, but they receive no marketing benefits. Donations are usually dependent upon the festival having charitable status. The festival should research whether they can issue charitable receipts under the number of the Township of North Huron.

Donation programs can be lucrative and either low or high-maintenance depending on the program. The following are recommended through the next five years:

- **Bookseller donation**
  the festival bookseller should donate 10-15% of retail sales

- **Publisher donation**
  HarperCollins and Penguin Random House have charitable arms of their corporations through which they support some festivals. This is recommended for year three after book sales are established and there is a track record of high-profile authors published by their companies.

- **Canada Helps**
  as soon as the Festival achieves charitable status (now, if the Township charitable number can be used), they should create a Canada Helps site. Donors simply click on an icon on your website which takes them to your Canada Helps page. Donations are easy and Canada Helps sends out the charitable receipt, using your number and charging a very small fee.

- **Specialized Donor Program**
  develop in Year Four or Five or as soon as there is the volunteer/administrative support to manage a specialized donor program. Donor programs require brochures, solicitation campaigns, and stewardship programs.

- **Author Patron Program**
  develop as soon as the festival has charitable status. Donors—individuals or local businesses—underwrite the expenses of particular authors, who in turn sign books and a chance to meet the author. Requires
Foundations usually support one-time project funding. The Access Copyright Foundation is an exception and will fund a festival continuously provided they develop interesting programming initiatives each year. The focus of Foundations is generally narrow, but their process may be less onerous. Research foundations online through charityvillage.com/directories/funders/canadian-foundations.aspx.

Many communities have a Community Foundation that administers local private funds and foundations.

Application to the McLean Foundation is recommended: in 2015 to support the purchase of sound equipment, and in 2016 to help offset the loss of the one-time $30,000 programming grant.

Sponsorships are a partnership. A business gives the festival money in return for certain benefits. What the festival has to offer:

- access to a new potential clients through the festival audience
- improvement of their brand by affiliation with the festival
- opportunity to deepen client relations through complimentary tickets etc.

In order to attract sponsors, the Festival must

- program high-profile authors
- maintain high production values to attract audience
- develop marketing materials—an enhanced program, website, signage, ads—for corporate logo display

Sponsors do not receive a charitable donation receipt. They do receive a business receipt.

General Sponsorship is cash support from a local, regional, or national business that is put into general revenues. The money is not meant to support any particular event or author or project within the festival, but rather, the festival as a whole. Most of the current local sponsors fall into this category. General sponsorships are appropriate for large companies with a philanthropic mission. Most sponsors will want the visibility that comes with sponsoring a particular event or author at the festival.

Specific Sponsorship is cash support linked to a particular part of the festival. The sponsor name is attached to all advertising associated with the specific event or author they are sponsorship. As marketing becomes ever more personal, specific sponsorships are becoming the norm.

The Fund Development Plan recommends soliciting specific sponsorships for:

- music and dance program in RBC Emerging Artists
Arts Councils in several countries support travel for their authors to attend festivals in other countries. (Canada does this too). Application is made by the festival. New Zealand Book Council and the Australia Arts Council are generous to Canadian festivals.

Sometimes funding for international authors is available from embassies in Canada. The Embassy of the United States of America funds several festivals, paying fees, travel, and accommodation for US authors. Application is made by the Festival.

Municipal
- Township of North Huron
  - annual operating support for the Festival

A $30,000 pilot programming grant is available in 2015 from the Township and stemming from a Labour Market Partnership Project funded by the Ministry of Training, Colleges and Universities and in part by the Government of Canada.

Private Sector
Some private-sector funding, especially from foundations and corporations, can require applications. Writing these applications requires the same skills and process as public sector grant writing.

Most sponsorships require a proposal submission. (See Appendix, page 127 for Steps to Successful Sponsorship.) Preparing a proposal includes:

- researching the business, its sponsorship goals, and the right person to contact
- discovery meeting with prospective sponsor
- developing the proposal, including all materials
- presenting proposal and revising as necessary
- negotiating the sponsorship
- preparing a sponsorship agreement
- writing a report

Private Sector Funding can be categorized as support from:
  Foundations
  Sponsorships (General)
  Sponsorships (Specific)
  Donations
    Corporate
    Individual
    In-Kind Donations
Public Sector Funding

Grant Writing
Grant-writing includes
- researching the funder’s priorities
- consulting with the program officer in advance to establish sector goals and
  review application specifics
- writing the application
- negotiating with program officer if amounts/goals change since the application
- ensuring grant obligations are met
- reporting on use of grant

The following public sector grants are specific to literary festivals or available to all arts
organizations. See Appendix pages 121-126 for a complete list of granting programs
with contacts.

Provincial

- Ontario Arts Council (OAC) Literary Festivals (programming)
- OAC Arts Education Fund (funds workshops)
- OAC Compass (funds professional development for creative director)
- Ontario Tourism Event Marketing Partnership Program
  (matching funds for media buy at 100+ km)
- Celebrate Ontario
- Ontario Trillium Foundation
  ("Enriching people’s lives through arts, culture and heritage” stream)

Several provinces have arts funds that support travel for authors invited to attend
festivals in other provinces. Application must be made by the author.

Federal

- Canada Council Literary Arts Promotion (programming)
- Canada Council GG Awards Fund (programming)
- Heritage Canada Arts Presentation Fund (programming)
- Heritage Canada Book Fund (marketing and history programming)
- The Writers’ Union of Canada National Readings Program
  (authors fees and travel, paid directly to author)
- The League of Canada Poets National Readings Program
  (authors fees and travel, paid directly to author)

International

- Canada Council Visiting Artist Grant
Foundational Materials
All applications and proposals require basic information that describes the programming and marketing of the festival as well as financial and administrative details about the organization that plans and produces it. Assemble these pieces at the start of the application cycle.

Each of the following should be one page if possible, and no more than three:

- Festival one-pager: at-a-glance profile of what is unique about the Festival
- Mission, Mandate, and Artistic Goals
- Brief description of the Festival (25 words)
- Brief description of organizational structure
- Short bios of Festival Committee members shaped to Festival management
- Brief description of financial viability
- Review Engagements Report/Audit of previous full year’s finances
- Approved budget for current year
- Proof of $2-million insurance
- Proof of non-profit or charitable status
- Audience Profile
- Marketing Reach, including media buy, promotions, publicity, social media
- Benefits List of partnering with the Festival (for internal use only)
- Current Sponsor/Donor/Grantor list
- Letters of support from the Municipality and sector partners
- Letter of permission from Council allowing the Creative Director to apply for whatever grants the Committee deems necessary.

It is likely that at least half a dozen public sector grants and several applications for private sector support will be prepared in any given year. It is most efficient if the Council or Board of Directors overseeing the Festival gives approval for all grants written within that fiscal year or within a certain time frame.
C. Fund Development Plan

Year One 2015

Public Sector

Heritage Canada Book Fund (January 6)
Ontario Arts Council Literary Festivals (March 17, 2015 for 2016)
The Writers Union of Canada (to March 31)
Canada Book Fund (April 30 for 2016 - ongoing deadline)

Private Sector

Access Copyright Foundation (November 1, 2014)
McLean Foundation (December 31, 2014) for sound equipment
Sponsors: Contest Sponsor, Alice Munro Lecture Sponsor

Year Two 2016

Public Sector as above plus

Heritage Canada Arts Presentation Fund (April 30, 2015)
Canada Council Literary Arts Promotion (September 15, 2015)
Ontario Arts Council Arts Education Fund (October 1)
Celebrate Ontario (early November) for Alice Munro Birthday Bash Ontario Arts
Tourism Event Marketing Partnership Plan (December 3, 2015)
Ontario Trillium Foundation for seed funding (deadlines not yet set)

Private Sector as above plus

McLean Foundation (December 31, 2014) for workshop support
Sponsors: Gala Sponsor, Books and Brunch Sponsor

Year Three 2017

Public Sector as above plus

Celebrate Ontario (early November, 2015) for NAC Orchestra Dear Life event

Private Sector as above plus

Sponsors: Opening Night Sponsor, Keynot with Caffeine Sponsor
Donors: Penguin Random House & HarperCollins Canada

Year Four 2018

Public Sector as above plus

Ontario Trillium grant for transition support to paid fulltime staff

Private Sector as above plus

Sponsors: Youth workshop sponsor, Friday night event sponsor

Year Five 2019

Public Sector as above plus

Foreign Embassy for International Guest Author

Private Sector as above plus

Donor: Author Patron program (if charitable status achieved)
Also, advertising materials from local businesses can be available onsite at the Festival Bookstore, and will be included in Welcome Kits for participants and authors.

The goal is integrate local business closely into the Festival so that those attending the Festival will leave not only inspired by the authors but with a sense of the special place that is Wingham.

Cross-promotion Partnerships
The Festival, as a policy, uses local businesses as suppliers whenever possible.

It will build relationships with local business through its website, developing a Visitors Page that highlights local retailers, restaurants, motels and B&Bs, with links to their web pages. That page should feature a printable map that highlights Alice Munro sites as well as business locations.

The Festival marketing coordinator will work with local restaurants, motels, B&Bs, and other tourism operators to develop packages for Festival attendees that can be advertised on the Festival website. Uptake is not necessarily a measure of success: even though viewers will likely develop their own, these advertised packages are an opportunity to display the possibilities for travel, accommodation, food, shopping, and other activities in the Wingham area.

The Festival marketing coordinator will also work with local retailers to develop discount programs using tear-off coupons in the program or dollars-off campaigns using ticket stub ie. 10% off by showing Festival ticket. Other Festival communities report that these are very effective in drawing clientelle and filling restaurants, especially, during shoulder seasons.

The Festival program will includes a special, inexpensive windowpane “local business” ad page designed to draw Festival visitors into the town.

Gift Certificates for tickets and packages will be offered to local businesses, media, local arts organizations, and cultural festivals for use in contests. Likewise, donations from local businesses will be sought for Festival door prizes, offering more opportunities to draw visitor’s attention to local retailers.

The Community Liaison will solicit SWAG and business flyers from local businesses to include in Welcome Kits for participants and authors.

Over the five years of this Marketing Plan, the marketing coordinator and the Community Liaison will work to develop strong inter-relationships with local business and community, so that as the Festival grows and succeeds, the town of Wingham, the Township of North Huron, and the County of Huron will all grow and benefit, too.
Local Displays: Community
The Festival Planning Committee, through the Community Liaison and through the Community Advisory Board, will work with the North Huron Museum and other community arts organizations to refine and develop literary self-guided & guided tours, that include Alice’s Garden and local sites featured in Alice Munro stories. They will collaborate on related exhibits and local environmental tours ie Gerry’s Geography featuring the landscapes studied by Alice’s husband, geographer and cartographer Gerald Fremlin.

The Community Liaison can also work with local booklovers to encourage front-yard libraries and easel quotations from short stories, especially those of Alice Munro.

Pull-Up Banners that will be used onsite in the Workshop tents and onstage at all readings/discussions, will be placed in libraries and the museum in the month leading up to the Festival.

This work will be in collaboration with the broader initiative of developing Alice Munro Country and an Alice Munro Centre for the Short Story.

Local Displays: Business
Local business engagement is vital to the success of the Festival, which must be fully integrated into the living fabric of the town.

The Community Liaison will work with main street businesses in Wingham to develop creative displays of books and Festival materials. Promotional materials such as large posters and banners will be available to County bookstores and libraries to promote Readings in the County events as well as the Festival as a whole.

Local restaurants will be encouraged to develop “Alice” menus, and bring their own creativity to the short fiction themes of the Festival. Local retailers will be encouraged to adapt their hours on the weekend of the Festival for the benefit of the retailers and the influx of visitors. (See attendance projections, page 45.)

With business and community support, cross-street or lamppost banners will advertise the Festival in the month leading up to the event. If designed appropriately, they can be left in place through the tourist season to promote the Alice Munro Museum/Garden/Literary Tour.

With business and community support, a sponsor banner will be produced to acknowledge all community business Festival activities onsite at the Festival.
Festival Ambassadors
Develop guest authors, participants, audience, volunteers and local businesses as festival ambassadors who can help to raise the Festival’s profile and grow audience.

Encourage volunteer engagement in the Festival by:
- create attractive, recognizable “uniform” ie solid-colour scarves worn with black
- rewarding volunteers with free event passes/hours worked
- hosting a volunteer recognition party
- recognition of multi-year service
- give each volunteer an “Ambassador Kit” with flyers, door hangers, etc.

Encourage volunteers, authors, participants and audience to link to the Festival website. Do this individually with appeals to each group. Offer incentives.

Design and print generic Festival/Contest postcards to include in author Welcome Kits, distribute to volunteers, have onsite for attendees.

Prepare Festival kits with flyers, handbills, door hangers, etc for local business operators. Include complimentary tickets and suggestions for instore displays.

Plan for Community and Business Engagement
A Festival will only survive if it arises from a genuine need and desire within its community. In the best case studies, the Festival and its community benefit mutually. The Festival gives the community a presence in the wider world through distance advertising, an interactive website, and eventually, a national/international reputation. The community supports the Festival through displays, special programs, and discounts/sponsorships. The Festival uses local suppliers and acknowledges its support fulsomely and works to direct its attendees to local businesses. It is a powerful symbiotic relationship that can transform the economic health of a community.

Labour Market Training
The five-year plan calls for honoraaria for one position starting in 2015, and for all Committee Coordinators by 2019. With the help of an Ontario Trillium Foundation grant, the organization can transition to 1.5 paid staff when box office and sponsorships are sufficiently robust to warrant the boost.

Every year, starting in 2015, a local student will be hired through Canada Summer Jobs or Young Canada Works programs, to assist in Writers Services and market survey analysis. High school students should be recruited from Writer’s Craft programs to serve as volunteers and interns. This youth experience will help guide future career decisions, build their resumés and improve their chances to employment.
Create an active Festival presence on all events listings sites. List the contest and festival on writing and book club websites including:
- Canadian Writers Journal [http://www.cwj.ca/index.htm](http://www.cwj.ca/index.htm)
- Canadian Authors Association
- TWUC
- canadianbookclubs.com
- bookclubs.ca

Contact provincial and national writing organizations for possible inclusion in newsletters to members or on websites. See Appendix, pages 108-111, for list.

Social media requires a dedicated volunteer for April and May to rapidly build Twitter and Facebook followers and to manage the eblast campaign.

At year-end, collect data for all social media venues. Record and analyze. Adjust website content and eblast campaign as needed.

**Distribution Plan**

**Marketing Database**

To reach writers and readers who might participate in the Alice Munro Festival, develop a database of contacts that includes:
- libraries in Huron County and surrounding counties with book club sets
- libraries in Huron County and surrounding counties with book clubs
- libraries in Huron County and surrounding counties that offer writing workshops
- southwestern Ontario book clubs
- southwestern Ontario writing groups
- university professors teaching creative writing classes in Ontario
- bookstores in southwestern Ontario
- newspapers/magazines with readership that matches the book-buyer profile ie well-educated women over 50
- magazines/online sites and chat groups dedicated to books/reading/writing

**Promotion Packages**

Packages containing poster, door hangers, flyers, bookmarks mailed/delivered to all libraries with book sets and book clubs in Huron County and surrounding counties; reading series; writers groups.

**Point of Sale**

Flyers and bookmarks distributed to point of sales locations in bookstores. Used as bag-stuffers two weeks before the festival. Included in bill-folders in local Wingham/Blyth/Bayfield/Goderich restaurants, inn and hotel lobbies.
For ideas on home-page features to keep viewers coming back to the website again and again, check out the Book Riot feed on Pinterest: http://bookriot.com/2014/08/29/best-pinterest-boards-bookish-types/?utm_source=Publishers+Weekly&utm_campaign=7f8c53284a-UA-15906914-1&utm_medium=email&utm_term=0_0bb2959cbb-7f8c53284a-304638913

Eblast Campaigns
This is an easy and effective way to build audience. Develop an eblist template that is arresting. Tell stories, but keep them brief. Include author photos. Start in February with mini profiles of guest authors. Start biweekly, then build to weekly and 2/3x per week close to the Festival. Continue after the Festival and year-round, reporting monthly news of your authors (prize nominations, new books, etc) and your local literary community. Strike a conversational, professional tone, speaking one booklover to another. Eblasts should not sound like marketing pitches.

Targeted eblists on specific workshops and events should be sent to professors of creative writing programs, writing groups, book clubs, arts organizations to forward to their members ie. photo clubs for "Gerry's Geography." They won't likely forward or physically print and post materials, but they may forward short eblists.

Every eblist should have:
- website URL
- database subscriber link
- sponsor acknowledgement

Viral Marketing
Media releases don't work unless they are written as stories that can be inserted in a newspaper or journal, print or online. Use releases for local media, but start a broader conversation about the Festival and the Contest by participating in these blog and literary journal sites. Enquire about advertising and linking possibilities:

Book Club Buddy (run by Cdn BC author Pearl Luke) www.bookclubbuddy.com
Salty Ink (run by Nfld author Chad Pelley) www.facebook.com/pages/Salty-Ink/355745050696
Joyland Magazine (started by Cdn author Emily Schultz) www.joylandmagazine.com
Numero Cinq (run by short fiction writer Doug Glover) numerocinqmagazine.com/
Lemon Hound (run by Quebec poet Sina Queyras) http://lemonhound.com
January Magazine (run by BC writer Linda Richards) www.januariomagazine.com/
Pickle Me This http://picklemethis.com/
The Book Ninja http://thebookninja2.blogspot.ca/
Story is a State of Mind http://www.sarahselecky.com/story/
Detailed festival line-up and event schedule posted on the cable billboard in the week leading up to and during the event.

Social Media Plan
Social media is the best way for a Festival to build a far flung community of writers and readers who may become Festival attendees and participants. Social media includes:
- Facebook and Twitter followers
- website visitors
- database subscribers

In Year One, focus is on establishing a statistical baseline so that growth can be tracked and analyzed. Followers can be increased by:
- advertising that drives viewers to the website ie URL on all promomats/ads
- website content that is engaging and refreshes often.
- two-way linkage with other arts orgs, publishers, authors, literary chat sites
- perks for database subscribers
  - earlybird ticket sales (1 week before public on sale date)
  - eblast author/book news

Relaunch website in January for contest, updated with clear navigation menu and distinct pages for:
- Contest
- Workshops
- Onstage Events
- Author Bios (linked to their websites)
- Events Schedule
- Ticket Information
- Visitors Accommodation/Maps

Work with local and regional municipal and tourism sites to give the arts and the Festival high profile. At present, people wanting to come to the Festival and searching for other things to do, find culture has no profile. This reflects badly on the Festival.

In Years Two-Five, add new website pages to increase audience and stay fresh:
- spring reading list
- writers on writing (homepage quotes from guest authors)
- book club page
- blog by Creative Director or local writer for April & May, with guest blogs by Festival authors (#Top Writing Tips, Photos of Writing Rooms, How to Break Writers Block, etc.) Updated weekly through to end of May, daily through Festival
- youth page
Digital Ads
Although readers are more likely to respond to print ads, younger readers and writers are more likely to respond to digital ads. Place workshop ads on literary websites:
- 49th Shelf
- Open Book: Toronto and Open Book: Ontario
- Literary Tourist

Newspaper digital ads are effective if they can be targeted. Purchase a month of impressions in the KW Record and London Free Press. Consider the Globe and Mail online for subsequent years since they offer good charitable rates and the ad can be targeted to the Arts and Books sections, in various regions.

In Years Two to Five, expand advertising reach to Michigan and to the outer reaches of the 100-200 km target zone. Develop marketing partnerships with the Alice Munro Country group for joint ads. As time permits, become increasingly focused in online presence, exploring genre sites that match the workshop programming. In Year Five, develop digital presence on international writing sites in the country of origin of the International Guest Author.

Radio & Television
- Radio listeners are more likely to be readers than television viewers.

Offer exclusive marketing partnership in exchange for logo placement on all Festival materials, including:
- 60 Pre-produced 30-second promos
- 60 Live liner mentions
- 04 Weeks web banner

Purchase 10-30 second spots on regional radio and Michigan NPR, to promote editorial coverage of the Festival.
- Michigan NPR
- CFRU 93.3 FM, University of Guelph campus & community radio, Books for Breakfast: will do call-in interviews

Television space is expensive and not generally productive. Develop partnerships with local cable stations for free ad space in return for broadcast rights and logo placement; rebroadcast interviews and events will help establish the Festival brand and keep it alive through the summer, fall, and winter. Cable deal should include free:

- 30 days pre-festival promotion on cable billboard including highly visible graphical ad with text.
Door Hangers
1,000 “Shhh I’m Reading/Shh I’m Writing” with spines of Alice Munro books for distribution at point of sale in bookstores, at tourist venues, B&Bs

Program Guides
1000 Print one month in advance of the Festival; distribute 750 at point of sale in key bookstores and ticket outlets. Reserve remainder for distribution at the Festival.

Digital Promotion
Digital posters for library screens, instore screens at sports facilities/sponsor locations, community and commercial big-screen digital display boards.

Media Buy Plan
Concentrate budget in digital and print media of interest to writers/workshop participants. Ad spend in media more than 100 km from Wingham and outside the province is matched by TEMPP. Develop cross-promotion deals with other festivals to get AMF ads into the programs of cultural events in southwestern Ontario.

To double attendance in Year One, target advertising specifically to a distance workshop and local reading audience. Increase awareness in the writing community by establish a presence on key websites, with ads or by becoming part of the conversation. Check websites to ensure they are current.

Print Ads
To reach potential workshop participants, place print ads in literary magazines and magazines that carry short fiction. Choose those with largest subscriber base and highest esteem among writers. In order:

- Write Magazine, the official publication of The Writers Union of Canada
- The Walrus
- Geist Magazine (BC)
- Maisonneuve Magazine (Montreal)
- Event Magazine (creative nonfiction)
- Malahat Review, Grain, etc.

Newspaper print ads are expensive and not well targeted. They need to be fairly large (1/4 page), well positioned (outside right bottom), and run in a series of at least 3. These work better for attracting audience to onstage events than for workshops. Advertise onstage and food events locally in newspapers that offer deals on series ads, including Owen Sound Sun-Times, KW Record, Goderich Times, Stratford Beacon Herald, local weeklies.
Promotions Plan

Using the following promotional tactics, the Alice Munro Festival will build a strong, cohesive, loyal and borderless community of readers and writers. Key strategies for accomplishing widespread promotion on a small budget include:

- offering exclusive sponsorship partnerships to primary print, radio, television media who provide media exposure in exchange for strong logo placement and other incentives
- taking advantage of marketing grants that match media buy dollar for dollar

Print Promotion

Posters
Use to develop local reading audience. Not as effective for workshops, and not appropriate for distance as audience as may have difficulty posting. Develop digital versions for book clubs and libraries, though they are rarely printed out.

20 Large posters (24x36) for local display and for each County Library branch hosting a "Reading in the County"
350 Midsize posters (18x24) for distribution in the County, and in communities within close driving distance of the Festival
Small posters (8.5x11) for distribution to all libraries, book clubs, etc.

Bookmarks
10,000 Produced in partnership with the Huron County Cultural Services & Libraries for distribution in libraries and in bookstores within 100 km

Handbills/Flyers
5000 Writers Workshops Flyer
5000 Onstage Events Flyer
1000 Workshop/Contest postcard size handbills for distribution in tourist outlets, libraries, schools, bookstores, at other literary and cultural events and festivals that host workshops and/or onstage events
Consider blow-in for Stratford, Owen Sound, Goderich.

Print handbills that advertise workshops/contest on one side and the 2015 & 2016 contest on the other and distribute at:
- Bookstore/library readings
- Local Cultural Festivals (SpringSong, Spring Works, Elora)
- Creative NonFiction Collective annual conference April 24-26, Victoria BC
- The Writers Union annual conference May 28-31, Winnipeg Manitoba
Audience Evaluation Plan
Because so little is known about Festival attendees, surveys are a primary focus of the Year One audience development plan. Surveys include:
- online survey from the moment tickets go on sale
- online survey during and post-Fest
- paper comment cards on every seat of every onstage event
- participant evaluation form for every workshop attendee
- author evaluation form included in Welcome Kit

To encourage a high response rate among attendees, offer a prize, donated by publishers i.e. $200 worth of books, drawn at the last event of the Festival. Publish the name with hoopla on the website.

Have youth volunteers in Festival t-shirts stand at event exists, holding decorated boxes for attendees to deposit surveys. Encourage filling out of surveys in final hosting remarks.

Develop surveys in January and print well in advance. (See sample surveys in Appendix, pages 113-118.) Establish system for collating the results. This is time consuming, but essential. Hire a summer student through Canada Summer Jobs or Young Canada Works to collate and analyze and prepare a report, under the direction of the Marketing Coordinator.

Every year, review the survey questions and adapt as necessary. Adjust the procedures to maximize the response rate.

A clear and accurate audience profile is essential. It will be used:
- to create programming
- to determine audience development goals
- to sell program ads
- to solicit sponsorships
- to apply for marketing grants
Audience Development Plan

Goals

Year One
- target audience: workshop participants, local readers
- increase overall festival attendance by 100% to 515
- increase social media followers by 150%
- develop volunteers & authors as festival ambassadors
- survey audience to develop accurate age, gender, geographic, economic, and cultural profile
- survey audience to determine return visitors, book club affiliation
- survey authors for ideas to improve programming and expand reach
- hire marketing student to collate surveys through Canada Summer Jobs or Young Canada Works.

Year Two
- target audience: distance readers, local book clubs, culturally diverse
- increase attendance by 44% to 740
- increase attendance by book clubs by 100%
- increase social media followers by 50%
- establish return onstage attendee rate of 50%
- survey audience to determine profile and return visitor rate

Year Three
- target audience: young professionals, genre readers & writers
- increase attendance by 35% to 1000
- increase social media followers by 13%

Year Four
- target audience: youth
- increase attendance by 17% to 1171
- increase social media followers by 11%
- increase male percentage of our audience by 15%

Year Five
- target audience: international writers, cultural tourists
- increase attendance by 17% to 1371
- increase social media followers by 5%
Key Elements

Branding—*Be Part of the Story*

Currently the branding of the Alice Munro Festival is primarily around Alice Munro herself. This should now shift to branding the event as THE Festival of the Short Story.

Focus branding on story: tell stories of the authors, of the participants, of the contest winners. Run pre-Fest web contests for Twitter stories and thumb stories: all kinds of stories. Use a tag-line that relates to story.

People tell stories, so use faces. Images of Alice should be downplayed in favour of images of authors and of the events themselves showing close interaction of authors and workshop participants, authors and audience, authors and booklovers in conversation and signing books. Hire a professional photographer to capture moments: mount them on the website, use in advertising and sponsor solicitations. Make viewers want to put themselves in the picture.

Key words in the branding of the Alice Munro Festival of the Short Story:
- story
- experience
- intimate
- unique
- authentic

Work closely with the Alice Munro Group to integrate Festival branding with branding for Alice Munro Country and for the Alice Munro Centre for the Story, once it develops. The name itself can be overused. It is already strongly associated with the Festival: the committee will have to work within the larger group to be part of the whole and yet at the same time not lose the distinctiveness of the Festival itself.
Marketing Plan 2015-2019

Year One
Target Audience: distance writers & local readers; develop surveys, audience profile
Advertising: focus on 100-200 km; increased digital news media, writers media local
banners, community campaign, add arts to County tourism sites
Website: distinct pages for contest, author profiles, event descriptions, Visitor Page
Social Media: increase database to 500; link to publisher, author pages; eblast campaign
Cross-promotion with Blyth Festival, SpringSong
Programs: increase print run, sell ads, include author bios
Sponsorships: develop exclusive print, radio, tv sponsors

Year Two add:
Target Audience: Michigan, distance readers, local book clubs
Advertising: digital billboards, regional/national magazines
Website: site redesign, distinct pages for sponsors, writers tips; develop blog
Social Media: Database to 750; year-round eblast campaign, event Facebook pages
Cross-Promotion: Spring Works, Durham Writers Conference, Elora
Sponsorships: marketing In-Kind partnerships with RTO4, The Walrus

Year Three add:
Target Audience: young writers, males, travel writers etc (key to programming)
Advertising: link to Alice Munro Country campaign, digital billboards, national mags
Website: distinct page for participants, book clubs
Social Media: Database to 850; year-round eblast campaign, event Facebook pages
Cross-Promotion: Stratford Festival

Year Four add:
Target Audience: youth
Advertising: literary magazines, print & online
Website: distinct page for youth
Social Media: Database to 950; year-round eblast campaign, event Facebook pages
Cross-Promotion: Wild Writers Waterloo

Year Five add:
Target Audience: international writers, cultural tourists
Advertising: international online literary media
Website: update brand and navigation
Social Media: Database to 1000
Cross-Promotion: Small Wonders Festival of the Short Story, UK
B. MARKETING PLAN

Overview
The Alice Munro Festival is unique, authentic, and with excellent programming, will be a compelling destination for readers, writers, and cultural tourists in general. The challenge is make its potential audience aware of its existence.

In the digital world it is cheaper and easier to reach an audience, but more difficult for that audience to find you in the midst of so many online options. Marketing must be sharply targeted to its audience; branding must be clear and compelling.

In the first year of this plan, marketing requires significant investment to match the pilot programming grant that will allow for high-profile authors to be invited to the Festival. Without strong marketing, the benefit of the pilot programming grant will be lost.

The main features of this five-year marketing proposal are:
• market directly to writers
• link audience development to programming ie genre sectors
• shift advertising in part to digital media
• upgrade the website with better navigation and distinct pages
• grow the subscriber database
• develop community of readers and writers through eblast campaign
• develop cross-promotion opportunities
• develop formalized exclusive media partnerships
• shift program from keepsake to ad-revenue-generating promotional tool
• conduct audience surveys to discover who they are and what they want
• encourage local tourism and municipal sites to emphasize cultural tourism

Separate Marketing Plans should be developed for the Contest and for the Festival, with separate budgets. However, the two should roll out at the same time, so that writers interested in the contest can be guided to the website where they will learn about the workshops. In a sense, the Contest becomes a marketing tool for the workshops.
6. **Open Mic**

"Last Call" is the final event of the Festival, an opportunity to chat and share writing in an informal pub atmosphere. By this time, participants will feel confident enough of themselves and their fellow writers to perform their work. Authors are encouraged to stay and read new work as well.

Open Mics, as free events, assist in developing audience, especially younger audiences. They can however be unpredictable in terms of participants and audience.

**Format**

Open Mic events are not spontaneous. They are closely planned to keep the writing vibrant and the pace brisk. The parameters are made public i.e. no more than 5 minutes, must sign up in advance, etc. The lineup is seeded with known writers reading unpublished work. A lively, dynamic host, someone from the media perhaps, introduces each speaker and keeps the afternoon moving.

**Venue**

The Anchor Pub has a relatively small but intimate, practical layout for an open mic.

**Schedule**

This informal, free event ends the weekend on a very intimate, encouraging, participatory note, in keeping with the overall tone of the Festival.

**Pricing**

Free
The Box Lunch Social is not an event so much as an informal gathering with a pre-ordered, catered box lunch to counter limited local food facilities and to be convenient for workshop participants.

**Format**
The format for both events is similar: food service followed by a host introducing the author(s) who give a reading or talk, followed by a book signing.

In the case of the Gala, the awarding of the Short Story Contest prizes comes between the dinner and the author presentation.

**Venue**
Food events have limiting requirements: the space must have kitchen facilities and be both intimate for the audience experience and logistically practical for both food service and onstage presentations. Facilities in the Wingham area are limited. The Knights of Columbus Hall is reserved for the Gala. If practical, the museum would be ideal for Books and Brunch. This could also be operated as an offsite event in the village of Bayfield, for instance, or at the Ben Miller Inn. High quality food and atmosphere are important.

**Schedule**
The Gala is a pivotal and stable event on the Festival Calendar. Books and Brunch takes place on Sunday morning and spreads the Festival more evenly across the weekend, creating a Sunday Writers Day-Spa package that is less intensive but just as desirable as the Saturday Writers Day-Spa package.

**Pricing**
Pricing should be reviewed annually in light of catering costs and similar pricing at other regional festivals.

- Box Lunch Social
  $20 in advance only

- Gala
  $40 in advance
  $45 onsite

- Books & Brunch
  $20 in advance
  $25 onsite
Schedule
Readings and Discussions are scheduled to maximize use of authors and to provide the greatest draw. To allow for travel time for day visitors, morning events should start no earlier than 9 am and evening events should end by 9:30 pm.

Pricing
- Opening Night
  $15 in advance
  $20 onsite
- Keynote with Caffeine (also included with Day and Retreat Packages)
  $10 in advance
  $15 onsite
- Pavilion Panel (also included with Day and Retreat Packages)
  $10 in advance
  $15 onsite
- Readings in the County
  $10 in advance/ $5 with purchase of Gala ticket
  $15 onsite

5. FOOD EVENTS

Food events help meet the challenge of low culinary capacity in the village of Wingham. They also marry culinary and cultural tourism.

Food events are relatively costly and they require considerable human resources and planning, with advance deadlines for ordering meals. Their success depends on very good food and very good service. If done well, they are highly desirable for festival attendees, adding a fuller experience that helps build the brand and the audience. They also encourage package purchases.

The Gala is a key event in the lineup, as it celebrates the winners of the short story contest and features a presentation by a prominent writer. I recommend naming that talk in honour of Alice Munro: The Alice Munro Lecture. It has been suggested that the Gala be christened the Jubilee Gala.

Books and Brunch is a new event, conceived to replace the Luncheon that was programmed on the same day as the Gala and had relatively low attendance.
4. **Readings & Discussions**

Onstage events are offered as inspiration for new writers, a chance to hear the writing of the authors who are leading their workshops, and a chance to hear them discuss their process.

Onstage events also attract the general (non-writing) public, providing an opportunity to develop a reading audience. It is anticipated that local audience will increase as the Festival profile builds and at the same time the workshop participant audience will increase as the number of workshops grow.

Readings and discussions have the capacity to attract large numbers of attendees (100-200) thus building attendance and box office revenue. This growth will happen fastest with high-profile writers. Growth will be limited by the lack of accommodation in the region.

Readings and discussions include:

- Opening Night: a two-hour reading event that features the three top authors giving workshops the next day; may also include onstage conversation; could be followed by opening night reception
- Keynote with Caffeine: a 40-minute inspirational talk by a workshop author that kicks off the day of workshops
- Pavilion Panel: a one-hour moderated panel discussion featuring topic related to workshops discussed by workshop authors; takes place during the workshop lunch break
- Readings in the County: one-hour readings by Festival authors that take place in venues throughout Huron County; purpose is to build local audience for the Festival and strengthen County partnerships

**Format**

Format is varied but generally the event opens with a host introducing the onstage performers, followed by readings and/or discussion. All readings and discussions include 15 minutes Q&A at the end and book signings where audience can speak personally with authors.

**Venue**

Local historic buildings, especially those associated with Alice Munro, are most desirable as venues as they add immeasurably to the event experience. The Town Hall Theatre, the North Huron Museum, United Church and County libraries are recommended as reading venues with library branches used for Readings in the County.
3. PITCH SESSIONS

A pitch session is an opportunity for a writer to speak one-on-one with a career specialist, such as an agent, editor, publisher, or grant officer. In general, pitch sessions are staffed by specialists who are giving career workshops. Often, they donate their time and pay their own expenses.

Pitch sessions are not common so will be seen as a fairly unique feature of The Alice Munro Festival. Because specialists often offer this service for free, it may be difficult to charge for it, which makes the feature a financial challenge if costs are incurred for the venue and specialists.

Format
The specialist sits in a room and one by one the writers come in with their questions. Typically, the person has 10 minutes with the specialist. The specialist sees 4 writers in an hour, with a 5-minute break in between.

Venue
Because they are one-on-one they can take place almost anywhere, though it should be private and comfortable for the specialist, who is working very hard. Recommended to use the Workshop Tents.

Schedule
Pitch Sessions are scheduled to take place concurrent with the Panel Discussion so that Workshop Tents can be used and so participants can slip out and not miss a lot of the presentation.

Pricing
Could be offered as a first-come-first-served free bonus to purchasers of a package deal. Otherwise, should be priced cheaply as an incentive ie $10 for 10 minutes.
2. **Roundtables**

Roundtables are a more intimate and more informal opportunity for new writers to sit down with a professionally published author in a small group for conversation generated by the participants.

Roundtables are currently not part of any existing Canadian literary festivals. They are a feature of the San Miguel Creative Crossroads Writers Conference and Festival in Mexico, and are extremely popular.

Roundtables provide unique access to top writers. They depend on choosing authors who are comfortable in the format and will to share their experiences and guide the conversation so everyone is heard.

**Format**
A roundtable includes 8-10 participants and one author sitting around a table. There are no set topics. The discussion, stimulated by author or participants, lasts 45-60 minutes.

**Venue**
Weather permitting, the roundtables can take place outdoors, which would contribute to their informal atmosphere. Otherwise, they take place in the Riverside Tents.

**Schedule**
See Sample Schedule. Roundtables take place on Sunday morning before the tents are needed for workshops.

**Pricing**
Roundtables are exclusive to a very few participants and so are high value.

$15 each in advance
$20 each onsite
**KEY ELEMENTS**

1. **WORKSHOPS**
The primary mission of The Alice Munro Festival is to nurture emerging writers. Workshops take precedence in scheduling and are focused on the short story, exploring a wide variety of issues in writer's craft. In order to establish the brand of the Festival nationally, the workshops must be unique, intimate, and exclusive - an experience not to be missed. They must be taught by top Canadian short story writers.

**Format**
Workshops are two hours in length. The number of participants in each workshop is limited to 30 to maintain an intimate, exclusive atmosphere. Career workshops can be larger, up to 50.

**Venue**
It is recommended that workshops take place in tents in Riverside park along the Maitland River, an intimate and appealing literary venue featured in so many Alice Munro stories. Tents solve the problem of limited local venue capacity and add economic benefit to the region.

**Schedule**
A sample scheduling plan (see Appendix, pages 98-101) projects growth in the number of workshops from 6 to 10. Choice is key to attracting participants and establishing a reputation for offering a wide range of unique learning opportunities with writers at the top of their game.

Workshops are interspersed with inspiring talks, readings, and panel discussions.

**Projected Workshop Participation**

Attendance is projected to be modest in Year One at 10 people per workshop, building to an average of 25 per workshop in Year Five. (See chart on page 40, above.) This is modest. Workshops at small, remote festivals such as Whistler regularly attract up to 50 participants.

**Pricing**
Individually Priced Workshops
- $25 in advance
- $30 onsite

See package deal recommendations on page 49.
Five-Year Schedule of Events

Year One 2015
Friday: Opening Night
Saturday: Keynote with Caffeine
2 morning Workshops
Box Lunch Social
Pavilion Panel Discussion with all four workshop authors
Pitch Session (during panel)
2 afternoon Workshops
3 Readings in the County
Gala with Awards Presentation and Alice Munro Lecture
Sunday: 2 Writers Roundtables
Books & Sunday Brunch
2 afternoon Workshops
Last Call open mic (Free)

Year Two 2016 as above plus
Friday 2 afternoon workshops

Year Three 2017 as above plus
Friday expand to full day of workshops and onstage events, same as Saturday

Year Four 2018 as above plus
Thursday move opening night to Thursday; add school youth workshops Thursday
Friday evening reading/onstage conversation event

Year Five 2019 as above plus
add International Guest Author

The Event Schedule begins in Year One as a weekend Festival that features a Friday night kickoff and builds in Year Four to a full three-day event with a Thursday night kick-off. The speed of that evolution will be dictated by resources and demand.

Limited accommodation and culinary facilities require that, in the first years at least, events be scheduled to encourage day trips. Existing motels and B&Bs will accommodate the few who will want to take advantage of the full-weekend package.

To overcome the challenge of low culinary capacity and to keep participants from dispersing, catered meals will be offered (advance orders only). These should be prepared by local establishments or independent caterers, with every effort made to ensure that they are as generously portioned as possible.
### Programming 2014-19

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### Attendance Projections 2014-19

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A. Programming Plan

Overview

Programming is the heart of any festival. It drives marketing, fund development, and audience satisfaction, which builds box office and sustainability. To be an effective draw for workshop participants and general audience, programming has to be consistent, stimulating, and of high quality.

The Alice Munro Short Story Contest draws more than 200 entries. Festival workshops exist for just such emerging writers. Concentrating on the nuts and bolts of writing short stories, taught by published writers at the top of their game, will draw these contest entrants to the Festival.

Programming should concentrate on short form writing. This does not limit genre: short stories can be mysteries, speculative fiction, travel, even memoir. There can be events around making the leap from short to long fiction or from journalism to short fiction. There can be focus on women short story writers or urban short stories. But at the heart of all programming should be the short story, which makes this festival unique in North American and honours the writer the festival is named for—Alice Munro Festival.

In keeping with the stated mission of the festival, both the workshops and the onstage events should be geared towards inspiring emerging writers. At the same time, the Festival is committed to nurturing readers. The programming of onstage events, therefore, should be developed with both writers and readers in mind.

The basic structure of events proposed in Year One can be expanded as the need dictates. It begins as a two-day festival and can expand to a four or five-day festival quite easily. Growth will be determined in part by venue and accommodation capacity.

As the festival develops, a distinct youth program should be considered. And while the focus is on Canadian writers, as the Festival evolves it should consider adding an annual International Guest Author as an added incentive to attendance.

See Programming Note in Appendix, page 94, for specifics on author selection and writers services.
V. FIVE-YEAR BUSINESS PLAN

The Five-Year Business Plan is broken down into five-year plans for Programming, Marketing, Fund Development, Operations, and Finance, developed from and based on the Research and Analysis of Part I and the recommendations in Part II.

The actual evolution of the Festival will depend on a number of factors including:

- ability to attract and pay a skilled Creative Director to develop a full schedule of high-quality programming
- ability to attract high-profile authors
- ability to market to distance readers and writers
- impact of marketing Huron County as Alice Munro Country
- renovation and availability of Wingham venues, especially the Town Hall Théâtre and the North Huron Museum
- community support and business engagement
Organizational Structure 2015-2019
D. Operations Plan Summary 2015-2019

Year One 2015
- revamp organizational structure
- articulate relationship with North Huron Township Council
- develop roles for each volunteer and paid Committee position
- recruit Creative Director and pay honorarium
- recruit Committee Coordinators
- recruit Contest Coordinator
- hire summer marketing student: Canada Summer Jobs or Young Canada Works
- set up record-keeping system
- set up chart of accounts and system of financial oversight

Year Two 2016
- develop Community Advisory Board

Year Three 2017
- investigate independent status for festival
- investigate development of Community Advisory Board into Board of Directors
- if independent, apply for nonprofit status

Year Four 2018
- if independent, apply for charitable status
- pay honoraria to key Coordinators
- hire key production and marketing personnel on short-term contracts

Year Five 2019
- develop 3-year Strategic Plan
- develop 3-year Operations Plan
C. Fund Development Plan Summary 2015-19

Year One 2015
Public Sector
- Heritage Canada Book Fund (January 6)
- Ontario Arts Council Literary Festivals (March 17, 2015 for 2016)
- The Writers Union of Canada (to March 31)
- Canada Book Fund (April 30 for 2016 - ongoing deadline)

Private Sector
- Access Copyright Foundation (November 1, 2014)
- McLean Foundation (December 31, 2014) for sound equipment
  Sponsors: Contest Sponsor, Alice Munro Lecture Sponsor

Year Two 2016
Public Sector as above plus
- Heritage Canada Arts Presentation Fund (April 30, 2015)
- Canada Council Literary Arts Promotion (September 15, 2015)
- Ontario Arts Council Arts Education Fund (October 1)
- Celebrate Ontario (early November) for Alice Munro Birthday Bash Ontario Arts
- Tourism Event Marketing Partnership Plan (December 3, 2015)
- Ontario Trillium Foundation for seed funding (deadlines not yet set)

Private Sector as above plus
- McLean Foundation (December 31, 2014) for workshop support
  Sponsors: Gala Sponsor, Books and Brunch Sponsor

Year Three 2017
Public Sector as above plus
- Celebrate Ontario (early November, 2015) for NAC Orchestra Dear Life event

Private Sector as above plus
- Sponsors: Opening Night Sponsor, Keynot with Caffeine Sponsor
- Donors: Penguin Random House & HarperCollins Canada

Year Four 2018
Public Sector as above plus
- Ontario Trillium grant for transition support to paid fulltime staff

Private Sector as above plus
- Sponsors: Youth workshop sponsor, Friday night event sponsor

Year Five 2019
Public Sector as above plus
- Foreign Embassy for International Grant

Private Sector as above plus
- (if charitable status achieved)
B. Marketing Plan Summary 2015-2019

Year One
Target Audience: distance writers & local readers; develop surveys, audience profile
Advertising: focus on 100-200 km; increased digital news media, writers media local
banners, community campaign, add arts to County tourism sites
Website: distinct pages for contest, author profiles, event descriptions, Visitor Page
Social Media: increase database to 500; link to publisher, author pages; eblast campaign
Cross-promotion with Blyth Festival, SpringSong
Programs: increase print run, sell ads, include author bios
Sponsorships: develop exclusive print, radio, tv sponsors

Year Two add:
Target Audience: Michigan, distance readers, local book clubs
Advertising: digital billboards, regional/national magazines
Website: site redesign, distinct pages for sponsors, writers tips; develop blog
Social Media: Database to 750; year-round eblast campaign, event Facebook pages
Cross-Promotion: Spring Works, Durham Writers Conference, Elora
Sponsorships: marketing In-Kind partnerships with RTO4, The Walrus

Year Three add:
Target Audience: young writers, males, travel writers etc (key to programming)
Advertising: link to Alice Munro Country campaign, digital billboards, national mags
Website: distinct page for participants, book clubs
Social Media: Database to 850; year-round eblast campaign, event Facebook pages
Cross-Promotion: Stratford Festival

Year Four add:
Target Audience: youth
Advertising: literary magazines, print & online
Website: distinct page for youth
Social Media: Database to 950; year-round eblast campaign, event Facebook pages
Cross-Promotion: Wild Writers Waterloo

Year Five add:
Target Audience: international writers, cultural tourists
Advertising: international online literary media
Website: update brand and navigation
Social Media: Database to 1000
Cross-Promotion: Small Wonders Festival of the Short Story, UK
Summary of Five-Year Plans

A. Programming Plan Summary 2015-2019

Year One 2015

Friday: Opening Night
Saturday: Keynote with Caffeine
2 morning Workshops
Box Lunch Social
Pavilion Panel Discussion with all four workshop authors
Pitch Session (during panel)
2 afternoon Workshops
3 Readings in the County
Gala with Awards Presentation and Alice Munro Lecture

Sunday: 2 Writers Roundtables
Books & Sunday Brunch
2 afternoon Workshops
Last Call open mic (Free)

Year Two 2016 as above plus
Friday 2 afternoon workshops

Year Three 2017 as above plus
Friday expand to full day of workshops and onstage events, same as Saturday

Year Four 2018 as above plus
Thursday move opening night to Thursday; add school youth workshops Thursday
Friday evening reading/onstage conversation event

Year Five 2019 as above plus
add International Guest Author

The Event Schedule begins in Year One as a weekend Festival that features a Friday night kickoff and builds in Year Four to a full three-day event with a Thursday night kickoff. The speed of that evolution will be dictated by resources and demand.

Limited accommodation and culinary facilities require that, in the first years at least, events be scheduled to encourage day trips. Existing motels and B&Bs will accommodate the few who will want to take advantage of the full-weekend package.

To overcome the challenge of low culinary capacity and to keep participants from dispersing, catered meals will be offered (advance orders only). These should be prepared by local establishments or independent caterers, with every effort made to
• develop coupon deals with local retailers; include in printed program ie. show ticket and get 10% purchase over $50
• encourage "Alice" menus in local restaurants
• work with main street retailers to develop Festival window displays during Festival month
• develop onsite signage acknowledging local support
• have retailer, restaurant, accommodation materials available onsite in Festival Bookstore
• acknowledge fulsome appreciation of local business support from the stage
- investigate the practicality and advisability of becoming an independent entity operated under a Board of Directors

H. Financial Management

- develop a sound accounting system; purchase accounting software and hire a bookkeeper to post entries; implement correct HST procedure
- develop chart of accounts based on CADAC
- develop system of financial oversight and budget preparation
- maintain separate financial records for the Short Story Contest

I. Community Engagement for Local Economic Benefit

- recruit youth as volunteers and interns
- encourage front-yard libraries, easel quotations
- refine and develop literary self-guided & guided tours, especially with Alice’s Garden
- collaborate on related exhibits and local environmental tours ie Gerry’s Geography
- collaborate with community organizations to program events of interest concurrent with the Festival ie North Huron Museum

J. Local Business Engagement for Economic Benefit

- use local businesses as suppliers
- develop website Visitors Page that highlights local retailers, restaurants, motels and B&Bs, with links to their web pages
- work with local restaurants and tourism suppliers to develop packages for Festival attendees; advertise on Festival website
- develop printable website map of Alice Munro sites that features local businesses; include in participant and author Welcome Kits
- solicit SWAG and business flyers from local businesses to include in Welcome Kits
- develop windowpane “local business” ad page in Festival program
• expand and improve website with distinct pages for Contest, Workshops, Onstage Events, Author Bios, Events Schedule, Ticket Information, Visitor Accommodation/Maps, and Sponsors
• develop blog to profile authors, participants, spark the short story conversation
• develop creative visitors’ maps to make access to the region seem easier, more attractive
• expand media buy to digital media especially newspapers and magazines over print media; focus workshop ads in writers’ venues ie. Write! magazine, provincial writers’ guilds’ newsletters, 49th Shelf, Literary Tourist, Salty Ink, Pickle Me This, Dewey Divas & Dudes, Book Ninja, blogs by Susan Olding, Pearl S. Luke, Sarah Selecy Story as a State of Mind, etc.
• cross-promote with regional arts festivals ie Celtic Roots, Bach, Stratford
• negotiate with Blyth Festival to move their Giant Book Sale to coincide with Festival

F. Fund Development

• sell program ads to increase earned revenue
• negotiate bookseller donation of 10-15% of retail sales
• partner with publisher to publish anthology of contest finalists to sell onsite
• apply for public sector funding (Canada Council, Ontario Arts Council, etc)
• develop a Sponsorship Plan for private sector funding
• negotiate exclusive media sponsorships
• develop accurate and reliable record-keeping for reporting and stewardship purposes
• consider charitable status in order to develop donations program
• drop fundraising events such as auctions: too labour intensive, low net gain
• drop book sales as a revenue generation stream: donation from bookseller greater net gain

G. Operations

• adopt a clear organizational structure with defined roles for each portfolio
• hire a creative director to provide the programming vision and direction for the Festival
• develop a system of rewards for volunteer labour
• develop an Advisory Board of Directors for greater community engagement
• develop value-added non-cash awards such as free Story is a State of Mind workshop
• develop Contest page on website as go-to place for info
• solicit Contest sponsor
• record Contest revenues and expenses separately from Festival financials
• investigate publishing Contest Finalists (as Maisonneuve does with QWF finalists)

D. Production

• encourage Council to renovate Town Hall Theatre to accommodate onstage events
• investigate possibility of tents along riverside as venue for workshops/discussions
• purchase two speaker/mic systems for workshops (McLean Foundation)
• encourage Council to develop Cottage Rental Registry to increase accommodation capacity
• cater lunches between workshops to increase culinary capacity
• develop an onsite bookstore operated by a local bookseller (carry all Alice Munro backlist)
• engage a photographer to record all events for marketing/fund development
• ensure all authors sign media release

E. Marketing

• institute annual audience evaluation to clarify audience profile
• institute annual author evaluation to improve event development
• coordinate branding with North Huron Museum and Huron County branding so each is distinct, yet clearly interrelated
• develop tagline ie. “Be Part of the Story” focusing on story and experiential learning
• use “story” in every way possible to reinforce the brand: tell stories of the authors, the place, the participants.
• use faces of authors, participants, book covers in ads (not just graphics)
• downplay photographs of Alice Munro, which imply she will be in attendance
• build a community of readers and writers through year-round communication via email, Twitter, Facebook etc.
IV. RECOMMENDATIONS AND SUMMARY OF FIVE-YEAR PLANS

RECOMMENDATIONS

A. Branding
- rename as the Alice Munro Festival of the Short Story
- locate the Festival in Wingham, Ontario, the heart of Alice Munro Country
- move the Festival to early June

B. Programming
- focus programming on the short story
- focus programming on Canadian authors; eventually, annual Guest International Author
- select high-profile, name authors to teach workshops
- increase number and range of workshops to attract participants
- increase reading events to build audience and box office...
- program “Readings in the County” during the Festival as outreach to Huron County
- include Q&A and signings at every onstage event
- consider future pilot teen/youth program, including summer writing camp for kids
- schedule events to promote day-trips
- negotiate travel support and gratis copies (8 per title) with publishers
- maintain list of alumni authors to use in promotions, invitations, etc.
- consult with successful festivals to ensure author services meet national standards
- implement Canada Council fee structure
- consider off-season events only if the event is financially self-supporting, it doesn’t compromise the human and financial resources of the Festival and it maintains the quality and focus of the Festival brand.

C. Contest
- revise and clarify Rules and Regulations (see TWUC website)
- revise the submission process for greater efficiency
- adopt a two-tier judging process with a high-profile final judge ultimately for adult, to $1-$3,000
As a result of festival experience and with festival recommendations, volunteers can go on to get jobs in publishing, in government arts programs, in communications, and in arts administration. The experience and training a festival can offer in event management, marketing, technical production, and volunteer management, as well as the close contacts with a network of authors and publishers, can prove invaluable to anyone considering a career in the arts.

For the community of Wingham and North Huron in particular, the economic benefits of the Alice Munro Festival will be mostly short-term benefits to retailers over the weekend of the Festival. The most obvious benefit will be to the businesses directly engaged in the Festival: tent suppliers, printers, booksellers, caterers.

In 2014, the total attendance at the Alice Munro Festival was 210. No statistics were kept, but it is reasonable (and perhaps somewhat generous) to assume that 20% or 42 were visitors. A TREIM analysis (Ontario Tourism Regional Impact Model) shows that, at this rate, visitor spending would contribute about $3,000 to the local economy. In communities where the local retailers are highly engaged, the economic impact is greatest. In Kingston, downtown retailers report that their best sales day of the tourist season tends to be the weekend of the Festival, which in 2013 had attendance of over 10,000.
J. Financial Analysis

Book-keeping at The Alice Munro Festival has been somewhat ad hoc. It is broadly deficient in basic financial practices:

- there is no chart of accounts
- there is no protocol for the preparation of the annual budget
- there is no system of financial oversight in place
- there is no annual review or audit of Festival finances
- budgets for the contest and the Festival are mixed together.

Standard book-keeping practices are essential. Further, in order to apply for grants, the festival must meet the financial requirements of government arts funders and of CADAC, the web-based Canada Arts Data collection, dissemination, and analysis program used by many government arts funders. Most successful festivals have developed a Chart of Accounts that meshes easily with CADAC.

The budget for the Festival proper must be kept separate from off-season events or the Contest, in order to qualify for operating and programming grants.

K. Potential for Economic Benefit to the Community

Even with perfect synergy between the Festival and the County and the RTO4 region, it is unlikely the Festival alone will ever be a major economic driver for North Huron Township or the County of Huron.

Realistically, in its final form, the Festival may create one or two full-time positions. This is the standard for festivals across the country: the Sunshine Coast Festival of the Written Arts, with attendance of 10,000 has one permanent staff. Kingston WritersFest, with attendance close to 10,000 has a permanent staff of one and a half. Vancouver WritersFest, with attendance of over 16,000 has a permanent staff of three.

Festivals generally meet their needs by hiring short-term contractors to produce the festival, manage lights and sound, run education or volunteer programs, do the marketing and communications. There is also some ongoing work for local professionals in terms of book-keeping, graphic design, webmastering, etc.

More important is the training ground that a festival provides. Most festivals recruit young people interested in the arts as volunteers; in some cases, young people work as interns. Kingston WritersFest, for instance recruits a "literary apprentice" each year from Queen’s University Department of English. Many festivals take interns from marketing programs at local community colleges.
I. Infrastructure Analysis

The Alice Munro Festival has achieved considerable success through the hard work and creativity of its volunteer organizers. It suffers, however, from a common threat to volunteer organizations: burn-out.

The Festival has developed an organic structure, adding tasks as the need arises. Roles and tasks aren’t clearly defined, jobs tend to overlap, communication absorbs a great deal of time and energy, and there is a constant risk of things falling through the cracks. There is no succession planning.

Although this structure has served the organization reasonably well because of the skills and mutual respect of the volunteers, it is inefficient and encourages burnout.

In making recommendations for an improved infrastructure for The Alice Munro Festival, operational models of other small festivals have been studied, notably Kingston WritersFest and the Sunshine Coast Festival of the Written Arts in Sechelt, British Columbia, an example of a festival in a very small, isolated community that has mounted a highly successful festival for 32 years.

Key common features of a sound infrastructure:

- strong leadership to provide vision and direction
- equalized and well-defined volunteer workload to prevent burnout
- strong, wide, and deep connections between planning committee and community to create broad base for the festival
- sound system of internal and external communication
- established and desirable rewards (paid or perks) for labour
- provisions for succession

An improved organizational structure will:

- increase the probability of funding
- improve efficiency of the organization
- help assure its continuity
At present, the Alice Munro Festival has two revenue-generation streams apart from box office receipts:

- silent auction (part of the Gala)
- book sales

In general, fund-raising events per se raise very little money in light of the level of effort expended. Most festivals have abandoned such events in favour of donation campaigns.

Booksellers get better discounts and have the connections and staff to order sufficient books for sale; most festivals recruit a local bookseller to run their onsite bookstore. The festival provides the venue and the bookseller donates a pre-determined percentage of sales to the Festival.

Fund Development represent a significant area of growth for the Alice Munro Festival.
H. Fund Development Analysis

The approach of the Alice Munro Festival has been somewhat ad hoc, looking for funding as the need arose. Grants are received annually from the Township of North Huron. Some sponsorships have been sought, namely Royal Homes, Howick Mutual Insurance Company, HBDC, the Wingham Lions Club and the Royal Canadian Legion, Wingham Branch. The local radio station, CKNX, and the Huron County Cultural Services and Libraries donate space and services.

However, there is no consistent fund development policy that guides the quest for either public or private sector funding. In-kind services are not recorded. Sponsorship agreements have not been developed, nor have sponsorship levels been established with clear sponsorship benefits and festival obligations. There is no stewardship plan.

A wide range of grants from federal and provincial governments are available to support programming and marketing for literary festivals. The arts councils of several Canadian provinces have travel grants to support author travel to festivals outside their home province ie. New Brunswick and Newfoundland. Certain embassies and arts councils in foreign countries support the cost of bringing their authors to Canadian festivals, for example the Embassy of the United States of America, the Australian Arts Council, and the New Zealand Arts Council.

Most festivals apply for programming funding from the Canada Council, the Ontario Arts Council, and Heritage Canada. The Writers Union of Canada and the League of Canadian Poets both operate a National Readings Program that pays fees and travel for presenting authors. If invitations to authors are channelled through their publishers and favour newly published books, publishers may pay travel costs and will definitely donate gratis copies of books, an In-Kind donation that can be significant.

The Alice Munro Festival has been paying all travel and fees and purchasing author books for prizes and promotion, incurring unnecessary expense.

Most festivals have a wide range of sponsors, from local independent retailers to national institutions such as banks and insurance companies. Many large corporations have philanthropic committees and missions, some with a specific arts focus. Foundations also offer arts support. Applying for support can be onerous, but the rewards are significant, especially if the support is ongoing.

Most festivals five years and older have developed a donations program with a system of benefits and acknowledgement. This may require applying for charitable status.
G. Marketing Analysis
The Alice Munro festival has the advantage of the professional marketing people on its planning committee. The promotional materials are of high quality and include bookmarks, a keepsake program, posters, handbills/flyers.

Advertising has relied strongly on PSA announcements and information emailed and mailed to library book clubs and writers groups, university creative writing departments, and bookstores.

Despite what would appear to be a thorough and thoughtful campaign, the Festival is almost completely unknown outside its immediate region. An informal survey of dozens of national writers, editors, arts funders, and active readers did not come up with even one person who had heard of the Alice Munro Festival.

A review of the Festivals that are well-known—larger festivals but also those of relatively small size such as Writers at Woody Point and Kingston WritersFest—shows some commonalities in their marketing:

- a clear and compelling brand that marks the festival as unique and authentic
- advertising and promotional materials that rely on stories and photos, rather than informational text
- professionally produced, easily navigated website with dedicated pages for author bios, event descriptions, festival history, event audio podcasts, blogs, etc. These websites become the focus of the reading and writing community the festival serves, as well as the national writing community. Most have home-page RSS feeds of Tweets that include author news, festival news, and community literary news.
- sustained effort to create links between the festival website and those of authors, publishers, literary media, etc.
- sustained effort to create links with other arts organizations, especially provincial and national writers’ organizations
- a trend towards digital marketing including digital billboards, online magazines and literary chat rooms as well as online versions of print newspapers and magazines
- a strong social media campaign to build a database of subscribers. Kingston WritersFest database, for instance, is over 2000, 10 times the size of this Festival.
- year-round interaction with subscribers through regular eblasts or newsletters, connection with online readers through Facebook event pages, active Twitter presence with an emphasis on following authors, literary organizations, literary media, and issues of interest to readers and writers
- program guides that are used as promotional tools as well as festival keepsakes, festivals built around a literary icon—Leacock Festival, Frye Festivals, etc.
F. Production Analysis

Venue
Over its history, the Alice Munro Festival has used a variety of venues in both Wingham and Blyth. No consistent pattern has been established.

The most successful festivals—Vancouver WritersFest, Sunshine Coast Festival of the Written Arts, Whistler Readers and Writers Festival, Hudson StoryFest, Kingston WritersFest, to name a few—locate themselves in a venue with good capacity and stay there. An audience associates a festival with its venue and is comfortable returning again and again. Festivals that frequently change venues—Ottawa WritersFest, Calgary WordFest, Blue Metropolis—note that they lose audience with each venue shift. The loss is not permanent; audiences find the festival eventually, but change of venue definitely disrupts smooth, steady growth towards sustainability.

Wingham is strongly associated with Alice Munro. Many of the places she writes about are still visible. There are excellent, historic venues that can add to the authenticity of this festival, namely:

- The Town Hall Theatre
- The North Huron Museum
- The United Church

Blyth, just a few kilometers away, has an excellent theatre with meeting rooms. However, Blyth is also home to a long-standing (over 40 years) theatre series that has such a high profile that the name of the town and the theatre series are inextricable.

Sound & Light
In the past, the Blyth Theatre has assisted with sound at the Alice Munro Festival. This puts the festival at some risk since it doesn’t have control over a vital element of the staging of its events. The Festival does not use stage lighting.

Professional sound and light are essential for high quality events of a standard that urban audiences will expect.
Author Selection & Payment
Selection of authors is key not only to attendance but to the profile of the festival and the media attention it receives—and therefore its potential for drawing visitors to the area. Box office depends on programming. A survey of festivals shows that festivals featuring authors of current bestsellers and works of wide acclaim are the most successful and enduring. This is true for both workshops and onstage events.

Most festival directors program established authors with lesser-known/emerging writers and local authors in order to attract an audience and broaden their appreciation of Canadian literature.

Creative Directors interviewed also noted that author selection depends on the community of readers served by the festival. They rely on a network on connections within the community—with libraries, writers, book clubs, media—and also poll their audience through comment cards, asking who they would like the festival to bring the following year.

The Canada Council has established a standard for payment of authors at literary festivals: $125 each for shared performances, $250 for solo presentation. Many festivals pay $250 for every onstage appearance. Workshop leaders are generally paid $200-300 per class, depending on the duration.
they did a 3-year pilot study. They provided coloured tickets to pass-holders to determine how many events and what type of events they actually attended. Holdbacks are now determined on the basis of that survey.

Off-season Events

As the Festival becomes established there will be pressure to produce year-round workshops or to host one-off readings.

The Festivals that produce successful off-season series are generally in large urban areas where there is a strong local audience. Even then, there are a lot of demands on the time of those interested in the arts. If the intention is to attract an audience from a distance, then November to April are logistically challenged for the Alice Munro Festival due to the poor driving conditions of Huron County.

Off-season events should be considered very carefully through a decision matrix that takes into account the human and financial resources required, the possible benefits, and to whom those benefits might accrue. (See Appendix, page 160-162.)

In every case, the Festival brand must be enhanced by the off-season events, not fractured. The quality of presentation, the profile of the authors, the venue, and the production values should all reflect those established by the Festival.

Associated Community Events

In 2014, the Alice Munro Festival offered a free Sunday afternoon walking tour, Through the Eyes of Alice,” led by a local historian and featuring places mentioned in Alice Munro stories.

Many festivals offer associated events as a way of enhancing the festival experience. For instance, Charleston, England, home of the only other Short Story Festival in the world, was also the home and country meeting place for the writers, painters and intellectuals of the Bloomsbury group. The Festival includes tours of Charleston House and the surrounding area. It also offers a program of what it calls “Outsider Events.” The Winterset Festival in Newfoundland hosts some of its events to nearby outports on Fogo Island and to Terra Nova National Park. The San Miguel Festival offers tours of historical colonial homes and of cantinas haunted by American literary sons of the 1920s and 1950s. In most cases, these events are managed by a separate convenor. For the San Miguel Festival, they add a significant revenue stream.
terms of planning time and cost. However, they remain an effective way to draw audience looking for an entertaining as well as a literary experience.

Event focus at literary festivals is generally broad in an attempt to draw audience from a wide variety of disciplines and interests. To some extent, particular planning depends on the authors with new work who are available in any given year. In the case of workshop-based festivals, onstage events are necessarily focused on the work of the workshop leaders.

Festivals founded to celebrate a particular author—Leacock Festival, Frye Festival, Hemingway Festival, Lakefield Festival (Margaret Laurence)—face a specific dilemma. Most began with a focus on the author’s work, or, in the case of the Leacock Festival, on the humour the author specialized in. Similarly, the Alice Munro Festival has focused exclusively on the work of Alice Munro and various writers’ responses to that work.

In every instance, these festivals eventually had to broaden their focus in order to keep their events fresh and current. The Leacock Festival now embraces all genres. The Hemingway Festival has broadened to include all the arts. The Lakefield and Frye Festivals celebrate their namesakes but the programming has no obvious connection to the author or their work.

Ticket pricing for onstage events is so varied that it is difficult to draw useful conclusions, except that pricing seems to depend at least in part on the location and local cultural context. Most festivals offer an advance price and a higher onsite price. As examples, below are ticket prices for festivals with a national profile that take place in small to medium sized communities:

<table>
<thead>
<tr>
<th>Readings</th>
<th>Food</th>
<th>Music</th>
<th>Opening Night</th>
<th>Pass/events</th>
</tr>
</thead>
<tbody>
<tr>
<td>13.50/17.00</td>
<td>25-45</td>
<td>30/35</td>
<td>35</td>
<td>175/25</td>
</tr>
<tr>
<td>5</td>
<td>35</td>
<td>15</td>
<td>20</td>
<td>85-135/4-7</td>
</tr>
<tr>
<td></td>
<td>20-40</td>
<td>15</td>
<td>15</td>
<td>15-20/8</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>90/8</td>
</tr>
</tbody>
</table>

As these examples show, there is a tendency toward event packages, especially among small festivals that want to increase revenues and that don’t have the staff to handle the logistics of a lot of events with varied pricing. However, once a festival includes a large number of events, passes become problematic, especially if venues have limited seating. Sufficient seats for pass-holders must be held at all events, even though pass-holders may be restricted by seating sales. Kingston WritersFest limits...
participant ratio, do not earn sufficient revenue to pay production, programming, and marketing expenses. Box office from onstage events can contribute significantly to the overall financial health of a workshop-based festival. This is true at The Alice Munro Festival, where in 2014, workshops earned $160, while onstage events earned $3240.

<table>
<thead>
<tr>
<th>Ticket Price</th>
<th>Attendance</th>
<th>Box office revenues</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>$15</td>
<td>42</td>
<td>$420</td>
<td>Book Club Bash</td>
</tr>
<tr>
<td>$20</td>
<td>24</td>
<td>$240</td>
<td>On Reading Alice Munro</td>
</tr>
<tr>
<td>$45</td>
<td>52</td>
<td>$1800</td>
<td>Appreciating Alice Gala</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$780</td>
<td>Weekend Pass</td>
</tr>
</tbody>
</table>

Attendance at onstage events varies with the size of the venue, the profile of the performing authors, and the age of the Festival. The Sunshine Coast Festival of the Written Arts provides an interesting case study. It is held every August in the small, remote community of Sechelt, BC. 65% of their audience comes from a distance, by ferry and float plane. They mount 15-17 events with very high-profile, award-winning authors; all events take place in an outdoor theatre that holds 500. Typically, every event sells out. The Festival has been in operation for 35 years.

Format for onstage events varies. The Alice Munro Festival offers an onstage interview, a moderated audience discussion, and a solo author presentation. A survey of Canadian festivals shows further options:

- reading followed by onstage interview of one or more authors
- readings of new work or works-in-progress
- onstage conversation between two authors, moderated or not
- moderated panel discussion among three to five authors
- theatrical adaptations of books
- musical events that combine readings with background jazz (speakeasy format)
- events that combine readings and discussion with projections of visual art

Typically, onstage events include a reading by each author (5-20 minutes depending on the format, the number of authors, and the length of the event), a 10-20 minute Q&A with audience, and a book signing immediately following the event.

Events that include dramatic or musical performances, film, or exhibits of visual art have the benefit of extending audience reach into other arts communities. These may incur extra expense in the form of hired musicians and actors or projectors and technicians.

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Almost all festivals include—or have experimented with—food events, which are popular with audiences. More established festivals such as Sunshine Coast, Vancouver, and PECAN...
To enable effective fund development, it is advisable that North Huron Council consider a resolution regarding funding applications, such as the following:

North Huron Council authorizes the Creative Director and/or the Council representative on the Festival Committee to apply for all grants they deem appropriate in support of the Alice Munro Festival for the fiscal years 2015 and 2016, such applications to be made during the period of January 1- December 31, 2015.

This should be voted on at the last meeting for 2014, as there are three grant applications due in early January.

In Year Two and Three, the relationship between the Festival and North Huron Council should be examined and a decision made regarding becoming an independent organization governed by a Board of Directors.

Community Advisory Board
In order to expand the community base of the Festival and engage a wider range of resources for the benefit of the Festival, it is recommended that a Community Advisory Board to the Alice Munro Festival be established as early as practical in Year One, as a resource for the planning of the 2016 Festival.

The Community Advisory Board would evolve into a Board of Directors, should the Festival decide to become an independent organization.

The Community Advisory Board would have to be approved by Council and conform to Council requirements, should any exist.

An Advisory Board/ Board of Directors serves three primary roles:
- provides advice, assistance, and oversight
- extends the reach of the Festival deeper into the community
- is visible proof of broad-based community support

What is proposed is a skills-based Board, not an honorary board. The Committee should recruit with these three roles in mind, creating a skills matrix to select Board members who will supplement and augment the skill set of the Committee.

Advice, Assistance, and Oversight
A Board can help with:
- Financial oversight including bookkeeping and income tax issues
Council Affiliation

At present, the Festival Committee is a Committee of North Huron Township Council. This close association provides visible political support within the community and benefits the Festival through administrative support, financial advice, and other forms of assistance. A member of Council sits on the Committee and the Committee Chair reports to Council every spring when it submits a proposal for funding. Some Councillors support the Festival personally and attend events.

This municipal affiliation is an anomaly for literary festivals. Only one other festival—the Stephen Leacock Festival in Orillia—has a similar affiliation. In that case, the municipality owns the Stephen Leacock Museum, which in turn operates the Festival, including the festival budget in the larger museum budget.

While this municipal affiliation has been key in the re-establishment of the Alice Munro Festival, it has some drawbacks. Some provincial and federal grants may not be accessible by government organizations. The Leacock Festival has a grandfathered relationship that makes it eligible for grants, but that might not be the case for the Alice Munro Festival.

Council meets at two-week intervals and at present, every funding application has to be approved individually by Council. This causes inefficiencies in decision-making in general and fund development in particular that put the sustainability of the Festival at risk.

The relationship of the Festival Committee to Council needs to be clarified and articulated so that the Committee understands its responsibilities and obligations. At present, the only document appears to be a generic definition of a bona fide Committee of Council, which is one that:

- is accountable to Council for all their activities and actions
- has all its finances directed by Council or at least approved by Council
- has one or two members of Council sitting on the Committee

It is highly recommended that procedures be articulated for the Festival Committee vis-à-vis Council, including:
- schedule and process for approving and overseeing the Festival budget
- schedule and process for approving Festival funding applications
- process for issuing charitable receipts (if applicable)
For this reason, the Board should include a lawyer, an accountant, and a business person with human resources experience. Of these, an accountant is vital.

**Community Reach**
The members of the Board should come from a variety of sectors within the community, ones that add to the areas already represented by the Festival Committee. By taking the Festival message into their own sector, they help build audience.

An ideal Board would include:

- members of other arts groups such as the Huron Arts and Heritage Network, the Blyth Festival, the Celtic Festival; they will help forge cross-cultural partnerships and bring a wider cultural perspective to discussions
- an active member of the Wingham community who can represent the town’s interests
- members of the Wingham downtown business community and surrounding agricultural community

**Community Support**
Board bios are included with virtually all funding applications and sponsorship proposals. It is important, therefore, that the members show a breadth and depth of community support, including:

- a writer, representing the interests of Festival participants, ideally published and with experience as a guest at other Festivals
- a high-profile community figure who will draw other support to the Festival
- a member of the North Huron Council to show local political support

The Board should meet 2-5 times a year, with members available for advice as needed. Board members would be expected to invest materially in the Festival, either by volunteering onsite at the Festival or by become sponsors or donors.

**Festival Committee**
The Festival Committee is responsible to North Huron Council, which oversees the budget and approves all financial decisions. The Committee plans and produces the Festival with the guidance and assistance of the Community Advisory Board.

Each person on the Festival Committee is essential to the planning and implementation of the Alice Munro Festival. Although the organizational chart is linear, it represents an interlocking organism, with each individual and team working in consultation with the others. Each person is responsible for their area of expertise, but they are part of the conversation through which all decisions are made. Everyone is working together to make something great—and to have fun and find satisfaction in doing it.
The Coordinators and the Creative Director make up the Festival Committee, which meets monthly through the fall and winter, more frequently in the weeks leading up to the Festival, at the discretion of the Creative Director. Each team meets as required, at the discretion of its Coordinator.

The responsibilities of each member of the Committee, and the people they consult with and report to, are outlined in the role descriptions below. Members of the Committee will also be asked to prepare a post-mortem of the area they are responsible for, and Coordinators will assist in the budgeting process by providing a wish-list of expense and income figures.

Each Coordinator's role is multi-faceted. The details may seem obvious but are laid out to ensure everyone understands what the others are responsible for. Each Coordinator will gather a team and assign members particular tasks. One member of the team should be designated a "second" or assistant, in the event the Coordinator can't carry out their duties. The "second" will also be mentored to eventually take over the Coordinator role, thereby building continuity into the organization.

The role descriptions that follow are provided as a template. It is expected that roles and responsibilities will be adjusted according to the needs of the organization and the skills available within the Committee, the Board, and the community.

As the Festival grows and the level of detail becomes more complex, these roles will likely be broken into their individual parts. But not necessarily: the Sunshine Coast Festival of the Written Arts has maintained basically the same, very simple structure successfully for over 30 years.

In Year one, an honorarium is recommended for the Creative Director. As revenues grow, honoraria are recommended for all coordinators. It is also recommended that a university summer student be hired through Young Canada Works to assist with contest services and writers services during May, and through the summer, to collate and analyze marketing surveys and comment cards. It is also recommended that a part-time book-keeper and webmaster be hired on an hourly basis.
Creative Director
The Creative Director is responsible for all aspects of the festival and reports directly to North Huron Township Council. In the event the Festival becomes independent, the Creative Director reports to the Alice Munro Festival Board of Directors.

The Creative Director is responsible for:

Committee Chair
- Oversees the work of the Coordinators on the Festival Committee
- Calls and chairs meetings of the Festival Committee, prepares agendas, ensures follow-up, etc.
- Represents the organization at public activities to enhance the Festival’s community profile
- Is available for media interviews and in general represents the Festival publicly and within the national community of festivals
- Is present throughout the Festival to assist and troubleshoot as required
- Implements and analyzes the annual post mortem of the festival

Fund Development
- Prepares grant applications and develops sponsorships in consultation with appropriate Coordinators; maintains a list of grant opportunities
- Prepares post-Festival funder and sponsor reports
- Is responsible for stewardship of all grants and sponsorships

Financial Management
- Oversees the efficient and effective day-to-day financial management of the Festival, including making bank deposits, reconciling major invoices, maintaining chart of accounts, etc.
- Prepares and manages the budget in consultation with financial advisors in the North Huron Township office or on the Board of Directors to ensure the Festival is financially stable and sustainable
- Approves expenditures; manages payment of authors fees and expenses
- Hires and oversees contract employees

Administration
- Develops and maintains filing & internal communications systems, both digital and print
- Develops and analyzes festival evaluation by authors
- Prepares annual report for North Huron Township Council or the Board of Directors
- Writes post-fest thank-yous to authors, publishers, and funder/sponsors
It is recommended that the Creative Director receive an honorarium with respect to their programming role, which is essential to the vision and the sustainability of the Festival and is central to the marketing that will draw cultural tourists to the area. This work extends throughout the winter and spring, and includes both behind-the-scenes and front-of-house roles, including:

**Programming**
- Scouts, solicits, and develops ideas for authors, genres, and formats for both workshops and onstage events
- Prepares draft event schedule, assigns venues in consultation with Production Coordinator
- Liaises with publishers, agents, and authors; gathers author bios, press materials, photos, reading copies and gratis copies
- Prepares invitations and manages correspondence with authors, presenters, and moderators, including any special instructions for moderators and author pre-fest questionnaire
- Manages negotiations with publishers regarding festival details and support arrangements
- Prepares author and event content for program and website
- Oversees Writers Services
- Is onsite during the festival to welcome artists
- Acts as onstage host for the Festival, introducing all onstage events

Note: See Programming budget, page 89.
The Festival Committee is made up of the following Coordinators. For detailed descriptions of the roles and responsibilities, see Appendix page 139.

**Contest Coordinator** oversees development and distribution of contest materials; solicits and manages submissions; recruits judges and oversees judging process; manages awards and publication.

**Production and Onsite Coordinator** manages all onsite physical details of event production including lights, sound, staging, box catering author hospitality; manages the box office; manages front of house staffing.

**Library Liaison** acts as contact between the Festival and the Huron County Cultural Services and Libraries regarding venue, programming, stewardship. Provides grant-writing assistance.

**Marketing & Audience Development Coordinator** manages media buy and media sponsorships; program ad sales; production and distribution of print promotion materials.

**Communications Coordinator** manages advance and onsite publicity, website design and management, social media, and subscriber database.

**Volunteer Coordinator** recruits, schedules, and manages onsite volunteers at the Festival; develops reward system and volunteer appreciation event.

**Community Liaison** works with local arts organizations, community groups, and businesses to develop partnerships mutually beneficial to the Festival and community.

For Festival Committee members who have committed to filling these roles in 2015, see Appendix, page 143.

For skills required in Coordinators still to be recruited, see Appendix, page 144.
E. Financial Plan

Revenue/Expense Model

Phasing in grant applications and sponsor solicitations over five years 2015-2019, the Alice Munro Festival will generate revenues in the following streams:

- Earned Revenues
  - Box Office Receipts
  - Contest Fees
  - Program Ad Sales
  - Other sales (licensing fees, publishing projects)

- Public Sector Funding
  - Federal grants
    - Canada Council for the Arts
    - Heritage Canada
  - Provincial grants
    - Ontario Arts Council
    - Ontario Culture
    - Ontario Tourism
  - Municipal Grants

- Private Sector Funding
  - Foundations
  - Sponsorship (General)
  - Sponsorship (Specific)
  - Donations
    - Corporate
    - Individual
    - In-Kind Donations

Note: In-Kind goods and services must be recorded and itemized with estimated, verifiable values. They are tallied by expense category and the same figure posted to both revenues and expenses.

Expenses are categorized as follows:

- Administration
- Contest
- Fund Development
- Marketing
- Programming
- Production
- Volunteers
Budget Projection Notes

While a 10% annual growth in revenues is reasonable in most situations, the Alice Munro Festival will experience exponential growth of more than 400% in 2015 due to:

- a one-time pilot programming grant of $30,000
- new programming and marketing grant applications
- initiation of program ad sales
- shift of some expenses to In-Kind donations
- increased box office due to expanded programming

The $30,000 pilot programming grant for 2015 enables the Festival to make a great leap forward and quickly build the audience and box office necessary to make the Festival sustainable. With digital internet advertising, outreach to writers communities and potential workshop participants is easier than ever. This infusion of funding will raise the profile of the festival, making it attractive to sponsors and donors.

Revenue goals for 2016-19 emphasize replacing the one-time 2015 Alice Munro Group grant with federal and provincial grants and sponsor revenue. A modest decline in total revenues of 4% is predicted for 2016, with steady annual growth thereafter of 5 to 6%. Within this, box office is predicted to double between 2015 and 2019 (and almost quintuple over 2014) while private and public sector remain more or less constant.

This is a very conservative projection. Discussions with arts sector program officers leads indicates that there is great excitement about the Alice Munro Festival of the Short Story. Its uniqueness, its authenticity, and its association with Canada’s most beloved author leads to some optimism that grant applications will be successful.

By 2019, Festival revenue streams will be stabilized with funds coming almost equally from earned revenues, private sector funding, public sector funding, and In-Kind donations. The total Festival budget including In-Kind donations will be just under $100,000, appropriate for a festival of this size. To increase revenues further will require raising ticket prices and expanding the number of workshops and onstage events, which can only be accomplished by increasing venue and accommodation capacity.

This Five-Year Budget Projection was prepared with the following assumptions:
Revenues
Earned Revenues
Box office revenue is based on attendance projections (see page 45). It does not include package deals, and assumes that all tickets are sold at the reduced advance price. It assumes no ticket price increase over 5 years.

Book sales revenue is eliminated as book sales will be managed by an independent bookseller who donates 10-15% of retail sales to the Festival, a much less labour intensive option with higher net revenue due to volume of sales.

Program ad sales are highly recommended. Publishers typically support festivals through program advertising. Based on other festivals, projected program ad sales revenues can easily reach $10,000 over 5 years. Ad sales should cover the cost of printing and generate net revenue.

Public Sector Revenues
The 2015 pilot programming grant, stemming from a Labour Market Partnership Project funded by the Ministry of Training, Colleges and Universities and in part by the Government of Canada, represents a vital infusion of funds that will allow the Festival to invite the high-profile authors necessary to attract the media attention that will draw tourists to the area.

Programming is the key to building The Alice Munro Festival, yet because so many grants have long lead times, the timing of this feasibility study means that the Festival has already missed several significant programming deadlines for 2015:
- Ontario Arts Council Literary Festivals (March 17, 2014)
- Heritage Canada Arts Presentation Fund (April 30, 2014)
- Canada Council Literary Arts Promotion (September 15, 2014)

This pilot programming grant gives the Festival time to build audience and therefore box office and to pursue other public sector funding, which will gradually build to sustainable levels through 2019.

Below is the 2015 Programming budget breakdown. It includes artist accommodation, fees, travel, and per diems for 9 authors appearing in 15 events. Among the confirmed authors are Lisa Moore (Newfoundland), Caroline Adderson (British Columbia), and Lynn Coady (Alberta). The budget also includes the cost of workshop materials, welcome kits, and author correspondence.

Excellent programming with the capacity to build reputation—as well as attendance and box office—requires vision and skill. To ensure top quality, this budget also
<table>
<thead>
<tr>
<th>Programming Expenses</th>
<th>2015 Budget</th>
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</thead>
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<tr>
<td>Artist Expenses - Accommodation</td>
<td>$3,200.00</td>
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<td>Artist Expenses - Fees</td>
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<td>$2,500.00</td>
<td>$2,200.00</td>
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<td>$400.00</td>
<td>$250.00</td>
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<td>$750.00</td>
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<tr>
<td>Artist Expenses - Fees TOTAL</td>
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<td>Artist Expenses - Hospitality</td>
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<tr>
<td>Artist Expenses - Per Diems</td>
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<td>Artist Expenses - Travel</td>
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<td>Offseason Programming</td>
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<tr>
<td>Other</td>
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<tr>
<td>Honoraria Programming</td>
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</tr>
<tr>
<td>Writers Services - Expenses</td>
<td>$750.00</td>
</tr>
<tr>
<td>Programming SUBTOTAL</td>
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</tr>
<tr>
<td>Programming In-Kind Expenses</td>
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</tr>
<tr>
<td>TOTAL PROGRAMMING EXPENSES</td>
<td>$32,850.00</td>
</tr>
</tbody>
</table>

Marketing funds will be applied for through the Department of Heritage Canada Book Fund and in 2016, through the Ontario Tourism Event Marketing Fund.

Celebrate Ontario and the Ontario Trillium Fund are both powerful sources of funding, particularly geared towards arts events in the early stage of development.

Private Sector Revenues
Foundation application has already been made to the Access Copyright Foundation, under the guidance of the Festival consultation. Application will also be made to the McLean Foundation for support to purchase sound equipment.

Sponsors will be sought for the Contest and for the Alice Munro Lecture.
Contest
Increase in budget to allow for increase in value of first prizes to $2000 for adults, $1000 for students, plus finalists.

Contest revenue and expenses must be posted separately within the budget and deducted for all grants that apply to the Festival as a whole.

Fund Development
Sponsorship and grant activity will result in increased costs in mailing & supplies for sponsor proposal development. Costs in 2015 include complimentary tickets. These should be posted as a marketing in-kind expense.

Marketing
Ad space/media buy allocation remains constant, though in reality, media buy capacity will increase greatly in 2016 as matching grants and media sponsorships kick in. Graphic design and web design services are currently volunteered. Graphic design fees are added in gradually, since this service will undoubtedly have to be paid in the future. Website design shows an increase in 2017 as the website is upgraded, then back to a steady level for web maintenance and updates. (Canada Book Fund grants will assist in web upgrades related to promotion of Canadian books and authors.) Signage costs will double so that more banners can be purchased as workshops/onstage events increase. Printing costs increase incrementally as marketing expands to fill the seats in the enhanced program.

Production
If successful, a McLean Foundation grant in 2015 will be used for a capital purchase (sound equipment). As soon as the Ontario Trillium Foundation criteria are available, these should be checked for possible seed funding as well. High venue and staging costs include the cost of tent rentals.

Programming
Programming costs grow steadily, absorbing approximately 40% of the budget. When the $10,000 Creative Director honoraria is removed, it accounts for approximately 25%, which is in keeping with standard literary festival practice. Most if not all these costs are covered by programming grants. Travel expenses are set somewhat high in case publisher support does not come through. Programming figures are based on payment of standard Canada Council fees.

Volunteers
Volunteer costs are steady and minimal. If the organization grows sufficiently,
Provisions for Budget Shortfall

If revenues are lower than projected—if box office grows more slowly and if grant applications and sponsor solicitation are not successful—then expenses will be cut. Instead of tents, the festival can use local venues in libraries and churches. Authors from Ontario will be invited instead of authors from a distance, thus reducing travel costs.

Quality programming will always be a top priority, since it is the foundation on which attendance, box office, media coverage, and reputation are built.

To assist in making difficult decisions regarding programs, a cost/benefit decision-making matrix is included in the Appendix, pages 160-162.
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6. General Resources
Appendix 1: PROGRAMMING

Author Selection

For the Festival to become known as a centre for the short story – the place in Canada where the conversation around the short story is most vibrant, provocative, and stimulating – programming must include high-profile, professionally published authors of national and international renown.

Authors selected to teach workshops should have teaching experience and present a structured workshop plan. Workshop instructors should be researched through MFA Creative Writing programs, programs such as Sage Hill and Humber School for Writing, and other Festivals with workshop programs, as well as short story prize-winners. It is often best to select the author and ask them what they most like to teach: many writers have particular points of craft that fascinate them or tips that they want to share.

Authors selected to present onstage in readings and conversations should have strong appeal for readers as well as for emerging writers. Not all writers are good readers. Onstage presenters should be researched by visiting or consulting with other festivals or searching for online videos of their presentation style.

One of the stated goals of the Alice Munro Festival is to nurture and celebrate local published writers. These writers may be at the beginning of their careers or not yet nationally known. Programming should include such writers by putting them onstage with well-known authors. This will introduce local writers to a wider audience and help them get to know established authors who may be able to help them as they develop in their career.

It is recommended that the festival focus primarily on Canadian authors. As the reputation of the Festival builds, international practitioners of the genre might be included as a way of broadening the conversation and the inspiration for emerging writers. There is a strong argument, however, for being an exclusively Canadian festival. The Canadian short story has international renown: a national focus might be particularly appealing for international visitors.

The Festival has existed for almost 12 years, yet there is no cumulative list of alumni authors. Such a list is essential and should be part of the website and the letterhead and possibly onsite posters. Alumni authors signal the quality of the festival to participants, authors currently being invited, and publishers, sponsors, and funders...
being asked to support the Festival. For this reason, it is important in these early years of the revisioning to attract name authors who will boost the reputation of The Alice Munro Writers and Readers Festival as a whole.

Recommendations:
- select primarily (or exclusively) Canadian authors
- research authors through other festivals, teaching programs, and prize lists
- invite high-profile, nationally known, professionally published authors as workshop instructors and onstage presenters
- invite workshop instructors who have educational experience as well as strong reputations as professionally published authors
- invite local, professionally published writers who can be successfully programmed with high-profile writers
- invite onstage presenters who are well-known to readers, especially for the Readings in the County
- maintain a list of alumni authors and include it in all invitations, on the website, and onsite signage to signal the quality of the festival/instruction

Author Scheduling

What attracts authors to a festival is a unique experience. In the case of the Alice Munro Festival, the unique experience of visiting the wellspring of her stories is a tremendous draw. Offering a special authors’ tour of Wingham would be very appealing. Also, authors want to spend time with other writers they admire and like, so inviting a cluster of top authors will be its own reward for the authors involved. Your authors will become the Festival’s national ambassadors to writers, publishers, and far flung readers.

Ideally, authors should be invited for the duration of the Festival. This creates buzz and is most satisfying for both the authors and the audience, who may bump into authors in the grocery store or outside an event. This enhances the experience for everyone.

In the early years, authors may have to be scheduled for a day or a single overnight. This will help ease accommodation limitations. It will also maximize author time and minimize Festival expense. For example, schedule authors so that they read Friday night and give a Saturday morning workshop, or so they give a Saturday morning workshop and perform in Saturday afternoon Readings in the County.

If possible, schedule authors in at least two or preferably three events. Authors will be more likely to travel a distance to a festival if they have a few interesting things to do. It
There are no models of successful festivals that fracture their audience. The goal is always to hold onto your audience in a single venue or cluster of venues, with authors programmed to appear all in one place. However, with careful planning and good marketing, it is possible to program satellite events that will serve the cultural appetite of the wider communities of Huron County and at the same time strengthen the Festival brand.

For Readings in the County, authors should be carefully selected to appeal to rural audiences and to be flexible in terms of venue and audience. Excellent drivers and writers services will be essential.

Recommendations:
- provide quality experience for authors so they become positive ambassadors
- program authors in 2-3 events to minimize travel costs and maximize author incentive
- in early years, program authors to minimize accommodation needs
- select high-profile, flexible authors for Readings in the County
- schedule local, professionally published writers with high-profile writers to enhance their exposure and professional development

Writers Services

Payment:
Until now, payment of authors has been somewhat ad hoc, based on available funds and negotiation.

The Canada Council sets a minimum standard payment for authors appearing onstage: $250 for a solo performance and $125 when the stage is shared. Many festivals pay $250 regardless of whether the appearance is joint or solo. Special fees are often set for special events that require extended preparation such as the Alice Munro Lecture.

Workshop payments depend on the length of the workshop, the number of participants, and whether the author is required to review work in advance. Kingston WritersFest pays $300. Other festivals pay $200-250. A higher fee is recommended since a workshop requires considerable work. You are likely to get what you pay for.

Moderator payments vary among festivals, from no payment to $250 per event. In most cases, again, you get what you pay for. Moderators can make or break an event. The role requires as much or more work than an appearance; it takes skill to manage a conversation, to bring out new information, to keep a conversation flowing, and to manage many voices so all are heard. In general, it is best to choose experienced
moderators. Many authors are superb moderators, and this gives the audience an additional opportunity to see and hear a favourite writer.

Hosts are generally not paid. These people can be drawn from the committee, the Board, or from the community, which is an excellent way to enhance community engagement.

Payments of $500 or less are considered honoraria and are tax exempt. Payments over $500 are subject to income tax deductions and T4s must be provided.

Most festivals offer guidance on how to moderate and how to host an event. A basic script is usually provided to cover the usually housekeeping details and thank yous. The best festivals also offer tips on how to write a good introduction. This can mean all the difference between a good performance and one that fails to inspire the audience.

Recommendations:
- adopt standard Canada Council fee rates
- pay moderators; use guest authors as moderators where possible
- use Board, Committee, and community members as hosts to enhance community engagement
- improve book-keeping around author payments and adhere to CRA requirements

Communication:

Your invited authors are your ambassadors to the world. The message they take away with them is important.

Most authors are guests at many festivals. They appreciate clear, concise instructions regarding their responsibilities, their payment, accommodation and travel arrangements, etc.

The better the communication, the happier the author will be, the better their presentation, and the more likely they are to promote this festival to their publisher, their publicist, and other authors.

Collect evaluations from your authors. Solicit statements about your festival that can be used in future marketing. Archive these future use.

Page 170

Take pictures of authors presenting, having fun with each other, engaging with workshop participants. Have a photographer onsite at all times.
Develop a media release form so that all author photos and clips from their events can be used for marketing purposes (See page 112.)

Recommendations:
- Develop a clear, concise invitation template and a contract template that can be used to lay out details of an appearance
- Develop a letter for moderators and hosts that lays out the requirements of the role
- Develop an “Introduction Note” that conveys the elements of a good introduction and offers samples
- Develop a sample hosting script that can be adapted for each event
- Develop an author evaluation form and means to make sure they fill it out.
- Solicit author testimonials that can be used on your website or in future advertising
## Proposed Schedule of Events

<table>
<thead>
<tr>
<th>DAY</th>
<th>Workshop Venue#1</th>
<th>Workshop Venue#2</th>
<th>Town Hall Theatre or Lions Pavilion</th>
<th>Food Event</th>
<th>Community Event</th>
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<tr>
<td><strong>FRIDAY</strong></td>
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<td>7:30-9:00 pm</td>
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<td><strong>SATURDAY</strong></td>
<td>1: Opening Night</td>
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<td>ALL DAY</td>
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<td>9:00-9:45 am</td>
<td>2: Keynote with Caffeine</td>
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<td>Blyth Book Sale</td>
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<td>10:00-12:00 am</td>
<td>3: Workshop 1</td>
<td>4: Workshop 1</td>
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<td>ALL DAY</td>
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<td>Gerry’s</td>
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<td>Geography</td>
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<td>North Huron Museum</td>
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<td>Literary</td>
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<td>Walking Tour</td>
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<td>Codrington Clinton</td>
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<td>12. Jubilee Gala &amp; Alice Munro Lecture</td>
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<td>13. Writers Roundtable</td>
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<td>14. Writers Roundtable</td>
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<td>15. Books &amp; Brunch</td>
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<td>ALL DAY</td>
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Programming Resources
1. Sample Author Invitation

Date

Author
c/o Publicist
Penguin Canada
90 Eglinton Avenue East, Suite 700
Toronto, Ontario M4P 2Y3

Dear [Author Name]:

It is with great pleasure that I invite you to join us at the Festival, which will take place this year from Wednesday, September 25 to Sunday, September 29.

As you may know, our readers and writers festival has quickly made a name for itself among authors and audiences. Since 2009 we have presented authors such as Margaret Atwood, Joseph Boyden, Joyce Carol Oates, Michael Crummey, Elizabeth Hay, Charlotte Gray, Linda Spalding, Jane Urquhart, Sandra Gulland, and David Adams Richards in on-stage events and master classes at the downtown Holiday Inn Kingston Waterfront. Last year, to rave reviews, we presented Michael Ondaatje and Teju Cole at our 775-seat opening night International Marquee. Attendance topped 4600, many sessions sold out, and book sales by our onsite independent bookseller were extraordinary. Community support for the festival is enthusiastic; our audiences are eager and engaged. Please take a look at our festival website to get a sense of what we’re all about.

Our goal for this year remains the same: to take the best features of Canada’s big-city literary festivals and produce an event for our city that is intimate, stimulating, often surprising, and always memorable for writers and readers alike, perfectly suited to what is arguably Canada’s most literary town.

We would love to have you and your book as part of this year’s lineup. Our program is varied: brief readings, one-on-one interviews, moderated conversations and debates between two or more writers, an evening cabaret, plus a series of master classes. We pay Canada Council reading rates and cover travel and accommodation expenses, sometimes with publisher support.

Please let us know as soon as possible through your publicist if you will be able to attend. We very much look forward to welcoming you—onstage and off!

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With warm regards,
2. Sample Author Letter of Confirmation

MARGARET

ATWOOD

PAUL AUSTER

JOYCE

CAROL

OATES

J.M. COETZEE

LORNA WILL

CROZIER

FRANCES ITANI

ANNE GUY 

MICHAEKS

VINCENT FERGUSON

MICHAEL

ONDAATJE

ROMÉO DALLAIRE

DIONNE BRAND TEJU

RICHARD COLE

GWYN ANTIE KROG ELIZABETH HAY

TERRY O'REILLY

ROBERT SAWYER

JOHN VAILLANT

NAOMI WOLF

HUNDREDS MORE

Writersfest Alumni

June 13, 2014

Dear Merilyn,

We’re delighted you will be joining us at the Festival. Our program is now in place and we have scheduled your appearance at the following events. Kindly confirm that you have received this message by return email to me at and let us know of any difficulties as soon as possible.

37. The Things We Leave Behind

Aislinn Hunter

Reading and Conversation

Saturday September 27, 2014

1:30 – 2:30 pm

Islandview Room

Aislinn Hunter is an award-winning poet, novelist, and lyric essayist – a curious mind obsessed with the “thingness” of the material world. In The World Before Us, she presents the haunting story of teen Jane Standen, who loses the child she was hired to mind. As an adult, Jane becomes a museum curator, obsessed with missing persons, especially a woman who disappeared from a Victorian asylum a century before. Here, as in all her work, Aislinn explores the repercussions of small acts and the irrepressible vitality of everyday objects and events. Join Aislinn in conversation with Merilyn Simonds.

42. How to Write a Killer Book Proposal

Writers Studio Master Class

Merilyn Simonds

Saturday September 27, 2014

4:30 – 6:30 pm

Sir John A. Macdonald Room

You’ve written a great book; now how do you get that editor or agent to read it? This class takes you through the primary elements of a successful book submission: the covering letter, the synopsis (and chapter outline, for nonfiction), the author bio and marketing strategy, and the sample manuscript. By the end, you’ll be able to pitch your book in 25 words or less. You’ll also learn the inner workings of the publishing industry and how to find the perfect editor or agent for your work.
Below, you will find a short Author Questionnaire asking for contact and other information that will help us ensure your presentation at the Festival and your stay in our city are as enjoyable as possible. Please complete and return by June 30.

In the coming months, please expect to hear from me with the following:

- **End of July:** Full Festival program details with the opportunity to request complimentary tickets.
- **By August 20:** Full details regarding your participation and attendance, including confirmation of honoraria.

Visit our website to view your author profile and information on our 2014 program and participants. And please add a link to the festival and your profile on your own website and Facebook page. If you have a page for upcoming events, please add your appearance at the Festival.

We look forward to welcoming you in September!

Cheers,
Writers Services Manager

Follow us on Facebook: xxxx
Twitter us: xxxx
3. Sample Author Information Request Form

Please take a moment to fill in the information below so we can better anticipate your needs while at the festival. Kindly return this Author Questionnaire to me via e-mail by June 30.

1. Your name:

2. Pronunciation (if not obvious):

3. Postal address:

4. Preferred Email address:

5. Telephone:

6. Social Insurance Number because your honorarium fee exceeds $500. This information is kept strictly confidential and is used only for issuing T4A’s for tax purposes:

7. Your honorarium cheque should be made payable to:

8. If you will be accompanied by a companion, please give us his/her name:

9. Any allergies or dietary restrictions?

10. Any special needs, stage props, or other requests for your event(s)?

   Thank you!

   Christina Bergeron

   Writers Services Manager

   writerservices@kingstonwritersfest.ca
4. Sample Expense Claim Form

Name: ____________________________________________

Address: __________________________________________

Eligible Expenses:

1) Travel: equivalent to the regular return economy fare between your city of residence and Kingston for bus, train or air (only where distance dictates), unless otherwise agreed in advance
2) Mileage: $0.40 per km (includes fuel costs) for your own car
3) Car rental: for direct travel only, $0.40 per km (includes fuel costs); no other expenses will be reimbursed
4) Parking: claim for the period of time directly related to your appearance
5) Taxi: if a volunteer driver was not available for you

Please note that original receipts, showing taxes, are required for all expenses other than mileage. Receipt claim must be submitted within 30 days of date expenses were incurred. Expense claims submitted after 30 days will not be honoured.

Please submit this form with receipts attached to:
The Festival
Mailing Address

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My signature confirms that I have incurred these expenses on behalf of the Festival:

Signature: __________________________________________ Date: _____________

For office use only:

Approved by: ____________________________________________________________________________

Date of receipt: __________________________________________________________________________
5. Sample Moderator’s Note

Note for Hosts and Moderators

The script we’ve prepared for each event has all the information you need to impart to the audience. Keep the preamble patter to a minimum so the audience can get to the main event, but at the same time, use these brief moments to convey the tone of the festival, and our deep appreciation for all those who make it possible, including audience, authors, sponsors, donors, and volunteers.

Please follow your script. Vary the wording if you want, but not the content. Our sponsors need to be named: often this is part of our contract with them. Mentioning the survey is important, too, since it provides us with the statistical information that is vital to creating programming and to writing grants and grant reports.

Please remain in the room throughout your event. You are the author’s/moderator’s primary contact and if something goes wrong, you’ll need to return to the stage and take over.

The Introduction

The host will introduce the moderator (in large events) or the authors (in an unmoderated event).

A good introduction is like a red carpet leading to the microphone. The person arrives feeling confident, appreciated, and ready to give their best to a fabulous event. Be succinct and yet convey to the audience enough information about the author or moderator to set the context for what is about to unfold.

Do not read out the bios from the program or the website. Do not use the bio on the author’s website. Write your own fresh, thoughtful introduction. Avoid lists of awards and alma maters. Mention a couple of book titles, but not the entire oeuvre. Add a fresh quote, a recent comment from a critic, or a little story that riffs on the subject of the event. Give the audience the essence of who the author is and what unique attributes/concerns/approaches they bring to the literary landscape. Most of all, strive to surprise the audience and the guest: They’ve heard their own bio a hundred times or more. Put a unique spin on it and they’ll be grateful.

An introduction doesn’t have to be long to be good. Half a page double-spaced is 125-150 words and takes about a minute. You should be able to set up an event with a good introduction in that time. Practice it in advance and time yourself, so that at the end, it comes out sounding natural and heartfelt, as well as brief and brilliant.
Attached is an example from Hal Wake, former literary editor and host on Morningside, the very best in the biz. See how he brings Joan Barfoot beautifully onstage in a sizzling 150 words:

*******

Joan Barfoot is one of Canada’s most distinguished novelists. Author of 11 books she was given the Marion Engel Award in 1992 and has been long-listed for the Man Booker Prize and short-listed for the Scotiabank Giller Prize for her novel Luck.

Here is the jury’s citation:

“With its note-perfect narration, mordant wit, and wonderfully neurotic cast of characters, Luck shows how death can reveal life in all its absurdity and complexity. This scintillating comedy of manners is also a profound meditation on fate, love and artifice.”

Joan’s new novel Exit Lines has received equally enthusiastic reviews from across the country and although the reviews are about the book, you can easily see the affection for the writer of Exit Lines.

One review said:
“Sparkling, inventive, full of penetrating wit and touches of compassion which are moving yet unsentimental. More fine fiction from a gifted writer.”

Please welcome Joan Barfoot.
Appendix 2: MARKETING

List of Canadian Writers Organizations and Resources

Canadian Authors Association
http://www.caauthors.org/index.html
The Canadian Authors Association is Canada’s national writing organization. The CAA plays a key role in the support and development of the Canadian writing community. It has charitable status as a registered National Arts Service Organization.

CANSKAIP: Canadian Society of Children’s Authors, Illustrators and Performers
http://www.canskaip.org/
The Canadian Society of Children’s Authors, Illustrators, and Performers (CANSKAIP) is a group of professionals in the field of children's culture with members from all parts of Canada.

Editors’ Association of Canada / Association canadienne des réviseurs
http://www.editors.ca/
The Editors’ Association of Canada/Association canadienne des réviseurs (EAC) promotes professional editing as key in producing effective communication.

Federation of BC Writers
http://www.bcwriters.com/
The Federation is the voice of writers in BC—supporting, developing, educating and promoting writers while fostering a community for writing throughout the province.

League of Canadian Poets
http://www.poets.ca/
The League of Canadian Poets, a non-profit arts service organization, is the national association of professional publishing and performing poets in Canada.

Manitoba Writers’ Guild
http://www.mbwriter.mb.ca/
The Manitoba Writers’ Guild is the pre-eminent writing organization in Manitoba.

Online Guide to Writing in Canada
http://www.rca.co.com/ogwc/
PEN Canada  
http://www.pencanada.ca/  
PEN Canada is an association of writers and supporters formed in 1926 to defend freedom of expression and raise awareness of that right.

Québec Writers’ Federation  
http://www.qwf.org/  
The Québec Writers’ Federation (QWF) plays an increasingly prominent role in the life of the Québec English-language literary community as an arts presenter and professional and community educator, as well as the representative of Québec’s English-language writers.

Saskatchewan Writers’ Guild  
http://www.skwriter.com/  
The Saskatchewan Writers’ Guild is a province-wide organization representing writers in all disciplines and at all levels of development.

SF Canada  
http://www.sfcanada.ca/  
SF Canada exists to foster a sense of community among Canadian writers of speculative fiction, to improve communication between Canadian writers of speculative fiction, to foster the growth of quality writing in Canadian speculative fiction, to lobby on behalf of Canadian writers of speculative fiction, and to encourage the translation of Canadian speculative fiction.

Writers’ Federation of New Brunswick  
http://www.um.ca.ca/wfnb/  
The Writers’ Federation of New Brunswick is a community of writers, both amateur and professional, who strive to develop the craft of writing and who work to promote and encourage the literary arts in New Brunswick.

Writers’ Federation of Nova Scotia  
http://www.writers.ns.ca/  
The Writers’ Federation of Nova Scotia was established to foster creative writing and the profession of writing in Nova Scotia; to provide advice and assistance to writers at all stages of their careers; to encourage greater public recognition of Nova Scotian writers and their achievements; and, to enhance the literary arts in our regional and national culture.
Writers’ Guild of Alberta
http://www.writersguild.ab.ca/
The Writers’ Guild of Alberta is a provincial arts service organization that represents both professional and emerging writers in Alberta.

Writers’ Guild of Canada
http://www.writersguildofcanada.com/
The Writers’ Guild of Canada is a national association representing more than 1,800 writers working in film, television, radio, and multimedia production in Canada. Members of the Guild are professionals who write dramatic TV series, feature films, MOWs, documentaries, animation, comedy and variety series, children's and educational programming, radio drama, as well as corporate videos and multimedia productions.

The Writers’ Union of Canada
http://www.writersunion.ca/index.asp
The Writers’ Union of Canada (TWUC) is a national organization that brings writers together for the advancement of their collective interests.
Marketing Resources

1. Sample Author Media Release Form

Letter of Agreement

We ask that you to be available for media interviews before and during the Festival and that you allow us to photograph and to video- and audio-record your events.

In signing this agreement, you grant us the right to promote your appearance at the Festival, including the use of your name, likeness, image, and interviews. For promotional purposes, you will permit television and radio broadcast of your appearance at the Festival for up to two minutes at no charge.

You grant us the right to post audio podcasts of your events on our website and to use selected portions of audio and video recordings of your events to promote the activities of the Festival.

In all cases, any information about you obtained by the festival shall be limited to activity relating to the promotion of the Festival and shall not be provided or disclosed to any third party without your consent.

Please indicate your agreement to the terms and conditions outlined above by signing this letter. Once signed, it will constitute a binding agreement between us.

Sincerely,

Artistic Director

I agree to the terms and conditions set out above.

Dated at ________, Ontario
September ______, 2015

Signature ________________________________

Print Name ________________________________
2. Sample Event Comments Cards, Alice Munro Festival

How far did you travel to get here?
- 0-40 km:
- 40-100 km:
- more than 100km:

If you’re from out of town, please tell us where you live..................

If you’re from out of town, were do you stay during the festival?
- At Hotel/Motel
- At a B&B
- Other

Are you a return visitor to the festival? Yes No

How many events have you attended, or are you planning to attend during the Festival?
- Fewer than 5
- Between 6 and 10
- More than 10

What were your favourite events this year?
[list, if appropriate]

What is your favourite type of event? (Please check all that apply):

Readings
Solo presentations
One-on-one onstage conversations between well-known authors
Author panel discussions
Events that include food ie Books & Brunch
Workshops on writing craft
Workshops on writing career

Do you prefer
- daytime events
- evening events
- 2-hour workshops
- half day workshops
- full day workshops
Your favourite events include (Please check all that apply):

- prize-winning, well-known authors
- new literary voices
- authors of fantasy
- scifi
- mystery
- poetry
- memoir
- history
- biography
- political issues
- social issues
- sports
- food
- environmental issues
- children’s literature
- cross-genre works that bring together artists from several disciplines
- other

How did you learn about the festival? (Please check all that apply):
- word-of-mouth
- social media
- online advertising
- print advertising newspapers magazines radio
- name of media
- print promotions (posters, bookmarks, etc)
- in-store displays

How important is ticket price when choosing your festival events?
- Extremely important
- Quite important
- Moderate
- Slightly
- Not at all
On a scale of 1 to 4, with 0 being "completely dissatisfied" and 4 being "very satisfied, how would you rate the Festival?

Events
Comfort of Venue
Convenience of Venue
Website
Service
Advertising/Promotion

What changes would most improve your experience at the Alice Munro Festival?

Please tell us something about yourself:

Age
Under 20
Between 21 and 30
Between 31 and 49
Between 50-65
Over 65.

Gender
Female
Male
Other

Thank you! Give us your email and we’ll enter you for a signed copy of Alice Munro’s book, Dear Life

.........................

Yes, I would like to be on your mailing list to hear more about the Alice Munro Festival.
3. Sample Online Survey, Alice Munro Festival

Thank you for visiting the Alice Munro Festival online. As part of our community of readers and writers, you can help us make the Festival even better.

Please complete this survey: it will only take five minutes. If you give us your email address at the end, we’ll enter you for a chance to win a signed copy of Alice Munro’s latest book, Dear Life.

Are you coming to Alice Munro Festival 2014? Y N

Have you been to the Festival in the past? Y N

How many years? ............

How many events do you think you’ll attend this year?
Between 1-5  5-10

What do you most like about the Alice Munro Festival?

What is your favourite type of event? (Please check all that apply):

Readings
Solo presentations
One-on-one onstage conversations between well-known authors
Author panel discussions
Events that include food ie Books & Brunch
Workshops on writing craft
Workshops on writing career

Do you prefer
daytime events evening events
2-hour workshops half day workshops full day workshops

Your favourite events include (Please check all that apply):

prize-winning, well-known authors
new literary voices
authors of fantasy
scifi
mystery
poetry
memoir
biography
political issues
social issues
sports
food
environmental issues
children's literature
cross-genre works that bring together artists from several disciplines
other.................

Do you prefer to buy tickets in advance or onsite?
as individual events as series as a pass

To get to the Festival do you travel: less than 40 km
40 - 100 km
more than 100 km
from outside Ontario

What is the city nearest you? ......................

When you are at the Festival, do you stay: in hotel or B&B
with friends
other

If you are a return visitor, how long do you usually stay? 1 2 3 days

How long do you think you will be staying this year? 1 2 3 days

How did you learn about the festival? (Please check all that apply):

word-of-mouth
social media
online advertising
print advertising newspapers magazines radio
name of media..................
print promotions (posters, bookmarks, etc)
in-store displays

How important is ticket price when choosing festival events?
Extremely important
Moderate
Slightly
Not at all

If you are not likely to attend the Alice Munro Festival, why not?
ticket price
date of events
tavel distance
types of events
authors appearing
other (please specify)

What changes would most improve your experience at the Alice Munro Festival?

What do you like about other literary festivals or festivals in general?

Thank you! It will help us a lot to understand our audience if you would answer a few other questions that tell us more about who you are:

I am

Male
Female
Other

Under 20
21-30
31-49

50-65
65 or older

I have completed
High School
College
University
Graduate Degree

My annual household income is
$50,000 or less
$50,000 - $100,000
$100,000 - $150,000
More than $150,000

Comments
We love to hear from you! Thank you for sharing your thoughts about the Festival. Your name will be entered to win a signed Alice Munro book. Good luck!
The Alice Munro Festival of the Short Story is the only festival of its kind in North America. Dedicated to nurturing writers and readers through workshops and onstage events, it celebrates the art of short fiction in the landscape that inspired Alice Munro; world-renowned for her short stories and Canada’s first recipient of the Nobel Prize for Literature.

The Alice Munro Festival takes place June 5-7, 2015. Founded in 2003 by the North Huron Historical Society and the Wingham and District Horticultural Society, it developed from 2003 to 2008 as a day of celebration of Alice Munro that focused on writers’ workshops and the awarding of prizes in the annual Alice Munro Short Story Contest.

After a three-year hiatus, the Festival re-emerged in 2012 with the support of North Huron Township Council. In the past three years, onstage conversations, discussions, and a gala, have been added to the workshops and contest. Among the writers who have graced its stages are Wayson Choy, Miranda Hill, Carrie Snyder, Douglas Gibson, and Kim Jernigan.

With the infusion of a pilot programming grant in 2015 and renewed direction from a 2014 international consultant’s report, the Alice Munro Festival is poised to become a significant Canadian literary event that will draw cultural tourists to the region.

The Alice Munro Short Story Contest has seen 500% growth over three years, attracting short story writers from Japan, France, the UK and Europe. The 2015 Festival will be marketed alongside the Contest, drawing writers and readers to workshops and onstage performances featuring award-winning authors Lisa Moore from Newfoundland, Giller-winning short fiction author, Lynn Coady from Alberta, and Caroline Adderson from British Columbia, along with acclaimed short fiction writers from Ontario and Quebec.

Situated in Wingham, Ontario, the birthplace of Alice Munro, the Festival takes place in historical venues that recall Alice Munro’s famous stories. Workshops will take place in tents along the Maitland River. As well as onstage events in the Town Hall Theatre and the North Huron Museum, the Festival will stage “Readings in the County,” held in select libraries throughout Huron County.

The Alice Munro Festival of the Short Story has developed close partnerships with the Township of North Huron, the Huron County Cultural Services and Libraries, the Blyth Festival, and CKNX Radio. It will work closely with local businesses to engage the entire community in this annual celebration of the short story that has seen its greatest
Appendix 3: Fund Development

2015 Funding Deadlines

SEPTEMBER
September 15
Canada Council Literary Arts Promotion Project Grant
September 15
Canada Council Literary Arts Strategic Innovation & Marketing Fund

OCTOBER
October 1
OAC Arts Education Fund

NOVEMBER
November 1
Access Copyright Foundation
November 15
Celebrate Ontario

DECEMBER
December 5
Ministry of Tourism TEMPP
December 31
McLean Foundation (requires charitable number)

JANUARY
January 6
Canada Book Fund

MARCH
March 17
OAC Literary Festivals Projects (for the following year)

APRIL
April 1
TWUC National Readings Program
April 30
Canadian Heritage Arts Presentation Fund (for following year)

JUNE
June 1
Canada Council Visiting Foreign Artists
June 24
Canada Council Governor General event support
PUBLIC SECTOR FUNDING PROGRAMS & CONTACTS

FEDERAL
Check websites for most current information before applying.
Meet with your local MP to get a letter of support and internal information.
In general, federal and provincial government programs notify of grant success 4
months after application. For Canada Heritage, it is 6 months.

CANADA COUNCIL FOR THE ARTS
Writing and Publishing Section
150 Elgin St, Second Floor
P.O. Box 1047
Ottawa, Ontario K1P 5V8
canadacouncil.ca / conseildesarts.ca

Programs: Literary Arts Promotion Project & Operating Grants
Strategic Marketing & Innovation Program
Deadline: September 15 for festivals that take place before July 15
Contact: Brigitte Fontille, Program Officer
brigitte.fontille@canadacouncil.ca
1-800-263-5588 (toll-free) or 613-566-4414, ext. 4571
Programming grant for Canadian authors. Peer jury. This program is fully subscribed,
and there is rarely a budget increase. Therefore, granting a new applicant requires
cutting the funds of an existing recipient or having someone withdraw. Be modest in
the application i.e. start at $5,000 or less. They have a small discretionary fund for special
need i.e. francophone programming.

Program: Grants to Aboriginal Writers, Storytellers and Publishers
Deadline: May 1

Program: Governor General Awards support
Deadline: end of June
Contact: Diane Miljoue, Program Officer
800-263-5588 or 613-566-4414, ext. 4276
This program gives support (not a grant) to festivals that program an event featuring
governor general award-winners and promotes it as such. Not juried: program officer
decides.
HERITAGE CANADA
Department of Canadian Heritage
25 Eddy Street, 25-8-T
Gatineau, Quebec K1A 0M5
Email: cbf-flc@pch.gc.ca
Telephone 819-997-0055
Toll-free*: 1-866-811-0055

Program: Canada Arts Presentation Fund
Deadline: April 30 for the following year
Contact: Maria Muszynska at 416-973-1169 or maria.muszynska@pch.gc.ca

Apply to Ontario Regional Office:
Canadian Heritage
150 John Street, Suite 400
Toronto, Ontario M5V 3T6
Email: pch-ontario@pch.gc.ca
Telephone: 416-954-0395
Toll-free*: 1-866-811-0055
Facsimile: 416-954-2909

David Barnard, Cultural Consultant & National Manager
Valerie Hopper, Ontario Regional Manager

Programming grant for Canadian authors. Not juried; signed off by Minister so can be political. The Ontario Region head does not think of literary festivals as performance, even though all major literary festivals are funded. Very difficult to break into this, but more likely at early, needy stage of festival development

Program: Canada Book Fund
Deadline: January 6
Contact: Jennifer Bayne Jennifer.Bayne@PCH.GC.CA 819-953-1246

Book Publishing Policy & Programs, Cultural Industries Branch
Department of Canadian Heritage
25 Eddy Street, 25-8-T
Gatineau, Quebec K1A 0M5
Email: cbf-flc@pch.gc.ca
Marketing grant designed to promote Canadian books and authors. Not juried; signed off by Minister so can be political. Must have a book-selling aspect to the festival and must promote both books and authors in festival marketing, not just the festival itself. Will pay half of all eligible marketing costs including web updates and marketing/publicity salaries. Pays 75% of costs of history events (including programming costs).

THE WRITERS' UNION OF CANADA
90 Richmond Street East, Suite 200
Toronto ON M5C 1P1
Phone: 416-703-8982
John Degen, ED, jdegen@writersunion.ca

Program: National Readings Program
Deadline: April 1
Contact: Nancy McLeod, Program officer, nmacleod@writersunion.ca

Programming grant. Accepted so long as there are funds and the author hasn't exceeded their personal annual maximum. Apply early. Funds TWUC members. Maximum: 4 authors in joint (half) readings or 2 authors in solo (full) readings (includes workshops). Full reading pays $250 fee plus $300 travel; half reading pays $125 for half plus $150 travel. Apply as host and pay application fee. Form is sent to the authors, who mail in the form after the event and receive payment directly from TWUC.

THE LEAGUE OF CANADIAN POETS
312 - 192 Spadina Avenue
Toronto, ON M5T 2C2
Tel: 416-504-1657 Fax: 416-504-0096
www.poets.ca

Program: National Readings Program
Deadline: September 1
Contact: Lesley Fletcher admin@poets.ca

System and grant is same as for TWUC above. Authors must be members of LCP, and they don't have a large membership.

PROVINCIAL
Check websites for most current information before applying.

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ONTARIO ARTS COUNCIL
151 Bloor Street West, 5th floor
Toronto, Ontario M5S 1T6
1-800-387-0058 x7438

Program: Literary Festivals
Deadline: March 17
Contact: Jack Illingworth, Literature Officer jillingworth@arts.on.ca 416-969-7438

Programming grant. Peer jury. Project or operating. Offers multi-year operating grant. Must apply in March for the following year, which means you won’t know much about your programming. Good to get a couple of names secured a year in advance. Will likely grant at a low level but hard to get significant funds until there is a budget increase or someone drops off the list.

Program: Ontario Arts Education Fund
Deadline: March 3 and October 1 (June festival MUST apply in October)
Contact: Terry Giteros, Bilingual Program Assistant, 416-969-7401, toll free 1-800-387-0058 extension 7401, tgiteros@arts.on.ca.

Programming grant for workshops. Peer jury. Supports the creation and production of new work aimed at young people, and projects that link artists and learners of all ages and provide artistic opportunities within and outside the educational institution setting. Applies to all arts, not just literature, so broad competition.

ONTARIO MINISTRY OF TOURISM, CULTURE AND SPORT

Program: Celebrate Ontario
Deadline: early November
Contact: celebrateontario@ontario.ca or 416 326-6894.

900 Bay Street, 9th Floor,
Hearst Block
Toronto ON M7A 2E1

Programming grant. Application through Grants Ontario online system. Not juried. Must be a new type of event within the festival. Will not fund existing events. Capital expenses are eligible, so use this grant to purchase needed items for festival as a whole.

Program: Tourism Marketing Event Partnership Corporation (TEMPP)
Deadline: December 5
Contact: Enza Chiappetta enza.chiappetta@ontario.ca
10 Dundas Street East, Suite 900
Toronto, Ontario M7A 2A1
T 416-314-5492 F 416-314-7574
www.tourismpartners.com www.ontariotravel.net

Marketing grant. Will match media spend to reach markets 100+km. Goal is to draw tourists. Application through Grants Ontario online system. Not juried. Must spend or give back.

Program: Ontario Trillium Foundation
Deadline: new changes for 2015
Contact: http://www.otf.ca/what-we-fund/action-areas

Capital, capacity-building grants. Not juried. Apply through “Enriching people’s lives through arts, culture and heritage.”

The Ontario Trillium Foundation is an agency overseen by the Ministry of Tourism, Culture, and Sport. It is currently undergoing a massive redesign in its granting program. Going forward, there will be four distinct funding streams, each with a unique application process: seed grants, grow grants, capital grants, and collective impact grants. There will be a commitment to consider projects on an individual basis (avoiding its earlier one-size-fits-all approach), will consider ‘like’ initiatives when evaluating an application, and will adjust the application and reporting criteria to reduce the time burden on charities. This is good news as it was one of the most difficult applications to develop.

Watch this site and register to apply as soon as possible. The Festival is a perfect candidate for support at this early stage in its develop. Aim for a 2016 application.

MUNICIPAL
Township of North Huron
P.O. Box 90,
274 Josephine Street
Wingham, Ontario
N0G 2W0
519-357-3550
www.northhuron.ca

Historically, provides annual operating grant of $3,000. No fixed structure for application or report.
FOUNDATIONS

Access Copyright Foundation
Access Copyright Foundation Events Grants
c/o Saskatchewan Arts Board
417 – 24th Street East
Saskatoon, SK S7K 0K7
Contact: Joanne Gerber joanne@artsboard.sk.ca
(306) 964-1163 or toll free 1-800-667-7526
Deadline: November 1

Funds programming at literary festivals. Jury of writers. Funds start-ups. Project funding but will fund successive years if new and interesting programming projects.

The McLean Foundation
2 St. Clair Ave. W., Suite 1008
Toronto, Ontario
Canada M4V 1L5
Tel: (416) 964-6802
Fax: (416) 964-2804
Email: info@mcleanfoundation.ca
Contact: Ms. Ev McTaggart
Deadline: not firm, letter of enquiry, then application

Funds one-off projects. Will support capital purchases, programs, outreach, etc. Ted Chamberlain, husband of author Lorna Goodison and author himself, is on the Board of Directors of the Foundation, so there is literary interest. Letter of Enquiry in late fall, then full proposal in early winter.

Community Foundation
Check if there is a Community Foundation in your region. This can be a valuable source of program funding.
**Steps to Successful Sponsorship**

Determine what the festival has to offer:
- social media & web access to # followers and # visitors
- an audience of # (key words to describe the demographic)
- an opportunity to improve the sponsor's brand and visibility through events, ads, and promomats.
- opportunity for a business to be seen differently in the community, to showcase it as innovative, creative, high-quality, focused on learning, youth, etc. (qualities of the festival)

What a sponsor wants from a festival:
- improved branding by association
- a tangible return on their investment by connecting with a new market
- stewarding their existing clients through comps to Festival events
- business receipt

A sponsor is most likely to partner with a festival that shows an interest in their business and an understanding of its unique needs

**Steps to Sponsorship**

Some sponsors take years to develop, others take days. Regardless, the steps in achieving a partnership are basically the same. Steps 1-4 and 8-11 are essential. Steps 5-7 will change depending on the size and interest of the company and how well you know them in advance.

1. Prepare a Sponsorship Plan
2. Research the Field
3. Identify Prospects
4. Make the Approach
5. Prepare the Preliminary Proposal
6. Take the Meeting
7. Prepare the Final Proposal
8. Negotiate the Sponsorship
9. Prepare the Sponsorship Agreement
10. Steward the Sponsor
11. Prepare the Sponsorship Report
12. Confirm next year
9. Prepare The Sponsor Agreement
✓ Within a few days (no more) of final negotiation, prepare a formal Sponsor Agreement that lays out in one page:
   - what the Sponsor is giving
   - what the sponsor is getting
   - upcoming deadlines
   - any requirements i.e. logos
   - contact details including postal address, email, web address, contact person and phone
✓ Send the sponsorship agreement together with details of how payment should be made

10. Steward the Sponsor
✓ Sponsorship begins when we receive the cheque
✓ It is easier to keep a sponsor than it is to get one
✓ Under promise, over deliver
   In general:
   - be precise about what is expected and all deadlines: avoid surprises
   - maintain regular contact
   - early on, ask them what kind of stewardship is important to them
✓ Contact:
   - thank sponsor on receipt of cheque; have AD/Board member call
   - thank sponsor again after the festival
   - offer real engagement with the Festival i.e. comps, cruise for heightened author contact: show them a good time, give them an inside look
   - continue contact after the festival, showing them the difference their contribution made: make them care about the Festival

11. Prepare The Sponsorship Report
✓ shows they made the right decision in sponsoring the Festival; gives them a reason to come back as sponsors
✓ must be short and factual, and include precise audience numbers, images, sample of print promotions & advertising involving the sponsor, and testimonials
✓ demonstrate that the terms of the agreement have been met
✓ customize so that it provides information that justifies the particular investment: show them exactly how their money went to work for the good of the community and for their own benefit

12. Confirm next year
✓ three-year sponsorships carry the most benefits for both parties
SPONSOR PROSPECT PROFILE

Compile research from a variety of sources: the company website, Better Business, news articles, personal information. Remember: This is a confidential document.

Company Information
Address
Headquarters (if decision-makers aren't local)
Web address

Contact
Research company officers, Board members, Local managers & decision-makers
Look for people who have a connection to the Festival through their interests (big readers), associations (on library/literacy/arts Boards), relatives (a published writer in the family?)
List name, email, affiliation for each

LIA Rating _____ (out of 15)
Linkage _____/5
Interest _____/5
Ability _____/5
See attached sheet

Company Profile
Background
• Include business model, philosophy, core values
History
• Age of company, who founded, current structure
Local Presence
• Branch plant? Franchise? Local business?
Links to WritersFest
• through volunteers, participation, displays, etc
Annual Revenues
Number of Employees
Number of local employees
Donation history with Kingston WritersFest

Partnership/ Sponsorship Interests
Do company core values promote social responsibility? Is there an officer or committee charged with community giving? Check annual reports, company website for history of past/current partnerships. Attach articles indicating company areas of interest.
LIA System for prioritizing Sponsor Approaches

By rating companies in a relatively objective way, resources can be targeted at the sponsors most likely to result in a partnership.

L = LINK
What is the direct, physical connection between the company and the Festival?

0 None
1 very weak link ie. the Festival is vaguely known to the company, the Festival may have met someone in the company socially
2 weak link ie. some interaction but Festival person has no influence on Sponsor
3 moderate link ie. Festival person & Sponsor know each other; the relp is cordial
4 good link ie. Festival person & sponsor know each other well, has a good relp that has been mutually beneficial in the past; some ability to influence
5 excellent link ie. Festival person & Sponsor are close on business & personal level, with significant influence.

I = INTEREST
How interested is the Sponsor in the work the Festival does?

0 No interest or unknown
1 little interest indicated from research or direct contact
2 some interest, but no evidence Festival would be a priority or fits with partnership pattern
3 reasonably good interest, fits with partnership pattern, they have indicated interest, have partnered with the Festival in the past
4 good interest ie. good fit with company priorities, have said they are interested
5 excellent interest, excellent fit with priorities, they are working with the Festival to draft a proposal tailored to their needs, this partnership is a priority for the company

A = Ability
What is the financial ability of the Sponsor to enter into a partnership? Glean information from documented partnerships with other organizations, conversations with Sponsor, etc.
Over 5 years:
0 less than $1,000 or unknown
1 $1000-$2,500
2 $2,501-$4,999
3 $5,000-$7,499
4 $7,500-$9,999
5 $10,000 or higher
Fund Development Resources
1. Sample Corporate Sponsor Prospect Profile

TD CANADA TRUST
525 Coventry Road,
Ottawa, ON K1K 2C5
Aviva Gluss, Community Liaison/Regional Manager, Eastern Ontario
613-782-1248 /Fax: 613:782-1170

Managed by Artistic Director
Contact: Aviva Gluss, regional community relations manager Aviva.Gluss@td.com
Josh Firth, Manager, Princess Street Branch TD josh.firth@td.com

Support Level: $10,000;

Agreement Details
full logo exposure
logo on all Festival Field Trip materials

History
The application is done online, but ends up on Community Relations Officer's desk. She
has authority over $7500, the rest is subject to review by their giving committee, so
have to give her the tools to justify the support. She sits at the decision-making table.
As well as online application, we hand-deliver paper application and chat with officer.

Motivations
Strong interest in youth and literacy. Corporate philosophy of giving.

Other sponsorships: Many, focused on youth and literacy and the environment

Stewardship Tips
• Report is online Sept 1 - Aug 31, so effectively we report digitally a year after
  the fact.
• Send report by mail before November 15 and report online as per their
deadlines: they send reminders to artisticdirector@kingstonwritersfest.ca.
• Volunteerism is key to their support of community projects: must show how
  many TD volunteers were engaged and the roles they played
• Send paper application

Timeline
November: Submit application
February: Notification
THE WALRUS FOUNDATION
19 Duncan Street, Suite 101
Toronto, ON, Canada
M5H 3H1

Managed by Marketing Manager/Artistic Director
Contact: Manager of Events and Projects, David Leonard
416-971-5004 ext. 222
david.leonard@walrusmagazine.com.
recently taken over by his assistant Brenna Baggs brenna.baggs@thewalrus.ca

Support Level: $6,000 in kind

Agreement Details
full logo exposure
they get an event sponsorship of an event appropriate to the magazine and ideally
featuring one of our writers or David as a moderator; we distribute mags at event
we get a 1/3 page ad in summer fiction issue

History
Personal contact of Merilyn Simonds. They don’t do this with anyone else. The
Foundation runs its own reading series and mini festival as fund-raisers. We offer them a
chance to broaden their market and they offer us national advertising. Very effective.
Every year a phone chat once we have our guests lined up, and sometimes before as he
has good event ideas.

Motivations
Quid pro quo.

Other sponsorships: Not many. They are fund-raisers too.

Stewardship Tips
Make sure our event is very aligned with the magazine. Consult on programming ideas.
Make this mutually interesting and beneficial.
Comps not necessary: no one comes.

Timeline
April: contact for support, in time for ad deadline
EMBASSY OF THE UNITED STATES OF AMERICA (no charitable receipt)
490 Sussex Dr
Ottawa, ON K1N 1G8
(613) 238-5335
Phone: 613-688-5319
BlackBerry: 613-698-5019
e-mail: CrystalSR@state.gov
Web: http://ottawa.usembassy.gov/

Managed by Marketing Manager/Artistic Director
Contact: Diane Sovereign, Cultural Attache, SovereignDL2@state.gov
Sandra Weedmark, Cultural Officer weedmarks1@state.gov

Support Level: $10,000/2 years

Agreement Details
full logo exposure
they support all US authors; they also advertise the events through their newsletter
network

History
Personal contact of Merilyn Simonds, when Julie Jacobson was ambassador's wife. At
first supported International Marquee, then 2-year funding. Must apply through SAM.
Keep this active! Meet with attaché in spring when preparing programming and in fall
to present report. Consult re programming.

Motivations
To support the US Agenda. It is important to schedule events and authors that promote
the issues of US interest. They are especially interested in youth programming.

Other sponsorships: They also support the Ottawa Festival

Stewardship Tips
Make sure ambassador and Cultural attaché are invited in advance. Arrange a lunch
with embassy reps and US authors.

Timeline
November: apply for support
January: consult re programming
July: renew SAM
September: arrange special lunch etc for embassy personnel
2. Sample SPONSORS IN DEVELOPMENT Prospect Profile

Royal LePage Pro Alliance Realty Brokerage
357 Front Street, Nowhere, ON
Phone: 613.666.6666
Head Office
Local office:
Contact:

Support Level: $2,500 Event sponsorship or $3500 International Marquee

Agreement Details

History
Personal contact. Had brief meeting in August finally. He was interested but it was too late by then. Owner is a musician so attuned to the arts. All decisions will be made by owner and regional manager, who controls the area, so both men have to be developed. Royal LePage nationally has its own charity devoted to women's shelters, so this is a stretch. They are not visible locally and other real estate companies are: as we move into the realty downturn, they'll want some profile. At the least, get on ad!

Motivations
Brand visibility; access to our demographic; association with the arts (which many of their clients are, too) Several of their agents are/have been Author Patrons. Several are volunteers.

Other sponsorships: none

Stewardship Tips
Gave tickets in 2014. Even if doesn't pan out, give tickets and keep working at it.

Timeline
November: apply for support
January-spring: get confirmation
July: offer lots of comp
September: arrange special lunch etc with event authors
3. Sample Sponsor Agreement

NAME: KIND Sponsor 2014

We are pleased to welcome/renew

as a KIND Sponsor Name will support
through:

In grateful recognition, the Festival will provide:

Please sign a copy of this agreement and mail with your cheque to the address below.

Thank you! Your generosity is deeply appreciated.

Signature

Name
Title, Festival

Date
Page 210 Date
Appendix 4: OPERATIONS

Key Committee Role Descriptions

Programming Coordinator:
- Scouts, solicits, and develops ideas for authors, genres, and formats for both workshops and onstage events
- Prepares draft event schedule, assigns venues in consultation with Production Coordinator
- Liaises with publishers, agents, and authors; gathers author bios, press materials, photos, reading copies and gratis copies
- Prepares invitations and manages correspondence with authors, presenters, and moderators, including any special instructions for moderators and author pre-fest questionnaire
- Manages negotiations with publishers regarding festival details and support arrangements
- Prepares author and event content for program and website
- Oversees Writers Services
- Is onsite during the festival to welcome artists
- Acts as onstage host for the Festival, introducing all onstage events

Library Liaison
Representative appointed by Huron County Cultural Services and Libraries.

- Assists all Coordinators in liaising with the Huron County Cultural Services and Libraries for venue space, promotional opportunities, and programming suggestions
- Acts as lead in the planning of Readings in the County series of offsite Festival events
- Responsible for appropriate acknowledgment and stewardship of library partnership

Contest Coordinator
The Contest Coordinator develops and oversees implementation of the Alice Munro Short Story Contest. This is currently a volunteer part-time position and includes the following responsibilities:

Planning & Marketing
- Develops Contest rules and reviews annually
- Prepares Contest content for website and program
- Works with Marketing Coordinator to develop Contest marketing materials
- Arranges for publication of winning stories on website and in print media
Selection of Winners
• Recruits preliminary judges
• Works with Creative Director to select a final judge
• Facilitates judging process, including receipt and collation of entries, delivery to preliminary judges, and delivery to final judge
• Solicits citations from final judge
• Informs winners
• Arranges cash payments for judges and cash prizes for Contest winners

Awards Presentation
• Consults with Creative Director and Production Coordinator on awards event planning
• Prepares script for presentation ceremony
• Corresponds with winners and assists with travel/accommodation as required
• Arranges for prizes

Administration
• Develops draft Contest budget

Production Coordinator/Site Manager
The Production Coordinator is responsible for all physical and operational aspects of festival events. This is currently a volunteer part-time position and includes the following responsibilities:

Event Planning
• Arranges for Festival venues, lighting, sound, and stage management
• Arranges catering for all food events and for volunteers & authors
• Arranges for author hospitality
• Works with independent contractors and consultants to provide all other goods and services for the Festival, including photographer and archivist
• Plans for the provision and arrangement of book signing tables, book sales tables, ticket tables, general venue decorating, set-up and take-down logistics, scheduling arrival and departure of all materials and people.
• Researches equipment needs and develops plan for purchase/rental/sponsorship
• Maintains inventory of all festival physical assets

Onsite Production
• Oversees loadin/loadout at all venues
Box Office
- Manages all aspects of the Festival Box Office, including design, printing, and distribution of tickets for sale
- Manages production, distribution, and tracking of complimentary tickets
- Trains Festival Box Office volunteers
- Oversees onsite Festival Box Office, tracks daily cash flow, and submits to Creative Director for deposit
- Reconciles ticket stubs with sales records and provides complete final reporting of sales & attendance

Fund Development
- Negotiates and stewards sponsorships for production service providers

Administration
- Develops draft production budget in consultation with Creative Director and monitors production expenses
- Develops detailed skeds for special events, and event templates for all events
- Maintains accurate financial and statistical production records
- Trains and oversees all volunteers associated with festival production
- Prepares annual post-mortem, including ticketing report

Marketing & Audience Development Coordinator
The Marketing & Audience Development Coordinator is responsible for audience development and marketing of the festival, and for media sponsorship development and stewardship. This is currently a volunteer part-time position and includes the following responsibilities:

Marketing
- In consultation with the Creative Director, develops an Audience Development Plan
- Develops an annual Marketing Plan with objectives, strategies and campaign metrics/success measurements
- Develops a Media Buy Plan and arranges for all media buys
- Oversees sale of program ads

Media Sponsorship
- Oversees media sponsorship solicitation, including identifying prospects, making the ask, and stewarding media partners
- Develops partnership incentives such as getaway packages, restaurant coupons
- Develops cross-promotion partnerships with local cultural events ie Stratford Festival, Blyth Festival, Chamber Music Festival, Celtic Festival, Pelee Island SpringSong
2015 Festival Committee
The following have committed to planning the 2015 Alice Munro Festival:

Laurel Armstrong (Communications) has a background in tourism, communication and marketing the arts. As a Certified Travel Industry Specialist, she is a longtime member of the Huron Tourism Association. She served as a founding board member and Chair of the Huron County Heritage and Culture Partnership, now named Huron Arts and Heritage Network. Together with Karen Stewart, she led the revitalization of The Alice Munro Festival in 2012, and has served as co-chair.

Mary Brown (Creative Co-Director) is owner of The Village Bookshop, Bayfield. Since 2010, she has organized the annual Bayfield Writers’ Festival, with authors including Terry Fallis, Stephen Galloway, and Annabel Lyon. A teacher and elementary principal in Huron-Perth Counties for 23 years and faculty Advisor/ instructor at Schulich School of Education, Nipissing University (Brantford), she currently promotes literacy and love of reading as librarian at two Huron County elementary schools. Mary is an executive member of Bayfield Area Chamber of Commerce.

Connie Goodall (Council representative) is the Community Development Coordinator for North Huron and was instrumental in reviving the Alice Munro Writers and Readers Festival in 2012.

Karen Stewart (Marketing & Audience Development) has over 25 years of arts industry experience, primarily with non-profit organizations devoted to arts, culture and education. Marketing strategy development, campaign planning and implementation, media relations, promotions and event management are her primary areas of expertise. She has successfully developed relationships with corporate sponsors and implemented audience development initiatives. Karen is administrator for Blyth Arts & Cultural Initiative 14/19 Inc’s $10M Campaign to revitalize the Village of Blyth as a cultural hub.

Mary Wolfe (Creative Co-Director) is former owner of the Village Bookshop in Bayfield and originator of the Bayfield Writers’ Festival, which hosted dozens of authors including Anne Michaels, Joseph Boyden, Lawrence Hill, and Thomas King. She collaborated with Margaret Atwood and Alice Munro on a Long Pen event between Bayfield and Edinburgh. In 2006 she conducted a 5-day literature program on Alice Munro for Elderhostel, and in 2007 she won a Woman of Distinction Award for promotion of culture in Huron County.

still to be recruited as of December 15, 2014:
Library Liaison
Contest Coordinator
Production/Onsite Coordinator
Volunteer Coordinator

Skills required for Committee roles:

- Production/Onsite Coordinator
  event production experience
  sound and light technical experience
  detail oriented
  calm, efficient demeanor

- Contest Coordinator
  strong administrative skills
  detail oriented
  a team player

- Volunteer Coordinator
  well connected within the community
  organized, inspirational
  strong leadership skills, calm under pressure

- Library Liaison
  consultative
  excellent communicator
  strong working relations with Huron County librarians

- Community Liaison
  well connected within the business and arts community
  organized, inspirational, energetic
  an idea person
Operations Resources

Draft Work Plan/Timeline
The following provides an overview of the work to be done in Festival planning and production. Close revision in 2015 will create a good working template for 2016 and beyond.

JANUARY
Administration  Refine Committee structure and solicit new volunteers as necessary
Encourage coordinators to designate solicits "seconds"

Finance  Arrange for preparation of 2014 financial statements
Arrange for Review Engagement Report
Prepare 2015 budget; get Council Approval

Fundraising (G)  Canada Book Fund due January 6
TWUC due now
McLean Foundation due now
Pursue pilot programming grant
Pursue Township of North Huron grant
Note when Grant Reports are due

Fundraising (S)  Develop Sponsorship Prospects for Contest & Alice Munro Lecture

Programming  Scout publishers, agents, review media, other lists for possible guest authors
Identify genres, themes, possible formats
Speak with publicists; request reading copies
Start invitations
Draft schedule

Contest  Establish timeline for contest
Develop promotion materials & web content

Marketing  Develop brand for Alice Munro Festival of the Short Story
Develop marketing plan for 2015
Develop media sponsorship strategy and timeline

Communications  Plan web update and launch date (some Festival content should be ready at same time)
Develop eblast plan

Production:  Confirm Festival photographer, draft agreement for signing
Confirm all venues; prepare wire diagrams for new festival
Prepare volunteer needs list
Review ticket prices

Volunteers:  Develop recruitment plan
<table>
<thead>
<tr>
<th>Category</th>
<th>Tasks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FEBRUARY</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Finance</strong></td>
<td>Prepare monthly statements</td>
</tr>
<tr>
<td></td>
<td>Prepare project budgets for grant applications</td>
</tr>
<tr>
<td><strong>Fundraising (G)</strong></td>
<td>Watch for Ontario Trillium Foundation criteria/deadlines</td>
</tr>
<tr>
<td></td>
<td>Prepare 2016 Ontario Arts Council Literary Festivals (March 17)</td>
</tr>
<tr>
<td><strong>Fundraising (S)</strong></td>
<td>Renew previous sponsors</td>
</tr>
<tr>
<td></td>
<td>Develop sponsorship packages for Media sponsors, corporate sponsors,</td>
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<tr>
<td></td>
<td>community partners</td>
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<tr>
<td><strong>Programming</strong></td>
<td>All authors confirmed by end of February</td>
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<tr>
<td></td>
<td>Work with Museum &amp; Garden to develop extra-Festival events</td>
</tr>
<tr>
<td><strong>Marketing</strong></td>
<td>Develop comment cards &amp; online survey</td>
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<tr>
<td></td>
<td>Meet with primary media to renew sponsorships</td>
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<tr>
<td></td>
<td>Complete media buy</td>
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<tr>
<td></td>
<td>Develop production schedule for design of print materials</td>
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<tr>
<td></td>
<td>Arrange cross-promotion with SpringSong, Springworks, Elora</td>
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<tr>
<td><strong>Communications</strong></td>
<td>Develop database strategy to boost subscribers</td>
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<tr>
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<td>Prepare content for new web pages ie. authors, events, visitors page,</td>
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<td></td>
<td>tickets</td>
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<tr>
<td><strong>Production</strong></td>
<td>Research tents for rental, sound system for purchase</td>
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<tr>
<td></td>
<td>Prepare production budget estimates</td>
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<tr>
<td><strong>Volunteers</strong></td>
<td>Develop volunteer rewards/appreciation</td>
</tr>
<tr>
<td><strong>Community Liaison</strong></td>
<td>Work with Township on Cottage Rental Registry</td>
</tr>
</tbody>
</table>

| **MARCH**         |                                                                      |
| **Finance**       | Prepare monthly statements                                          |
| **Fundraising (G)**| Apply Ontario Arts Council Literary Festivals for 2016 (March 17)   |
| **Fundraising (S)**| Finalize sponsors for Contest and Alice Munro Lecture              |
| **Programming**   | Finalize Schedule                                                    |
|                   | Negotiate publisher support for authors                              |
|                   | Solicit bios, photos for website                                     |
|                   | Plan author travel, book accommodation                               |
| **Marketing**     | Develop poster, flyers, handbills, program                           |
| **Communications**| Pitch editorial coverage of authors/festival                         |
|                   | Post web author profiles as writers confirmed                        |
|                   | Begin weekly home page feature (Author of the Week/Writing Tips)     |
| **Production**    | Plan Food events; book catering                                      |
| **Volunteers**    | Develop website volunteer area for online recruiting                |
APRIL
Finance  Prepare monthly statements

Fundraising (G)  Apply for 2016 Heritage Canada Arts Presentation Fund (April 30)
Fundraising (S)  All sponsorships, cash and in-kind confirmed and recorded

Programming  Confirm moderators and hosts
              Invite publishers, agents, grant-givers, etc.
              Hire summer student

Marketing  Order on stage banners
            Begin print ads
            Solicit door prizes, survey prize

Communications  Ensure all listings complete,
                  Intensify eblast/social media campaign
                  Facebook pages for main events
                  Update website weekly

Production  Confirm sponsorship agreements for food/beverages, transportation.

Volunteers  Recruit all necessary volunteers; develop training
           Schedule volunteers
           Arrange volunteer appreciation party

Community Liaison  Develop downtown displays, discounts, etc

MAY
Finance  Prepare monthly statements

Fundraising (S)  Sponsor agreements prepared for all sponsors; in-kind tracking in place

Programming  Oversee preparation of Author Welcome Kits; confirm travel

Marketing  Program printed by May 1; deliver to bookstores, ticket outlets
           Prepare audience evaluation strategy

Communications  Develop and send press kit
                 Invite media, arrange pre-Fest and onsite interviews

Production  Develop planning sheets for each venue and every event within venue

Volunteers  Train volunteers early May
           Prepare volunteer materials - name tags, clipboards, head count clickers, etc.
           Plan volunteer appreciation party
JUNE: Festival Month

Finance
Prepare monthly statements
Prepare cheques for authors/moderators
Be on hand during Festival to monitor financial records
Receive author/volunteer expense claims

Fundraising
Reports & thank yous to grantors & sponsors

Programming
Thank yous to Authors & Publicists

Marketing
Thank you aids in local media

Communications
Thank yous to media for coverage
Update Website with photos of fest & thank yous; post 2016 dates
Prepare list of all media for wrap-up
Gather social media stats

Production
Thank yous to staging, venue staff and in-kind donors

Volunteers
Thank yous to volunteers
Gather final stats on attendance, etc
Volunteer appreciation party (week after Fest)

Community Liaison
Thank yous to local businesses and community groups
Help to dismantle displays

Post Mortems due end of June

JULY

Finance
Prepare monthly statements
Prepare six-month projected budget
Prepare separate contest budget

Fundraising
Reports to grantors & sponsors

Programming
First search for 2016 authors

Marketing
Develop cross-promotion with Stratford Festival for 2016
Develop Festival Wrap-Up
Oversee collation & analysis of audience evaluations; develop audience profile
Work with summer festivals for cross-promotion to drive people to website

Communications
Continue eblasts through summer: summer reading
Keep website fresh with news of authors
March: Prepare monthly statements

April: Prepare Canada Council Literary Arts Promotion Grant (Sept 15)

May: Analyze audience evaluation for quotable comments & author suggestions

June: Continue to refresh web content

July

August

September: Prepare monthly statements

October: Apply Canada Council Literary Arts Promotion (Sept 15)
         Prepare OAC Arts Education grant (October 1)

November: Research authors for 2016

December: Develop 2016 long-term cross-promotion partnerships

Publications: Continue to build subscriber database & social media followers

January: Develop needs/budget for 2016

February: Develop needs/budget for 2016

March: Prepare monthly statements

April: Apply Access Copyright Foundation (October 31)
       Prepare Celebrate Ontario application (early November)
       Prepare Canada Book Fund application (Nov 1)

May: Solicit major corporate sponsors

June: Watch/visit other festivals for programming ideas

July: All materials/stats ready for 2016 grant season
NOVEMBER
Finance
Prepare budget for following year; aim for December Council approval.

Fundraising(G)
Apply Celebrate Ontario application (early November)
Apply Canada Book Fund application (Nov 1)
Prepare TEMPP (Dec 5)

Marketing
Develop blurb for 2016 festival
Develop marketing Plan for 2016

Communications
Notice to MPP and MP offices for calendar inclusion
All events listings posted
Oversee web design changes for next year
Develop Contest promotions plan for 2016

DECEMBER
Finance
Prepare year-end profit-and-loss statement
Submit budget for approval to December Council
Submit resolution for Council approval of grant applications for 2016-2017

Fundraising(G)
Apply TEMPP (Dec 5)
Sample Volunteer Code of Conduct

CODE OF CONDUCT

MISSION STATEMENT
GOALS AND OBJECTIVES

COMMITMENT TO OUR VOLUNTEERS
We are committed to our volunteers and show that commitment by:

- ensuring that every volunteer receives thorough orientation and training where the mission of the festival is clearly communicated
- providing guidance, direction, feedback, and support so that each volunteer can fulfill their duties at the festival
- providing the appropriate materials for the job
- recognizing volunteers for their contributions and accomplishments in both formal and informal ways
- creating an open environment among staff and volunteers, one that encourages the airing and addressing of concerns

VOLUNTEER RESPONSIBILITIES
Volunteers are the public face of the festival; they are our front-line ambassadors as well as the crew working in the background to make the festival run smoothly.

The Festival depends on volunteers to understand and fulfill their vital roles in a manner that is respectful to our authors, our audience, our staff, and other volunteers. Volunteers are expected to:

- participate in orientation and training
- work within the boundaries of the volunteer position description while supporting the vision, mission, and policies outlined by the festival
- act as an ambassador of the Festival by behaving responsibly and taking appropriate decisions while volunteering, and by speaking positively about the festival when making public comment
- approach their volunteer assignment as a professional commitment, reporting for duty on time and respecting the dress code, job expectations, and festival procedures as outlined during training
- promote team spirit by respecting difference in people, valuing diversity of opinion, and working with others to achieve the goals of our organization
• value the importance of providing exceptional quality service to the festival that is second-to-none by being friendly, informed, and respectful
• respect the confidentiality of all proprietary or privileged information to which they are exposed when serving as a volunteer, whether this information involves an author, audience member, festival staff, another volunteer, or any other person connected with the festival

ACCOUNTABILITY
As a volunteer for the Festival you commit to the following accountabilities:
• appropriate use of festival resources
• appropriate respect for confidential information about the festival, its visiting authors, and all associated personnel
• appropriate behaviour while on duty

BREACHES OF CODE OF CONDUCT
The following breaches of the code of conduct will result in the volunteer being immediately relieved of their duties
• drinking alcohol, taking recreational drugs, or being intoxicated/high while on duty
• misuse or misappropriation of festival materials or monies
• public defamation of the festival or its participants

In the event of minor infractions of the code of conduct, the Volunteer Coordinator will speak to the volunteer privately to offer correction and/or additional training.

COMMUNICATION
If, at any time, a volunteer is uncertain about the appropriateness of a course of action—their own or another’s—it is their responsibility to immediately consult with the Volunteer Coordinator or the Creative Director. No decision regarding appropriate behaviour should be taken by an individual volunteer.

I, the undersigned, have read and understand all the information in this document and I agree to conduct my activities in accordance with its contents.

_________________________________
Name of Volunteer

_________________________________
Signature of Volunteer

Date: ___________________________ (must be renewed annually)
Sample Vulnerable Persons Protocol
The Festival has established the following protocols for the protection of vulnerable persons attending the Festival. A vulnerable person is described as "one who has difficulty protecting him/herself from harm temporarily or permanently and is at risk because of age, disability, handicap or situation."

1. We have reviewed and revised all volunteer job descriptions and, going forward will conduct a review of these descriptions at least every two years.

2. We have examined the level of risk inherent in the volunteer roles as described, taking into account the participants, the setting, the nature of the activity, and the level of supervision of participants and Festival personnel. None of the Festival events, classes or activities as currently designed requires volunteers to fill roles that present a risk to vulnerable persons. The volunteer roles needed to present the activities, even those involving school-aged children or teens, fall into the Low Risk category. The events, classes and activities are short-term and take place in a public setting – a meeting room, hall or classroom, always with a teacher/supervisor/parent present. None of our volunteer roles are one-on-one with a vulnerable participant.

3. We have drafted a Code of Conduct that applies to everyone involved in the Festival, from the Members of the Board, through the Festival Committee, whether paid staff or volunteer, to the onsite volunteers and the authors who perform at the Festival.

4. We have redeveloped our volunteer information page on the Festival website. Volunteers are asked to read the job descriptions and the Code of Conduct before filling in the online form. All recruitment communications state clearly that we screen applicants and that not everyone who applies to become a volunteer will be accepted.

5. We have designed a comprehensive Application Form that includes contact information. All those who wish to volunteer, whether they are new to the Festival or are veterans, must complete an application annually. We keep these records on file.

6. If a partner of the Festival in any of our programs requires that our authors or volunteers should have a Police Record Check or a CPIC, we will be responsible to confirm that each participant, whether volunteer or author possesses a current Check or CPIC.

9. Any volunteer who wishes to take on the greater responsibility of a role in the Festival Committee will be required to submit a resume and attend an interview, and may be asked for references, before being accepted.
educate them about issues of abuse and harassment and our zero-tolerance policy. We review our Code of Conduct and inform volunteers of what to do if they suspect abuse. Attendance at a training session is mandatory for all volunteers.

9. The Volunteer Coordinator and Production Coordinator provide ongoing support and training, and observe our volunteers onsite during the Festival. Post-Festival, we conduct an informal review of all Festival volunteers, and keep written records of their performance and abilities, or any incidents that come to our attention.
Appendix 5: FINANCES

Proposed Chart of Accounts
This Chart of Accounts conforms with CADAC categories.

Revenues
Earned Revenue,
   Box Office Festival Advance
   Box Office Festival On Site
   Box Office Off Season
   Box Office Total
   Contest Registration Adult
   Contest Registration Youth
   Contest Total
   Membership Fees
   Other - Book sales
   Other - Fundraising event
   Other Total
   Program Advertising
Total Earned Revenue

Net Investment Income
   Interest Income
Total Investment Income

Private Sector Revenue
   Donations Corporate
   Donations Individual
   Foundations
   Other Private Sector
   Sponsorship - General
   Sponsorship - Specific
Total Private Sector Revenue

Public Sector Revenue
   International
   Federal Canada Council
   Federal Heritage Canada
   Provincial Ontario Arts Council
   Provincial Ontario Culture
   Provincial Ontario Tourism
   Provincial Other
   Municipal - North Huron
   Municipal - Other
Subtotal Revenue
In Kind Revenue
Total Revenue

Expenses

Administrative Expenses
Accounting/Audit Fees
Bad Debt Expense
Bank Charges
Board Expenses
Bookkeeping
Capital Expenses
Delivery & Courier
Insurance
Legal
Meals, Entertaining, & Travel
Off Season Admin Expenses
Office Maintenance
Other
Postage & Mailing
Printing & Copying
Professional Development
Rent
Salaries - Contract
Salaries - Employer Expenses
Salaries - Honoraria
Salaries - Payroll
Subscriptions and Software
Supplies
Telephone & Internet
Subtotal Administrative Expenses
Administrative In Kind
Total Administrative Expenses

Contest
Administration
Honoraria - Judges
Marketing & Promotion
Prizes
Subtotal Contest Expenses
Fund Development Expenses
  Advertising
  Admin Fees - Canada Helps
  Admin Fees - TWUC
  Admin Fees Total
  Delivery & Mailing
  Events
  Other
  Salaries - Contract
  Salaries - Honoraria
  Travel
Total Fund Development Expenses

Marketing and Promotion Expenses
  Ad Space/Media Buy
  AV Goods & Services
  Database management provider
  Events
  Graphic Design
  Off Season Marketing
  Other
  Printing - Festival
  Salaries - Contract
  Salaries - Honoraria
  Signage
  Social Media
  Website Management
Subtotal Marketing Expenses
  Marketing In Kind
Total Marketing & Promotion Expenses

Production Expenses
  Box Office
  Box Office Off Season
  Hospitality - Audience
  Off Season Production Expenses
  Other
  Salaries - Contract
  Salaries - Honoraria
  Salaries - Payroll
  Special Events Catering
  Staging
  Venue
Total Production Expenses

Programming Expenses
  Artist Expenses - Accommodation
  Artist Expenses - Artist Fees
  Artist Expenses - Hospitality
  Artist Expenses - Per Diems
  Artist Expenses - Travel
  Off Season Programming
  Other
  Programming Development
  Salaries - Contract
  Salaries - Honoraria
  Salaries - Payroll
  Writers Services

Subtotal Programming Expenses
  Programming In Kind
  Total Programming Expenses

Volunteer Expenses
  Events
  Other
  Salaries - Contract
  Salaries - Honoraria
  Supplies & Subscriptions

Subtotal Volunteer Expenses
  Volunteers In Kind
  Total Volunteer Expenses

Subtotal Expenses
  Subtotal In Kind Expenses
  Total Expenses

Net Revenue/Loss
Review the practical realities of the project. Try to get a realistic picture of the resources the project claims. There will be non-monetary costs and benefits of the project ie. the value in PR, issues of timing, etc. but for the resources part of it, try to be thorough and accurate in your assessment. Consider production, marketing, writers services, box office -- all possible costs and assign values for in-kind and salaries as well.

Financial Resources

Revenue

Expenses

Human Resources (add up the hours and multiply by $25)

Planning

Fundraising

Box Office

Marketing

Production

Writers Services
Does it align with our mission?  
Does it serve our audience specifically?  
Does it address the Strategic Plan priority of sustainability?  
Does it address the Strategic Plan priority of enhancing audience satisfaction?  
Will it have significant impact, defined as making a big difference (even if only in a few lives)?  
Will it have significant impact, defined as impacting a vast majority of our audience (even if in a small way)?  
Is this the only such service available to our audience?  
If a similar service exists elsewhere, do we do it significantly better (enough to warrant duplication)?  
Is a need or desire for this service clearly expressed by our audience?  
Do we anticipate this is much needed or desired by our audience (even if they have not expressed it)?  
Might it inspire potential members of the community to become audience?  
Might it enhance the diversity of our audience?  
Might it enhance audience loyalty to the festival?  
Does it contribute to a positive profile for the festival?  
Is it inextricably connected to other programs in the festival?  

Resource-ability of the Program Under Review

1= probably  
2= probably not

Can we do a good job of delivering it effectively with the existing skills of the staff?  
Can we do a good job of delivering it effectively with the existing skills of volunteers (including Board)?  
Can we do a good job of it in the current amount of staff time?  
Can we do a good job of delivering it effectively with the current amount of volunteer time?  
Can sufficient funds be secured to cover all costs including administrative costs?*  
Is its fundability stable and sustainable?  
Is it something we could fundraise for (from individuals or businesses) without impeding on other fund-raising programs?
<table>
<thead>
<tr>
<th>RESOURCESABILITY</th>
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<tbody>
<tr>
<td></td>
<td>High</td>
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<tr>
<td>High</td>
<td>DO IT</td>
</tr>
<tr>
<td>Low</td>
<td>SEEK RESOURCES</td>
</tr>
<tr>
<td>Low</td>
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</tbody>
</table>

**Legend:**
- **DO IT**
- **DO IT AFTER ALL HIGH FIT ARE ADDRESSED**
- **PARTNER OR SUPPORT OTHERS TO DO IT**
- **SEEK RESOURCES**
- **NOT NOW – RECONSIDER IF RESOURCES BECOME AVAILABLE**
- **DON'T DO IT**
Appendix 6: General Resources

Index of Literary Festivals

The following festivals draw on the same audience as the Alice Munro Festival.

BookFest Windsor

- Founding: 2002 (Incorporated Nonprofit, Charitable Status)
- Mission: introduce Cdn books & authors to Windsor
- Location: Windsor, Ontario population 210,891
- Population centres within 40 km: Detroit
- Population Centres within 100 km: Sarnia, Chatham
- Dates: end of October, Thursday evening to Sunday morning (may move)
- Number of Events: 18, 2 workshops
- Ticket prices? Attendance?
- Budget: 2012 $42,206
- Organizer: Sarah Jarvis j Jarvis1@sympatico.ca 519-253-7639
- Affiliation: Literary Arts Windsor

- Key strengths: terrific historic venues; large population centre; accommodation, food services, close to US

- Key weaknesses: Lack of focus, dates conflict with major festivals so limits major author opportunities

Eden Mills Festival, Guelph

- Founding: 1989 (Charitable Status)
- Mission: promote new and established literary talent
- Location: Eden Mills, Ontario population 350
- Population centres within 40 km: Cambridge, Guelph, Brampton, Mississauga
- Population Centres within 100 km: Toronto
- Dates: mid-September, opening Friday night, events all day Sunday
- Number of Events: 27 readings, including 11 children's, no workshops
- Ticket prices: $10-$20
- Budget: $190,000
- Attendance: over 3,000 for one day
- Organizer: Kim Lang, artisticdirector@edenmillswritersfestival.ca
- Affiliation: None

- Key strengths: sole outdoor literary event, strong literary connections, very close to large population centre with accommodation, food services
• Key weaknesses: No strong focus other than location

Ontario Writers Conference

• Founding: 2006 (Incorporated Nonprofit) Founder Wayson Choy
• Mission: celebration of writing by inspiring, educating & connecting writers of all levels
• Location: Ajax, Ontario population 109,600
• Population centres within 40 km: Toronto et al
• Population Centres within 100 km: dozens
• Dates: late April/early May; Friday afternoon and all day Saturday
• Number of Events: 15, including 11 workshops
• Ticket prices: sold as package $200-280; tickets on sale mid November
• Budget: ? Attendance: under 1,000
• Organizer: Barb Hunt; bhunt@thewritersconference.com (905) 985-4409
• Affiliation: volunteer run

• Key strengths: large population base; strong focus on education; package tickets and strong advance sales; mostly sells out

• Key weaknesses: Few readings/inspirational events; not high-profile authors

Wild Writers Festival, Waterloo

• Founding: 2012 (Incorporated Nonprofit, Charitable Status)
• Mission: promote new literary talent; those newly published or about to be
• Location: Waterloo, Ontario population 98,780
• Population centres within 40 km: Cambridge, Guelph, Elora, Paris, Stratford
• Population Centres within 100 km: Brantford, Hamilton, London, Toronto
• Dates: early November, Friday night to Sunday morning
• Number of Events: 15, including 7 workshops
• Ticket prices: ? Budget: ? Attendance: ?
• Organizer: Pamela Mulloy, editor@tnq.ca, 1 (519) 884-8111 ext. 28290
• Affiliation: New Quarterly Magazine provides staff

• Key strengths: strong literary connections, In-Kind staff; closer to large population centres; good venues, accommodation, food services

• Key weaknesses: New talent focus draws workshop participants but not readers
Words: The Literary and Creative Arts Festival (London, ON)

- Founding: 2014
- Mission: promote all things “wordy” ie. new media, spoken word, film, etc.
- Location: London, Ontario population 366,151
- Population centres within 40 km: St. Thomas
- Population Centres within 100 km: Kitchener, Goderich, Stratford, Chatham
- Dates: end of October, Friday afternoon to Sunday morning (plans to move)
- Number of Events: 22, all readings, no workshops
- Ticket prices: Everything is free
- Budget: ? Attendance: ?
- Organizer: Josh Lambier, UWO
- Affiliation: University of Western Ontario, Public Humanities Program

- Key strengths: diverse programming mission; large population centre; good venues, accommodation, food services

- Key weaknesses: Lack of focus, dates conflict with major festivals so limits major author opportunities

Small Wonder Festival of the Short Story, UK

- Founding: 2010 Charitable Status
- Mission: The Short Story Festival
- Location: Charleston, East Essex population 16,222
- Population centres within 40 km: Brighton
- Population Centres within 100 km: London
- Dates: end of September, Thursday evening to Wednesday evening
- Number of Events: 19, 5 workshops
- Organizer: Diana Reich info@charleston.org.uk
- Affiliation: Charleston Literary Festival (in the spring)

- Key strengths: strong focus, interesting region; near large population centre with accommodation, food services; offshoot of established festival

- Key weaknesses: Too far for most Canadians to travel

Note: Profiles of all festivals researched have been sent digitally to the Creative Co-Directors of the Festival.
Index of Cultural Festivals

Local cultural festivals within driving distance of North Huron, followed by profiles of other cultural festivals within 100 km of Wingham.

The Blyth Festival
- Location: Blyth, Ontario population 1,005
- Distance from Wingham: 19.3 km
- Founding: 1975 (Charitable Status)
- Mission: To produce professional repertory theatre that reflects the culture and concerns of the people of southwestern Ontario and beyond.
- Dates: Last week of June to first week of September
- Number of Events: 6 shows playing throughout the summer
- Ticket prices: $15-$34 for each show
- Budget: c. $1,100,000
- Attendance: ?
- Organizer: (AD), Deb Shouldice (GM)
- Affiliation: : Blyth Centre for the Arts
- Key strengths: strong Blyth brand developed over many years; accommodation/food services established
- Partnership opportunities: begins just after proposed spring date for Alice Munro Festival; employs actors who could be used in an off-season event promoted to both audiences

Summerfolk Music & Crafts Festival
- Location: Owen Sound, Ontario population 32,259
- Distance from Wingham: 109 km
- Founding: 1975 (Charitable Status)
- Mission: "Summerfolk is all about stories. Whether sun, spoken, crafted, or lived, those memories will continue and guarantee that the world will be passed from generation to generation."
- Dates: Middle of August, Friday evening to Sunday morning
- Number of Events: 70+ workshops in music, craft, and writing
- Ticket prices: $92 for weekend pass
- Budget: c. $475,000
- Attendance: ?
- Organizer: James Keelaghan (artisticdirector@summerfolk.org)
- Affiliation: : Georgian Bay Folk Society
- Key strengths: broad focus, expanded over many years; dedicated camping accommodation; food services onsite
- Ticket prices: minimum $29 per show
- Budget: c. $56,000,000
- Attendance: ?
- Organizer: Antonio Cimolino
- Affiliation: None
- Key strengths: long-standing international brand; diverse programming; literary
- Partnership opportunities: media buy in program; ads/flyers at literary events

**Spring Works Indie Theatre & Arts Festival**
- Location: Stratford, Ontario population 30,886
- Distance from Wingham: 88.4 km
- Founding: 2010 (Charitable Status)
- Mission: a juried festival celebrating Excellence in the Arts
- Dates: Early to Middle of May (ten day-long festival)
- Number of Events: 46, including a couple of workshops
- Ticket prices: General admission $20.00
- Budget: ?
- Attendance: ?
- Organizer: email@SpringWorksFestival.ca
- Affiliation: Hermione Presents Interdisciplinary Arts Productions Inc.
- Strengths: in partnership with Stratford Festival; interdisciplinary approach
- Partnership opportunities: excellent timing for spring Alice Munro Festival; ads/flyers; mutual weblinks

**SpringSong Festival of Birds and Books**
- Location: Pelee Island, Ontario population 256
- Distance from Wingham: 319 km
- Founding: 2002 (Charitable Status)
- Mission: to bring books and birders together
- Dates: Second Saturday evening in May
- Number of Events: 1: dinner plus reading
- Ticket prices: $65 (includes dinner)
- Budget: ?
- Attendance: 200
- Organizer: Pelee Island Museum
- Affiliation: Pelee Island Bird Observatory Baillie Birdathon
- Strengths: strong focus; dedicated return attendees
- Partnership opportunities: excellent timing for spring Alice Munro Festival; ads/flyers; mutual weblinks; flyers at the event; hits Windsor and Pelee audience
The Effects of the Nobel Prize on Tourism

February 2015

Submitted by:

In collaboration with Carolyn O'Donnell
Tourism Marketing Specialist

Doug MacMillan | President
doug@thelettermarketing.com
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Project Objectives

(As stated in Request for Proposal #2014-001)

When an individual wins the Nobel Prize, their home community experiences a variety of economic spin-offs. The goal of this research is to investigate these economic spin-offs and their applicability to our area. In addition, they will identify where the global tourism markets exist for Alice Munro Country and develop a strategy for marketing and communicating to international markets. Associated with drawing international tourists, the consults will: complete an accommodate review; make recommendations for signage required for international inbound tourists; identify tour operators and government agencies as potential partners; identify job training potential for new and existing businesses, providing programming suggestions for local community partners.

The Feasibility Study will:
- Research the economic spin-offs from previous Nobel Prize winners on the area identified with that person and generate a compilation of best practices for generating economic spin-offs in Huron County;
- Identify where global markets exist with contacts for tourism operators in those areas, as well as government resources;
- Develop a strategy for marketing and communicating to international markets;
- Explore packaging opportunities for “Alice Munro Country” ensuring maximum movement throughout the County;
- Develop recommendations for branding;
- Complete an accommodation review of the needs and interests of international travellers and make recommendations for Huron County;
- Identify job training potential for new and existing businesses and related programming for community partners;
- Assess potential funding models and opportunities as well as preliminary operational and start-up budgets and financial feasibility.

Research Methodology

Over two months, project leads completed extensive primary and secondary research to arrive at the conclusions in this document. Activities included:

- Review of all available, relevant documents from the County: strategic plans, economic development strategies, community engagement data and transcripts, etc.
- Review of all available marketing materials, websites, etc.
- Analysis of tourism data from various Canadian and international sources.
- Online review of relevant literary and cultural tourism articles, blogs, marketing website.
- One-on-one interviews with 15 related stakeholders.

A more comprehensive list is included as an appendix.

The following Executive Summary over the next 12 pages offers researchers’ findings, insights and recommendations. Several appendices follow with more in-depth data and supporting information; for a fulsome understanding of the situation and opportunities, readers are strongly encouraged to spend time reading the appendices as well.
Key Findings and Conclusions

1. FOCUS ON "LIT-plus"
Popular writers are a tourism asset best bundled with other cultural attractions.

There are several examples of communities leveraging a renowned author in tourism programming – Capote and Lee in Monroeville; Hemingway in Key West; King in Bangor. Typically, authors are celebrated in the same ways: literary festivals, writing competitions, local tours and education programs represent the majority of visitor attractions. A common element is a physical anchor property such as childhood homes, museums and in select cases, performance or community centres.

Mass and critical popularity, more so than literary awards, appear to be the drivers of literary tourism: Nobel or Pulitzer prizes are surely touted, however many prize-winning writers are not represented significantly (or at all) in community tourism efforts and there is no significant correlation between awards and stronger tourism.

(There is, of course, opportunity for increased readership/popularity as a result of winning prestigious awards. In the case of Alice Munro, although publishing data was understandably proprietary, there is evidence this is happening globally. There is no evidence this directly translates into visitors or tourism, however.)

Moreover, an author’s literary success rarely forms the core of economic or tourism development, but more typically are leveraged to market the community/region and all that it has to offer to targeted visitors. Therefore, other cultural highlights will typically complement writer-centred programming: local food and culinary tourism, art and galleries, heritage/history, music, theatre. The local natural environment (trails, parks, lakes/beaches) is a fundamental tourism anchor and also forms a natural complement to literary programming.

This approach widens the appeal to significantly more and larger audiences than the core writer and reader market that will be drawn by the brand name of an author. This market, on its own, does not represent enough potential to warrant exclusively author-centred tourism programming or marketing. Furthermore, given current levels of popularity, it is unlikely Alice Munro’s ‘fame’ will rise to the ranks of the writers that warrant more exclusive tourism programming.

There are exceptions where the writer is indeed ‘famous’ and thus a primary anchor: Dickens, Shakespeare, Steinbeck. The high international recognition of these writers coupled with tourism-ready destinations (England, California) result in more strongly integrated

Notable examples:

- Harper Lee – Alabama – also home of Truman Capote. Strong branding around writer’s symposium; alignment with community college; old courthouse museum; expanded into other cultural tourism – culinary, crafts, art.
- John Steinbeck – California – National Steinbeck Centre, marketing app, youth authors program.
- Margaret Laurence – Lakefield – Lakefield Literary Festival; young writers competition; former home is writer’s retreat.
- Ernest Hemingway – Florida and Cuba – Hemingway Days 5-day festival, fishing tournaments, destinations such as homes, hotels.

“The Nobel Prize in literature has always had a great influence on China’s readers ... After the Nobel Prize results were announced, purchase orders for Runaway via dangdang.com, an online bookstore, increased by over 3,000 a day ... until it was eventually sold out.”

The Nobel Prize Effect, Beijing Review, November 2013
offerings for tourists that are centred around the writers. These include festivals (often several in a year) and museums, as well as significant landmarks or performance centres, structured tours to points of interest, themed shopping events, and the like.

Researchers found no studies or noteworthy examples of the effect of a Nobel or similar literary prize on a community’s economic or tourism development. No evidence could be found either of a creative class economic development strategy built on the success of a well-known author. However, it is true that creative and cultural communities are a more critical measure of economic and social resilience for potential businesses. Typically, a community’s breadth of creative offerings and lifestyle advantages are implicated in these strategies, with investment both in infrastructure (arts centres and creative co-operatives) and community programming in developing a comprehensive creative class strategy.

2. OPPORTUNITIES EXIST TO STRENGTHEN LOCAL TOURISM
With proper investment and planning, Huron County can realize a higher spend per visitor and more visitors overall by pursuing cultural and related tourists.

In 2014, Huron County welcomed almost 1 million visitors who spent nearly $60 Million: the average visitor spent $63 per day and $94 for overnight stays. Both are as much as 24% below the provincial average.

In 2012, Ontario’s Regional Tourism Organization 4 (RTO4) encompassing Huron as well as Perth, Waterloo and Wellington realized 8% of the province’s visitation. However, RTO4 benefitted from only 5% of the total spending in the province. Furthermore, visitor spending on cultural activities in RTO4 represents 7% of tourism receipts, however Huron’s cultural spending is just 3% of total spend – considerably low considering that 11% of visitors come for culture activities.

"It is clear: Huron County is not meeting its tourism potential. With increased programming, readiness, marketing and related efforts to entice visiting and

"The Canadian author has been about as famous as any author of literary fiction of the past few decades, which is to say that she’s well known to a very small audience but not particularly well known beyond that audience, despite one of her stories being adapted by Sarah Polley into the film Away from Her."

Where to start with Alice Munro, the newest Nobel laureate for fiction, theavclub.com, October 2013

"To be successful, it needs to be a unique combination of quality of author and quality of place. We try to break out of the tourist tradition and find something unique. The small town, rural experience is good – the cultural tourists want it to be authentic – to enter into the world of this writer and experience the human side. Community suppers, town halls, that sort of thing are well received. If it’s too commercial, you’ve gone too far."

Ann Kirkland, Classical Pursuits

The Numbers

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<tr>
<td>Canada tourism</td>
<td>$84 billion industry</td>
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<tr>
<td></td>
<td>618,300 jobs</td>
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<td></td>
<td>157,000 businesses</td>
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<tr>
<td>Provincial tourism</td>
<td>$XX billion</td>
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<tr>
<td>Regional tourism</td>
<td>$1.8 billion</td>
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<tr>
<td>Visitor’s day spend, Ontario</td>
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<tr>
<td>Overnight spend, Ontario</td>
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<tr>
<td>Day spend, Region (RTO4)</td>
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<tr>
<td>Overnight spend, Region</td>
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</tr>
<tr>
<td>Day spend, Huron County</td>
<td>$63</td>
</tr>
<tr>
<td>Overnight spend, Huron</td>
<td>$94</td>
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Tourism Industry Association of Canada; Ontario Ministry of Tourism
spending, the County can comfortably expect a higher per-visitor spend. This will represent several million dollars in increased local spending each year - notwithstanding an increase in the number of visitors to the area, for which there is also strong potential with increased effort and investment.

Globally, the demand for travel is on the rise with some destinations seeing an increased rate of visitors of 13% per year. In 2013, 52 million tourists travelled worldwide, a 5% increase of 2012.

Concurrently, Cultural Explorers and Authentic Experiences are representing more of the tourists to Canada than ever before as these types of trips are increasing in popularity as more baby boomers have time and money for travel. This is good news for cultural destinations: research suggests that this growing segment of traveller spends more, stays longer and becomes more immersed in the local community. An astounding 89% of North American tourists who travelled to Ontario sought an arts or culture activity, and 44% said that culture was their main reason for visiting. Visitors who engage in one arts or cultural activity on a trip tend to participate in other similar activities on the same trip, underscoring the value of developing and promoting bundled experiences.

As such, international tourism represents a solid opportunity for Huron County to realize visitor growth while promoting and leveraging the increased popularity of Alice Munro’s work. International tourists account for just 6% of overall visitors to RTO4. They are an important segment to consider as, building on the value of the cultural tourists, they spend more, stay longer and bring new economic activity to the area. They also provide opportunity for growth based on research from the Canadian Tourism Commission that shows a 2.9% year-over-year increase in the number of arrivals to Canada in 2013.

The international tourist is trending towards smaller groups over the traditional tour buses. This represents a challenge for destinations such as Huron County that have limited transportation options (no air or train access); this would have been less of an issue for large tour buses where the transportation is part of the package.

It is also worth noting that in recent decades, a shift has occurred in literary tourism: visitors are less driven by learning about the author’s life (visit their home, see unpublished work) and are more keen on understanding the places and people that inspired the work; to enter

Tourism Assets – Huron County Key Findings

- Attractions that celebrate Huron’s unique culture and heritage
- Dining options, farm gate and unique retail
- Ease of travel for domestic and regional travellers with their own vehicle
- Adequate, eclectic roofed accommodations in area
- Wayfinding to and throughout the area

- Well-known branded hotel property
- Youth hostels or educational residences
- International travellers can travel to and in area with ease
- Trip tools for international travellers
- Bundled experiences including Alice Munro attractions

Canada’s top international markets:
1. United States
2. United Kingdom
3. France
4. Germany
5. Australia
6. China
7. Japan
8. Mexico
9. South Korea

Alice Munro’s work - languages published:
1. English
2. German
3. Chinese
4. French
5. Danish
6. Romanian
7. Persian
8. Italian
9. Korean
10. Turkish

Wikipedia
into the world of the writer to experience the human side, the real story. This market is willing to spend for authentic and interesting experiences – many cultural tourists are passionately committed taking up to 4 such trips/year.

It is important in programming to make sites and programs come alive – these visitors are looking for real, engaging visits. Their expectation for genuine experiences means an interest in smaller, comfortable accommodation (boutique hotels as well as brand name properties), local dining as well as reliable chain restaurants, and packaged programs that allow them to see and experience the area – through the eyes of Alice Munro, as well as in other cultural and outdoor experiences.

The accommodation base in Huron is quite limited due to the rural setting and smaller communities that generally can’t support large branded hotel properties. There are 5 larger accommodation properties in the County (inns, motels), 37 bed and breakfast properties, and 33 cottage rental properties. Based on this current inventory of accommodations the potential to increase overnight and international visitation is reasonable to a certain extent.

As indicated earlier, educational programming is common for literary destinations, and opportunity exists to create strategic academic partnerships with regional post-secondary English programs. A challenge here will be accessing suitable accommodation – hostels, residence housing and the like are non-existent in Huron County, with about a dozen “Air BnB” listings among the few options for visiting students.

Access to suitable dining options is another key measure of readiness. Although the County demonstrates a shortage of brand name chain restaurants, there is an acceptable variety of authentic dining options in the area – small restaurants that are open year-round including coffee shops, pubs, country-style dining, golf course clubhouses, wineries with dining and select high-end offerings. Dining options are more limited to the larger centres in North Huron, although a recently published dining guide featuring

**International visitors to RTO4 represent significantly greater spending per visitor:**

Total international visitors: 655,000 (6% of total visitors)

Overnight visits: 429,700 (15% of total overnight visitors)

International visitor spend: $189,818,000 (18% of total spending)

International visitor overnight spend: $179,715,000 (32% of overnight spend)

Top international traveller types: Cultural Explorers and Authentic Experiencers.

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**Five Principles for Successful and Sustainable Cultural Heritage Tourism:**

**Collaborate**
Much more can be accomplished by working together than by working alone. Successful cultural heritage tourism programs bring together partners who may not have worked together in the past.

**Find the Fit**
Balancing the needs of residents and visitors is important to ensure that cultural tourism benefits everyone. It is important to understand the kind and amount of tourism that your community can handle.

**Make Sites and Programs Come Alive**
Competition for time is fierce. To attract visitors, you must be sure that the destination is worth the drive.

**Focus on Quality and Authenticity**
Quality is an essential ingredient for all cultural heritage tourism, and authenticity is critical whenever heritage or history is involved.

**Preserve and Protect**
A community’s cultural, historic, and natural resources are valuable an often irreplaceable.

**US National Trust for Historic Preservation**
these assets is a significant advantage to helping people find what they need, and should be maintained year-over-year. However, dining options remain somewhat homogeneous for an international tourist and could be more eclectic.

The early stages of culturally rich programming for youth are evident in Huron County through the Imagine South Huron initiative. Youth-led social enterprise initiatives abound, while music and multicultural festivals are gaining popularity with audiences including young people. There is a clear motivation amongst youth to flex their creative muscles and contribute to the community in artistic and meaningful ways. There is ample opportunity to tap into this energy and drive to help steer and support the County’s tourism initiatives.

Youth also represent an important travel demographic, accounting for 20% of all international arrivals in the travel industry. There are no youth hostels or education-based residences in the County, with limited private-rental listings on websites such as AirBnB and VRBO.

The appeal for international travellers, however, goes beyond bricks and mortar, brand names or amenities, as previously noted. Opportunity exists to nurture smaller local businesses in the areas of small-scale accommodation, dining and shopping: accommodation businesses in Huron need to shift from offering products (rooms) to offering experiences (opportunities for learning and suggested itineraries). This is currently being done in a limited way but there is room to grow through training and facilitated program development.

Opportunity also exists for collaboration with the Ontario Tourism Marketing Partnership Corporation and the Canadian Tourism Commission. Both have in place proven tactics to attract visitors to rural communities. In particular, Cultural Explorers and Authentic Experiencers are worth pursuing. It is also a good idea to engage with other cultural destinations within RTO4 such as Stratford, Elora and St. Jacobs to build bundled programming and organized tours that will take visitors on a full and interesting journey through the region, leveraging those popular anchors to include stops in Huron County.

“Engaging more youth in local culture.”

*Huron County Cultural Plan Strategic Direction*

“Communities that draw cultural tourists experience an additional boost of economic activity. Tourism industry research has repeatedly demonstrated that arts tourists stay longer and spend more than the average traveler. Arts & Economic Prosperity IV reflects those findings: 32 percent of attendees live outside the county in which the arts event took place, and their event-related spending is more than twice that of their local counterparts (nonlocal: $39.96 vs. local: $17.42). The message is clear: a vibrant arts community not only keeps residents and their discretionary spending close to home, but it also attracts visitors who spend money and help local businesses thrive.”

*Arts & Economic Prosperity IV: The economic Impact of Nonprofit Arts and Culture Organizations and their Audiences. Americans for the Arts, National Statistical Report 2010*
Tourism Readiness Dashboard

Attractions

Pros
Variety
Experiential
Plentiful
Festivals

Cons
Seasonal
Large geography
Limited bundling

Retail

Pros
Unique choices
Local products/food
Abundant antiques
Creative/arts

Cons
Limited high-end
Low inventory
Large geography

85%
75%

65%
55%

Accommodations

Pros
Selection
Locations
Cottage rentals
Boutique properties

Cons
Few iconic properties
No branded properties

Dining

Pros
Dining guide
Local, authentic
Quality options

Cons
Low cultural diversity
Limited to N, Huron
Low overall inventory
3. A BRAND IN EVOLUTION
Smart marketing efforts but limited resources reveal a brand-in-progress but
with more to do to reach higher goals.

A minimal commitment to municipal brand development is evident across the County, and commitment to tourism marketing and communications is evolving, with one full-time staff commitment and a handful of successful outsourced relationships with specialists in the areas of media relations and social media.

While it is difficult to gather comparable data, based on a review of resources and activities it is clear that Huron County’s marketing budgets are low (although it should be noted the budgets are worked hard by staff to maximize the investment). Regions such as Wellington County and Gray-Bruce reveal marketing budgets (excluding staff and marketing plans) exceeding $200,000/year; not entirely comparable, to be sure, but considerable investments compared with those in Huron County.

Nonetheless, a concerted effort is in place to create a consistent and professional tourism identity around Ontario’s West Coast with the tagline Countryside & Coastline. Quality materials and messaging and consistent marketing and PR are building a reliable brand. It is fair to say that images and the overall identity don’t go a long way to suggest a cultural experience as much as a day in the outdoors – the exception being the Creative Countryside Guide, with minimal back-pages focus on Alice Munro.

It is also noteworthy that the Coast is so strongly emphasized in the core brand itself, suggesting the beach is the primary attraction; this may prove a liability in promoting an immersive community experience to Alice Munro fans and cultural explorers in general. They’ll like the beach, but want more than that. Marketers are offsetting this with a ‘hidden gem’ communication strategy and similar efforts to push people inland from the high profile coastal destinations. More effort here is warranted to accommodate a cultural/literary tourism thrust.

A commitment to synergy and consistency in look and voice will further strengthen the brand and marketing efforts of all involved. It is also advisable to build more itineraries and directors that are more unified – researchers had to ‘dig’ to find the gems we know are there when trip planning. This information should be as accessible and intuitive as possible.

Stronger is the marketing and brand presence of ‘signature’ cultural programming in the County, specifically the Blyth Festival and Huron County Playhouse. Budgets allow for higher profile advertising and PR, attracting visitors to these venues and generating ancillary interest in the region. Continued efforts should go into collaboration between the County and various venues/programs, and as previously noted, developing packages with these
marketors as well as local hospitality entrepreneurs to create overall experiential tourism offerings - including direct connections to Alice Munro's work and places/settings of interest.

As noted previously, cultural tourism worldwide is being marketed as pre-bundled, authentic and experiential. In the case of celebrated writers, the strategy is "Lit+"...+culture, +natural environment, + rural life, +culinary...farm suppers, trails and hikes. Currently, few of those packaged experiences exist to promote Huron County, yet all of the 'assets' are in place to build genuine, interesting and truly localized visitor programs. These bundles are known to attract literary and cultural tourists.

An immersive cultural strategy is necessary to attract tourists and new residents - more than possessing 'assets', the most successful cultural destinations such as Montreal or Austin, TX have a 'scene'; a 'vibe'. The good news is a recently adopted Huron County Cultural Plan's goals align well with this and will begin to lay the groundwork for a fully integrated cultural commitment across the County, to foster and promote all forms of creative, artistic and cultural expression. Huron Country's rich and growing music scene may prove the anchor for this programming and consideration should be given to organizing and promoting music festivals and events as a starting point to building the cultural reputation.

The target markets of literary tourists, cultural explorers and authentic experiencers are generally more technologically-savvy. Therefore, strong web presence and a strategic social media presence can be beneficial - strong word of mouth and chatter from this audience, in addition to well-travelled literary blogs, can help spread the word to potential visitors.

Present-day marketing is about content: storytelling fits well with social media and online communicators. There are countless interesting stories about Huron County - well beyond the fictional scenarios written with such precision by Alice Munro. As part of its cultural activities, effort should be made to tell the other stories of Huron County; in writing, of course, but through other forms of creative expression that can act as intriguing and interesting marketing tools.

**Why people visit Literary Places:**

1. Connection to life of favourite writer
2. Place forms the setting of favourite works
3. Deeper emotional context to the work
4. Learn more of author's personal story

*Nigel Beale, literarytourism.com*

"Proudly tell our stories."

*Huron County Cultural Plan Vision Statement*
4. TARGET AUDIENCES
To ensure maximum success, marketing should start from the core – the most passionate of Alice Munro's stakeholders – and reach through every ring in the target.

Secondary Audiences
Local Residents & Businesses • Educators
Funders & Sponsors • Media & Influencers
5. FUNDING, SPONSORSHIP AND PARTNERSHIP
An initial exploration of the grants, partnerships, funding and strategic corporate sponsorships that may be available to take this to the next level.

A comprehensive list of recommendations follows, drawing on the insights in this report. Clearly, resources will be a critical factor in the County’s ability and agility to begin implementing the suggestions. Several funding and partnership opportunities do exist to tap into existing government resources and align with the needs and recommendations herein, including creating employment opportunities for youth, nurturing new or existing cultural events and experiences and developing tourism organizations’ capacity building. Appendix V offers an itemized list of those opportunities.

There is also ample evidence of a growing trend toward corporate sponsorship of arts and culture-based programming. New research from Canada’s Business for the Arts (Appendix VI) reveals that Canadians are strongly committed to supporting the arts: more than half of Canadians feel more favourably towards businesses that invest in the arts, and 57% of businesses that don’t invest in the arts have simply never been asked. Furthermore, growth in the number of businesses that do support arts and culture is on a steep rise (see graph).

Opportunity abounds to build a fundraising and sponsorship strategy to raise the funds and shore up the resources needed to move forward.

Colleges and universities also represent a strong partnering possibility to create curriculum supplements and educational programming that will attract new visitors to the area, particularly youth who will bring enthusiasm, energy and an eye to the possibilities for them that are available in Huron County.

"...when asked what kind of event they like to attend outside the home, 34 per cent of Canadians chose the arts while 29 per cent chose sports... a big message for business sponsors who sometimes prefer to lend their names to sporting events because they judge them to be more popular."

When it comes to arts funding, can corporate dollars replace government grants? The Globe and Mail, November 2014.
Strategic Recommendations

1. **Stand behind this effort.** A coordinated, cooperative and concerted community focus will be a vital force in moving these directives forward. The majority of recommendations are in line with economic development goals indicated in Official Plans for the communities in Huron County; financial, human and intellectual resources will be necessary to see reasonable returns.

2. **Set realistic goals.** It is anticipated that realizing the full potential will require a 10 year commitment, with key activities and investments necessary along the way. Define critical milestones for 1-3-5-10 years rather than take an approach that is too aggressive, unrealistic and unachievable. For example:

3. **Embed culture into the fabric of the Huron County communities.** A fully immersive visitor experience means they are travelling through a community that continually shows signs of creativity and artistry. We encourage programming and initiatives that lead to the development of a creative community - painted park benches, murals, art installations, etc. - to foster community spirit, offer a platform for local artists of all sorts, capture the imagination of visitors and give them something to take picture, talk and Tweet about.

4. **Let the Festival lead.** Anchor experiences will be essential: for the coming 12–24 months, emphasize further development of the Alice Munro Writer's Festival and the Museum experience as core tourism anchors to build off in marketing and communications. Going from 'good to great' with an existing asset will be an early win and spark the momentum needed to move forward.

5. **In signage and materials, brand the tourism program as Alice Munro's Country: The Heart of the Story.** The nuance of this title and promise allows you to promote an immersive and lively Huron County experience: the inspiration of the work as much as the writer herself, to reflect the needs of today’s literary tourists, attract a wider audience and encourage travel throughout the County. See Appendix VI for additional graphic design treatments offered as inspiration rather than the final brand.

6. **Promote and leverage creative storytelling.** There are hundreds of interesting stories of Huron County that mirror the inspiration Alice Munro felt; that are The Heart of the Story. Through community events, contests, educational programs and collaborations, these stories can be told in various forms of creative, cultural expression – writing, film, art, performance. The process will reveal several inspiring stories that can be utilized in positioning and marketing, in many cases taking the place of other costly marketing requirements such as photographers, videographers and copywriters.
7. **Prepare authentic “LIT+” bundles and experiences.** Pre-package unique audience-specific itineraries that encourage people to move around and build on their interest in literature and/or Alice Munro with other cultural, culinary, natural environment or historic/heritage interests. As noted below, there are training resources available to help structure these. Include engagement with other organizations and partners in the RTO4 catchment so that their marketing strength is leveraged in creating a full range of visitor experiences.

8. **Set collaboration and partnership as a core directive.** As noted, as this programming unfolds, several interesting and reciprocal arrangements are envisioned to help generate visitor traffic, positioning/branding and sustained, and affordable marketing.

9. **Utilize the creative power of youth.** Focus on local and visiting youth as a core stakeholder for the strategic planning, development of creative marketing deliverables, educational partnerships and sustained implementation/staffing of tourism initiatives. The Country is at a fine starting point for this with the Imagine Huron County initiative; leadership there can help structure this program. Furthermore, a focused commitment to creating meaningful part-time jobs for youth in the tourism sector (partly funded by grants as already noted) will help secure their commitment to the programming.

10. **Emphasize a web/digital strategy.** To leverage storytelling as a primary tactic, position Alice Munro Country as progressive, and reach international and targeted audiences in a fulsome and economical manner anticipate investing in new, improved, centralized web presence and to explore creative online approaches to marketing. Active and strategic use of social media is also advised – cultural and literary tourists tend to be a connected and chatty bunch.

11. **Create a resource development strategy.** A separate, in-depth plan should be researched and developed to set an action plan in place to pursue all available government grants and loans, as well as corporate sponsorships. To that end, it is imperative that local governments get on board with suitable commitments to help implement a full tourism strategy.

12. **Take full advantage of training opportunities to strengthen capabilities and offerings.** The business owners, tourism leaders and volunteers together represent a critical resource and should be developed as well. In order to leverage the opportunities to reach new markets, increase the value of what is offered and extend the length of the stay, explore training including: Experience Development Workshops and Explorer Quotient Workshops from Canadian Tourism Commission; Packaging workshops that bring together tourism operators to create experience clusters; online, social media, traditional media and marketing workshops to raise the level of engagement with the target markets.
APPENDICES
APPENDIX I: Select Resources and Research Activity

Primary – Interviews/Meetings
1. Aaron Neeb, Youth Cultural Coordinator, Huron Business Development Corporation
2. Merilyn Simonds, Literary Festival Consultant
3. Steve Karpick, Blue Rhino Design
4. Jenna Ujiye, Tourism Marketer, County of Huron
5. Paul Nichol, Huron Business Development Corporation
6. Britt Gregg-Wallace, Personal Assistant to Alice Munro
7. Rick Sickinger, Cultural Officer, County of Huron
8. Laurel Armstrong, Media and Marketing Coordinator, County of Huron
9. Connie Goodall, Economic Development Officer, North Huron
10. Deb Shouldice, General Manager, Blyth Festival
11. John McHenry, Director of Marketing, Blyth Festival
12. Scott Currie, Communications Officer, County of Huron
13. Ann Kirkland, Cultural Pursuits
15. Maggie Shapiro (initial discussion only), Office of Jennifer Rudolph Walsh, William Morris Entertainment
16. Site visits and regional touring across Huron County

Secondary – Websites/Reports/Physical
1. Statistics Canada 2010 Census data, Huron County; Ontario
3. Huron County Cultural Plan
4. Creative City Network of Canada
5. Future Brand Country Branding Index
6. Huron County Official Plan
7. Huron County Economic Development Report
8. Ontario’s West Coast branded marketing material/website
9. Nobel and Pulitzer Prize winners’ regional promotion/marketing/positioning: Steinbeck, Hemingway, Pinter, Morrison, Goldberg, Bellow, Lee, Yeats, Laurence
10. Literarytourist.com
11. Classicalphursuits.com
12. Theruralist.com
13. Huron County Cultural Mapping survey and workshop results
14. Alocemunro.ca and Facebook page; alocemunrofestival.ca
15. Ontario Arts and Culture Tourism Profile 2012 (OAC)
19. Ontario Ministry of Tourism, Regional Tourism Profiles, RT04, Ontario, 2012
22. Huron Tourism Association, Accommodations summary
23. Passport Ontario Newsletter, OTMPC, November 2012
27. Nobelprize.org
29. Gao, Shandong, Mo Yan, Nobel Literature Laureate, www.chinaculture.org/ focus/mo yan
30. Leacockmuseum.com

theletterM Marketing
A brand of NicheMax Marketing Inc.
285 woolwich st. guelph, on n1h 3v8 519 836 6183 info@thelettermmarketing.com
34. Steinbeck Itinerary, www.steinbeck.org and National Steinbeck Centre and Festival
35. Southern literary trail - 3 states (featuring William Faulkner), www.southernliterarytrail.org
36. From Place to Page: Rural Georgia Authors Tour (Alice Walker, Pulitzer Prize),
   http://deepsouthmag.com/2013/08/from-place-to-page
37. MTCS’s TREIM model
38. www.hillstrategies.com (Canadian company that specializes in applying social science research methods to the arts sector)
42. sites.mnhs.org/historic-sites/james-j-hill.../f-scott-fitgerald-walking-tours
44. http://www.monoecountymuseum.org/
50. http://flavorwire.com/403319/50-places-every-literary-fan-should-visit
55. http://www.slideshare.net/reneheyer/country-brand-index-201213
Appendix II

Economic Impact of Tourism

The Current Tourism Landscape

Global Tourism

Globally, tourism is one of the world’s largest areas of growth, with many destinations showing increased arrivals and tourism spending each year. Over the past six decades, tourism has become one of the largest and fastest growing sectors in the world. Tourism is a trillion dollar global business that sees tourists spending $3 billion a day. That’s $2 million a minute. Accounting for one in every 12 jobs worldwide, tourism has become one of the world’s fastest-growing industries.

The demand for travel is on the rise with some destinations seeing an increased rate of 13% in visitors per year. In 2013 an additional 52 million tourists traveled worldwide bringing the total number of international overnight travellers to 1.087 billion (a 5% increase over 2012).\(^1\)

National Tourism

In Canada tourism is an $84 billion industry representing 2% of GDP. In 2013 it generated $21.3 billion in tax revenues, employed more than 618,300 people in over 157,000 businesses.\(^2\) The Tourism Industry Association of Canada (TIAC) describes the tourism industry as a dynamic and far-reaching sector whose economic impact helps to employ Canadians across the country. Tourism represents more of Canada’s GDP than agriculture, forestry and fisheries combined. Canada’s top international markets:

- United States
- United Kingdom
- France
- Germany
- Australia
- China
- Japan
- Mexico
- South Korea

\(^2\) Tourism Industry Association of Canada. (2013), Gateway to Growth, Canadian Tourism Industry Annual Report
Provincial Tourism

Welcoming over 141 million visitors in 2012, Ontario’s tourism sector generated $22 billion in annual revenues and supported over 300,000 jobs.

In 2011 overseas markets to Ontario grew 6.6% over the previous year with in emerging markets: China, Hong Kong, India, Brazil and the South Korean markets. Traditional markets such as Japan, France, Germany and the UK continue to be strong.³

Regional and Local Tourism

In 2012 visitor spending in Region 4 (Huron, Perth, Waterloo and Wellington) totalled $1.07 billion which represented 5% of the total spending for the province. Considering that Region 4 is seeing 8% of the provincial visitation this lower share of the spending indicates that visitors are coming but not spending in the same way they do in other regions.⁴

Regional Tourism

11.5 million person visits

$1.07 billion in spending

1 million person visits

$60 million in spending

In 2009, with the release of The Ontario Ministry of Tourism’s Competitiveness Study thirteen official Regional Tourism Organizations (RTOs) were formed. Tourism Region 4 encompasses Huron County, Perth County, Waterloo Region and Wellington County and was incorporated in October 2010 pursuant to the Ontario Ministry of Tourism’s request to create “an organization that will coordinate the diverse interests of the tourism industry to build and support a competitive tourism region through marketing and destination management.”

⁴ Ontario Ministry of Tourism, Regional Tourism Profiles, RTO4, Ontario, 2012
According to the Huron Tourism Association, in 2014 the County benefited from nearly 1 million visitors who spent almost $60 million. Overnights spending accounted for 70% of the spending. The average visitor spends $63 per day and $94 for overnight. Spending is in the areas of food and beverage (33%), transportation (24%), retail (16%), recreation (14%), culture (3%), and other miscellaneous spending (10%).

Of the nearly 1 million visitors to Huron County in 2013, 94% of the visitors came from Ontario and out of these 45% stayed overnight. A large portion (46%) of overnight visitors stay with friends or relatives and come to the area for pleasure visits.  

**International Travellers to Region 4**

International visitors (including US travellers) account for 6% (655,000) of overall visits to Region 4 and 18% ($198 million) of spending. They are an important segment to consider as they spend more, stay longer and bring new economic activity into the area. They also provide opportunity for growth based on research from the Canadian Tourism Commission that shows a 2.9% increase in the number of arrivals to Canada in 2013 over 2012.

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**Key Findings**

**Below average day and overnight spending**

Visitors to Ontario are spending $158 per person per visit. $297 per person overnight visit. In Region 4, this drops to $93 per person visit and $195 per overnight visit.

In Huron spending is $63 per day visitor compared to a $82 provincial average and $94 for overnight compared to $100 provincial.

**Below average spending on culture**

Visitor spending on cultural activities in Ontario represents 5% of tourism receipts while Region 4 exceeds this at 7%. Huron’s cultural spending only represents 3% of visitor spending, considerably low considering that 11% of visitors come for culture activities.

**Key Opportunities**

**International visitors are already coming to the area**

International visitors are spending time and money in Region 4. Programming related to Alice Munro’s place of inspiration would fit well with the types of activities that international travellers seek.

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6 While the international visitation data is provided for all of Region 4 it is important to realize that these visitors were in Huron or on Huron’s doorstep visiting rural Southwestern Ontario.
The Importance of Cultural Tourism

In 2012 The Ontario Arts Council released the following facts highlighting the importance of cultural activities to travellers and their high tendency to generate economic impact:7

- 9.5 million overnight tourists to Ontario participated in arts and culture activities during their trips in 2010, representing 22% of all Ontario’s overnight visitors.
- Cultural tourist spending generated $3.7 billion in GDP province-wide; 67,000 jobs; $2.4 billion in wages, $1.7 billion in taxes
- Cultural tourists spend more, and stay longer: twice as much per trip as typical tourists – $667 versus $374.
- On average, cultural tourists stayed 4.4 nights in Ontario – 42% longer than the typical tourist (3.1 nights).
- Spending by Cultural tourists totaled $4.1 billion – representing 36% of spending by all overnight tourists - including $1.1 billion on lodging, $1.1 billion on food and beverages, $600 million on retail and $500 million on entertainment and recreation
- 89% of North American tourists who travelled to Ontario during a two-year period sought an arts or culture activity on their trips; 44% said that culture was their main reason for visiting, for at least one of their trips. Visitors who engaged in one arts or cultural activity on a trip tended to participate in other similar activities on the same trip.

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7 Ontario Arts Council, 2012...
Appendix III

Tourism Market Readiness Analysis

In order to evaluate Huron’s current tourism assets related to leveraging Alice Munro County the following areas were considered:

1. Key attractions that currently bring visitors to the communities
2. The current state of the accommodation, food service and retail opportunities
3. Tourism infrastructure (access and transportation) and hospitality (welcoming, way-finding) including welcoming and servicing international travellers

Attractions

As a rural community, Huron’s attractions reflect the culture and heritage of the area while also boasting unique opportunities on the shores of Lake Huron.

At the forefront there are several trip demand generators that specifically draw visitors to the area and are the main motivation for the trip to Huron (Data provided by Huron Tourism Association and incudes 2013 attendance figures) These include:

- Lake Huron Beaches; data not provided however attendance at beach venues for 2 festivals alone exceeds 31,000 for Grand Bend Canada Day fireworks and Thunder by the Beach
- Pinery Provincial Park, 543,755 (Grand Bend)
- Point Farms Provincial Park 70,161 (Goderich)
- Clinton Racetrack and Slots 162,698 (Clinton)
- Blyth Festival, 20,643 (Blyth)
- Huron County Playhouse, 56,903 (Grand Bend)
- Huron County Museum 13,262 (Goderich)
- Grand Bend Motorplex, 55,000 (Grand Bend)
- Collection of festivals and events, 278,000 (celebrated throughout the County)

The Huron Tourism Association have developed and promoted clusters of activities:

- Food – Culinary, producers, farmer’s, restaurants – Taste of Huron
- Heritage – Museums and Genealogoy, B&B’s, our culture, heritage buildings and events.
- Lakeshore – Beaches and marinas, resorts and lakeside accommodation and experiences.
- Outdoor – Hiking, cycling, paddling, fishing, camping, motorsports etc.

Overall these experiences are market ready and there are opportunities for visitors to find detailed information and purchase packages on the Ontariowestcoast.ca website as well through Regional Tourism Organization 4.

Footnotes:


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It is evident that Huron Tourism and Regional Tourism Organization have been investing resources and focusing on helping tourism industry owner and operators to partner and create attractive packages to lure visitors. As an example the Ontario West Coast marketing material speaks to the unique offerings available in ads such as that shown in Figure 1.

Figure 1: Winter 2014 Website Promotion

Snowflake Stays

Enjoy the bright and wonderful days of winter meandering through bountiful farmland, exploring vibrant heritage towns and sitting by the wonderful warm fire. Savour time together and harvest menus with a couple of nights away at a boutique hotel or a fine inn steeped in the region’s history. Click on the listings below to book.

BENMILLER INN AND SPA, GODERICH, ONTARIO
Starting at $131 per person
From $262 (per two people/night) Includes - A special gift ($29 value) awaiting your arrival, Overnight accommodations, A three course a la carte dinner for two (Appetizer, Entree & Dessert) off the regular menu. A full Huron County breakfast in the morning. Monday-Saturday mornings or Brunch is served on Sundays.
BOOK ONLINE OR CALL 1-844-338-3338.

Tourism performance data indicates that visitors to Huron are not spending to the degree that they are elsewhere in the province indicating that there is an opportunity to enhance the current offerings at attractions to increase their perceived value to the customer and encourage spending at multi-attractions while visitors are already in the area. The most effective method to accomplish this increase is to target the ideal customer who is interested in Huron’s authentic offering while at the same time enhance those offerings to ensure they truly captivate the visitor and allow them unique opportunities that they would be willing to spend a higher rice to experience. Based on the great work that Huron Tourism and the Regional Tourism Organization are already doing, these experience development and targeted market approach is a logical next step.
Accommodations

This important component of tourism looks at the businesses beyond attractions (things to do) to the necessary businesses that support tourism visits (i.e. accommodations, service stations, restaurants, retail).

The accommodation base in Huron is quite limited due to the rural setting and smaller communities that generally can’t support larger hotel properties. The larger properties include the Oakwood Inn in Grand Bend, Ben Miller Inn in Goderich and the Pine dale Motor Inn in Grand Bend. The largest property in the North Huron area includes the Wingham Lindon Motel with 18 rooms and the Blyth Inn with 7 rooms.

<table>
<thead>
<tr>
<th>Motels, Hotels, Inns and Resorts²</th>
<th>Location</th>
<th># of Rooms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oakwood Inn Resort/Golf/Spa</td>
<td>Grand Bend</td>
<td>137</td>
</tr>
<tr>
<td>Benmiller Inn &amp; Spa</td>
<td>Goderich</td>
<td>57</td>
</tr>
<tr>
<td>Pine Dale Motor Inn</td>
<td>Grand Bend</td>
<td>41</td>
</tr>
<tr>
<td>Hotel Bedford</td>
<td>Goderich</td>
<td>35</td>
</tr>
<tr>
<td>Cedar Lodge Motel</td>
<td>Goderich</td>
<td>30</td>
</tr>
<tr>
<td>Deer Park Lodge</td>
<td>Bayfield</td>
<td>30</td>
</tr>
<tr>
<td>Little Inn of Bayfield</td>
<td>Bayfield</td>
<td>28</td>
</tr>
<tr>
<td>Harmony Inn</td>
<td>Goderich</td>
<td>27</td>
</tr>
<tr>
<td>Bluewater Motel</td>
<td>Grand Bend</td>
<td>25</td>
</tr>
<tr>
<td>Bayfield Village Inn Inc.</td>
<td>Bayfield</td>
<td>22</td>
</tr>
<tr>
<td>Hessenland Country Inn</td>
<td>St. Joseph</td>
<td>18</td>
</tr>
<tr>
<td>Wingham Lindon Motel</td>
<td>Wingham</td>
<td>18</td>
</tr>
<tr>
<td>Ranch House Inn</td>
<td>Exeter</td>
<td>16</td>
</tr>
<tr>
<td>Parker House Motel</td>
<td>Clinton</td>
<td>15</td>
</tr>
<tr>
<td>Samuels Hotel</td>
<td>Goderich</td>
<td>15</td>
</tr>
<tr>
<td>Dunlop Motel</td>
<td>Goderich</td>
<td>12</td>
</tr>
<tr>
<td>Maple Leaf Motel</td>
<td>Goderich</td>
<td>11</td>
</tr>
<tr>
<td>Bayfield River Cottage Colony &amp; Marina Inc.</td>
<td>Bayfield</td>
<td>10</td>
</tr>
<tr>
<td>Silver Birch Motel</td>
<td>Goderich</td>
<td>9</td>
</tr>
<tr>
<td>Brentwood on the Beach</td>
<td>Grand Bend</td>
<td>9</td>
</tr>
<tr>
<td>Blyth Inn</td>
<td>Blyth</td>
<td>7</td>
</tr>
<tr>
<td>Red Pump</td>
<td>Bayfield</td>
<td>7</td>
</tr>
<tr>
<td>Bayfield South Suites</td>
<td>Bayfield</td>
<td>5</td>
</tr>
<tr>
<td>Albion Hotel</td>
<td>Bayfield</td>
<td>4</td>
</tr>
<tr>
<td>Bayfield Courtyard Suites</td>
<td>Bayfield</td>
<td>2</td>
</tr>
</tbody>
</table>

There are 37 Bed and Breakfast properties through the County. Collectivity, Wingham and Blyth have 7 of these properties. There are 33 cottage rental properties as well that offer weekly rentals. These are located mainly in the areas of Grand Bend, Bayfield and Goderich.

² Data provided by Huron County Tourism Association, October 2013.
While accommodations in North Huron are limited, the properties located in Goderich are a reasonable drive time of just under 40 minutes to Wingham. The orange circle on the figure above show the increased number of properties available to Alice Munro County activities when taking into consideration the businesses in the Goderich area.

International travellers look for a variety of accommodations. Research show some preferences based on country of origin, but the most compelling data shows travellers seek various types of accommodations based on their particular travel type. While Huron's number of accommodations businesses in limited, there is a variety with the exception of 4+ star branded hotel.

Both the Ontario Tourism Marketing partnership Corporation (OTMPC) and the Canadian Tourism Commission (CTC) have invested in understanding international markets, what motivates them to travel and their interests and behaviors. This also includes information on the types of accommodations that best align (further information in reaching new markets section).

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3 Data provided by Huron County's Interactive WebGIS, http://www.huroncounty.ca/plandev/gis.php
Globally, student travelers represent one-fifth of all international arrivals in the travel industry. These travellers often seek untraditional youth-oriented accommodations. Primary research shows 12 Air bnb listings in Huron, however, there are no youth hostel listings or education-based residences.

Dining

There are a variety of restaurants in the area that are open on a year round basis including small coffee shops, pubs, country-style dining, golf course clubhouses, wineries with dining and high end offerings. A recently published dining guide features these assets.

Figure 3: Food and Beverage Establishments in Huron County
Retail

Huron’s retail options reflect its rural roots with communities offering unique establishments that are located in their town or village core. Retail opportunities are expanded through festival and events that take place in these hubs and offer visitors the chance to buy local products including food grown in the area.

Figure 4: Unique Shopping and Farm Vendors in Huron County

- Antique Shops
- Art Studios
- Farm Vendor Markets
Tourism Infrastructure

This important tourism component looks at some key foundations that are important for travelers when they are in the community (i.e. roads, airports, cell service, signage, amenities). The biggest challenges with the current infrastructure is related to lack of public transit to and from airports in Toronto, Waterloo, Hamilton, and London. There is no passenger train service to anywhere in Huron County with the closest stations being located in Stratford, St. Mary’s, London, Guelph and Kitchener. Visitors must rely in their own means of transportation to explore the area.

The lack of public transportation negatively impacts Huron’s accessibility for international travellers (International travellers are increasingly becoming independent travellers, rather than arriving in groups)

Road cycling is increasing in popularity. Huron’s roads are not currently designed to serve this market and there is a gap in connectivity to other neighbouring communities who have developed cycle lanes and are promoting cycling.

Off-road biking trail infrastructure exists on the many off-road trails that are accessible to those with mountain bikes, however, these trails are in need of additional access points and parking/staging areas for bikers and hikers. The Guelph to Goderich Rail Trail proposal would see excellent linkages that would open up a historical rail line and offer 127 km. Many sections of this trail are already used.

Tourism Hospitality

Visitor Information Centres

Huron County offers 9 visitor information centres that are open year round. In 2013, there were 36,705 visitors who utilized the centers to source information.¹⁴

Wayfinding

Huron’s Ontario’s West Coast gateway signage is located throughout the County and offers a sense of place to the arriving visitor.

This signage also extends to the communities throughout the County as shown below.

¹⁴ Data provided by Huron County Tourism Association, October 2013.
Individual tourism signage is currently left up to each business. Due to the rural location, the Ontario Ministry of Transportations TODS (Tourism Ontario Directional Signage) that is offered off of Provincial highways only provides opportunities to direct visitors from Provincial Highway 4, 21 and 8. Once off of the provincial routes there is a gap in regional signage that is necessary to navigate to the specific tourism businesses /attractions. As an example, Haldimand County has invested in this level of way finding which benefits visitors, shown below.

**Welcoming International visitors**

Website and promotional material is currently available in English. There is an opportunity to produce targeted promotional material that would be designed for key international markets. International travellers plan and book trips farther in advance and seek authentic Canadian Experiences.
Tourism Assets Key Findings

- Adequate roofed accommodations in North Huron area
  - Based on Huron’s current inventory of accommodations the potential to increase international visitation is reasonable, but would rely on accommodations throughout Huron County and Region 4 (potentially Stratford). The appeal for travellers, however, goes beyond simply the bricks and mortar, brand name or amenities (see Opportunities)
- Well known branded hotel property
- Attractions that celebrate the Huron’s unique culture and heritage
- Dining options, farm gate and unique retail
- Ease of travel for domestic and regional travellers with their own vehicle
- Wayfinding to and throughout the area
- International travellers can travel to and in the area with ease
- Trip tools for international travellers

Opportunities for Growth

For Huron County the potential to leverage the notoriety of Alice Munro is based four key opportunities.

1. Reach new markets (increased visitation and revenue)
2. Increasing the value of what is offered in Huron to increase demand and price point
3. Extend length of stay of visitors who already come to Huron by offering them more to see and do (potential conversion from a same-day visitor to an overnight, increased revenue)
Reaching New Markets

Understanding the Visitor Market requires thinking about visitors and potential visitors in a new way. Rather than simple demographics is important to understand what motivates people to travel, their tendencies and their values. Both the Ontario Ministry of Tourism and the Canadian Tourism Commission use what they refer to as tourism market segmentation to develop tourism experiences and promote in key markets.

Provincial and Near Market US Market Segments

To identify the right consumers for each of Ontario's tourism regions the Ontario Tourism Marketing Partnership Corporation (OTMPC) recently worked with all 13 Regional Tourism Organizations (RTOs) to commission a major segmentation study across key central North American markets.5

The study results revealed 12 unique consumer segments relative to the Ontario, Quebec, Manitoba and major central/eastern U.S. markets, based on their social and emotional needs, preferred travel experiences and media habits including use of technology.

In reviewing the tourism attractions and rural landscape of Huron County two segments rose to the top. Both Connected Explorers and Knowledge Seekers are deemed to have the highest propensity to visit the area and in particular to have a higher likelihood to be interested in experiences that could stem from programming related to Alice Munro.

Connected Explorers – 8% of the market

Connected Explorers are young couples under 40, both with and without children. They are a confident, youthful, optimistic group. They have a deep-seated need to travel and expose themselves to many new experiences. Travel for them is about expanding their horizons, and they are looking for a fully packed schedule of activities. Technology is a key part of travel. They use it at all phases of a trip including researching, booking, planning and especially when sharing their travel experiences once back home.

Knowledge Seekers – 7% of the market

Knowledge seekers are couples in or nearing retirement, aged 55+, with a higher income. They are entering a new phase of life as empty-nesters with the time and money to enjoy themselves, and travel is a part of this new lifestyle. They are looking to understand the places they visit by getting exposure to local customs. Trips usually last 8 days as they want to fully appreciate where they are and explore all aspects of history, art and culture. Travel for them is about expanding their knowledge and stimulating the mind.

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5 Passport Ontario Newsletter, OTMPC, November 2012
Table 1: Domestic and US Traveller Types Aligned with Huron's Tourism Assets

<table>
<thead>
<tr>
<th>Knowledge Seekers</th>
<th>Connected Explorers</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Value Activities and Assets</strong></td>
<td></td>
</tr>
<tr>
<td><strong>“Stimulating the mind”</strong></td>
<td></td>
</tr>
<tr>
<td>Learning (Workshops, Hands-on)</td>
<td>Excitement (Motorsports, Festivals)</td>
</tr>
<tr>
<td>Architecture, Historical Sites Museums (Huron County</td>
<td>Dining with local ingredients (Taste of Huron)</td>
</tr>
<tr>
<td>Museum, North Huron Museum, Huron County Historic</td>
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</tr>
<tr>
<td>Goal)</td>
<td></td>
</tr>
<tr>
<td>Shopping (Antique shops, historic downtowns, art</td>
<td>Shopping (Antique shops, historic downtowns, art</td>
</tr>
<tr>
<td>galleries)</td>
<td>galleries)</td>
</tr>
<tr>
<td>Small towns and villages (Wingham, Blyth, Goderich,</td>
<td>Small towns and villages (Wingham, Blyth, Goderich,</td>
</tr>
<tr>
<td>Bayfield)</td>
<td>Bayfield)</td>
</tr>
<tr>
<td>Interaction with locals (Festivals and Events, Farm</td>
<td>Activities (Hiking, biking fishing)</td>
</tr>
<tr>
<td>Gates)</td>
<td></td>
</tr>
</tbody>
</table>

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International Market Segmentation

The Canadian Tourism Commission (CTC) has done a great amount of work beyond traditional market research to understand why different types to people seek different types of travel experiences. They have presented Canada’s tourism industry with a new way of thinking using what they call the Explorer Quotient (EQ). EQ is a market segmentation system based on the science of psychographics which looks deeper at people’s social values and views of the world.

The CTC has developed EQ types specific to Canada’s primarily geographic markets. EQ research identifies 7 traveller types. Each type is identified by particular characteristics stemming from social and travel values, travel motivations and behaviours. In reviewing Huron’s primary tourism assets it is suggested that Huron’s offerings to International visitors align best with Free Spirits, Cultural Explorers and Authentic Experiencers as related to the potential experiences and programming in Alice Munro Country. Figure 5 provides a snapshot of these travellers.

Figure 5: Canadian Tourism Commission Traveller Types

<table>
<thead>
<tr>
<th>Free Spirits</th>
<th>Cultural Explorers</th>
<th>Authentic Experiencers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gender</td>
<td>54% female, 46% male</td>
<td>47% female, 43% male</td>
</tr>
<tr>
<td>Education</td>
<td>Average</td>
<td>Higher than average</td>
</tr>
<tr>
<td>Income</td>
<td>Higher than average</td>
<td>Average</td>
</tr>
<tr>
<td>Age</td>
<td>18-34 40%</td>
<td>18-34 28%</td>
</tr>
<tr>
<td></td>
<td>35-54 40%</td>
<td>35-54 43%</td>
</tr>
<tr>
<td></td>
<td>55+ 20%</td>
<td>55+ 30%</td>
</tr>
</tbody>
</table>

Appealing Activities
- Wildlife viewing - land based animals & bird watching
- Visiting parks to view wildlife and nature and/or to participate in adventure
- Dining at restaurants offering local ingredients
- Attending farmers’ markets
- Dining at restaurants offering local ingredients
- Visiting parks to visit interpretative centres/museums
- Wildlife viewing - land based animals & bird watching
- Visiting parks to view wildlife and nature and/or to participate in adventure experiences
Table 2: International Traveller Types Aligned with Huron’s Tourism Assets

The chart below shows a summary of three most common traveller types to Canada. ✓ indicates potential for alignment with Huron’s accommodations offerings.

<table>
<thead>
<tr>
<th>Free Spirits 13% of global travellers</th>
<th>Cultural Explorers 12% of global travellers</th>
<th>Authentic Experiencers 9% of global travellers</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Escaping the ordinary”</td>
<td>“Immersion in the culture and setting”</td>
<td>“Authenticity and history”</td>
</tr>
</tbody>
</table>

| Where they stay                        |                                               |                                             |
|---------------------------------------|                                               |                                             |
| Often aspire to stay in the most      | Seeks an authentic experience and doesn’t need | Resorts and accommodations tied to their    |
| luxurious accommodations X             | to be pampered in commercial hotels and have   | interests ✓                                |
|                                       | experiences just like home ✓                  | Not concerned about brands ✓               |

| Values /Activities                    |                                               |                                             |
|---------------------------------------|                                               |                                             |
| Detailed itineraries, large groups,   | Prefer not to be constrained to “tourist”     | Prefer to do their own thing while at a     |
| social opportunities                   | schedules and will chart their own course     | destination, having control over what they  |
|                                       |                                               | see and when                               |
| Provincial Parks)                     |                                               | Parks)                                     |
| Dining with local ingredients         | Architecture, Historical Sites (              | Dining with local ingredients              |
| (Taste of Huron)                      | Huron County Museum, North Huron Museum,      |                                               |
|                                       | Huron County Historic Goal)                   |                                             |
| Shopping                              |                                               |                                             |
| (Antique shops, historic downtowns,   | Hands-on learning                             | Architecture, Historical Sites, History,    |
| art galleries)                        |                                               | Museums (Huron County Museum, North Huron   |
|                                       |                                               | Museum, Huron County Historic Goal)         |
| Performing Arts                       |                                               |                                             |
| (Blyth Festival and Huron County      | Small towns and villages (Wingham, Blyth,     | Small towns and villages (Wingham, Blyth,   |
| Playhouse)                            | Goderich, Bayfield)                           | Goderich, Bayfield)                         |
| Adventure                             | Interaction with locals (Festivals and Events, | Interaction with locals (Festivals and     |
| (Hiking, biking fishing)              | Farm Gates)                                  | Events, Farm Gates)                        |

Table 2 demonstrates that there are already existing products and experiences that provide a foundation on which to grow. These experiences can be enhanced to strive for incremental growth of tourism visitation and tourism spending if they are developed and promoted in the right markets.
Free Spirits
13% of the Global Market

Demographics

46% - 54%

Education: Average
Employment: FT; above avg. % are students
Household Income: Higher than average
Age:
- 18-34: 40%
- 35-54: 40%
- 55+: 20%

Lifestyle

Families: 37%
Mature: 13%
Young No Kids: 20%
Home: 35%

Free Spirits are highly social and open-minded. Their enthusiasm for life extends to their outlook on travel. Experimental and adventurous, they indulge in high-end experiences that are shared with others.

Personality traits: Extroverted, driven, open, fun-loving, adventurous

Social Values

Top defining Values
Joy of Consumption: Free Spirits find shopping highly gratifying. A brand name on a product or service is an indicator of quality, style and status.
Social Mobility: Possessing the skills and education to make it happen, Free Spirits are highly motivated to advance in life and work.
Attraction for Crowds: Free Spirits are one of the most social of all EQ types. Adapting to networking, they enjoy large group atmospheres (as well as one-on-one conversations). Interacting with others gives them the chance to learn about themselves.
Penchant for Risk: They are confident risk-takers, secure in their ability to reach their goals no matter what obstacles they may face.
Happiness: Free Spirits consider themselves happy and full of vitality for life.
Need for Status Recognition: They want to show their success off to the world.

Bottom defining Values
Buying on Impulse: They love to shop but they are not impulsive - they'll shop around to get exactly what they're looking for.
Skepticism Towards Advertising: Free Spirits have confidence in advertising and will entrust professionals to help them with major purchases or planning.
Aversion to Complexity: Free Spirits have a zest for life and are not intimidated by changes or complexities in society. Being spontaneous is thrilling and fun for them.

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Travel Values

The Feel Spirit is the traveler's traveler—they seem to love everything about travel and as in life, they embrace the experiences it offers with arms wide open.

A Free Spirit will seek:
Constant Comparison Travel: Love to travel—and brag about the superiority of the places they have visited.
Luxury: Often aspire to stay in the most luxurious accommodations and venues.
Hedonistic Rejuvenation: Vacation is a time to be carefree and indulge—they will enjoy spa, nightlife and great cuisine and other opportunities for a little pampering.
Checklist Samplers: Want to see all the main attractions, but not in depth—they will employ detailed itineraries, ensuring that they don't miss anything!
Shared Experiences: Attracted to groups where they can socialize and share the experience with others—using social media for sharing during and after the trip.

A Free Spirit will avoid:
Comfort-Seeking: Free Spirits have a higher penchant for risk, so they are not afraid to try something new or have an adventure.
Reluctant traveler: Not content to experience the world through the Internet or TV.

Experience Appeal

Following their energized approach to life and their enthusiasm for travel, Free Spirits are more likely to find many activities appealing to do on a long-haul vacation that most other types.

Free Spirits are more likely than other travelers to be interested in:
1. Shopping, Dining and Other Food-related Activities
2. Entertainment, Performing Arts and Amusement Parks
3. Accommodation-related Activities
4. Water-based Outdoor Activities
5. Festivals, Events & Spectator Sports
6. Outdoor/Nature Sports & Activities
7. Winter Outdoor Activities

Free Spirits are also interested in:
1. Nature Observation Activities
2. Exhibits, Architecture, Historic Sites/Buildings, Museums
3. Sightseeing Activities
4. Cruises & Touring
5. Hands-on Learning Activities

Top 10 Most Appealing Activities Among Free Spirits:

- Marine life viewing (whale watching, etc.) 76%
- Seeing beautiful coastlines, beaches 71%
- Dining at restaurants offering local ingredients 71%
- Visiting natural areas, state park to view wildlife etc. 70%
- Wildlife viewing, land-based animals & bird watching 69%
- Visiting aquariums and zoos 67%
- Visiting natural parks to visit interpretive centers 66%
- Visiting well-known natural wonders 66%
- Staying at a waterfront resort 65%
- Mountain and glacier viewing 65%
- Viewing Northern and Southern lights 65%
Cultural Explorers are defined by their love of constant travel and continuous opportunities to embrace, discover and immerse themselves in the culture, people and settings of the places they visit.

Personality traits: Open, accepting, non-traditional, enthusiastic, creative

Social Values

Top defining Values

- Importance of Spontaneity: They enjoy an element of surprise and welcome unexpected circumstances that enrich their lives.
- Cultural Sampling: They believe that other cultures have a lot to teach them.
- Adaptability to Complexity: They are not threatened by the changes and complexities of society. In fact, they embrace complexity as a learning experience and a source of opportunity.
- Pursuit of Novelty: Trying out new things is thrilling.

Personal Control: They feel in control of their lives and not afraid to take on moderate risk if it means they can learn something new.

Personal Escape: They long for that which is beyond the practical and they want to be transported from their everyday life.

Personal Challenge: They set difficult personal goals for themselves at work and at play and will finish what they start.

Bottom defining Values

- Confidence in Big Business: Their tendency to reject authority leads them to question those in leadership positions, including big businesses which they do not believe have better quality simply because they are larger/better known.
- Conformity to Norms: They like to be unique, different from others and love to share their ideas and creativity.
- Ostentatious Consumption: They are not highly materialistic and are offended by ostentatious consumption.
Travel Values

The Cultural Explorer is an avid traveler who values learning and discovery while travelling. They don't want to feel like a "tourist," preferring just to blend in and have the most authentic experience possible rather than being confined to group tours and schedules.

A Cultural Explorer will seek:
- Constant Travel: Always excited about the next trip.
- Living History/Culture: Love to learn about and absorb themselves in the ancient history, as well as the modern cultures of the places they visit.
- The Beauty of Nature: Will choose destinations that provide opportunities to experience natural beauty.
- Fun, Shared Experiences: Travel is a journey, not the destination, and is best experienced with like-minded companions who like to have fun while learning.
- Going with the Flow: Prefer a free and spontaneous approach to seeing the sights.

A Cultural Explorer will avoid:
- Luxury/Comfort-seeking: This EQ type seeks an authentic experience and doesn't need to be pampered in commercial hotels and have experiences just like home.
- Group/Checklist Travel: Prefer not to be constrained to "tourist" schedules or destinations, and will chart their own courses.

Experience Appeal

Like their Free Spirit counterparts, Cultural Explorers are more likely to find many activities appealing to do on a long-haul vacation.

Cultural Explorers are more likely than other travelers to be interested in:
1. Nature Observation Activities
2. Exhibits, Architecture, Historic Sites/Buildings, Museums
3. Sightseeing Activities
4. Accommodation-related Activities
5. Water-based Outdoor Activities
6. Hands-on Learning Activities
7. Festivals, Events & Spectator Sports
8. Outdoor/Nature Sports & Activities
9. Winter Outdoor Activities

Cultural Explorers are also interested in:
1. Shopping, Dining and Other Food-related Activities
2. Entertainment, Performing Arts and Amusement Parks
3. Cruises & Touring

Top 10 Most Appealing Activities Among Cultural Explorers:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Macro life viewing (beholds watching, etc.)</td>
<td>81%</td>
</tr>
<tr>
<td>Wildlife viewing - land based animals &amp; bird watching</td>
<td>78%</td>
</tr>
<tr>
<td>Dining at restaurants offering local ingredients</td>
<td>78%</td>
</tr>
<tr>
<td>Visiting castles, stone fort to view mountain</td>
<td>77%</td>
</tr>
<tr>
<td>Visiting well-known natural wonders</td>
<td>76%</td>
</tr>
<tr>
<td>Visiting small towns and villages</td>
<td>76%</td>
</tr>
<tr>
<td>Visiting castles, stone fort to visit interpretive centres</td>
<td>75%</td>
</tr>
<tr>
<td>Visiting well-known historic sites and battlefields</td>
<td>73%</td>
</tr>
<tr>
<td>Interacting with the locals</td>
<td>73%</td>
</tr>
<tr>
<td>Visiting world heritage sites</td>
<td>72%</td>
</tr>
</tbody>
</table>
Authentic Experiencers are typically understated travellers looking for authentic, tangible engagement with destinations they seek, with a particular interest in understanding the history of the places they visit.

**Personality traits:** Steadfast, understated, responsible, interested, rational

**Social Values**

**Top defining Values**
- **Personal Control:** They focused on maintaining a sense of autonomy and self-direction in their lives. Many are retired, with time to do the things they want to do.
- **Importance of Spontaneity:** They enjoy surprises and the unexpected – they will welcome those that help them learn more about themselves and the world.
- **Culture Sampling:** They show a tendency to incorporate foreign cultures into their lives, like going to an Italian art gallery or dining at a Thai restaurant.
- **Everyday Ethics:** They feel it's important to be responsible, upstanding citizens.
- **Skepticism towards Advertising:** Their tendency to question authority, extends to commercials trying to sell something. They believe that individuals are responsible for their own decisions.
- **Ecological Concern:** They are concerned about the health of the planet and what that means to future generations.

**Bottom defining Values**
- **Joy of Consumption:** Although they are relatively affluent and confident financially, they are not avid consumers.
- **Living Virtually:** They want to connect with the real world authentically and are not content to do so by way of TV, computers or the Internet.
- **Importance of Brand:** They care little about brands – but they're not afraid to pay for quality if it matches their values.

**Demographics**
- **Education:** Higher than average
- **Employment:** FT – more likely than avg to be retired
- **Household Income:** Average

**Age:**
- 18-34: 15%
- 35-54: 31%
- 55+: 53%

**Lifestyle**
- **Families:** 10%
- **Mature:** 47%
- **Age no kids at home:** 28%
- **No kids:** 17%

© 2012 Canadian Tourism Commission
Travel Values

The Authentic Experience is a more learned, understated traveler. Travel is not their only interest in life, but they certainly appreciate it when they go. They prefer to do their own thing while at a destination, having control over what they see and when they see it.

An Authentic Experience will seek:
Living History/Culture: Love to learn about and absorb themselves in the ancient history, as well as the modern cultures, of the places they visit.

To Understand Cultural Differences: While they are not high on the trend Comparison Travel, they love to observe the difference between destinations.

An Authentic Experience will avoid:
Hedonistic Rejuvenation/Comfort-seeking: This EQ type does not shy away from living like the locals do. They like to be in control while they vacation, and don’t need to be pampered and have everything taken care of for them.

Escape: These travelers do not feel overwhelmed by life. Travel is not about escape for them, but about personal development and learning instead.

Experience Appeal

Authentic Experiences are more selective in the experiences they find appealing to do on a long-haul trip.

Authentic Experiences are more likely than other travelers to be interested in:
1. Exhibits, Architecture, Historic Sites/Buildings, Museums
2. Nature Observation Activities
3. Sightseeing Activities
4. Shopping, Dining and Other Food-related Activities
5. Entertainment, Performing Arts and Amusement Parks
6. Accommodation-related Activities
7. Cruises & Touring
8. Water-based Outdoor Activities
9. Hands-on Learning Activities
10. Festivals, Events & Spectator Sports
11. Outdoor/Nature Sports & Activities

Top 10 Most Appealing Activities Among Authentic Experiences:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Appeal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marine life viewing</td>
<td>80%</td>
</tr>
<tr>
<td>Wildlife viewing - land based</td>
<td>78%</td>
</tr>
<tr>
<td>Wildlife viewing - land based</td>
<td>78%</td>
</tr>
<tr>
<td>Dining at restaurants offering local ingredients</td>
<td>74%</td>
</tr>
<tr>
<td>Seeing beautiful countrysides, beaches</td>
<td>74%</td>
</tr>
<tr>
<td>Visiting well-known historic sites and bridges</td>
<td>73%</td>
</tr>
<tr>
<td>Visiting national parks to view wildlife etc</td>
<td>72%</td>
</tr>
<tr>
<td>Visiting small towns and villages</td>
<td>72%</td>
</tr>
<tr>
<td>Visiting well-known natural wonders</td>
<td>72%</td>
</tr>
<tr>
<td>Visiting national parks to visit interpretive outreach etc</td>
<td>71%</td>
</tr>
<tr>
<td>Viewing Northern and Southern lights</td>
<td>67%</td>
</tr>
</tbody>
</table>
Raising the Value of Tourism – From Products to Experiences

There has been shift in thinking that is best summed up by the Canadian Tourism Commission in the following statement

A tourism product is what you **buy**. A tourism experience is what you **remember**.

The shift to experience development is key and one that Huron County is in a position to embrace in relation to the Alice Munro opportunities. Turning tourism products (a list of things to see and do) into authentic experiences increased the value of tourism in terms of visitor engagement and dollars spent.

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**Experiential travel represents an ongoing opportunity to inspire visitation by creating authentic experiences designed to connect travellers to the special place, people and cultures of a destination**

Canadian Tourism Commission

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In order to raise the bar, Huron County must look for ways to bundle experiences related to Alice Munro Country (story telling, showcasing and celebrating the communities that inspired Alice, authentic food, history and the people who make up Huron’s communities) by developing experiences that meet the following imperatives:

1. **Meet a Local:** Learn something by doing something with someone who lives here.
2. **Authenticity:** The experience provider is a local person who is sharing what they do with the visitor. It is authentic because it is real.
3. **Touching the Senses:** An experience should engage all or most of the senses of sight, smell, hearing, feel and taste.
4. **Uniqueness:** What makes this community unique? Look at what you have to offer what is different.
5. **Exclusive Access:** Experiential travel is all about getting access to places most people hardly ever get to see...going behind the scenes.
6. **Take-Away:** Ensure that at the end of the experience the visitor takes something away with them. It’s either something they made themselves or something you give them.

By embracing the above imperatives Huron can increase the value of its experience and promote these experiences to the right target market.
Extending Length of Stay – Storytelling and Theming through Partnerships

With an understanding of traveller types it is then possible to create themes and itineraries that bundle the types of experiences that specific market segment are looking for. Creating these themes requires partnership development with tourism industry stakeholders (attraction, accommodation food and beverage, transportation businesses) in cooperation with Huron Tourism and where possible, Regional Tourism Organization 4.

Developing stories and themes allows Huron to generate interest in the minds of regional, provincial, domestic and international visitors.

In order to achieve this Huron County must showcase the people, places and culture that make the area different and special. In doing so, a sense of community pride will be nurtured and pull local residents into the narrative. This not only deepens the authentic offering but also raises the awareness of the local audiences.

Training Requirements
In order to leverage the opportunities to reach new markets, increase the value of what is offered and extend the length of the stay the tourism industry owner/operators will need support in the way of training. Excellent resources include:

- Canadian Tourism Commissions, Experience Development Workshops
- Canadian Tourism Commission Explorer Quotient Workshop (targeting your ideal guest)
- Packaging workshops (bringing together tourism business owner/operators who share assets that are valued to international travellers to create experience clusters, trails and itineraries (self-guided to meet the needs of the traveller types).
- On-line and social media training to raise the level of engagement with the target markets. This includes the use of images, video, social media channels and blogs* to tell authentic stories
  (*blogging is underway but the program could expand to include more of Huron’s authentic voices (the farmer, the artists, the theatre producer, the writer, and youth ambassadors)
Appendix IV

Best Practices in Literary Tourism

Literary Tourism is tourism that deals with places and events from fictional texts as well as the lives of their authors. This could include following the route a fictional character charts in a novel, visiting particular settings from a story or tracking down the haunts of a novelist.

Literary tourists are specifically interested in how places have influenced writing and at the same time how writing has created place. In order to become a literary tourist you need little more than your favourite novel and an adventurous spirit. However there are literary guides, literary maps and literary tours to help you on your way.

As best practices, the award-winning authors included in the following section have been celebrated and promoted within their communities. While it is difficult to calculate the exact economic impact associated with each of these authors it is clear that cultural tourists value the authenticity of a place that inspired great work. Cultural tourism are more likely to visit communities that offer authentic and inspiring culture and related itineraries and programs. A recent report released by The Americans for the Arts emphasizes the benefits for communities who draw cultural tourists:

“Communities that draw cultural tourists experience an additional boost of economic activity. Tourism industry research has repeatedly demonstrated that arts tourists stay longer and spend more than the average traveler. Arts & Economic Prosperity IV reflects those findings: 32 percent of attendees live outside the county in which the arts event took place, and their event-related spending is more than twice that of their local counterparts (nonlocal: $39.96 vs. local: $17.42). The message is clear: a vibrant arts community not only keeps residents and their discretionary spending close to home, but it also attracts visitors who spend money and help local businesses thrive.”

Key Findings:

- Authors’ notoriety more typically used as leverage to market community than as sole reason for visiting – with some highly notable exceptions: Dickens, Shakespeare, Fitzgerald
- Little evidence of creative class ec-dev strategy built on well-known author; more of a comprehensive strategy to build the infrastructure they need, then targeted marketing
- ‘Community is created in the course of making art’. An immersive cultural strategy is necessary to attract tourists and new residents – need a ‘scene’, a ‘vibe’.
- Seeing a cultural tourism shift from learning about the author’s life (visit home, see first editions) to understanding the places and people that inspired the work. “Enter into the world of the writer to experience the human side, the real story.”
- Tourism is being marketed as pre-bundled, authentic and experiential: "Lit+"... +culture, +natural environment, + rural life, +culinary... farm suppers, trails and hikes.

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1 The Arts & Economic Prosperity IV, 2014 Americans for the Arts.
Case Study 1: Thomas Hardy (Pulitzer Prize)

Thomas Hardy (1840 –1928) was an English novelist and poet. Literary tourists have several ways to explore the life and works of Thomas Hardy. Hardy Country (www.hardycounty.org) offers a listing of Hardy’s cottage and home, both of which are operated by the National Trust. Travellers can also visit Hardy’s resting place, Hardy’s Study & the Writers’ Gallery at the Dorset County Museum, Clouds Hill – Rural retreat of Lawrence of Arabia, friend of Hardy and Hardy’s Statue.

Plan your visit to include the main Thomas Hardy visitor attractions

Hardy’s Cottage, Higher Bockhampton

A Thomas Hardy Trail App guides literary tourists around South Wessex and allows them to discover, explore or plan a tour of Thomas Hardy’s birthplace and inspiration.
Case Study 2: Francis Scott Key Fitzgerald

Francis Scott Key Fitzgerald (1896–1940) was an American short-story writer and novelist known for his turbulent personal life and his famous novel The Great Gatsby. Literary tourists can visit the Scott and Zelda Fitzgerald Museum in Montgomery, Alabama.

Explore Minnesota features Trip Ideas bundled as The Great Gatsby and More: Literary Tourism in Minnesota. A short description of the experience: "The F. Scott Fitzgerald Home, at 599 Summit, is just one of many fascinating literary sites in Minnesota, in addition to several literary-themed institutions and events, many of which are linked at the bottom of this page. That classy Summit Avenue neighborhood is home to a walking or driving tour of 13 buildings that played a significant role in Fitzgerald's development as a young man and a writer."²

Case Study 3: William Faulkner (Noble Prize)

William Faulkner (1897 - 1962) was an American writer and Nobel Prize laureate from Oxford, Mississippi who wrote novels, short stories, a play, poetry, essays and screenplays. He is primarily known for his novels and short stories set in the fictional Yoknapatawpha County, based on Lafayette County, Mississippi, where he spent most of his life.

Every year, about 25,000 literary pilgrims come from around the world to visit Oxford, Mississippi, the heart of the "postage stamp of native soil" that was the model for William Faulkner's world.

Southern Living Magazine describes Faulkner's home in Rowan Oak as the ultimate literary destination to get a glimpse into the life of a Southern icon:

"The fictional setting for most of his stories, Yoknapatawpha County is "one of the most convincing ever conceived by a writer," wrote the late Willie Morris in a 1989 National Geographic cover story. "A microcosm not only of the South but also of the human race," Willie observed, Faulkner's fictitious county and the real one—Lafayette—"are the most tangibly, palpably connected to one writer's soul of any locale in America."³

Case Study 4: Po'boys and Naughty Girls in N'awlins – The Land of Dreamy Dreams that Defies “Objective” Reality, Featuring Tennessee Williams (Pulitzer Prize)

Classical Pursuits is a niche tour company that offers a variety of learning vacations for adults from all over North America to share their ideas about great works of literature, art, and music in a relaxed and informal setting. They work closely with the Great Books Foundation in Chicago, which provides many of the discussion leaders both in Toronto and abroad and offers continuing guidance on how to more meaningfully read and discuss books.

The Po'boys and Naughty Girls in N'awlins tour features the works of Tennessee Williams (Pulitzer Prize), Kate Chopin, Ernest Gaines and Julie Smith (Edgar Award).

The 7-day guided tour explores the deep connection each writer has felt with the city and looks through a writer’s eyes, to understand what continues to intrigue and inspire the writers of New Orleans.4

Case Study 5: Nelle Harper Lee (Pulitzer Prize)

Nelle Harper Lee (b. 1926) is an American novelist. She is best known for her 1960 Pulitzer Prize-winning novel To Kill a Mockingbird, which deals with the issues of racism that she observed as a child in her hometown of Monroeville, Alabama.

Each spring in Monroeville there are performances of To Kill a Mockingbird as well as the Alabama Writers Symposium at the Alabama Southern Community College. This literary festival brings together distinguished writers and scholars for a weekend of lectures, readings and discussion, with the highlight of the symposium being the presentation the Harper Lee Award for Alabama’s Distinguished Writer of the Year.5

Literary tourist can visit the historic Monroe County Courthouse, old Courthouse Museum and stroll the Birdhouse Trail.

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4 http://www.classicalpursuits.com/programs/new-orleans-trip/
5 http://alabama.travel/road-trips/monroeville-the-to-kill-a-mockingbird-experience
Case Study 6: John Steinbeck (Nobel Prize, Pulitzer Prize)

John Ernst Steinbeck, Jr. (1902-1968) was an American author of twenty-seven books, including sixteen novels, six non-fiction books, and five collections of short stories.

Montgomery, California promotes the Steinbeck itinerary described on their website as:

"The abundant lands between the Gabilan Mountains and the Pacific Ocean burst with stories. Literary giant John Steinbeck told many of them as he turned the Salinas Valley into the "valley of the world." Steinbeck's stories, which won him a Nobel Prize in 1962, are nearly all flavored with salt-of-the earth characters who live and work in Monterey County." ⁶

Literary tourist can visit the national Steinbeck Centre which features Steinbeck's Model T Ford, The Steinbeck's House, the sugar plant that inspired many of his novels and various other locations that we part of Steinbeck's life and inspiration.

Airbnb lists the John Steinbeck's Writer's Studio as accommodations in Pacific Grove, California (1 mile from many of the Steinbeck attractions in Montgomery)

"The most amazing part about this little place, is that it used to belong to John Steinbeck in the early 40's. He used it as his writing studio, where he worked on The Sea of Cortez. It has been renovated to pay homage to the period and history of the property."

A Steinbeck County App Mobile is a guide to the people and places that informed the Steinbeck's life and work California.

⁷ https://www.airbnb.ca/rooms/1325979
Case Study 7: Margaret Laurence (Governor General's Award)

Margaret Laurence (1926-1987) was a Canadian novelist and short story writer. She was also a founder of the Writers' Trust of Canada, a non-profit literary organization that seeks to encourage Canada's writing community.

Neepawa Manitoba (population 3,629, located 185 km from Winnipeg) has benefited from literary tourism as the home of Margaret Laurence and the place of inspiration for many of her works. The community has invested in the preservation of Laurence's' legacy by purchasing the Laurence's House and creating a museum that showcases many of Laurence's artifacts.

In 1997 the Home received over 4000 visitors between May and October, however, that number has dwindled to less that 2,000 and there is need for the injection of new life (board members and fresh ideas) to keep the attraction open.

During the School tours are conducted that bring students from Winnipeg and other nearby cities to take part Margaret Laurence Week. Margaret Laurence's childhood home has international appeal to those who are intrigued with Canada's small town prairie heritage. In Germany and Japan the fascination with Laurence's town of Neepawa continues to grow.  

The Margaret Laurence House also hosts grand events, literary workshops, book launchings, and Elder Hostel educational programs and conferences.

In 1997 the Home received over 4000 visitors between May and October however that number has dwindled to less that 2,000 and there is need for the injection of new life (board members and fresh ideas) to keep the attraction open.

Case Study 8: Stephen Leacock (Governor General's Award)

Stephen Leacock (1869 –1944) was a Canadian teacher, political scientist, writer, and humourist. Leacock was born in England but moved to Canada as a young boy living in Sutton Ontario, spending his summers in Orillia. Several of Ontario’s towns feature the life of Leacock.

His summer estate, Leacock Museum in Orillia has become a National Historic site. The site features a museum with artifacts of Leacock’s life, The Leacock Summer Festival, Leacock Summary Academy for young writers, a Café and Gift shop.

In Keswick, the Stephen Leacock Theatre offers performing arts throughout the year although the content is not connected to Stephen Leacock experience. The only connection to the author is in visiting his gravesite at St. George’s Anglican Church in Sutton.

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8 Sarah Payne. 2001 Neepawa's heritage tourism: Margaret Laurence's literary legacy
Case Study 9: Earnest Hemingway (Nobel Prize, Pulitzer Prize)

Earnest Hemingway (1899-1961) was an American author and journalist. His economical and understated style had a strong influence on 20th-century fiction, while his life of adventure and his public image influenced later generations.

Hemingway spent 10 years of his life and penned many of his novels in Key West, Florida. Today Hemingway's' home is a museum. Hemingway days held annually in Key West features a look-alike contest for stocky white-bearded men resembling Hemingway, readings and book signings, literary competition awards directed by author and Hemingway granddaughter Lorian Hemingway, a museum exhibit of rare Hemingway memorabilia, a "Running of the Bulls" and a three-day marlin fishing tournament.
Appendix V
Funding Considerations

Ontario Provincial Programs

Summer Experience Program

The Summer Experience Program (SEP) provides not-for-profit organizations, municipalities and Aboriginal/First Nations communities with funding to create meaningful summer employment opportunities for students.

SEP positions must focus on activities supporting key sectors within the Ministry of Citizenship and Immigration and the Ministry of Tourism, Culture and Sport, including citizenship, voluntarism, seniors, women, tourism, culture, sport and recreation and offer training for future careers or work experience in skills transferable to the general workforce.

Position placements are expected to provide employment for a minimum of 30 days and a maximum of 34 days, at a minimum of 30 hours per week and a maximum of 36.25 hours per week.

The application period for this program is typically March 31 of each year.

Celebrate Ontario

This annual program provides project-based funding to new or existing Ontario events to enhance programs, activities and services and support innovations that will lead to long-term improvements, sustainability and the attraction of additional tourists. Celebrate Ontario applicants must demonstrate how their event will:

- Increase in attendance and geographic reach.
- Increase in tourist visitation and expenditures.
- Improve in quality and sustainability.

The application deadline for the Celebrate Ontario 2015 program has passed. Details on the Celebrate Ontario 2016 program will be posted at a later date.

Culture Development Fund

The Culture Development Fund seeks to strengthen cultural organizations and their leadership, helping them to increase their knowledge and skills. This will help organizations become better at what they do and more successful in achieving their mandates. Increased performance through new and innovative projects will build the capacity of the sector, leading to a stronger and more stable culture sector.

The program priorities are to:

- Develop stronger boards and advisory committees
- Create more effective collaborations and partnerships
- Improve planning, financial and digital capabilities
• Make strategic use of emerging new media and social media

The Culture Development Fund is a cost sharing program that can be used in conjunction with other contributions and funding sources, including other grants.

• Single applicant organizations can apply for up to 50% of total eligible project costs to a maximum of $25,000 per year for up to two years

• Umbrella organizations and consortia can apply for up to 50% of total eligible project costs to a maximum of $75,000 per year for up to two years

**The Heritage Organization Development Grant**

The Heritage Organization Development Grant (HODG) program is an annual operating grant program administered through the Culture Programs Unit of the Ministry of Tourism, Culture and Sport.

The HODG program is a statutory-based program designed to promote public awareness of Ontario's rich and diverse heritage. The ministry has provided funding to historical societies, museums and other heritage associations for a number of years. The program provides these groups, located throughout the province, with a portion of their annual operating support.

Historical societies and other eligible heritage organizations are non-profit bodies that are actively involved in local outreach activities such as the production of displays and promotional materials, public programs, lecture series, walking tours and special activities designed to inform and educate the general public about their community heritage.

The application period for 2014-15 is now closed. The application period for 2015-16 will open in Spring 2015-16.

**Tourism Development Fund**

The Tourism Development Fund supports projects that encourage three key streams: tourism investment, tourism product development and industry capacity building.

The Tourism Development Fund program provides non-capital, project-based funding to:

• develop research-based innovative and emerging tourism sectors;

• support tourism organizations' capacity building;

• encourage new private sector tourism investment attraction; and

• enhance Ontario's overall economic competitiveness and opportunities for the Ontario tourism industry.

Applications are accepted on an ongoing basis, and should be submitted a minimum of four months prior to the start of the project.

**Tourism Event Marketing Program**

If you have a festival or event for which financial assistance for tourism marketing activities are required, you may be interested in the Tourism Event Marketing Program (TEMP). The Ontario Tourism Marketing Partnership Corporation (OTMPC) assists with the promotion of selected tourism
events and festivals across the province. Successful event marketing strengthens and extends Ontario's brand image and it helps showcase Ontario as a four-season destination to Ontarians, and to visitors from around the world.

The TEMP deadline for events taking place between April 1, 2015 and March 31, 2016 has passed. Details on the 2016 Tourism Event Marketing Program will be posted at a later date.

Tourism Industry Partners Program

If you have a marketing campaign for which financial assistance for tourism marketing activities are required you may be interested in the Tourism Industry Partners Program (TIPP). The Ontario Tourism Marketing Partnership Corporation assists stakeholders with marketing assistance to promote Ontario destinations and/or experiences outside Ontario, across Canada and internationally. The program encourages increased visitation and expenditures from overnight and out-of-province visitors.

Beginning October 27, 2014, submissions for initiatives commencing April 1, 2015 and beyond will be made via Grants Ontario, our online service providing one-stop access to grant information offered by the Ministry of Tourism, Culture and Sport. Grants Ontario offers a one-stop link to draft, submit and check the status of your grant application.

Rural Economic Development Fund (RED)

RED Program offers the flexibility that communities, organizations, businesses and regions require to work together to identify priorities and areas for action. Priorities should be informed by sound economic analysis and planning. Applicants are strongly encouraged to undertake evidence-based economic development planning to identify strengths, weaknesses, gaps and opportunities affecting local and regional economies to support project proposals.

Applications are accepted on an ongoing basis

Youth Employment Fund

Employers will receive incentives to help cover the cost of wages and training for new hires when they provide a job placement of four to six months. Employers can receive up to $6,800 to offset training and wage costs linked with a job placement.

Incentives are also meant to support on-the-job training and to offset the risk of hiring youth employees with less experience. Incentives are flexible and there is no set formula for whether funding is used for training and/or for wages.

The Ontario Youth Employment fund is now available. Youth and employers may apply online to Employment Ontario's Employment Service.

Federal Programs

Southwestern Ontario Development Fund
Canada Council for the Arts
150 Elgin St, P.O. Box 1047, Ottawa, Ontario  K1P 5V8
1-800 263-5588 or 613-566-4414, ext. 0
www.canadacouncil.ca/council/grants/general-eligibility

Grants for Arts Collectives, Companies and other Canadian, Non-Profit Arts Organization include operating funds, organizational development assistance, project assistance, presenting and dissemination assistance. An applicant organization must be staffed by arts professionals who create artistic works, or present them to the Canadian public.

National companies with demonstrated commitments to arts funding

- AGF Management Limited
- BMO Financial Group
- Bruce Etherington & Associates
- Burgundy Asset Management
- Enbridge Inc.
- Ernst & Young LLP
- Franklin Templeton Investments
- Great-West Life
- Investors Group
- KPMG LLP
- Lignum Investments Ltd.
- Mabe / GE Appliances
- Manulife
- Rogers Communications Inc.
- Royal Bank
- Sun Life Financial
- TD Bank Financial Group
- TELUS
OUR NEW RESEARCH REVEALS
CANADIANS ARE DEEPLY
ENGAGED IN THE ARTS

To mark our 40th anniversary this year, Business for the Arts has launched a multi-year research initiative by conducting national surveys of the general public and the business sector to better understand how the arts impact the lives of Canadians, and the value perceived when business invests in the arts.

The results reveal that Canadians are deeply engaged in the arts and that Canada’s corporate community is playing an increasingly important role in the funding of the arts. This vote of confidence in the arts comes from a variety of points of convergence:

- The arts embody many of the values that Canadians hold dear, honesty, authenticity and creativity among them, and that the business community is increasingly embracing.
- The involvement of Canadians in the arts - whether as a participant, parent or an audience member - is extensive and, in supporting the arts, Canadian businesses are reaching almost all Canadians in some way.
- The growing recognition that the arts have a long-lasting impact on health, well-being and the community is further reason for corporate support, and is one of the cornerstones of the case for continued business support of the arts.

This case is strengthened by the research presented in the following summary (the full report is available on our website). Our extensive research includes: a review of the growing literature on the role and impact of the arts, surveys of the general public and the business community on the importance of and engagement with the arts, and in-depth discussions with the country’s business community. This all adds to building a robust and compelling case for the continued support of the arts sector, and for expanding this support to small and medium-sized businesses across the country.

We would like to thank our presenting sponsor Aimia for investing in this study, Deloitte and Enbridge for supporting the work, and the Canada Council and Ontario Trillium Foundation for partnering with us.

This year’s gala Legacy Partners have contributed to funding next year’s research work, which will build on this study, and for this we truly thank them. Through this work, we will continue to build a strong case for investing in the arts in Canada.

For full results, visit businessthearts.org/research
CANADIANS SUPPORT COMPANIES WHO INVEST IN THE ARTS.

More than half of Canadians feel more favourably towards businesses that support arts and culture, including:

- 52% of all respondents
- 80% of those who donate to the arts
- 69% of those who frequently attend arts events

CANADIANS ASSOCIATE THE ARTS WITH THE QUALITIES THEY VALUE MOST: HONESTY, AUTHENTICITY, AND CREATIVITY.

Quality: ○ Honesty ● Authenticity ● Creativity

Qualities MOST VALUED by respondents

Qualities respondents associate with THE ARTS

Qualities respondents associate with SPORTS

0% 25% 50% 75%
CANADIAN BUSINESSES ARE STRONGLY COMMITTED TO SUPPORTING ARTS AND CULTURE.

- **71%** of companies with revenues over $25M invest in the arts*
- **38%** of small to mid-sized companies invest in the arts**
- **13%** Percentage of giving directed to the arts from companies with revenues over $25M*
- **25%** Percentage of giving directed to the arts from small to mid-sized companies**

**57%** OF BUSINESSES THAT DON'T INVEST IN THE ARTS HAVE NEVER BEEN ASKED.**

SINCE 2008, CORPORATE INVESTMENT IN THE ARTS HAS INCREASED BY 49%***

---

* Imagine Canada: Corporate Community Investment Practices, 2008
* Business for the Arts, national survey of small and mid-sized businesses, 2014
* Excludes gifts in-kind, data from CADAC Database
CANADIANS ARE DEEPLY ENGAGED IN THE ARTS IN A WIDE VARIETY OF WAYS

When asked what type of event they would prefer to attend, respondents preferred:

- **34%** Arts
- **29%** Sports
- **23%** Both Equally
- **14%** Neither

All age groups are heavily engaged in the arts, but the way this is expressed varies greatly. Young Canadians are not disengaged from the arts, they simply express their interest in a different way than Canadians of earlier generations.

Those living in rural areas of the country are as engaged as other Canadians in terms of home-based arts activities, but are less engaged outside the home, likely due to a lack of access.
Parents especially value the arts and are keenly interested in their children being involved.

The highly engaged, child-focused parent of the 21st century sees the arts as a vital influence for the development of their children.

Percentage of parents who report that their children are involved in the arts

- Music Lessons
- Dance Lessons
- Acting Lessons or Theatre Class
- Art Lessons
- Learn an instrument
- Play music in a group or band
- Been in a play or musical
- Written stories or poetry
- Other
- None of these

Activity undertaken where:  ● At school  ● Both at school and outside  ● Outside of school

83% of parents believe that engaging children in the arts is important for their development.
CANADIANS BELIEVE THE ARTS IMPROVE HEALTH AND ADDRESS SOCIAL NEEDS...

In both the business community and the general public, our national survey indicates that Canadians share a strong belief that participation in the arts...

<table>
<thead>
<tr>
<th></th>
<th>General Public</th>
<th>Business Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>HAS A POSITIVE IMPACT ON HEALTH AND WELL-BEING</td>
<td>80%</td>
<td>88%</td>
</tr>
<tr>
<td>IMPROVES CHILDREN’S ACADEMIC PERFORMANCE</td>
<td>80%</td>
<td>86%</td>
</tr>
<tr>
<td>HELPS CHILDREN FROM DISADVANTAGED COMMUNITIES SUCCEED</td>
<td>78%</td>
<td>84%</td>
</tr>
<tr>
<td>MAKES FOR MORE INTEGRATED AND HEALTHIER COMMUNITIES</td>
<td>75%</td>
<td>86%</td>
</tr>
</tbody>
</table>
From individual well-being, to community health, the arts have been shown to improve quality of life. The research on the effects of the arts on well-being is voluminous and includes studies that have shown:

**Music** can improve the function of the immune system and reduce levels of stress.*

**Listening to music** can be more successful than prescription drugs in decreasing a person’s anxiety before surgery.*

**Music therapy** when combined with standard care can be a successful treatment for depression.*

There is a positive association between high-quality arts engagement and enhanced life expectancy, disease resistance, mental acuity, and even weight maintenance.**

**There is evidence that** regular exposure to cultural activities in general and to film, live music and visual arts in particular increases longevity.**

**At risk youth’s involvement with** musical theatre can enhance self-esteem and positive life outcomes.****

**Students from low income families who participate in arts activities are three times more likely to get a degree.****

**Participation in structured arts activities** can enhance cognitive abilities.****

**Engagement with the arts is associated with enhanced perceptions of well-being.****

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* Medical News Today (medicalnewstoday.com)
*** National Institute of Arts and Health in the U.S. Military, Americans for the Arts, 2013
**** How the Arts Impact Communities, Taking the Measure of Culture Conference, Princeton University, 2012
***** Using New Metrics to Assess the Role of Arts in Well-Being. The Brookings Institute, 2014
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**EMPLOYMENT ONTARIO**

A Labour Market Partnership Project funded by the **Ontario Ministry of Training, Colleges and Universities** and in part by the **Government of Canada**.
Acknowledgements

The Ontario Ministry of Training, Colleges and Universities and in part the Government of Canada invested in this Labour Market Partnership Project. Through an RFP process, Letter M Marketing in collaboration with Carolyn O’Donnell Consulting were awarded the contract in March 2015 to lead this project with a Steering Committee representing the stakeholder interests of the County.

Ontario Ministry of Training, Colleges and Universities and in part by the Government of Canada invested in this Labour Market Partnership Project. Through an RFP process, Letter M Marketing in collaboration with Carolyn O’Donnell Consulting were awarded the contract in March 2015 to lead this project with an advisory committee representing the stakeholder interests of the County.

Along with the numerous community stakeholders who participated in consultation sessions in April 2015 to provide feedback on the recommendations, the project steering committee provided valuable insight and regional knowledge that shaped and informed this plan. We would like to express our deepest appreciation to everyone whose ideas and expertise contributed to the discovery process, which led to the findings and recommendations of this report.

Yours sincerely,

Doug MacMillan
President
The Letter M Marketing

Carolyn O’Donnell
Community Tourism and Economic Development Strategies
Project Steering Committee Members

- Karen Stewart, Alice Munro Writers and Readers Festival
- Jennifer Zoethout, Huron County Library
- Shannon Kammerer, Huron County Library
- Jenna Ujiye, Huron Tourism Association
- Deb Sholdice, Blyth Festival Theatre
- Wendy Herbert, Wingham Horticultural Society
- Kathy Adams, North Huron Museum
- Anne Marie Petrasek, Huron-Perth District Roman Catholic School Board
- Debbie Johnson, Avon-Maitland District School Board
- Susan Chapman, CKNX Radio
- Claire Carter, Huron County Museum & Historic Gaol
- Debera Flynn, Quill Learning Network
- Debbie Davidson, Four County Labour Market Planning Board
- Dr. Bryce Traister, University of Western Ontario
- Dr. Joel Faflak, University of Western Ontario
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- Laurel Armstrong, Huron Arts & Heritage Network
- Aaron Neeb, Youth Cultural Coordinator, Huron Business Development Corporation
- Susan McKee, Centre for Employment and Learning
- Britt Gregg-Wallace, Alice Munro’s Personal Assistant
- Tamara Zur, Ministry of Citizenship and Immigration and Ministry of Tourism, Culture and Sport
- Rick Sickinger, Huron County, Cultural Services
Project Objectives

(As stated in Request for Proposal #2014-003)

The consultants will review current regional literacy levels and benchmarks and identify needs for literacy skills development. Working with community partners, the consultant will identify options for meeting the needs for literacy skills development as it relates to increased employability. A review of potential programs including writers in residence, writing workshops, and writing and drama camps will also be conducted.

The Feasibility Study will:
- Review regional literacy levels and identify needs for literacy skills development;
- Review of potential programs including writers in residence, writing workshops, writing and drama camps;
- With community partners identify options for meeting needs for literacy skills development as it relates to increased employability.

Research Methodology

Over a three-month period, project leads completed extensive primary and secondary research to arrive at the conclusions in this document. Activities included:

1. A review of current regional literacy levels and benchmarks:

Approach: Comparison of Huron County to provincial and national literacy levels in a variety of ways and by age demographic:
- Early year indicators
- Elementary and high school indicators (EQAO)
- Post secondary enrolment and completion
- Adult literacy levels (those employed and unemployed)

Method: Secondary research including an evaluation of reports and studies that include data for Huron County were reviewed and relevant information extracted. A total of 13 documents were reviewed. A summary of these documents is included in Appendix B.

2. Working with community partners and identifying options for meeting the needs for literacy skills development as it relates to increased employability.

Approach: Identification of community partners who play a role in literacy development to understand the current programs as related to literacy needs. Highlighting gaps specifically related to employability.

Method: Primary research with key agencies that could share information related to Huron’s literacy and unemployment. A total of 13 interviews took place in April 2014. A list of interview participants is included in Appendix C.
3. Identifying needs for literacy skills development

Approach: Using the same 4 key demographics, identify areas that are below average and outline the opportunities for specific development.

Method: A snapshot of the findings from deliverables #1 and #2 highlighted the areas of concern and provided context of a meaningful discussion with key stakeholder organizations. Best practice research also provided additional context. A synopsis of best practices is included in Appendix D.

4. A review of potential programs including writers in residence, writing workshops, writing and drama camps.

Approach: Exploration of new ideas based on understanding the current literacy & employability landscape.

Method: Assemble a panel of experts to explore creative program ideas in a far-reaching 3-hour workshop brainstorm session. A list of the panel of experts who were invited to this session is included in Appendix E.
Key Findings and Conclusions

Current Regional Literacy Levels and Benchmarks

Early Years Indicators
At provincial level

While literacy levels for this age demographic were not documented in any studies reviewed for this project is it understood that there are challenges in Huron County similar to the rest of Ontario and its rural communities in particular. The Ontario Ministry of Child and Youth Services (2007) found that by four and five years of age, approximately one-fifth of all children show delays in vocabulary development.

Researchers estimate that over the lifetime of participants in early literacy intervention programs, returns to the public are $7.16 for every dollar invested. http://abclfliteracy.ca/fld/family-literacy-facts-stats

School-Aged Indicators
Below provincial level

The standard for testing of school aged children takes place in grades 3, 6 and 9 through the Ministry of Education’s annual EQAO testing. Both the Avon Maitland District School Board and the Huron-Perth Catholic School board participate. Most recent years' results have shown Avon Maitland DSB scoring below the provincial standard and the Huron-Perth Catholic DSB scoring at or above the provincial standard.

The Four Counties workforce planning board reports that 10.3% of Huron residents have not completed high school (below the province average).¹

Post Secondary Literacy Levels
Below provincial level

Overall, education attainment levels in Huron fall below the provincial average.²

The Four County Labour Market Planning Board’s (FCLMPB) recent survey of high school students indicated that most plan to leave the area upon graduation. Outward migration of educated youth is a concern noted by several stakeholders who were interviewed.

¹ Four County Labour Market Planning Board (FCLMPB). (February 2014). The First Step Understanding the Skills Gap In Huron County.
Adult Unemployed Literacy Levels

*Below provincial level*

In 2013 there were 519 Ontario Works cases in Huron County. The Centre for Employment and Learning is funded by the Ministry of Training, Colleges and Universities to deliver literacy training programs. They get funding for 130 new clients per year although there are more who need help. Demand for their services has increased.

Adult Employed Literacy Levels

*Below provincial level*

The Four County Labour Market Planning Board (FCLMPB) survey found that employers feel that employees need improvement in:

- Sector specific skills
- Database
- Information technology
- Spreadsheets
- Word processing
- Artistic, creative

Interviews with stakeholder organizations confirmed that employee up-skilling needed to help Huron's workforce with writing, numeracy and problem solving. This is becoming especially important as related to the use of technology.
A Look at Current Literacy Programming in Huron County

Early Years Programs – Mirrors Provincial Programming

Early Years professionals offer a variety of free programs and services throughout Huron County. Early Years programs provide play based learning for children and their parents and caregivers through play, song, games, sensory and creative experiences. These opportunities allow children to develop their social and emotional skills, reach developmental milestones and begin their journey of lifelong learning. There are currently more than 30 programs a week in a variety of locations through Huron County.

The Avon Maitland School Board’s “Calling All Three Year Olds” Kindergarten Registration is designed so that all children can enter school at their optimal level of development. It includes registration for school and connections with early child development programs and services in Huron and Perth Counties. This is a provincially unique program that connects parents to community agencies, aiding and informing them about kindergarten and kindergarten registration.

Huron County libraries offer regular programs for children throughout the year and also host many of the programs provided by Early Years. There are libraries in Brussels, Clinton, Exeter, Zurich, Goderich, Howick, Wingham, Kirkton and Seaforth.

Rural Response for Healthy Children offers the BUS lending library and playgroups. Rural Response for Healthy Children (RRHC) is a community-based, not-for-profit organization and registered charity that provides innovative and effective programs, services and supports to at-risk families in and around Huron County.

School-Aged Programs – Gap in Programming

There was no evidence of programming or services that were intended to boost literacy levels of this group (such as the elementary aged volunteer-run “Strong Start” reading program offered in several boards).

Although arts programs exist there appears to be a lack of writing themed clubs for children and teens. Imagine South Huron is a youth entrepreneurship program coordinated by Aaron Neeb, supply teacher with the Avon Maitland District School Board and a board member of Creative Huron. Imagine South Huron assists youth in commercializing their talents in arts, culture and heritage in South Huron. Imagine South Huron has coordinated a number of enterprises including the South Huron Youth Jazz Band, the Arts Cafe Coffeehouses, and the Musicality School of Music. Right now the program offers a variety of arts related themes but does not include literary pursuits.

Post-Secondary Programs – Gap in Programming

The lack of any post-secondary educational campuses in Huron is a gap. The continuing education programs and post degree opportunities that other communities can offer often allow post secondary gradates to continue to explore their field of study on a part time basis even after they have entered the workforce. Those same institutions also provide an opportunity for local residents to go to school on a part-time basis while staying in their rural communities.
It is possible for Huron residents to commute to Fanshawe College or University of Western Ontario in London and to Conestoga College, Wilfred Laurier University and University of Waterloo in Kitchener/Waterloo and to the University of Guelph however from some areas of Huron County this would be well over an hour of driving and not ideal during the winter.

**Adult Programming – Mirrors Provincial Programming**

Unemployed: The Centre for Employment and Learning\(^3\) is funded by the Ministry of Training, Colleges and Universities to deliver literacy training programs. They get funding for 130 new clients per year although there are more who need help. There are four locations that offer services in Huron (Goderich, Clinton, Wingham and Exeter). Workshops offered rotate between the locations. In addition to employment counselling the Centre for Employment and learning offer a wide variety of programs including:

1. Skills Upgrading & Readiness Program (SURP) Program allows learners to work at their own pace on goal-directed activities that improve their ability to:
   - Find and Use Information (in text, documents and videos);
   - Communicate Ideas and Information (with other people, in writing, on documents, creatively);
   - Understand and Use Numbers (use measures and manage money, time and/or information);
   - Use Digital Technology (computers, internet, mobile apps);
   - Manage Learning, and Engage with Others (work in a team, resolve conflict).
   - SURP also assesses and assists clients who did not finish high school and are interested in earning their General Education Diploma (GED).

2. Tests of General Educational Development (GED). GED Testing is for adults who left high school without a diploma. The Centre for Employment & Learning offers free GED practice testing. Once a student passed the GED Test, they earn an Ontario High School Equivalency Certificate. Having this certificate will help individuals with future employment, job promotions and enrolment in college or apprenticeship programs.

3. Computer Training. These course are offered free and include Information and Communication Technology in Business courses (such as word, excel, access, using the internet etc) as well as introduction to Computers which starts with the basics of using the internet and a computer for beginners.

4. English as a Second Language programs. The programs are conducted in a classroom setting and are specifically designed to offer assistance to adults in the community for whom English is not their first language but who would like to speak, read and write better in English.

5. Free Workshops including how to create a resume, interviewing skills and next steps for people looking to make career choices.

\(^3\) [http://www.thecentreforemploymentandlearning.ca](http://www.thecentreforemploymentandlearning.ca)
6. Employment Re-Entry Programs: These include:

- Job Placement Programs
- Job Search Workshops
- Individualized Educational Programs
- Injured Worker – Return to Work Action Plans

QUILL\(^4\) (Quality In Lifelong Learning) Learning Network is one of 16 regional literacy networks in Ontario funded by the Ministry of Training, Colleges and Universities (MTCU) and is located in Walkerton. QUILL serves the counties of Bruce, Grey, Huron, Perth, and South Georgian Bay. Their role is to support Literacy and Basic Skills (LBS) agencies in Huron that deliver free upgrading opportunities for adults who are: 19 years old or over, out of school and want to upgrade their essential skills in employment, further education or independence goal paths.

QUILL is funded to work with Literacy and Basic Skills (LBS) agencies to develop a plan that makes sure there is enough programming for adults in the QUILL region that is flexible & appropriate. They provide support, training and resources to LBS staff, volunteers and adult learners and act as an information broker about government and other literacy initiatives available.

QUILL also provides public education about literacy awareness and services in the region and information and referral services about literacy and upgrading programs in the region. They participate and manage literacy research and development projects that help further the field of literacy locally, regionally and provincially.

The Learning Hub is a Literacy and Basics Skills agency (LBS) that offers courses in reading, math, GED prep, and essential skills. These courses are offered on-line and in the classroom. Course offered include such topics as:

- GED courses in a variety of subjects
- Reading and Writing
- Math
- Essential Skills
- Conflict Resolution Skills and Strategies
- Creating Your Digital Footprint
- Exploring Apprenticeship
- Learning Strategies for Students with Learning Disabilities and ADHD.

The Lake Huron Learning Collaborative is a non-profit that has been around for 10 years in Goderich, founded by two local residents. They saw a need for post-secondary education in the county; people wanting to upgrade their skills but don’t have the resources/time to do so. Since then they have amalgamated with a Bruce organization. Their current partnership is with Fanshawe College, offering various programs in Goderich. Currently they offer several college courses in digital/computer training, and HR. They also offer other supplemental professional development programming.

\(^4\) http://www.quillnetwork.com
Employed: Employed Adults who require up-skilling can access any of the programs listed for adults who are unemployed.

In terms of on the job training or professional development Four County Labour Market Planning Board’s (FCLMPB) survey of employers found that in Huron County 60% of employees did not participate in training in 2013. The lack of post-secondary education institutions as noted above is also a gap in allowing employed adults to take courses that would allow them to improve their knowledge and skills.

The literacy skills required to be successful today are quite different from the skills that were needed 10 years ago. Traditional approaches to skills development such as returning to school are often ineffective for many adults who face barriers finding and keeping work.

Best Practices Review

An investigation into best practices in inventive literacy programming proved elusive, with two different researchers approaching the task in an effort to seek out as many examples as possible. This is not to say that hidden gems are not in abundance: given anecdotal suggestions consultants learned about in primary research and in conversations ‘closer to home’, several fine examples exist – simply that they are indeed hidden and are not heavily promoted or accessible on the Internet using standard search terms.

Of the 13+ ideas that were found, a few themes emerge:

- Creative programming is happening at the grassroots level in communities, led by teachers with a passion for trying something new; by community volunteers and nonprofits working to making a difference. Canadian examples such as the M.A.D.E. (Urbanarts.ca) program, Strong Start and The Great Book Swap fit into this category.

- One of the most successful global examples – Cuba’s “Yes I Can” program – emphasizes the importance of a whole community imperative for literacy programming, with leadership and sustained support from community leaders and the support of local advisors and volunteers.

- ‘Gamifying’ literacy programming was a recurring theme in primary research – stakeholders recommend programming ‘make learning fun’ organizations are encouraged to introduce programs such as the “Family Learning Olympics” (READ Saskatoon).

Effort was also made to understand how the concept of literacy is currently being branded, with minimal success. Plenty of ‘primers’ and tutorials offer straightforward marketing advice – ProLiteracy’s Promoting Literacy in Your Community (see Appendix F) best among them. However, there is little exploration of reframing the very term – save the Literacy Society of South Muskoka’s May 2015 announcement that the organization will rebrand because “when people hear the term literacy society, it sounds a bit formal... archaic and old language.” (See Appendix G for full article.)
Needs for Literacy Skills Development

42% of Ontarians do not have the literacy skills they need for home, work and life. Those with low literacy skills are more than twice as likely to be unemployed.\(^5\)

The above statement is a difficult truth for the entire province and hits especially hard in rural communities. The focus of this project is to identify literacy gaps in Huron related to employability as well potential programming that could be designed to help raise the bar.

For the purpose of identifying areas of opportunity each age demographic was evaluated against a benchmark. For literacy levels the benchmark is the provincial literacy levels. The programming benchmark is an evaluation of the types of programs offered in Huron compared to other rural communities (best practices).

*There is no data or feedback suggesting the early years age group is below the province in literacy levels.*

A summary matrix and scoring is included in Appendix A.

Summary of Emerging Themes

The following are key findings/themes that emerged from the primary and secondary research. They highlight the current literacy landscape in Huron as related to employability and provided a context in which to consider future programming. These findings were shared with the panel of experts in advance of the brainstorming session, and remain the key themes guiding recommendations to follow.

1. Huron County is experiencing a lower literacy level than provincial averages, however there is a high level of trade skill (mechanical trades, agriculture, craftsmanship).

2. Youth are a key factor – as they become educated, they leave and don’t return. Efforts to engage with youth and identify career possibilities in Huron County will increase the likelihood of them returning and bringing their literacy skills back into the community.

3. There is a lot of literacy programming across the county, most of it ‘traditional’ and proven if not inventive and different. Current programming assets are not centralized or inventoried for easy reference by the community.

4. There is strong evidence of collaboration and a definite appetite for partnering amongst providers of literacy programming, given the right circumstances and framework.

5. Transportation is a critical issue – virtual literacy is one solution although access/comfort to technology is a barrier. As well, virtual literacy programming does not create a sense of working together and support.

6. Unprompted, several interview respondents and examples of community literacy programming touched on the value of basic tools such as a bookmobile. Brainstorm participants explored how we can modernize the bookmobile to be something more dynamic?

7. Previous research as well as discussion in this engagement work identified a growing, thriving entertainment/creative sector; this is seen as a potential catalyst/partner for different, creative programming designed to improve literacy.

8. A consistent, surprising theme was that there is a branding/public relations challenge. The word ‘literacy’ may put up walls due to embarrassment, stigma, fear, etc. Awareness, understanding and comfort are key factors for success and therefore a PR strategy to catalogue and promote literacy in a consistent campaign may be in order alongside different programming.

9. A volunteering/mentoring strategy has come up as a key requirement of a successful community literacy program and should be seen as a critical measure of success.
Strategic Recommendations

It is important to understand that all recommendations are seen as components of a long-term (10+ years) plan to change the mindset and delivery of literacy programming within the communities of Huron County. Dramatic results will not be seen overnight, but incrementally with a thoughtful, strategic and politically-motivated approach.

Emphasis in these recommendations has been given to grassroots-style, collaborative and volunteer-support programs which undoubtedly demand a significant planning effort but are considered achievable with reasonable effort and resources.

To realize the greatest likelihood of success, it is advised once a final action plan is set from the ideas below, that individual project lead(s) be identified from existing literacy and related organizations.

A. Leadership

Assemble local organizations to create a centralized, strategic approach to literacy programming with support from local governments.

1. Establish a **Community Literacy Leadership Collaborative** with representatives from all key literacy organizations, libraries, boards of education and local government.
   a. Sustain regular communication and support with governments and leaders to provide resources, access to funding, communication and promotion channels.
   b. Research and pursue grants and corporate partnerships to support program requirements.
   c. Create and maintain the ‘brand’ and public relations campaign (details below) to sustain awareness, understanding and participation in literacy advancements projects.
   d. Act as a central community advocate, subject matter expert and referral source for ‘all things literacy’.

2. Partner with **leading regional post-secondary institutions** to source mobile/remote programming and support as well as credibility.
   a. Explore long-term implementation of satellite campus.

3. Establish a **Literacy Incubator** to nurture a community-led approach to improving literacy by supporting new ideas brought forward by individuals and organizations.

4. Create an **informal transportation infrastructure** to support connecting people with literacy programming. Solutions may include:
   a. Develop an online ride-matching portal to connect people who need rides with those who are travelling.
   b. Work with employers to set up ride-sharing programs through work.
B. Programming

Implement a program of grassroots initiatives and activities designed to engage the breadth of the communities in literacy and make literacy less academic; more playful and interest. Several ideas have come forward, to be considered:

1. **Promote a reciprocal learning program** – create a "skills mentoring exchange" program whereby people with trade, technology or similar applied skills and are looking to improve their literacy are paired with those who have literacy skills and would value learning more about a particular trade (carpentry, cooking, sewing, welding...)
   
a. Provide standardized literacy learning tools to support the initiative.
b. Set up online matching and progress reporting with "certificates" granted to both parties after they hit certain markers – i.e.: hours of learning, or specific accomplishments.

2. **Telling our Local Stories contest** – engage the community in local storytelling by bringing people together to share the many great stories of history, culture and politics in Huron County.
   
a. Only allow teams including people with low literacy skills.
b. Provide literacy and programming mentors to support teams or applicants.
c. Promote all forms of creative/literacy expression in telling local stories: writing, video, plays/theatre, poetry, music.

3. **Gamify Literacy and Word Learning** – explore different ways to create a community-wide game to promote a County-wide game with sponsors and prizes.
   
a. 'Hide' or post letters in various spots throughout the community with points assigned to each letter. For an active contest period, players can snap photos of the letters (or note their location) and can then include use of the letter on a game board.
b. (Would be a great tourism tie-in as well.)
c. Create a Scrabble Game Day in a large, central community space with community leaders/VIPs assigned a 'letter and points' and people need to complete a small task to "win" the letter and use it on their board.
d. Family Learning Olympics – a day-long games day with several stations running games related to reading, numeral literacy, map reading, etc. (READ Saskatoon program.)
4. **Community mini-Libraries** – encourage people to build ‘mini lending libraries’ around the community to promote reading and literacy.

   a. Considering promoting a goal to be Canada’s largest Little Library community per capita.
   b. Develop/source and share construction plans to support people in building libraries.
   c. Promote a matching system to bring people with carpentry skills together with those who want them.
   d. Create a Facebook or Instagram page for people to post photos of their finished libraries.

5. **ReadMobile** – fundraise to introduce a modern-day ‘tricked up’ bookmobile that brings literacy programming to remote communities. Brainstorm a suitable name once the project has more definition.

   a. Ideally start with an old bus or similar large vehicle that can be gutted and updated with modern technology tools and traditional reading/literacy modules to promote learning.
   b. Recruit volunteers to drive/staff the mobile.
   c. Consider soliciting corporate sponsors and/or running a community fundraising campaign.
   d. This may align with a board game night/travelling cafe idea that brings word games and programming to communities in a social and relaxed atmosphere.

6. **Engage youth in literacy** volunteering and program leadership to ensure a progressive and active role that crosses over generations.

   a. Ensure one or two youth can participate at a leadership level (see rec. A1).
   b. Engage with Imagine South Huron and related youth programming to align with current activities.
   c. Create programs for youth to nurture writing and a love of literacy including teen short story contests and a Young Writers Retreat.
   d. Involve youth in public relations activities – materials, videos and related tools might possibly be developed through existing Specialty High Skills Major programming.

7. Explore implementing **StrongStart** and **M.A.D.E.** into the literacy curriculum for youth.

   a. Strong Start (strongstart.ca) to reading is an Ontario not-for-profit making inroads with school boards to nurture a love of reading and strong literacy skills by matching volunteers with families.

   b. Launched in the Upper Grand District School Board in 2014, **M.A.D.E.** (Music, Arts, Drama, English) is a semester-long Grade 11 program run outside of the high school space (i.e.: from a community centre), fostering an exploration of arts and language-focused programming by bringing students and community members together.
C. Branding and Public Relations

Alongside the implementation of inventive, fun programming is the strategic direction to 'change the conversation' about literacy through a sustained branding and communications effort. Furthermore, many of recommended programs (section B above) are designed to foster a stronger community awareness about literacy.

1. **Redefine “literacy”** – albeit, this is a sizable effort but one which would set the stage for a different mindset. Research suggests that the word “literacy” is intimidating, formal and academic – not in line with the playful programming suggestions herein. In May 2015, The Literacy Society of South Muskoka announced it will undergo a similar initiative. While the word “literacy” is too embedded in our culture to be effectively replaced, understanding, comfort and acceptance of the word can be improved with a focused effort.

2. Develop a **centralized resource** for “all things literacy” to provide one-stop access to the organizations and programs currently available to the community.
   - a. Consider developing a print directory (3 year shelf life) that is provided at a wide range of community agencies and centres, with large employers, school boards and the like. Promote through media and advertising.
   - b. Create a web-based portal to access literacy programming with email subscription for people to receive regular literacy games, activities and updates.
   - c. Both of these projects could potentially be resources through the local Co-op, SHSM or related education programming.

3. Create a **strategic communications plan** for a focused approach to promoting literacy programming.
   - a. Emphasize media relations, regular columns and contributions and long-term partnerships with media outlets (with the understanding literacy is a base need for them to grow their customer bases).
   - b. Identify and build communication champions and channels within existing organizations that are now reaching stakeholders.

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**THE P.R. PROGRESSION**

**Awareness**

**Understanding**

**Endorsement**

**Engagement**

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Appendix A:
**Literacy Levels and Programming Matrix**

The following charts are summaries of the primary research (stakeholder interviews), secondary research (literature review) and comparisons to best practices of other rural communities.

<table>
<thead>
<tr>
<th>Literacy Levels/Indicators</th>
<th>National Lit Levels</th>
<th>Provincial</th>
<th>Huron County</th>
<th>Programming</th>
</tr>
</thead>
<tbody>
<tr>
<td>Early Years</td>
<td>On average, literacy achievement is lower for rural students than for their urban counterparts (Canadian Council on Learning, 2008). Thus, parents in rural areas tend to have weaker literacy skills than those in urban areas. Parents with weak literacy skills can unintentionally sponsor home conditions that hinder children's literacy development, and data suggest that there is indeed a weaker orientation towards literacy in rural homes.</td>
<td>The Ontario Ministry of Child and Youth Services (2007) found that by four and five years of age, approximately one-fifth of all children show delays in vocabulary development.</td>
<td>Literacy levels not published for this demographic specifically for Huron. It is reasonable to assume that Huron's levels would be on-par with the province.</td>
<td>Calling all 3 year olds' project helps to identify and assist children at risk (school boards) Early years programs throughout the county with special events such as Touch the Truck Programs and services are similar to those offered in other rural Ontario communities based on provincial programming and funding.</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
<td>Score 1=below 2= at level 3= above</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Literacy = 2 Programs = 2</td>
</tr>
</tbody>
</table>

Page 318
| Literacy Levels/Indicators | National Lit Levels | Provincial | Huron County | Programming | Score  
1=below  
2= at level  
3= above |
|---------------------------|--------------------|------------|--------------|-------------|---------|
| Students (Elementary and High School) | 92% of Canadian Students performed at or above Level 2 | Ontario's average reading scores higher than the national average | Avon Maitland DSB scored below provincial standard, Huron Perth Catholic DSB scored at or above. Majority of students intend to leave to find jobs 10.3% of Huron residents have not completed high school (below province) | Arts programs (Imagine South Huron) exist but there is a lack of writing themed clubs for kids and teens Lack of youth centres throughout the County Transportation of rural kids is a challenge There was not evidence of programming or services that were intended to boost literacy levels of this group (such as the elementary aged “Strong Start” reading program offered in several other neighbouring school boards or the creative high school programs such as MADE offered by the Upper Grand DSB) | Literacy = 1  
Programs = 1 |
<table>
<thead>
<tr>
<th>Literacy Levels/Indicators</th>
<th>National Lit Levels</th>
<th>Provincial</th>
<th>Huron County</th>
<th>Programming</th>
<th>Score 1=below 2= at level 3= above</th>
</tr>
</thead>
<tbody>
<tr>
<td>Post Secondary</td>
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</tr>
<tr>
<td>Literacy levels here are</td>
<td>Literacy levels here are reflected in the Adult literacy numbers cited under General Population</td>
<td>Overall, education attainment levels in Huron fall below the provincial average. Outward migration of educated youth is a concern</td>
<td>There was not evidence of programming or services that were intended to boost literacy levels of this group or to encourage educated/high-achieving youth to stay in Huron after they completed their post-secondary studies. There are no post secondary education facilities in the County.</td>
<td>Literacy = 1 Programs = 1</td>
<td></td>
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<tr>
<td>reflected in the Adult</td>
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<td>literacy numbers cited</td>
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<td>under General Population</td>
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</tr>
<tr>
<td>Adult Employed</td>
<td>51.5% Canadians had literacy levels considered sufficient for a person to function well in today's society</td>
<td>Ontario's literacy levels are slightly above the national average at 53.2%</td>
<td>Employers feel that employees need improvement in: o Sector specific skilled o Database o Information technology o Spreadsheets o Word processing o Artistic, creative</td>
<td>In Huron County 60% of employees did not participating in training in 2013</td>
<td>Literacy = 1 Programs = 1</td>
</tr>
<tr>
<td>Literacy Levels/Indicators</td>
<td>National Lit Levels</td>
<td>Provincial</td>
<td>Huron County</td>
<td>Programming</td>
<td>Score</td>
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<tr>
<td>Adult: Unemployed</td>
<td>Literacy training is critical to improving job prospects for Canadians. Those with low literacy skills are also more than twice as likely to be unemployed. Almost half (42%) of all “working-age” adults (16–65) have low literacy skills. This situation will worsen over the coming years.</td>
<td>Traditional approaches to skills development are often ineffective for many adults who face barriers finding and keeping work. Career ladders are one successful option. No —“one size fits all solution”. Attaining positive community outcomes—can really only be achieved through interventions and solutions that are effective for people in the places where they live.</td>
<td>The top three industries by employment in 2011 by place of work in Huron County were: Agriculture; Manufacturing; and Health Care and Social Assistance. The average personal income for Huron County in 2011 was $33,932, the lowest in the Four County Region and below the province average of $46,124. In 2013 there were 519 Ontario Works cases</td>
<td>In 2013 there were 519 Ontario Works cases. There are more adults who require assistance. The Centre for Employment and Learning gets funding for 130 new clients per year although there are more who need help. Demand for their services has increased. QUILL, the Learning Hub and the Lake Huron Learning Collaborative collaborate to offer literacy and basic skill programs as well as some college levels courses (Fanshawe).</td>
<td>1=below 2= at level 3= above</td>
</tr>
</tbody>
</table>

| Programming | Literacy = 1 Programs = 2 |
Appendix B- Secondary Research

Alice Munro Country Literacy Project Annotated Bibliography

National


<table>
<thead>
<tr>
<th>Basic Content</th>
<th>On-line summary of 2012 adult literacy levels in Canada</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relevance</td>
<td>HIGH - An excellent overview of the national picture</td>
</tr>
<tr>
<td>Use</td>
<td>Important for comparisons to literacy levels in Huron</td>
</tr>
<tr>
<td>Scope</td>
<td>National</td>
</tr>
<tr>
<td>File Name</td>
<td>Indicators of Well-being in Canada, Learning – Adult Literacy</td>
</tr>
</tbody>
</table>

Key Findings:
- About 51.5% of Canadians aged 16 to 65 had literacy scores at Level 3 or above in 2012, this was below the 57.9% in 2003. This means that just over half of Canadians had literacy levels considered sufficient for a person to function well in today's society.
- Literacy levels increase with level of education.
- Ontario’s literacy levels are slightly above the national average at 53.2%.


<table>
<thead>
<tr>
<th>Basic Content</th>
<th>On-line summary of 2012 adult numeracy levels in Canada</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relevance</td>
<td>High - An excellent overview of the national picture related to numeracy</td>
</tr>
<tr>
<td>Use</td>
<td>Important for comparisons to numeracy levels in Huron</td>
</tr>
<tr>
<td>Scope</td>
<td>National</td>
</tr>
<tr>
<td>File Name</td>
<td>Indicators of Well-being in Canada, Learning – Adult Numeracy</td>
</tr>
</tbody>
</table>

Key Findings:
- In 2012, 45.3% of Canadians had levels of numeracy that were at Level 3 or above.
- In 2012, individuals aged 25 to 34 had the highest average numeracy skills.
- Ontario’s numeracy levels are slightly above the national average at 46.2%
APPENDICES: Literacy Programming in Huron Country


<table>
<thead>
<tr>
<th>Basic Content</th>
<th>On-line summary of 2012 student literacy levels in Canada</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relevance</td>
<td><strong>HIGH</strong> – An excellent overview of the national picture</td>
</tr>
<tr>
<td>Use</td>
<td>Important for comparisons to literacy levels in Huron</td>
</tr>
<tr>
<td>Scope</td>
<td>National</td>
</tr>
<tr>
<td>File Name</td>
<td>Indicators of Well-being in Canada, Learning – Student Literacy</td>
</tr>
</tbody>
</table>

Key Findings:
- Student literacy refers to scores for 15 year olds.
- In 2012, 91.9% of 15-year-old Canadian students performed at or above Level 2, thus meeting or exceeding expectation for reading proficiency.
- In 2000, 2003, 2006, 2009 and 2012, there were statistically significant differences between the estimated average reading scores of 15-year-old boys and girls; scores were 28 to 35 points higher for girls than for boys in all five years. In 2012, the score for girls was 542, compared to 514 for boys.
- **Ontario’s average reading scores were higher than the national average (536)**


<table>
<thead>
<tr>
<th>Basic Content</th>
<th>The report reviews what can be and is being done to improve literacy skill outcomes for Canadian children and youth, from birth through age 16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relevance</td>
<td><strong>HIGH</strong> – An excellent overview of the importance of early years interventions</td>
</tr>
<tr>
<td>Use</td>
<td>Important for programming considerations in Huron</td>
</tr>
<tr>
<td>Scope</td>
<td>National</td>
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<tr>
<td>File Name</td>
<td>National Strategy for Early Literacy</td>
</tr>
</tbody>
</table>

Key Findings:
- Reducing the percentage of Canadians who have low literacy skills by just 1% (from 42% of the population to 41%) would increase labour productivity by 2.5% and Canada’s annual Gross Domestic Product (GDP) by 1.5% per person, leading to a permanent increase of $18 billion/year in Canada’s GDP.
- Because the foundation for literacy skills is laid in childhood, and the benefits from improved literacy accrue over a lifetime, it is important to focus first on improving the literacy skills of Canada’s children and youth. Experiences in the family, in early learning environments, and in the elementary school years have important consequences for children’s long-term development.
- Low literacy impacts all aspects of life: adults with poor literacy skills work less, are unemployed longer and more frequently, require more social assistance, and are in poorer health (Statistics Canada & OECD, 2005).
APPENDICES: Literacy Programming in Huron Country

- Ontario’s Educational Quality Assurance Office (EQAO) measures reading, writing, and mathematics literacy for all children in Grades 3 and 6. Such surveys show that a high proportion of Canadian children – approximately 30% of Grade 3 and Grade 6 students in Ontario – lack the expected literacy skills, even at this early stage (EQAO, 2008)
- Ontario Ministry of Child and Youth Services (2007) found that by four and five years of age, approximately one-fifth of all children show delays in vocabulary development.

**Ipsos Reid.** (August 2010). *Nine in Ten (90%) Canadians ‘Agree’ that Improving Literacy Levels in Canada is Key to Improving the Country’s Economy*  Document sourced by: http://abclifeliteracy.ca/files/Ipsos_Factum_2010.pdf

<table>
<thead>
<tr>
<th>Basic Content</th>
<th>Literacy Training is Critical to Improving Job Prospects for Canadians</th>
</tr>
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<tbody>
<tr>
<td>Relevance</td>
<td>MEDIUM – Interesting perspectives on literacy needed in everyday</td>
</tr>
<tr>
<td>Use</td>
<td>Important considerations for providing training for unemployed</td>
</tr>
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<td></td>
<td>as well as employed adults</td>
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<tr>
<td>Scope</td>
<td>National</td>
</tr>
<tr>
<td>File Name</td>
<td>Literacy Levels in Canada is Key to Improving the Country’s Economy</td>
</tr>
</tbody>
</table>

**Key Findings:**
- With recent unemployment numbers suggesting that the recovery in the job market is stalling, it is interesting to note that most (95%) Canadians ‘agree’ (66% strongly/29% somewhat) that ‘literacy training is critical to improving job prospects for Canadians.’
- But improving one’s level of literacy is not just for those looking for work. Rather, those who are employed can also take advantage of programs to help them advance their literacy skills, and many do: three quarters (72%) of working Canadians ‘agree’ (31% strongly/41% somewhat) that they ‘initiate upgrading their skills and literacy levels in the workplace’. Still, many aren’t taking their own literacy into their own hands, with three in ten (27%) ‘disagreeing’ (5% strongly/23% somewhat) that they initiate upgrading their skills and literacy levels in the workplace.
- Almost all (94%) Canadians ‘agree’ (58% strongly/37% somewhat) that ‘Canadians’ literacy skills are critical to quality of life’. In fact, **Canadians spend hours upon hours each week involved in every-day tasks that require literacy skills:**
  - On average, online Canadians spend 14 hours a week using a computer or emailing at a place of work, and another 13 hours a week using the computer or emailing at home.
  - On average, Canadians spend 4 hours a week filling out forms – paper or online – at work or at home
  - On average, online Canadians spend 2 hours a week online banking or shopping.
  - On average, Canadians spend 7 hours a week leisure reading (e.g. books, newspapers, magazines)
APPENDICES: Literacy Programming in Huron Country

OECD. (2013). **OECD Skills Outlook 2013 First Results from the Survey of Adult Skills**

<table>
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<tr>
<td>Relevance</td>
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<tr>
<td>Use</td>
<td>Important considerations for providing training for unemployed as well as employed adults</td>
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<td>Scope</td>
<td>National</td>
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<tr>
<td>File Name</td>
<td>First Results from the Survey of Adult Skills</td>
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</tbody>
</table>

Key Findings:
- What people know and what they do with what they know has a major impact on their life chances. **The median hourly wage of workers who can make complex inferences and evaluate subtle truth claims or arguments in written texts is more than 60% higher than for workers who can, at best, read relatively short texts to locate a single piece of information.**
- **Those with low literacy skills are also more than twice as likely to be unemployed.**
- Major trends influencing the development and use of skills
  - Access to computers and ICTs (information and communications technology) is widespread and growing
  - ICTs are changing how services are provided and consumed
  - Employment in services and high-skilled occupations is growing
  - Imbalances between the supply of, and demand for, skills in labour markets are widespread


<table>
<thead>
<tr>
<th>Basic Content</th>
<th>An overview of the projected Literacy levels of Canadians</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relevance</td>
<td>HIGH: An excellent overview of the concerns around the future of literacy</td>
</tr>
<tr>
<td>Use</td>
<td>Important considerations that will impact future workforce and employability</td>
</tr>
<tr>
<td>Scope</td>
<td>National</td>
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<tr>
<td>File Name</td>
<td>Canada’s Future Literacy Skills</td>
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</table>

Key Findings:
- Based on results of the International Adult Literacy and Skills Survey (IALSS), almost half (42%) of all “working-age” adults (16–65) have low literacy skills. The proportion of low-skilled adults grows to 48% when seniors aged 66 and over are included. These figures have not changed over the last decade.
- In five-year intervals between 2001 and 2031, Reading the Future sketches a picture of adult literacy across all IALSS literacy levels. The report also shows projections for key population groups. Among these findings:
The number of senior citizens (aged 66 and over) with low literacy skills will double to more than 6.2 million
The number of immigrants with low-level literacy skills will increase by more than 61%, to a total of more than 5.7 million; however, the number of those with higher literacy skills will more than double from 1.8 million to 3.7 million
The number and proportion of young adults (aged 16-25) with low literacy skills will remain about the same.
48%—almost half—of all Canadian adults over the age of 16 experience some degree of difficulty in their ability to read, write and understand effectively in English and/or French.

- Population growth: Ontario is expected to experience a 50% population growth by 2031.
- Proportion/percentage of adults below literacy Level 3: The percentage of Ontario adults with low prose literacy skills is expected to decrease three percentage points between 2001 and 2031 (from 48% to 45%).
- Total number of adults below literacy Level 3: Despite the decrease in proportion, the total number of Ontario adults below Level 3 will actually increase (due to population growth, as noted above) over the same timeframe—from 4,448,000 people in 2001 to 6,319,000 people in 2031.
- The article provides an overview of the various groups and ranges of literacy in Canada and the effective programs and program responses *we should circle back to these when suggesting programming.

**Statistics Canada. (March 2007). Literacy and Employability**

<table>
<thead>
<tr>
<th>Basic Content</th>
<th>A survey of literacy skills and how they were used in daily activities</th>
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<tbody>
<tr>
<td>Relevance</td>
<td>HIGH: An excellent overview of the importance of literacy in employability</td>
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<tr>
<td>Use</td>
<td>Important considerations of the ways literacy impact daily life</td>
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<td>Scope</td>
<td>National</td>
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<td>File Name</td>
<td>Literacy and Employability</td>
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**Key Findings:**
1. Paper from Statistics Canada’s report on the survey of literacy skills and how they were used in daily activities.
2. The goal of the report is to shed light on the relationship between literacy skills and various employment outcomes of high school dropouts.
3. Recent studies have demonstrated that literacy and numeracy skills influence labour market performance and income in specific ways other than educational attainment.
4. The functional literacy scores of both men and women who dropped out of high school were significantly below those of graduates.
5. Dropouts reported a weaker attachment to the labour market and lower average incomes than their more educated counterparts.
6. Parents of high school graduates tended to be more educated than those whose offspring had dropped out.
7. Children of immigrants stayed in school longer than those of native-born Canadians.

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<tr>
<th>Basic Content</th>
<th>An overview of 20 seasons why literacy is critical</th>
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<tr>
<td>Relevance</td>
<td>HIGH: An excellent overview of the many areas that literacy plays a critical role in society</td>
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<tr>
<td>Use</td>
<td>Important societal considerations</td>
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<tr>
<td>Scope</td>
<td>Provincial</td>
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<td>File Name</td>
<td>Literacy – Why it Matters</td>
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</table>

Key Findings:
- **42% of Ontarians do not have the literacy skills they need for home, work and life.**
- 20 Reasons Why Ontario’s Literacy and Basic Skills Programs Matter:
  1. Literacy: a critical issue for Ont |
  2. Employment |
  3. Unemployment |
  4. Poverty |
  5. Income |
  6. Access to education & training |
  7. Lifelong learning |
  8. Health |
  9. Civic engagement |
  10. New Canadians |
  11. Families |
  12. Youth |
  13. Seniors |
  14. The digital divide |
  15. Justice |
  16. The economy |
  17. The economic downturn |
  18. The labour market of the future |
  19. Skill shortages |
  20. Workplace health & safety |

Ontario Literacy Coalition. (June 2009). *Literacy in Ontario.*

<table>
<thead>
<tr>
<th>Basic Content</th>
<th>An overview of literacy networks and programs in Ontario</th>
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<tbody>
<tr>
<td>Relevance</td>
<td>MEDIUM– Literacy networks can only reach a portion of those who need to improve their levels</td>
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<tr>
<td>Use</td>
<td>Important societal considerations</td>
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<tr>
<td>Scope</td>
<td>Ontario</td>
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<tr>
<td>File Name</td>
<td>Literacy in Ontario</td>
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</table>

Key Findings:
- UNESCO states that literacy is “a human right, a tool of personal empowerment and a means for social and human development.” The International Adult Literacy and Skills Survey (IALSS) defines literacy as the ability to understand and employ printed information in daily activities at home, at work and in the community—to achieve one’s goals, and to develop one’s knowledge and potential.”
- The literacy skills required to be successful in 2009 are quite different from the skills that were needed 20 or even 10 years
- The challenge for Ontario and its literacy programs is how to reach the 1.9 million people with the lowest levels of literacy as well as the 2.4 million people who read, but not well enough for today’s economy. Currently, Ontario LBS programs are only funded to serve about 50,000 learners each year.
APPENDICES: Literacy Programming in Huron Country

Provincial


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<tr>
<th>Basic Content</th>
<th>Essential Skills Ontario inspires and leads the development of literacy and essential skills solutions through excellence in collaboration, research and innovation.</th>
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<tbody>
<tr>
<td>Relevance</td>
<td>MEDIUM—A good overview of the provincial initiatives and how the regional organizations play a role</td>
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<tr>
<td>Use</td>
<td>Important considerations for providing training for unemployed as well as employed adults</td>
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<td>Scope</td>
<td>Provincial</td>
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<td>File Name</td>
<td>Essential Skills Ontario</td>
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Key Findings:
- Essential Skills Ontario believes that positive transformational change of our education and training system is necessary in order to better address the challenges faced by low-skilled adults in finding and keeping work, supporting their families, participating in their communities, and living more fulfilling lives. This will require everyone involved to work together to think differently and more innovatively about how we deliver training to adults in Ontario.
- Systems change cannot be done alone—it will require all stakeholders involved to truly make impacts for adults in this province.
- Currently, we are working with over 100 partners and stakeholders, including Regional Literacy Networks, provincial and national literacy and essential skills organizations, industry and academic institutions and policy organizations. Most recently, we have adopted a new Stakeholder Relations Liaison staff position so that the organization continues to ensure the voices, insights and knowledge of all those who have a stake in the future of Ontario’s low-skilled adults are heard.
- To stay competitive, businesses need individuals with industry relevant skills. At the same time, there are Ontarians who are looking for sustainable employment opportunities.
- Research shows that traditional approaches to skills development—such as returning to school—are often ineffective for many adults who face barriers finding and keeping work.
- For communities, workers and employers, career ladders systematically align career advancement and training opportunities to local economic and industry workforce needs.
- Essential Skills Ontario believes that there is no one-size-fits-all solution to skills development; Instead, improving people’s skills—and thus **attaining positive community outcomes**—can really only be achieved through interventions and solutions that are effective for people in the places where they live.
- Essential Skills Ontario believes the multi-faceted nature of skills challenges in this province means solutions cannot be provided through the work of just one organization, nor even by one sector complex problems require complex solutions that involve a variety of actors.
Descriptions of the International Literacy Levels

**Level 1** - read relatively short text, locate and enter a piece of information into that text, and complete simple, one-step tasks such as counting, sorting dates or performing simple arithmetic. (However, it should be noted that only 3.8% of Canadians have extremely limited word reading ability, what the public might consider "illiterate.")

**Level 2** - the ability to sort through "distracters" (plausible, but incorrect pieces of information), to integrate two or more pieces of information, to compare and contrast information and to interpret simple graphs.

**Level 3** - demonstrate the ability to integrate information from dense or lengthy text, to integrate multiple pieces of information and to demonstrate an understanding of mathematical information in a range of different forms. Level 3 tasks typically involve a number of steps or processes in order to solve problems.

**Level 4** - tasks involve multiple steps to find solutions to abstract problems. Tasks require the ability to integrate and synthesize multiple pieces of information from lengthy or complex passages, and to make inferences from the information.

**Level 5** - requires the ability to search for information in dense text that has a number of distracters, to make high-level inferences or use specialized background knowledge and to understand complex representations of abstract formal and informal mathematical ideas.


Level 3 and up is considered an acceptable literacy level.
Huron County

Four County Labour Market Planning Board. (February 2014). The First Step Understanding the Skills Gap In Huron County.

<table>
<thead>
<tr>
<th>Basic Content</th>
<th>Results of the 2013 survey that focused on the labour market, high school students, employees and employers.</th>
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<tbody>
<tr>
<td>Relevance</td>
<td>HIGH – An excellent overview of the current labour market and the existing and future workforce</td>
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<tr>
<td>Use</td>
<td>Important considerations for understanding the skills gaps</td>
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<td>Scope</td>
<td>Huron County</td>
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<tr>
<td>File Name</td>
<td>Skills Gaps in Huron County</td>
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</table>

Key Findings:

- The labour market profile was helpful in articulating a broad picture of the labour market environment for the Four County Region, and Huron County more specifically:
  - Between 2006 and 2011, Huron County experienced a slight population decrease of - 0.4%
  - Huron County has an older population with a median age of 45.1 years vs. 40 years for Ontario
  - The average household income for Huron County in 2011 was $71,916
  - The average personal income for Huron County in 2011 was $33,932, the lowest in the Four County Region
  - A smaller proportion of people in Huron County have completed high school and gone on to complete higher levels of formal education compared to Ontario
  - A higher proportion of the Huron County population has completed an apprenticeship or trade program compared to the province
  - The employment participation rate in Huron County fell from 67.9% in 2006 to 65.9% in 2011
  - The unemployment rate increased from 4.5% to 5.7% between 2006 and 2011
  - The top three industries by employment in 2011 by place of work in Huron County were: Agriculture; Manufacturing; and Health Care and Social Assistance

- The high school survey found that:
  - In general, female students have higher levels of achievement in the core subjects of English, math and science
  - Males tend to favour technology education courses while female students are more likely to be engaged in the art elective courses
  - Students are very much engaged in extra-curricular activities, particularly sports and/or physical activity
  - A large portion of students have volunteered in the last year, spending on average 44 hours a year
  - The least common elective course by number of credits attained was computer studies
  - The majority of students in Huron County intend to leave their communities to find a job
APPENDICES: Literacy Programming in Huron Country

Selected findings from the employee survey are as follows:

- In 2013, **10.3% of Huron County respondents have not completed high school.** 35.9% reported college or a specialty school as their highest completed education.
- The top five occupations held in Huron County were:
  1. Trades, transport and equipment operators and related occupations
  2. Management
  3. Occupations in Social Science, Education, Government Service and Religion
  4. Occupations Unique to Primary Industry
  5. Business, Finance and Administrative Occupations
- Employees feel that their top skills are:
  - Reading
  - Verbal communications
  - Teamwork
  - Written communication
  - Critical thinking or problem solving
  - Social or interpersonal skills
- **In Huron County 60% of employees did not participating in training in 2013.**
- 14.5% of respondents in the survey feel that they are underemployed.

The employer survey and interviews with the various sector specific representatives yielded the following findings:

- **Areas for improvement identified by Employers**
  - Sector specific skilled
  - Database
  - Information technology
  - Spreadsheets
  - Word processing
  - Artistic, creative
  - Leadership skills
  - Sector specific skills

- **Employers are having the most difficulty finding employees who have the following occupational skills**
  - Critical thinking and problem solving
  - Artistic or creative skills

There are valuable recommendations coming out of this report that are specific for employers/businesses, educators, and community partners. The 11 recommendations related to community partners are of particular Interest.


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<thead>
<tr>
<th>Basic Content</th>
<th>Several quality of life factors are related to literacy</th>
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<tr>
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<td>File Name</td>
<td>Quality of Life in Huron</td>
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</table>

Key Findings:

- Three-quarters of the population reports a strong sense of belonging to the community – consistently well above than the provincial average.
- At least one in 10 residents is living in poverty, struggling to pay for rising food and shelter costs.
• There is a high out-migration of young adults, who are leaving the community for employment and/or postsecondary education opportunities.

• **Overall, education attainment levels in Huron fall below the provincial average.** Over a quarter of current residents (15 years and over) have not yet completed high school – 26% in Huron, compared to 19% in Ontario.

• 11% of Huron residents have a University degree or diploma at or above the bachelor level, compared to the provincial average of 23%.

• Literacy and Math Skills
  - fewer grade 3 and 6 students at the Avon Maitland District School Board meet the provincial standards in writing than for Ontario, while more grade 6 students at the Huron-Perth Catholic District School Board have scored at or above the provincial standard in reading
  - Avon Maitland scored below the provincial levels for the Ontario Secondary School literacy test, while the Huron-Perth Catholic DSB scored above.

• Public libraries are an important cornerstone of a healthy community. They help people find jobs, research new ideas, pursue pastimes, and at the same time, provide a place for gathering. **In Huron, 29% of resident use the libraries.**

• In 2013 there were 519 Ontario Works cases

• Poverty rates in Huron are 12%, below the provincial rate of 14%.

• In 2012, 83% of households in Huron had internet access compared to 84% across the province.
Appendix C - Primary Research

**Interviews with Key Stakeholders – April 2014**

1. Debbie Davidson, Four County Labour Market Planning Board (FCLMPB)
2. Paul Nichol, Huron Business Development Corporation (HBDC)
3. Rick Hundey, Huron Business Development Corporation (HBDC), board member
4. Peggy Van Mierlo-West, CAO Central Huron
5. Heather Robinet, Centre for Employment and Learning
6. Diana Millian, Children’s Services
7. Debera Flynn, QUILL
8. Jennifer Hubbard, Lake Huron Learning Collaborative
9. Annemarie Petrasek, Huron Perth Catholic District School Board
10. Michael Russo, McCabe Promotional/BIA Chair Stratford (Perth)
11. Beth Rumble, Huron County Library
12. Ryan Erb, UW Social Planning Council
13. Carol Leeming, Huron Manufacturing Association
Appendix D- Best Practices

Best Practices Research

Literacy is not just a local issue – it’s global. Best practices research included examples from Canada, Cuba, the United Kingdom, Australia, Latin America, the Caribbean, Africa, as well as the South Pacific.

Research examples:

Cuba’s Yo Si Puedo (Yes I Can) Program
Cuba was frequently referenced as the most successful and widely used program not only in its home country, but around the world. Reasons for its success are support from all levels of society and facilitators’ interaction with the community they work in.
- Global literacy movement
- One of the most widely referenced literacy programs in the world
- Campaign sought to overcome the divide between the urban and rural population
- Based on the use of audio-visual instruction and a facilitator to pass on knowledge
- Method has been used in Latin America, the Caribbean, Africa and the South Pacific with success
- Needs the support from all levels of society; literacy is seen as the responsibility of the whole community, not solely an individual problem
- Facilitators/advisors live and work in the community, which allows them to win respect, tailor their advice, exercise close supervision and control, and run regular training sessions

Drop Everything And Read (DEAR)
Program focuses not only on reading, but also communication, writing and listening. The program was developed for youth, but could be rolled out to any student to improve literacy.
- How it works:
  - Reading session for 20-30 minutes;
  - followed by 15 minutes where students can write in their reading response logs
  - When a student completes a book he/she conferences with the facilitator to discuss the book and share his/her reading log
  - PAL talk sessions with volunteers follow. Volunteers spend ten minutes or less discussing the book with the student and follow-up with a brief note of encouragement
  - Provides students with more than just a sit there and read experience
  - Gives the facilitator enough time to touch base with each person, assess progress and target instruction
  - Allows students to read whatever they want (not structured), share what they’ve read and receive the support they need for further reading
  - The program works well because it’s not just about reading, it includes writing, sharing and listening

READ Saskatoon
Organization made up of staff and volunteers, who are trained to work one-on-one, as well as provide workshops to assist in improved literacy. The organization also supplies resources for parents and teachers to work with students in improving literacy.
- Offers free literacy services to adults and families
- Provides adult tutoring services with the help of trained volunteers and community partners
- Services also include financial literacy programs, as well as facilitator training and resources
- Programs range from confidential adult one-on-one tutoring to adult group literacy skills training to programs designed for parents and families
- Volunteers are trained and receive ongoing support from staff
- Family Learning Olympics
- 12 Olympic styled stations designed to show that learning is fun and literacy is more than reading and writing
APPENDICES: Literacy Programming in Huron Country

- Stations include mental gymnastics, active games, storytelling, crafts, map reading and more
- Event runs 1-2 hours and volunteers assist at each station
- Great way to engage the community, volunteers and staff
- Romp ‘n’ READ Camp Program
- Program for families
- Program includes rhyme, song, games, crafts and stories

The Great Book Swap
A number of book swap programs around the world were identified. The Great Book Swap is a program running in Australia, which encourages reading and communication skills. The program is not just about swapping books – it’s also sharing the book experience with others and listening.

- Program to encourage reading and communication skills
- How it works:
- Bring a favourite book
- Share experience and opinions of the book
- Swap it for someone else’s

M.A.D.E. (Urbanarts.ca)
Arts program offered for students in the Wellington County, Ontario area. The program identifies creativity as important in education as literacy. The program offers an opportunity for students to explore, learn and practice the arts and communicate in creative ways.

- Interdisciplinary arts program, which seeks to build community engagement through the arts
- Provides students with opportunities to develop individual and group creative process through the Ontario curriculum, the teaching team and workshops with professional artists
- Central focus is that the arts should not exist solely in the realm of the individual; rather, the arts can be a tool for community-building, cultural development and profound social change
- Creativity is as important in education as literacy
- Provides courses in music, art, drama and English

Government of Ontario: Read Every Day Tips
The Government of Ontario has created ten points to encourage regular reading. These tips were mentioned a number of times by various programs and organizations and a key guide of reference. The ten points are geared towards children, but could be applied to a student of any age.

- Ten points to encourage reading every day
- Point out words and phrases around you. For example, cereal boxes, street signs, maps, posters and books.
- Let your children choose books themselves.
- Look for kids’ magazines your child will enjoy.
- Read with excitement. Use different voices, make puppets, act out the story.
- Give clues about a mystery word you are thinking about.
- Make cards to play matching games – match letters and words to pictures. Play board games that include making words and reading the words on a card.
- Make your kitchen part of your reading zone. Have fridge magnets available so they can be made into words and short sentences.
- Encourage relatives and friends to give books as gifts.
- Play memory games. Place objects on the floor, ask the student to look at them for a minute and then cover them. Ask the student to name as many items as possible.
- Read all kinds of materials – stories, poems, newspaper articles, magazines and comics.
Strong Start
Non-profit organization in Kitchener, Ontario offering games and activities to promote good literacy development in children. The program is successful because it provides solid support and a friendly learning environment for children to improve and gain literacy skills. The organization engages the community and supports volunteers and families during the literacy journey.

- Began in 2001 as a community project to help ensure that all children learn to read
- Supported by corporate donations, individuals, community groups, service clubs and charitable foundations
- Goals include:
- Assist young children in learning some initial reading skills
- Build community by encouraging those who live and work in the community to be involved in supporting children
- Provide meaningful volunteer opportunities
- Literacy skills are the strongest indicator of a child’s future success in life
- The percentage of the population that reads at an acceptable level is a great predictor of the success of a community in maintaining economic growth and an excellent quality of life
- Programs include working directly with children; providing resources for parents to support them in promoting strong literacy skills in their children
- Letters, Sounds and Words – distributes a useful reference produced by the Ontario Government call Read Every Day
- Get Ready for School – provides opportunities for parents to learn more about the program and how they can assist their children at home to reinforce the skills children are learning
- Baby Connections – focuses directly on efforts to encourage and support parents in engaging their infants in activities that lay the brain development groundwork for development of good language and literacy skills

TV411 (www.tv411.org)
Digital literacy program offered in the United States, focusing on various topics to improve literacy and communication. The program provides a different take on learning, using videos posted on the Internet and broadcasted on television, so students can learn in the comfort of their home.

- Mission is to help adults gain the basic reading, writing, math and science skills needed to achieve educational, career and personal goals
- Create educationally sound and entertaining multimedia learning materials and distribute them via television, the Internet and literacy community-based programs across the US
- Online program that offers help in reading, writing, vocabulary, math and science
- Collection of entertaining videos and engaging web activities designed to help the user reach their learning goals

Guelph Public Library Teen Short Story Contest/Anthology
- The Guelph Public Library’s “It’s ALL Write: Teen Short Story Contest” runs annual for teens in grades 7 through 12. They are invited to write a short story on any topic in 1,500 words or less. Winners will receive a Downtown Guelph gift certificate and have their work included in the “Etch Anthology” book published each May. Teens are also invited to submit original art for the book’s cover.

Manga Shakespeare
Program created in the United Kingdom and inspired by the Japanese visual medium of using illustrations to communicate. This program simplifies the works of Shakespeare by inviting students to create illustrations and comic books. The program is successful because it encourages creativity, sharing and communication. It engages students to think in a different way.

- Comic books build literacy in young readers
- Project has created a series of cutting-edge manga illustrations with the abridged original text from Shakespeare
- Visual medium originating from Japan, used for popular communication and education
- Workshops offer students a unique taste of telling Shakespeare’s stories in a contemporary medium
Reading to a Dog
The concept of reading out loud to a dog was mentioned a number of times in various programs. Not only are the dogs a good companion for students, but they also provide an open and friendly environment for students to practice their reading.

- A number of cases identified the value of having dogs available for students to read to
- Creates an open, relaxing and non-judgemental environment
- Paws to Read program (http://www.pawstoread-flagstaff.org) is a non-profit program in Brampton, Ontario who runs this project visiting schools and bringing dogs along

Research Entrepreneurs Accelerating Prosperity (REAP)
Research initiative within the University of Waterloo. The program sparks creative minds to explore the latest interactive, machine-to-machine, and digital display technologies, challenging students to build innovative business opportunities on top of its partners’ technologies. Although not a specific literacy program, REAP offers a creative approach to learning, which in important and a different approach to improving literacy.

- Students learn to make existing technologies do new things for new markets, as opposed to creating technologies from scratch
- Hosts a lab called Felt Lab for students to learn and practice their skills
- Students create new business opportunities for themselves while contributing to the ongoing success of the organizations partners
- Weekly events covering various topics and hosting representatives from the business world to talk about real-life project issues, needs and successes
- Provides the latest and emerging technology resources for students to use and experiment with

Ways to Improve Student Literacy
Alan Gillepsie, an English teacher at a large secondary school in Glasgow and a widely-published short story writer, @afgilgillespie

- Celebratory events such as World Book Day are nice, but they are a sideshow to the day-to-day graft we need to put in to provide students with the time, space and tight structure they need to sit down and read. No amount of talking about reading amounts to the act of reading itself. Every Wednesday morning my form group will engage in DEAR – drop everything and read – for 20 minutes, as does every form group in the school.
- Give students the time to properly invest in what they're writing

Andrew Tharby, English teacher at Durrington High School in Worthing and blogger at Reflecting English, @atharby

- Have a universal marking code: The idea is that class teachers across all subjects use the same marking style, which is quite straightforward – SP in the margin for a spelling mistake, P for an item of misplaced punctuation, etc. By doing this we hope to help students realise that technical accuracy is a vital part of all kinds of writing and is not the preserve of formal essays in English classes.

Career Ladders – An Essential Skills Ontario Initiative
Non-profit organization that works to find the most innovative, efficient and effective solutions that provide adults with the skills they need to thrive in a rapidly-changing world

- Believes education and training are pathways to a better future for many adults and that by advancing the skills of Ontarians, it helps to advance the health of families, communities and long-term economy
- A series of connected literacy, language and skills training programs that enable individuals to secure employment within a specific industry or occupational cluster, and allows them to advance to higher levels of education and employment.
- The program has been successful in the US, Australia, the UK and other countries
- Goal is to help workers move up a career ladder after they enter employment (not before)
APPENDICES: Literacy Programming in Huron Country

- Identifies that there is a skills shortage looming and to address this, the resources of all Canadians must be tapped, including adults with low educational attainment and those who are on social assistance.

Recommendations

Throughout the research, it was commonly stated that in order for a literacy program to be successful it needs to be supported by all levels of society, so partnership is very important. The statement from Cuba’s Yes I Can program - *Literacy is seen as the responsibility of the whole community, not solely an individual problem* - is noteworthy and should be considered moving forward.

Messaging should also include the fact that literacy is more than just reading – it’s also writing, speaking, comprehension, listening, and numeracy skills. Increasing literacy also builds confidence, can be life changing and rewarding.

Research indicated that programming should be educational, but fun at the same time and include activities for students of all ages. It should also include one-on-one tutorials, interactive sessions with other students, volunteers and staff, as well as families for support.
Appendix E
Brainstorm with Panel of Experts May 7/16

The following attendees provided excellent ideas during a 3-hour brainstorming session in which they were asked to consider the following:
1. Creative ideas to introduce literacy into community
2. Public relations and communication ideas related to the ideas generated in #1.

Attendees included:
- Danny Williamson, Desire 2 Learn Brand manager
- Erin Allard, McMaster University – Curriculum development
- Tova Davidson, Marketing/communications
- Joe Cvetich, Teacher, Head of English, Waterloo Oxford District SS.
- Cathy Bergen, Teacher, Dramatic Arts, Guelph Collegiate Vocational Institute
- Alyson Nyiri, Alice Munro Project
- Christina Proctor, Strong Start Development Coordinator
- Cheryl Bauman, Desire 2 Learn Senior Courseware Developer
- Nik MacMillan, Grade 12 student/actor
- Jodre Datu, Grade 12 student/writer
- Michael Strickland, Communications professional

Summary of Creative Ideas:
- Embed literacy into activities without calling them literacy activities; make it fun!
- Library after school programs for families (with high school volunteers)
- Mini libraries – tourism draw?
  - Trades people build
  - Gamification? Geo cache?
- Literacy incubator – they create programs via a volunteer team (developing community members)
- Combine creativity, literature, and youth employment
- Family games at the community fairs
- Career fair to show what positions are available

Youth
- Felt lab on wheels – companies donate technology
- Volunteerism – help bright stars to excel tool kit
- Match interest of individual to opportunity

Post-Secondary
- Attract universities to open a satellite office campus
- Project-based learning – teach transferable skills

Adult Learners
- Remove barriers for community populations (i.e. computers, childcare – online education)

Summary of Communication/Branding Ideas:
- Creative country side
- Job going to get doesn’t exist (Future Forum Program – digital world)
- Change the environment – getting kids ready for their future – prepare for the world
- Create your story in Huron (i.e. Young Aaron)
- Build your future position in your own backyard
- Field ready to be planted
- Come home; home is where the heart is
- Natural – winter sports; summer/lake
- Breath – fresh air
• Make emotionally okay to come back opportunity – success to come home
• Share knowledge & help foster/build your community

Summary of PR Ideas:
• Mini libraries
• Leverage local celebrity (i.e., Ryan O’Reilly in NHL – Colorado)
• Contests (Children write narratives. Winning narrative is selected. That drives the theme of the fair.)
• Young authors retreat
• Profile local writers in the newspaper each week or month
• Use a photo and have people enter stories, poems, songs, etc. about it – display work at a changing location to increase reach; hold a concert for the songs
• To overcome the transportation issue, take advantage of things that already reach the community (i.e. newspapers)
• Beer and board games at the Legion
• Show there are people doing “good” jobs in the community - and there’s room for more (if there is)
• English as a second language offerings for migrant workers
• Traveling board game cafe
• Traveling internet cafe
• Find a way to make literary beneficial to what the parents value/the work they do
• Partnerships with universities/colleges – topics driven by community needs/desires, done in the community with families
• Leverage popular places
• Letters, sounds, and words program in schools (through the school board)
  • Includes high school students being mentors to younger children
Promoting Literacy in Your Community

Introduction

Promoting adult literacy is an easily accomplished task that can take a multitude of forms. Literacy, like a number of other issues, is a subject that creates widespread community concern and support. Additionally, literacy affects all people in virtually every aspect of their daily lives. Consequently, with a modicum of creativity, literacy efforts in your community can be promoted and publicized in countless ways. All current literacy related activities can contain a promotional component which allows you to use your imagination to create unique and original promotional events or materials that may capture a new audience.

Before beginning your promotional efforts, consider the following: (1) the reasons or purpose for your promotional effort; (2) the audience you want to target; and (3) the available resources. All three of these considerations will have an impact on one another and ultimately will help sharpen the focus of your activities.

Reasons for Promotion

Each community will have different promotional needs depending on the kind of community and its past support of adult literacy efforts. There are many reasons for promoting or publicizing adult literacy and a good promotional campaign is likely to incorporate a number of varied missions. Some of the reasons for promoting adult literacy or publicizing literacy activities are:

- raising funds
- recruiting students or volunteer tutors
- creating community support for programs
- providing a community service
- educating the public about the problems of illiteracy
- increasing the general visibility of your program or the issue of adult literacy
- advocating a particular viewpoint or concern regarding adult literacy or adult students

Once again, a promotional activity will in all likelihood encompass a number of areas. For instance, a simple brochure could serve as a vehicle to increase program visibility, recruit tutors and students, educate the public, and raise funds, depending on the type of brochure and the goals of your promotional endeavors.

Target Your Audience

Targeting your audience is another essential component of planning your promotional activities. Deciding on who you want to reach will go a long way in determining the form and content of your promotional campaign. You may want to focus solely on reaching adult students, volunteer tutors, or
professional literacy providers for a fairly specific reason, or you may want to create a broader campaign for the whole community. Nonetheless, your promotional effort, no matter what the audience, will still take its essential character from the goals of the promotion.

Consider Available Resources
The last major consideration in planning a promotional event or publicity campaign is available resources. Of course, funding is often the first consideration in developing a promotional plan. It is essential to consider how much money you have, or will have, to spend on promoting your ideas and activities. However, you must also consider a number of other resources at your disposal before settling on an event or activity. Do you have enough time to carry out your plan? Do you have enough staff or volunteers? Do you need to involve other groups or organizations? Do you have the available expertise? Do you have background information printed and available, or do you need to create new materials?

Evaluate Your Efforts
A final concern is the evaluation of the success of the activity. It is crucial in promotional activities that you perform some kind of evaluation so that your efforts improve year by year. Although much is being done to fight adult illiteracy, no one expects the problem to disappear in the near future. Thus, by evaluating the success of your promotional efforts based on your original goals, you will gradually gain a storehouse of knowledge which will lead to increasingly worthwhile and productive efforts. Don’t become discouraged by failures in your promotional campaigns. Many efforts start slowly and over the years snowball into grand events. Remember that persistence and learning from experience will be keys to successful promotion of adult literacy in your community.

Promotional Ideas and Slogans
In order to get your creative energies flowing, two lists—one containing promotional ideas and the other consisting of media slogans—are presented below. Feel free to “steal” any of the ideas or slogans outright, or use them to come up with ideas of your own. The list of promotional ideas is divided into three sections: easy, medium, and difficult-to-do. The divisions are based on the amount of money, time, planning, and resources involved in the projects, although some “easy” projects may turn out to be “difficult” depending on your resources, community, and the plans for the project.

Easily Accomplished Promotional Activities:

- set up an information booth at the library, malls, fairs, etc.
- distribute flyers, bookmarks, posters, or other printed materials
- encourage your local library to adopt literacy as their cause for a year
- write an article for a local shoppers guide
- send public service announcements (PSAs) and press releases to local media
- get your mayor or county board to proclaim a literacy day, week, or month
- publicize statistics on illiteracy in your community versus the number of people being served
- print business cards with a literacy message
- distribute brochures and posters from state and national literacy organizations
- display old reading primers or texts alongside a modern literacy display
- hold a Say yes to Literacy open house
- ask local churches to put an announcement in their bulletins, or even better send them a brief announcement
- create a display on illiteracy around the world
• print and distribute literacy-related bumper stickers
• give away pins or buttons
• sell T-shirts or sweatshirts with a literacy message
• ask a local restaurant to print placemats with a literacy theme
• run a slogan or logo contest
• ask bowling alleys or golf courses to print ads on their scorecards
• hold a tongue-twister-saying contest
• encourage field trips from local adult education classes to local libraries
• publicize tutor/student meeting places
• distribute free information at a low reading level on a variety of subjects (taxes, health, etc.)
• borrow road signs from the highway department for a literacy display
• sponsor a crossword puzzle contest
• hold a poetry reading for literacy
• ask local newspapers or magazines to offer free subscriptions for students reaching specified goals
• hold a paper-airplane-making contest in support of literacy
• run a film or video festival with foreign or captioned films for non-English speakers
• develop a program on comic books and literacy
• create a read-aloud program for parents and kids
• hold an anniversary birthday party for your literacy organization
• sponsor a “Take a Break and Read” program where everyone in your community stops to read for five minutes

Promotional Projects Requiring Moderate Effort and Resources:

• establish a family reading contest
• develop a family reading workshop with tips for parents on reading to their children
• work with local newspapers and talk shows to create human interest stories
• hold a “No TV” pledge campaign
• create a stories “store” in a local business where volunteers read aloud to children while their parents shop
• create a cookbook by or for adult students
• host a celebrity spelling bee
• hold an ice cream social for the community
• conduct a read-a-thon with a specific focus (families, community groups, local celebrities, adult students)
• insert notices into local bills (electricity, phone, etc.) or paychecks
• create reading games and publicize them—or use them at local fairs and malls
• hold a trivia contest for literacy
• use a paperback book give-away to promote your literacy efforts
• set up a “Reader’s Day” or “Support Literacy Day” at local sporting events
• do readings on local TV or radio
• develop a “Nation of Readers” photography exhibit
• hold an event for literacy centered around activities such as bike tours, runs, walk-a-thons, bowling, juggling, boomerangs, kites, fishing, golf, skateboards, hot air balloon rides, folk dancing, hula hoops, yo-yos, stamps, basketball free throws, nature hikes, checkers or aerobics
• develop outreach programs to retirement homes
• co-sponsor events with local museums (i.e., the history of local schools, scientific literacy)
• host an autograph party with local authors
• explore the history of literacy in your community through old documents, diaries, and oral histories
• create seasonal events for holidays like New Years Day (Resolve to Read)
• ask movie theaters to run ads
• get local art groups to paint murals or cars
• hold a literacy event in conjunction with filling out tax forms
• host a community picnic for literacy
• ask local officials to get involved with your literacy campaign
• develop a literacy newsletter
• hold a sing-along in cooperation with local classes
• sponsor a poster contest
• create a “Make Reading a Habit” program in which you ask people to read at the same time every day
• create a catalog of items you would like to have donated to your literacy program
• conduct a community survey to raise literacy awareness

More Complex Promotional Activities:

• hold a public forum or hearing on illiteracy
• develop a speakers bureau and regularly speak to local groups
• create a local literacy hotline
• develop a public access TV show
• advertise on billboards
• create presentation materials such as slides, overheads, videos, and flip charts
• initiate work place displays or mini-libraries with adult student material
• set up a reading lab for adults
• develop special programs for non-English-speaking groups
• hold a fancy dress dance
• co-sponsor an ethnic festival
• host a historic home tour
• get involved in theater—create your own play or have a local group put on a play with a literacy theme
• conduct an oral history project that will result in written materials for adult students
• sponsor a celebrity softball game
• hold a book auction
• ask local restaurants to create chocolate desserts for a “Chocoholics for Literacy” fund-raiser
• create a literacy Olympics
• develop programs with other organizations on various aspects of literacy (cultural, math, geography, etc.)
• work with local health departments to write materials on health-related subjects for adult students
• republish library information at a low reading level appropriate for adults
• create informational packets for adult students on natural foods and how to read labels
• sponsor an adult literacy treasure hunt
• develop an “Adult Student University” in your library
• work with local county extension offices to provide informational materials
• ask doctors, nurses, lawyers, and other professional people to hold mini-seminars for
• adult students
• explore the possibility of using soap operas with literacy programs
• focus on women and literacy in all of your activities for a month
• develop programs and information on literacy in the work place
• create displays on the future and literacy

Reprinted Courtesy of Michigan Literacy, Inc.
South Muskoka literacy society rebrands for new clientele

Brent Cooper

Gravenhurst Banner | May 19, 2015

MUSKOKA - The Literacy Society of South Muskoka is saying goodbye.

But the group, which has been in existence since 1989, is not really going anywhere. The board has decided to rebrand the organization, with a new name to be announced at its annual general meeting in September.

"When people hear the term literacy society, it sounds a bit formal ... it sounds very archaic and old language," said society president Sue Ward. "We want something that is more current, that will attract learners."

The Ministry of Training, Colleges and Universities funds the Literacy Society of South Muskoka to help adults upgrade their basic skills. This is done through one-to-one tutoring sessions or in a small workshop format with a focus on outcomes that meet learners' needs. Workplace skills that increase job opportunities are a high priority.

Ward said staff and board members have come up with some suggestions for the new name but no firm decision has been made.

She said the new name, whatever it is, should be one that encourages more people who may need their services to come through their doors.

"We have a great base of tutors but we need more people to come in and use our services," she said.

According to figures presented by Community Literacy of Ontario, 42 per cent of Ontario residents do not have the literacy skills they need for home and work, and 1.3 million adults in the province struggle with serious literacy issues.

Closer to home, the Literacy Society of South Muskoka estimates that around 25 per cent of residents — or more than 8,000 people — in their coverage area 15 years and older do not have a high school diploma.

"Now that doesn't mean they are illiterate," said Eric Potts, the society's program manager. "It does mean that the proportion of people in that group would be higher than the norm in needing our help."

Potts, a retired educator, said the organization services all of Muskoka with the exception of Huntsville, which already has a similar group operated by the YMCA of Simcoe/Muskoka.

"We are confidential, free, and we have a nice facility here and we can access more tutors if people were to come. We have a computer lab, so there are things here to help but we would like to get more people," he said.

He said the South Muskoka literacy society assisted 73 residents during its past training year, adding the group's academic year runs from April 1 to March 31.

"We are not reaching the group of people we need to reach with the branding we have," said Ward. "This (rebranding) is going to be a really big step forward."

For more information, call 705-687-9323, email lssm@bellnet.ca or visit literaciesocietyouthmuskoka.org.
Building the Literary Landscape:
Digital Literacy in Alice Munro Country

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Date: July 6, 2015
About Blue Rhino Design

Blue Rhino Design is an exhibit design and research firm based in Toronto, Canada. The company provides consultation, in-depth research, reports, and exhibit design solutions to museums, galleries, science centres and other cultural and educational groups and institutions.

The Blue Rhino Team for this project includes:

- Steve Karpik, Business Point of Contact, Research, and Data Analysis
- Kimberly Moynahan, Researcher and Writer

Additional research and data collection was provided by Henry Newson, Digital Media Researcher via Huron’s Creative Countryside Job Creation Partnerships Project and Christopher Rives, student, Rochester Institute of Technology.

As well we would like to acknowledge the assistance of Alyson Nyiri, Project Coordinator for the Alice Munro Partnership Group; Paul Nichol, Economic Development Manager for Huron Business Development Corporation; and Shannon Kammerer, Information Services Librarian for Huron County Library.
Executive Summary

Background
In May 2015 Blue Rhino Design Inc. was engaged by the Alice Munro Partnership Group (AMPG) to conduct research and develop a report on the digital readiness and needs of Huron County Ontario. Our goal was to assess residents and service providers in Huron County with an eye towards identifying gaps and growth opportunities in the digital landscape.

Specifically, the purpose of the study was to determine:

- How well Huron County (via various Service Delivery Groups) delivers online services, digital content and digital training to residents;
- How prepared residents and user groups are to access and use online services and digital content and;
- What opportunities exist to improve digital service delivery and the digital literacy of residents

Methods
Our research included interviews with representatives of various organizations, collecting information from existing reports and data sets, and compiling our own data from online sources. As well, we independently assessed the quality of websites to determine the digital readiness of their owners and developers.

Findings
Our research shows a county that is remarkably well-equipped to participate in the digital world. From almost universal broadband coverage and wide-reaching digital education to government and services that are well-represented online, the residents and businesses of Huron County are well-positioned to participate fully in digital society.

Unique among rural regions, Huron County boasts a 90-95% broadband coverage. This is largely due to a network of “home grown” cooperative internet service providers that supplement the overall coverage provided by national and regional telecoms. In Huron County, the “last mile” truly is the last mile.

While its web properties could use some updating and consolidating, we found that the Huron County government offers useful information and self-serve capabilities to residents, visitors and businesses. The county has achieved mixed results in its effort to build web properties with specific target audiences in mind, e.g. – tourism, manufacturing, culture. Health and non-government critical services in Huron County deliver an impressive 100% web 2.0 and mobile-ready compliance.

Digital training and education opportunities are spread generously across the county and are available online. The highlight of Huron County’s digital service delivery, education and public access is the Huron County Library. With 12 branches, each offering free Wi-Fi, in-person technical help, 57 public work stations and online services and information, the library reaches all 60,000 residents of Huron County.

While we found that only 50% of small businesses have a website and only a quarter of those were Web 2.0 and mobile-friendly, these numbers are within keeping of national and international averages.
Building the Literary Landscape: Digital Literacy in Alice Munro Country

Recommendations
In our opinion the key opportunity lies with the Huron County business development organizations. We recommend that the county consolidate and focus their efforts on fewer web properties and eliminate the online business directories. We feel that Google is better equipped to deliver up-to-date business listings. However, Huron County business development organizations can help small businesses by introducing them to existing free services that will allow them to build up-to-date web presences.

Viewed optimistically, we see Huron County not only boasting 95% broadband coverage but also exceeding international averages by bringing 95% of its small and home businesses into the Web 2.0, mobile-ready digital landscape.
What is Digital Literacy?

"Digital literacy is not a technical category that describes a minimum functional level of technological skills, but rather it is the broader capacity to participate in a society that uses digital communication technology in workplaces, government, education, cultural domains, civic spaces, homes and leisure spheres." — Hoechsmann & DeWaard 2015

According to Hoechsmann and DeWaard, accepted definitions of digital literacy are built on three general principles:

- The skills and knowledge to access and use a variety of digital media software applications and hardware devices, such as a computer, a mobile phone, and Internet technology
- The ability to critically understand digital media content and applications
- The knowledge and capacity to create with digital technology.

Why Digital Literacy?

While it seems the whole world is online, access to hardware, the internet, and digital education is not universal. There are gaps across local and global geography, age-cohorts, and socioeconomic levels. This "digital divide" not only separates people from the internet, but in today's world prevents them from fully taking part in global society.

Digital literacy provides people with the "...adaptive abilities they need to participate fully in the global digital society. It guarantees they will benefit from the digital economy and derive new opportunities for employment, innovation, creative expression, and social inclusion." — Digital Literacy in Canada

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2 Media Awareness Network. (2010). Digital Literacy in Canada: From Inclusion to Transformation.

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Huron County Demographics

<table>
<thead>
<tr>
<th>Huron County</th>
<th>Ontario Comparison</th>
</tr>
</thead>
<tbody>
<tr>
<td>Population:</td>
<td>59,100</td>
</tr>
<tr>
<td>Population over 65:</td>
<td>7,745 (13% growing)</td>
</tr>
<tr>
<td>Farms:</td>
<td>2467 (declining)</td>
</tr>
<tr>
<td>Average Household Income:</td>
<td>$70,028 $</td>
</tr>
<tr>
<td>Unemployment Rate:</td>
<td>5.6%</td>
</tr>
<tr>
<td>Post-secondary graduates aged 25 to 54</td>
<td>55.8%</td>
</tr>
</tbody>
</table>

All based on Statistics Canada 2011 Census data except where noted.

Huron County Ontario is a low-density county dominated by wide swaths of farmland broken up by occasional small towns and hamlets. It has no urban centers over 8,000 in population. It is the most agriculturally productive county in Ontario. More than half the population lives “in the country” where residents are primarily middle-aged, middle-income farmers, blue collar workers, and retirees.

At their core, Huron County residents are tied to the land. They have an affinity for the outdoors, enjoying snowmobiling, hunting, fishing, gardening and golf. Vacations are local and low cost – camping, a shared cottage with friends and relatives, or simply an afternoon at an auto show or at the races. Compared to other Ontarians, Huron County residents are 30% more likely to have more than one job or income source. As well, the rate of self-employment in Huron County is 18% as compared to 10% for Ontario.

Along with agriculture, tourism and cultural industries, manufacturing is one of the main pillars of the Huron economy. With a few exceptions, most of Huron’s manufacturers are very small, employing fewer than fifty people.

Huron County does have a significantly higher proportion of seniors (18.4%) compared to the province (13.6%). (HCL Strategic Plan 2012-17)

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3. County of Huron Economic Development Services (2013); Huron County Income Fact Sheet
5. County of Huron Economic Development Services (2013); Huron County Income Fact Sheet
   http://www.huronmanufacturing.ca/?page_id=5
An Introduction to Web 1.0, 2.0 and Mobile-Friendliness

As we present the information in this report, we will refer to Web 1.0, Web 2.0 and mobile-friendly websites. We’d like to take a moment to explain those terms as they pertain to business websites and users.

Web 1.0 – The “Read Only” Internet
Web 1.0 sites are static – that is, they remain largely unchanged over time. They typically rely on a front page or “landing page” and assume users will navigate from there. Since it is somewhat complicated to update a 1.0 site, most small companies must rely on an expert to make changes, thus updates are infrequent.

Web 1.0 content is displayed simply – photos individually uploaded and viewable one at a time. In some cases, content may be downloadable, for example, a restaurant may post its menu as a pdf. Or a small retail business might provide a pdf version of its order form.

Web 1.0 sites are single-user writing spaces. They allow no opportunity for user engagement beyond a “contact us” html form or an email address. They are not tied to social media and typically there is no way for users to do anything but read the site.

Web 2.0
Web 2.0 sites are multi-user social spaces. They employ the activity and social features that today’s internet users have come to expect. Content is dynamic, meaning pages may change weekly, daily or even hourly.

Content may respond to individual visitors. For example, Amazon pages that feature items based on your previous order or Google results that know to show you restaurants near you. It may also respond based on previous users: “Most popular posts” or “People who bought this, also bought this..”

Web 2.0 sites are often media-rich, including videos, image galleries, and widgets that display Twitter streams or other live content. They are also tied to other social media, allowing companies to broadcast a single message across all of their social media accounts.

Web 2.0 sites allow for user engagement via such things as comments, “Like” and “Share” buttons, rating systems, subscriptions, and the ability for users to create accounts and curate their own content. They also employ tags for dynamic sorting of content. This allows users to see all of the content related to a single topic, even if that content is distributed among different menu items.

Once set up, many Web 2.0 platforms provide a simple interface where people with little or no computer training can update the site and add new content.
Mobile-friendliness (also called “responsive”)
This refers to the ability for a website to automatically change its presentation to fit various platforms and mobile devices such as smart phones, iPads, and other tablets. Most Web 2.0 sites are mobile-friendly.

Mobile-friendly vs Not mobile-friendly

Being mobile-friendly is essential today. We have passed the tipping point where more than 50% of the population uses a mobile device as their primary means of surfing the web and consuming digital media.

Put another way, mobile usage today accounts for 60% of time spent consuming digital media, while desktop-based consumption makes up the remaining 40%.

This means that a visitor looking for a restaurant will not squint to read the tiny text of a Web 1.0 site on her phone. A resident trying to pay his water bill online will not struggle through multiple screens of an outdated payment system. And nobody will search for anything in a slow online directory when Google will bring up more relevant and localized results in a fraction of the time.

For this report, we tested sites using Google’s mobile-friendly test: https://www.google.com/webmasters/tools/mobile-friendly/
Service Delivery

The most recent Statistics Canada Internet Usage Study observed a digital divide between rural and urban Canada... Increasing broadband capacity and providing digital literacy resources in rural centers would help combat this divide and help to bridge the usage gap between rural and urban communities. – Digital Literacy in Canada

Part of looking at digital readiness of a region involves understanding how well digital services, content and digital literacy education are delivered to residents. If people don’t have access to the internet, can’t take a workshop or get help with their computers, or can’t find information online, they cannot take part in the digital world.

For the purposes of this report, we have targeted five areas as Core Service Delivery Groups:
- Internet Service Providers
- Libraries
- Local Government and NGO’s
- Senior Services
- Continuing Education Providers

Internet Service Providers

Huron County is broadly served by three large Telecom providers – Bell Canada, EastLink and Roger’s Communications. These provide internet services, cable and satellite TV, phone, and cellular service across most of the county.

In addition, a collection of independent or “locally grown” cooperative ISPs extend or supplement the broadband service to many of the small towns and villages that are beyond the reaches of the large telecoms. These are Hay Communications Cooperative, Tuckersmith Communications, Quadro Communications and Wightman Telecom.

"Fibre optic internet projects are ongoing throughout the region; high-speed broadband internet service in Huron County is estimated to have a coverage of approx 90-95% (fibre and wireless)." (Invest in Huron)

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8 Media Awareness Network. (2010). Digital Literacy in Canada: From Inclusion to Transformation.
This widespread multi-pronged coverage puts Huron County in a unique position of having its “last mile” truly be the \textit{last} mile. While surrounding rural counties are still trying to bring broadband to remote towns and villages, except for the farthest concession roads, Huron County is remarkably well-wired. The map on the following page shows the excellent coverage provided by the various Internet Service providers.
Libraries

The Huron County Library system is an integral resource for digital access and education in Huron County. Through its 12 physical branches, outreach programs and online services, Huron County libraries reach the entire population of the county. In addition, the library's reciprocal agreements with neighbouring counties allow it to deliver services to populations beyond Huron County's borders.

The library has approximately 17,000 active patrons made up of full-time and seasonal Huron County residents and residents of neighbouring counties. This number does not include individuals who use the library services but do not have a library card.

Library Access to the Internet

All library branches receive high-speed internet. Depending on location, internet services are provided by various ISPs including Eastlink and the five "locally grown" ISPs. Technical support for the library IT systems is provided in varying degrees by the telecom providers, the Huron County IT Division, and in-house information services staff.

Community Access

Wi-Fi

All branches provide free Wi-Fi to patrons and visitors. Logging onto the library’s Wi-Fi requires a password which is posted visibly within each branch so that access is not limited to card-holding patrons. The Wi-Fi is never turned off and some branches have extended their Wi-Fi to reach parking areas or reading gardens allowing 24/7 access in the vicinity of the building.

Work Stations & Devices

"In 2012, public library computers in Huron County were used more than 34,000 times by people who needed them." --

The library provides 57 work stations with full internet capabilities distributed among all of the branches. The largest branch has 9 public work stations. As well, during busy times, the card-catalog stations can be used to quickly check email or perform a brief internet search. Printing is available via the work stations. Wireless printing is not available.

For young children, all of the branches have "early literacy stations," computers that do not have internet access but are pre-loaded with games, educational programs (including language lessons), and other interactive content.

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9 All information for this section is based on conversation with Shannon Kammerer, Information Services Librarian, Huron County Library. She has reviewed and approved this content.
Use of work stations and early literacy stations does not require a library card. Users sign up for the stations and may use them in one-hour increments. It should be noted that this open public access to work stations is unusual among public libraries.

Eight internet-enabled “Lending Laptops” are available among five branches for in-library use by patrons. These must be checked out using a library card.

All of the branches have Kobo e-readers available for patrons to check out. At this time the Kobos must be pre-populated with books selected by the library staff. Users check the device out for 3 weeks and read as many books as they want from the pre-loaded selection.

**Digital Education & Tech Assistance**

The Library provides training and education programs to assist users with technical problems.

**Tech Time** – These free tech help sessions are held weekly in various branches. Users can sign up for 30-minute sessions and receive one-on-one help with computers, tablets, eReaders or phones. They will be assisted by library staff or youth interns. While exact numbers are not available it appears that seniors make up a large portion of Tech Time users.

**Youth Interns**
The library’s youth interns are hired through a grant from “Ontario Youth Internships at Community Access Sites.”

![Participants (youth 15-30) work as Youth Interns at community access sites throughout Canada, helping individuals, community organizations, and small businesses improve their knowledge and effective use of the Internet and related information technologies.]

The Youth are available during the funding period which ostensibly runs from October to March. However, due to delays in announcing and awarding the grant, obtaining, keeping, and fully-utilizing interns have proved problematic for the library.

**Online Tutorials**

Through a former CAP grant, the library was able to develop and post online tutorials to assist new users with basic computer skills. These included such fundamentals as “How to use Google” and “How to Navigate the Yahoo Directory.”

While these tutorials are still available via the library’s website and would be somewhat useful for the true novice they are outdated. Updating the tutorials is not top priority for the library. The feeling is that users are able to find better information online via YouTube and other sites.
Online Services

The Huron Library website and catalogue site offer most of the standard online services available to public library systems. These include, online catalog search; patron accounts with self-service for holds, renewals, etc.; and librarian assistance via email.

AskOn, the Virtual Reference Service was discontinued in March 2015 due to lack of subscription partners & reduced usage. It was replaced with email access to librarian assistance.

Digital Content Delivery

Huron Library offers a broad collection of digital media, both in physical form (CDs, DVDs) and via downloading and streaming.

1. Reference databases, peer-reviewed journals,
2. Archives, historical media, ancestry databases,
3. Local collections – newspapers, family history, local records indices
4. Downloadable eBooks, audiobooks, e-magazines, music, videos
5. Streaming music, videos
Local Government Web Presence

As public services continue to migrate to digital platforms and more political dialogue takes place online, citizens lacking in digital literacy skills are at risk of becoming disenfranchised from the democratic process and excluded from public services. – Digital Literacy in Canada

An important question to address when talking about digital services is how well local government delivers digital content and services to its residents. To answer that, we looked at the web properties of the county as a whole and those of the townships.

Huron County

Huron County maintains a group of 9 websites, each serving different populations and users. These were developed and are maintained by Huron County Economic Development Services. While established under one umbrella, the mandate for each site or organization was to showcase its own features with a distinct look and “personality” that would appeal to its target audience.

This has been carried out with varying degrees of success.

The official government site for Huron County (http://www.huroncounty.ca/) delivers all of the information necessary for residents, newcomers, and businesses. Navigation is somewhat intuitive, but top-level menus are not clickable and sub-menus tend to run deep, making it difficult to find specific information. As well menu items do not always make clear what content the page will deliver. The site is Web 1.0 and not mobile-friendly.

The eight satellite sites vary widely in quality and how well they meet today’s web standards. For example, the websites for Ontario’s West Coast (Tourism), Make Huron Home (Residents & Newcomers) and Invest in Huron (Business) are up to date, active, and appealing. They deliver valuable information to their target audiences and all three are Web 2.0 and mobile-friendly.

At the other end of the spectrum, Golf in Huron and Shop in Huron are outdated, provide little new or useful information, and are not mobile friendly. The Shop in Huron database search is immensely slow and delivers little more than yellow-pages business listings.

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10 Media Awareness Network. (2010). Digital Literacy in Canada: From Inclusion to Transformation.
## Overview of the Huron County Web Properties

<table>
<thead>
<tr>
<th>Property</th>
<th>Website URL</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Huron County</td>
<td><a href="http://www.huroncounty.ca/">http://www.huroncounty.ca/</a></td>
<td>The Huron County official site. &quot;By exploring this site, you'll become familiar with our many county-wide services, as well as discover the many programs and services offered by the County of Huron.&quot;</td>
</tr>
<tr>
<td>Ontario's West Coast</td>
<td><a href="http://www.ontarioswestcoast.ca/">http://www.ontarioswestcoast.ca/</a></td>
<td>&quot;Discover a world of travel experiences, including historical and cultural wonders, culinary delights, outstanding accommodations, unique shopping and countless recreational pursuits.&quot;</td>
</tr>
<tr>
<td>Shop in Huron</td>
<td><a href="http://www.shopinhuron.ca/">http://www.shopinhuron.ca/</a></td>
<td>Retail and services listings. See the <a href="http://www.ontarioswestcoast.ca/">Tourism Directory</a>.</td>
</tr>
<tr>
<td>Huron Manufacturing</td>
<td><a href="http://www.huronmanufacturing.ca/">http://www.huronmanufacturing.ca/</a></td>
<td>Membership organization with news, information, jobs, resources for the manufacturing industry. See the <a href="http://www.ontarioswestcoast.ca/">Business Directory</a>.</td>
</tr>
<tr>
<td>Invest in Huron</td>
<td><a href="http://www.investinhuron.ca/">http://www.investinhuron.ca/</a></td>
<td>&quot;Discover all the advantages that Huron County offers for achieving success in business with the quality of life expected by the business leaders and entrepreneurs of today.&quot;</td>
</tr>
<tr>
<td>Creative Huron</td>
<td><a href="http://www.creativehuron.ca/">http://www.creativehuron.ca/</a></td>
<td>&quot;Huron Arts &amp; Heritage Network is a not-for-profit community organization representing organizations, individuals and businesses in the arts, culture and heritage sector of Huron County.&quot;</td>
</tr>
<tr>
<td>Make Huron Home</td>
<td><a href="http://www.makehuronhome.ca/">http://www.makehuronhome.ca/</a></td>
<td>Directory still in beta. &quot;To help newcomers find the information they need to settle here, and to assist established Huron residents find detailed information about various services and resources.&quot;</td>
</tr>
</tbody>
</table>
Taste of Huron
http://www.tasteofhuron.ca/
Web 2.0 / mobile-friendly
Up to date

“An award-winning member-based program of Huron Tourism Association with a mission to celebrate Huron County’s Harvest by promoting locally produced, sustainable foods and culinary excellence on Ontario’s West Coast!”

Searchable site, but not linked to database.
Independent listings / pages for businesses

Golf Huron
http://www.golfhuron.ca/
Web 1.0 / Not mobile-friendly
Not maintained

“Sample these Southwest Ontario courses that combine the pastoral beauty of Huron County’s inland and lakeshore landscapes with hospitality that welcomes players of every level.”

Township Websites

All Huron County Townships are well-represented on the web. While the quality and content of the sites vary, they all provide new and current residents, visitors and businesses with essential information.

Ashfield-Colborne-Wawanosh
Bluewater
Central Huron

Goderich
Howick
Huron East

Morris-Turnberry
North Huron
South Huron

Healthcare and Non-government Critical Services

In order to see how well service organizations provided online information and services, we examined a cross section of those located in Huron County. We did not review national or provincial service organizations except where they provide location-specific services.

We selected critical services and those targeting underserved or at-risk populations with the idea that it’s increasingly important for these organizations to have an online presence that’s mobile-friendly.

Overall, service organizations are impressively well-represented online. Every organization we examined had a site that was Web 2.0, mobile-friendly, and contained comprehensive information about the services being offered.

Huron County Health Unit
Huron Perth Centre for Youth
Huron Women’s Shelter
Rural Response for Healthy Children
Partners in Employment

Choices for Change Alcohol, Drug & Gambling Centre
Huron County Food Bank Distribution Centre
Victim Services – Bruce, Grey, and Perth Counties
Alcoholics Anonymous / Central West
Southwest CCAC

In addition, Southwest Healthline provides a comprehensive list of all the services available in the Huron Perth region. The site is clear, easily navigated, and fully Web 2.0 and mobile-friendly.
Senior Services

Huron County has a significantly higher proportion of seniors (18.4%) compared to the province (13.6%). As such, this is an important demographic to address when it comes to digital literacy. As more services, entertainment, retail businesses and government agencies move towards doing business online, without access to training or help, the senior population will fall behind, unable to use online services or participate in the digital economy.

The 2013 Statistics Canada Report “Consumption of Culture by Older Canadians on the Internet” confirms the gap in internet usage:

In 2010, 29% of people age 75 and over and 60% of those 65 to 74 had used the Internet in the previous month, while Internet use among those age 15 to 24 was almost universal.\textsuperscript{11}

At the same time ——

For those younger than 25, a technologically-rich environment is a natural part of everyday life... To them, the online world is a reflection and extension of the offline world. For this generation, it is not about the technology, it is about life. — Together for Learning\textsuperscript{12}

This gap can be narrowed by offering digital literacy programs and technical assistance directly to seniors through programs in Senior Day Programs, Outreach Centres and Libraries. Our research into such services shows there is a move in Huron County towards assisting seniors with their digital needs.

The most prominent of these services is via the Huron County Library. Those services are described in the Library section of this report.


The McKay Centre for Seniors in Goderich serves a membership of 175 people age 55 and up and visitors. They have a 9-station computer lab and free wifi. Through a program jointly sponsored by The Lake Huron Learning Collaborative, the centre offers introductory workshops in basic computer or iPad use, Skype, and other topics.

Interestingly, none of this information is available on their website.

The Centre for Employment and Learning has five locations across the county. While not specifically targeting seniors, the Centre confirms that seniors make up a higher-than-average proportion of their students. They do not offer free wifi, but do have 64 work-stations distributed among their locations, eleven of which are laptops. They offer free digital technology workshops including beginning computer courses and introductions to such topics as email, MS Office, Facebook, Quickbooks, and iPad use.

Heartland Apartments (Clinton) and Highland Apartments (Brussels) are the two county-run senior apartments in Huron County. Neither offers computers for resident use but both have free wifi. Staff at both facilities confirm that they help residents on an individual basis with things like using Skype but do not offer formal programs. Heartland has utilized volunteers to help seniors with their computers on an occasional basis.

Continuing Education

The availability of computer training and education is integral to promoting digital literacy. This section provides an overview of continuing education programs available to Huron County residents. We did not include the following educational resources in our research:

- Formal high school, college or university degree programs
- On-the-job training
- Senior-specific Programs (addressed in Senior Services)
- Libraries (addressed in Library Services)

Instead we focused on drop-in services, short-term workshops and courses that residents could sign up for, attend in person, and take in their spare time.

Our survey of Huron County shows there are ample opportunities for residents to take continuing educations courses and workshops designed to improve computers skills and digital understanding. All of the resources we found were free and/or low-cost, so there are no financial barriers to improving digital readiness. The courses are distributed well across the county for easy access.
Building the Literary Landscape: Digital Literacy in Alice Munro Country

Centre for Employment and Learning
Cost: Free
Locations: Clinton, Exeter, Goderich, Seaforth, Wingham

Offers a full range of digital technology training. Along with basic computer skills (Internet, email, Facebook) they offer credit courses in computer technology and a full range of software classes (MS Office, Windows 7, Quickbooks, etc.)

The Lake Huron Learning Collaborative
Cost: Free or Small Fee
Location: Main Headquarters and Learning Centre in Goderich; also a Learning Centre in Kincardine, Bruce County

Lake Huron Learning works with regional universities and colleges to bring post-secondary courses and training to the communities of Huron and Bruce Counties.

Lake Huron Learning also offers non-credit “interest courses” offered in response to community interest or as a result of potential instructors submitting a course proposal. Examples include, “Getting Connected for Seniors,” “Social Media” and classes on Excel and photo editing.

It should be noted that their website is poorly designed, extremely difficult to read and navigate. It provides no comprehensive course listing, explanation as to how students sign up for courses, or what services they offer through their learning centres. Navigating this site would be difficult, if not impossible for seniors or people with poor internet or literacy skills.

Online Training & Education

We have not addressed all of the online programs available to Huron County residents because the opportunities are infinite. Anyone with a connection to the internet is able to take any course, learn about any conceivable topic, or get online technical help with any problem just by Googling it.

We have, however, identified some local opportunities that we feel are worth mentioning.

Contact North
Ontario’s Distance Education & Training Network
Cost: Free*
Location: Online and a Learning Centre in Exeter

Contact North is a non-profit corporation funded by the Government of Ontario. It enables over 4 million Ontarians in small, remote, rural, Aboriginal and Francophone communities to participate in online and distance programs and courses from Ontario colleges, universities and literacy and basic skills and training providers without having to leave their community.

Contact North does not directly provide education or training but serves as an online portal to distance education and provides physical locations and technology for rural students to take part in distance learning.
Through their Ontario Study Online Learning Portal for Students they provide:

“...easy and quick access in English and French to up-to-date information on the more than 1,000 programs and 18,000 courses available online and at a distance from Ontario’s public colleges, universities, literacy and basic skills and other training providers.”

Through their 112 staffed online learning centres across the province (including one in Exeter), they provide web conferencing, videoconferencing and audioconferencing platforms as well as technical support and assistance.

“Students have free use of computers with high-speed Internet at local centres to connect to their online courses and complete their course work. Students have a quiet place to complete their course work, link with other students in informal support groups and write supervised exams.”

*Note that while the services of Contact North are free, the courses students elect to take may cost money.

The LearningHub
Cost: Free
Location: Online only

The LearningHUB is funded by the Ministry of Training, Colleges and Universities (MTCU). It offers live online classes and independent study courses targeting adult learners seeking to upgrade essential basic skills.

“The LearningHUB provides opportunities to upgrade reading, writing, math, computer and other essential skills...This is a free online program available to adult learners across Ontario who want to access our flexible online learning environment.”

The LearnHub offers a full suite of computer and digital literacy courses. Examples include “Creating Your Digital Footprint,” “Essential Computer Skills,” “Learning to Communicate by Understanding Internet and Email,” and “Surfing the Internet for Beginners.”
Digital Readiness of Core User Groups

Individual Digital Readiness

Without undertaking a formal survey, it’s difficult to assess the digital readiness of individuals in a particular region. One can rely on national or provincial statistics, but that still doesn’t paint a picture that’s accurate at the local level.

We determined that one proxy for individual digital readiness would be the quantity and quality of websites among small and home businesses. If, for instance, Huron County businesses have a much worse showing than national averages, this might indicate a lower digital readiness in county residents.

Small and Home Businesses

Fifty-five percent of small businesses don’t have a website, according to a 2013 survey of more than 3,800 small businesses conducted by Internet search company Google and research company Ipsos. — Inc. Magazine (2014)\(^\text{13}\)

Large corporations and organizations dominate the internet with professional websites, online ordering, dynamic content, and professionally staffed social media departments. While one might think it would be impossible to compete with such deep pockets, today small businesses can do just that.

Modern tools, easy-to-use publishing platforms, business-ready social media sites like Facebook and Google Plus, and even industry-specific site-building and hosting options mean it’s never been simpler or cheaper for a business to have a first-class web presence.

Restaurant websites reinvented
Create an entire, stand-alone restaurant website with the all-new Menu(ize).

In less than 20 minutes a restaurant owner can use a service such as Happytables to create a Web 2.0, mobile-friendly site for free. For a small monthly fee the site can also take reservations, accept online orders and integrate with review sites such as Yelp.

Many of the tools and methods for launching a business online are free or low-cost. However, business owners have to know what they are, how to use them, or at least be able to affordably hire someone to do the work for them.

So, one indicator of digital literacy or digital readiness is how well small businesses represent themselves online. Not that there is nothing intrinsically wrong with a Web 1.0 site. Craigslist does just fine in its classic bare-bones format. There is something to be said for simply displaying basic content.

But in our opinion, in most cases, the quality of a company’s website is an indicator of how well-prepared the company is to engage in the digital economy – from knowing their TripAdvisor scores to using social media to communicate with customers.

Thyme On 21 Casual Dining (Goderich)
#1 of 105 restaurants in Huron County
#1 of 35 Restaurants in Goderich
★★★★★ 115 reviews
*Great Food and Service* 23/06/2015
*Must Dine Here while in Goderich!* 08/06/2015
Price: CAD 12 - 35
Cuisines: International, Contemporary, Eclectic, Canadian
Map, Visitor photos (8), Menu

This information was not directly available to us, so we undertook our own research. While certainly not a statistically accurate study, we feel the results are a good indicator of where Huron County small businesses stand in terms of their online presence.

From the Shop in Huron directory, we selected 170 small businesses across 30 business categories. For each of those businesses we documented (among other things) whether or not the business had a website, the quality of that site, and whether it was mobile-friendly. Our results are presented below.

Web Presence

On April 21, 2015, Google began rolling out a major algorithm update that greatly impacts what you see when you do a Google search from a mobile device. The effect of this change is so profound that some SEO experts refer to this day as “Mobilegeddon”. With the new algorithm, mobile-friendly websites appear higher in mobile searches while non-mobile sites experience lower rankings. Because more people use the web from mobile devices today than from desktop computers, the effect of this change is profound. How ready are Huron County businesses for this new mobile age on the web?

Using the online Shop in Huron Business Directory as our data source, we categorized the web presence of a quasi-random sample of 170 small and home businesses. We deliberately did not include large corporate chains because we wanted to focus on businesses that uniquely expressed Huron County. Businesses were found to either have no website, a non-optimized (i.e. mobile unfriendly) website or an optimized mobile friendly website.

With a web search often being the first step for the consumer in purchasing goods or services, businesses without websites are at an obvious disadvantage. We found that almost half of small
businesses in our survey had no website. A further 27% had a website but not one that was responsive and could equally well accommodate mobile and desktop users. Only 25% of the businesses that we survey had modern, responsive websites.

These statistics while not so different from what is found elsewhere (see graph below) point to lost marketing opportunities.

While the Huron County numbers on web presence and mobile-readiness may look poor, they are in keeping with national and international survey results.

These results were based on a survey of 1,800 US and UK small business respondents conducted by online advertising giant, Hibu, in 2013.14

Social Media - Hosted Sites & Use

Social media use is a good indicator of digital readiness. Social media marketing allows companies to engage directly and instantly with their customers in two-way dialogue as opposed to simply broadcast marketing.

Forty nine companies in our survey actively use Facebook either to host their primary site (12) or in conjunction with their self-hosted site. Of those, a half dozen also use Twitter, Pinterest and/or Instagram.

Using a social media hosted site such as Facebook allows companies to take advantage of the free hosting, easy set-up, and Web 2.0 readiness. Facebook and Google Plus are the two most common social media platforms for business.

Google provides Google Plus pages to all businesses that are listed in its search results – many of which are drawn from Yellow Pages listings. However, for the pages to provide any more than name, address and map location the company page must be “claimed” by its owner and the details filled in. We found that most companies seem to be unaware that they have unclaimed Google Plus pages.

Out of our sample of 170 small and medium businesses, only 41 have a presence on two of the bigger social media platforms. However, digging deeper into these numbers we see that really only 15 businesses are truly taking advantage of social media as a marketing and communication tool as 26 of 41 social media pages are inactive, autogenerated Google+ pages of which the businesses might not even be aware of.

Social Media Use
Gaps & Opportunities

Overall we found Huron County to be remarkably well-equipped to participate in the digital world, especially given its rural geography, low population density and demographics.

From almost universal broadband coverage and wide-reaching digital education to government and services that are well-represented online, the residents and businesses of Huron County are well-positioned to participate in digital society.

The gaps we have identified are not wide. They are more akin to small holes that can easily be filled if sufficient resources are available.

Online Access

We have identified few, if any gaps, in the delivery of broadband internet to Huron County. While there are still some unserved areas, these are limited to the far reaches of the county – the literal last mile. Given the preponderance of locally-grown ISPs, it seems within Huron County’s reach to extend broadband service to the last concession roads in the not too distant future.

Meanwhile, for those without broadband at home, there are numerous public venues offering free Wi-Fi including all of the library branches and most Tim Horton’s, Indigo/Chapters, and McDonalds.

Huron County Official Web Presence

Huroncounty.ca

While it seemed to contain all the information necessary, the Huron County Official site proved difficult to navigate due to the menu structure and poor page identifiers.

For instance, trying to find Senior Apartments entails navigating three levels of menus that end with a page entitled “Seniors’ Apartment Locations” which contains a general description of some unidentified apartments and no location information.

http://www.huroncounty.ca/homesaged/apartments_locs.php

The Seniors’ Apartments Rates and Application links take users to Heartland Apartments (Clinton) or Highland Apartments (Brussels), but it was never clear to us that these were associated with Huronview and Huronlea long-term care homes.

As well, the site is Web 1.0 and not mobile-friendly. With proper funding, we feel it would be worthwhile for Huron County to upgrade and modernize its website.

Huron County – Other 8 Sites

As users unfamiliar with the relationship among the 9 Huron County websites, we found them immensely confusing to navigate and understand. Disparities in quality and appearance and the lack of consistent branding led us to question which sites were county run and which were set up by private organizations or companies. On one occasion we found ourselves on http://www.shophuron.ca/ and wondered how or if it was related to http://www.shopinhuron.ca/.
This confusion regarding the relationship between sites and the county as a whole was particularly reflected in the “search for” dialogues that searched business directories. In some cases we received identical results from separate websites, making it apparent we were searching a shared database.

These duplicate results are frustrating to users. Imagine a visitor looking for a bed and breakfast, not finding one to her liking in the Shop in Huron search results and then receiving the exact same results from the Ontario’s West Coast search.

In other cases the databases seemed to be isolated or proprietary. Some seemed to be based on “memberships” while others offered free business listings.

And finally, we had trouble understanding the relationship among other government organizations and their various websites. For example --

Huron County Economic Development
- http://www.smallbusinesshuron.ca/
- http://huroncounty.ca/econdev/

Huron County Library
- http://huroncounty.ca/library/
- http://www.huroncounty.ca/library/cap/

It is our understanding, based on conversations with staff that financial constraints and a shortage of personnel contribute to the difficulties the county has in building and maintaining the various Huron County web properties.

In this regard, we see an opportunity in consolidating some of the 9 Huron sites under 4 or 5 common umbrellas. For instance, we see no purpose in maintaining Golf in Huron as its own site. If golf course profiles are considered important to marketing the county to tourists, then they could be included under a tourism banner.

Business Directories

The various Huron County business directories are using an outdated model of serving up simple business listings akin to Yellow Pages ads. That work, we believe, is better left to Google.

A Google search for a particular type of business in Huron County brings up location maps and driving instructions, street view image, contact information, hours (if available) ratings and reviews, and images.
Sample search: Auto repair Huron County Ontario: https://goo.gl/maps/1BUQD

Google does not limit its search results to businesses with websites. Every business that’s listed in the yellow pages or has any online presence will show up in a Google regional search.

So rather than focus on building directories, instead we see an opportunity for the various business development groups to turn their focus to more general marketing and use their county-branded sites to tell media-rich stories of the region, its people, and businesses.

We also see an important opportunity for business development organizations to educate and assist small businesses in developing Web 2.0, mobile-ready websites using free or low-cost online services and tools. By simply introducing the idea that businesses can claim their Google Plus or Facebook business pages, development organizations can help businesses grow and take advantage of the broader digital economy.

Small Businesses

While the majority of small businesses in Huron County do not appear to be digitally prepared for today’s online world, they are not alone and, at least for now, have not been abandoned.

"Most of the nearly half a billion users of online social networks continue to use Web 1.0 sites." (Cormode & Krishnamurthy, 2008).

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However, that’s all about to change as more and more social media sites like Facebook work to keep their users inside the gated walls of their community. When users are no longer leaving Facebook or clicking outside of Google’s recommended sites, Web 1.0 business will be left out in the cold.

As well, the widespread use of mobile devices will freeze out those businesses whose sites are not responsive and legible on a phone or iPad. While it may not critical to the local barber or pet-sitter to have a wide-reaching Web 2.0 site, it certainly is a necessity for restaurants, bed & breakfasts, and anyone seeking to do business beyond their local community.

As well, users with Facebook accounts can easily set up their own business page with just a few simple clicks.

But business owners have to know that these options are available. And importantly, have to know that they are instant, self-service, cost-free ways to build a Web 2.0 presence. We think there is enormous opportunity for Huron County business development organizations to inform and assist small businesses in how to leverage these options.

Senior Services

Overall, independent seniors are well-served in terms of internet access and access to computer help and training. The library and various education centres offer a full range of services. However, there is a gap for those seniors residing in Huron County senior apartments and those at home who may not have the mobility necessary to attend training to take their iPad and get personal help. The two county-run senior apartments, Heartland Apartments (Clinton) and Highland Apartments (Brussels) offer only minimal computer help on an ad hoc basis.

There is opportunity here to provide digital services, tools, and help to homebound seniors and those living in senior apartments. Assuming some of these seniors have potential access to the internet, the most obvious provider of digital support services would be the Huron County Library since they already offer delivery of library books directly to the homebound residents.
The Huron County Library system is remarkably well-equipped to help residents navigate the digital world. We do see opportunity to expand those services in a couple of ways.

**YouTube Channel with Tutorials**

The Library’s online tutorials, while somewhat useful to true novices, are outdated. The Library does have a YouTube channel, but it is not used effectively.

We see the opportunity for the library (perhaps utilizing youth volunteers) to create a YouTube channel to deliver basic tutorials to patrons. Most of the content would not have to be created from scratch. YouTube is filled with such material. It would just be a matter of curating and tagging the content and pointing users to it.

Some examples:
- [Toronto Public Library Channel: Zinio Tutorial](#)
- [Kindle eBook Lending Tutorial](#)
- [How to Use Google Docs](#)
- [Basic iPad Use for Beginners](#)

And, as mentioned above, we see potential for the library to deliver digital assistance to homebound seniors, perhaps through the CAP Intern program. The library may in fact be the best-positioned to identify homebound individuals who do not have access to the internet and to connect those people to services that can assist them.

There also may be opportunity for the library to expand its programs for seniors by partnering with organizations such as Cyber Seniors.