CULTURAL INSTITUTIONS / MUSEUMS / GALLERIES WORKGROUP

How Do You Define the Museums/Galleries Segment?

- What sub-segments/elements should be included?
- What distinctions, if any, are there between the non-profit and commercial aspects of the Museums/Galleries segment in the state?
- Does the Museums/Galleries segment have importance across the state, or is it stronger in one region or a few regions? Please explain.
- Who are some major stakeholders/organizations/businesses in the Museums/Galleries segment?

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1. Museums, Libraries, Galleries—represented as part of definition of "segment"
    - museums
    - galleries
    - schools
    - libraries
    - state agencies
    - federal agencies
    - local arts organizations
    - historical foundations and societies
    - foundations (including corporate)
2. Both promote, market, educate (preservation)
    - Galleries sell
    - Great distinction between nonprofit/for profit—measure success differently
    - Nonprofit→exposure, statistics
    - Funding comes from different sources
3. Tends to be more prevalent in cities
4. (blank)

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1. Galleries—admission
   Interactive exhibits
   Retail component
   Artifacts
   Localized/regional cultural reflection
   Education
   Historical
2. Distinctions
    - Nonprofits have better system of collaboration
    - Revenue/funding streams (i.e. grants)
    - Volunteer vs paid staff
    - Tax-exempt status
    - Restriction on use of prof.
3. Regions
4. Visitors, community, residents, schools, folklorists, curators, artists

Form stronger intra-promotional marketing networks.

Competitive Strengths of Cultural Institutions

What Are the Competitive Strengths of the Museums/Galleries Segment?

- What's unique or unusual about the Museums/Galleries segment?
- What differentiates it from other states and regions around the country?
- Prompts: quality of the product, talent pool in the state, attractiveness to talent pool from outside of the state, strength of the brand, proximity to markets/customers, etc.?

- Museums & galleries are not only institutions that present art
- Most museums are collecting as well as presenting
- Abundance of museums/galleries here—depth and breadth
- Spread out in terms of locations
- To link visible with invisible
- Strengths of museums/galleries—both have opportunities to encourage and welcome visitors
- Fusion of different art forms is more possible here in NOLA than in other places
- Broad appeal to different demographics—"something for everyone"—eclectic—but both for profit and nonprofit exist alongside each other
- Difficult to get arts funding—now people are interested in heritage tours, etc.
- Some who still believe arts are a luxury
- What you find in different section of state = varied cultures = rooted deep in tradition
- Given history of state—"port city" versus other parts of country—asset that attracts tourists
- French Market as incubator—a physical space for artists to live and breathe
- People come here for other reasons—so we have blessing to showcase to those not normally exposed
- Diversity and multi-cultural identity draws people into community

What's Unique:

- We deal with object-based and live performance-based experiences. Consumers interact with the real thing.
- Most often, these institutions are nonprofit.
- We offer broad appeal to families and to people of differing generations.
- We have an inspirational component.
- Create a community dialogue about who we are, where we are from, and what we value?

What differentiates us from other states and regions?

- We have a unique history and culture.
- We have a longer history—particularly a longer urban history—than most other regions.
- We have a unique mix of native, European, African, Caribbean, and Asian cultures representing a wide variety of ethnicities and faith traditions; and this mix is celebrated.

Quality of the Product:

- Although we have some scattered institutions of outstanding quality, they are out-numbered by those with room for growth.

Attractiveness of talent pool:

- We have great potential because of the area's unique strengths—our state is loaded with creative talent
- Strong institutions help both retain and attract creative, gifted residents; but
- This seems to be where the most work needs to be done—in training and retaining the talent to manage this sector…artistically and business-wise.

Competition

Who or Where is the Competition?

- ❑ What impact does this have on the segment in Louisiana?
- ❑ What are the competitive advantages/strengths of the competition?

Competition:

- locals staying home—television, video games
- movie theaters
- casinos
- shopping
- secular vs. cultural
- locally owned vs. chains
- competing with other venues

BUT Cultural institutions should complement other venues, not compete. Other factors affect competition, such as accessibility. Urban areas can accommodate (most of the time) more patrons.

Competitive advantages/strengths:

- offers alternative to other venues
- offers family-oriented attractions
- provides education for citizenry about area—able to work with service industry to educate them about attractions
- offers genealogical information—interesting for locals and visitors
- ability to appeal to varied groups/segments of population (different exhibits)

Need to work with outlying areas to co-promote events—day trips

Who or where is the competition?

- External competition: casinos, sporting events, shopping malls, churches, other entertainment (clubs, swamp tour, racetrack), theme parks, restaurants, plantations
- Internal competition: other museums, historic sites
- For profit vs. nonprofit (historic institutions, galleries)
- Rural vs. Urban and Small vs. Large
- Shreveport, New Orleans, Baton Rouge

Impact:

- Impacts our visitation; and therefore, if you don't have the numbers through your doors, it could impact you financially (funding).
- How do we get people to participate?
- Market to and into workplaces
- Get our marketing materials into places—government office can help—LA Gaming—Sports Foundation

Competitive advantages/strengths of the competition:

- Once we address the ethical issues– casinos, liquor/tobacco
- Collaboration, promote each other, marketing & advertising combined
- If they die in your area—possible funding source
- Collaborations
- Outreach as solution—go to the venues
- Marketing to workforce inside the workplaces
- Market to and at sporting events
- Ethical issues

Barriers

Are There Barriers to Growing and Strengthening the Museums/Galleries Segment?

1. Particularly consider barriers that may not emerge from the other areas on the Environmental Scan:
   - Definition of Cultural Institutions
   - Competitive Strengths of the Museums/Galleries Segment
   - The Competition
   - Infrastructure for Economic Capitalization
   - Infrastructure regarding the Workforce
2. Identify the barriers and their underlying causes

<u>Barriers</u>

- Capital, private and public investment in cultural institutions
- Lack of understanding of our missions
- Segmentation and need for linkages
  - > lack of middle scale institutions—need collaborative organization like NPN
  - > cooperation—dominant and alternative artists—galleries (for profit) and nonprofit—LACMA Latino music partnership
  - > cooperation, but not competition, insuring equity in distribution of returns
  - > serendipity—why not more organized collaborations—Chihuly at CAC, Glass works, Rogers
- Programmatic linkages—thematically (festivals) or sector (historic houses—single tickets)
- Negative effects of political districts that create disadvantages for institutions in certain highly-saturated districts like Orleans vs. Jefferson Parish
- Need for maps of sectors geographically and thematically (vertically and horizontally at all scales—small and rural) to keep visitors flowing from one resource to another
- Workforce: small market—no economies of scale—low jobs, little capital, career ladders

<u>Causes</u>

- Lack of understanding of what we do
- Capital $--no deep pockets
- Government of LA
  - > no segmentation by size and staffing of institutions—we all compete with profit and nonprofit 501c3
  - > no treatment/respect of major institutions—no middle class institutions
  - > training
- Political pull toward small as well as large
- Sustainability
- Population-driven pie determines $ distribution—Jefferson has greater $ than Orleans, yet Orleans has more cultural institutions
- Dominant institutions
- Segmentation vs. collaboration
- Possibility of museum state
- Not for profit vis-à-vis for profit (gallery)
- Importance of relationships, especially with galleries—only have serious relationships with buyers—could participate in lecturing
- Shared patronage may also be competition
- Financial support can cross nonprofit and for profit lines
- Museums inspire people to collect art

- Humanities, education, history, art
- Feeling left out—shared feeling
- Need comprehensive listing of who's where—map of where to go
- Impact of an experience—Rhonda's story of her children (Children's Museum→CAC Chuhadli Show→Glassworks classes for 4 years→Arthur Roger Gallery show)
- Segmentation a problem—look at how we're broken out today

Infrastructure for Economic Capitalization

How Would You Assess the Infrastructure for Economically Capitalizing on the Museums/Galleries Segment?

1. Are there enough venues/studios/facilities, for production, distribution, performances and/or commercialization?
New Orleans—strong
Baton Rouge—weak
Lafayette—strong
We are not large enough to bring in artists from the outside and incorporate their talents into our local culture. We do believe that production can be achieved in LA at a lower cost than in other places, and we can market that advantage in a way similar to what has been done with film production.

2. Are there intermediaries in place to help artists and arts organizations and businesses – like booking agents, attorneys?
There are enough intermediaries in place to support Museums/Galleries.

3. Are the linkages with economic development organizations strong and fully utilized?
Linkages with economic development are not strong and fully utilized. However, many of us are working toward improvement in this area as evidenced by this conference. However, artists do not believe galleries/museums help to market them well enough.

4. Is technology widely available and accessible to help grow or strengthen the Museums/Galleries segment?
Yes, we have the capabilities and the quality; however, there is no viable strategic plan to properly support that growth.

5. **Is there good access to financial resources?**
There is no centralized process for access to financial resources, and there is a lack of professionalism in our attempts to obtain those resources.

- NW LA—no to all, short of suitable places, renovation for reviving
- What does government have to offer; how can we help each other?
- Facilitate communication between existing entities
- Help venues source help (funders, grants, etc.)
- Know how to complete the business side of things (business plans, marketing plans)
- Exports
- Generate more interesting culture events by encouraging better facilities, through better coordination

Infrastructure Regarding the Workforce

How Would You Assess the Infrastructure Regarding the Workforce in the Museums/Galleries Segment?

- ❑ Is there an existing trained and education workforce available in order for the Museums/Galleries segment to thrive and grow?
- ❑ Are there adequate education and training programs in place to train the next generation of workers/employees, on the vocational school and higher education levels?
- ❑ Are graduates of training programs staying in the state to live and work?
- ❑ Is the state able to attract talented individuals from outside of Louisiana?
- ❑ Is there a connection with the public school system, where career education and skill development are available?
- ❑ Are artists and cultural workers getting the kinds of technical and/or business skills they need to be successful?

- Overqualified workers in low paying positions—supply exceeds demand
- Education deficit in many lower level jobs—need a trained and knowledgeable workforce from bottom up
- Little respect or value placed on creative industries—low wages
- Low wages—high rate of employee turnover—must have another source of income

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Successes

What Are Some Examples of Success Regarding the Museums/Galleries Segment?

- ❑ Are there examples of successful projects, programs, or initiatives in the Museums/Galleries segment in Louisiana?
- ❑ Has the success been limited to a city, or region, or is it statewide in scope?
- ❑ What factors contributed to the success?
- ❑ What kind of an economic or social impact did it have?

- Cultural Resources & Tourism—CRT

Examples:
- LA Artworks
- CAC
- Odgen
- African-American Museum

Factors:
- People supporting it already had money

Impact:
- Back Street Museum, Neighborhood Museum, Ashe, CAC—great social impact, very little economic

Measure success by staying open
1. NOMA, CAC, Baton Rouge Gallery (started in 60's), ASHE Center, Warehouse District, River Oaks in Alexandria, Ziglar in Jennings, 1% For Art

2. Urban areas have been more successful.
3. Success defined by numbers of people through the door and by funding.
4. Large social impact

<u>Examples:</u>

- Maida's program/CRT
- Jazz Fest
- NOMA
- CAC
- D-Day
- House Museum
- Kathis Museum
- National Hanson's Museum (unique)
- Occupazal/Instituazal
- Talented Arts program
- R.R. Museum
- St. Charles
- African-American Heritage Museum
- Hammond downtown

<u>Factors:</u>

- Good models that create self-sustainability
- Rich natural/cultural—resources to document cultural diversity
- Good PR/good product
- Good feedback
- People willing to work
- Positive networking

<u>Examples:</u>

- Alternative venues that offer accessibility
- YLC Initiative—"clean up"—Don't Trash
- Crescent City Farmers market—mixing entrepreneurship, marketing, and art & culture with no intimidation (culinary, music, book in different geographic areas
- White Linen/Art for Art's Sake
- Sculpture Garden
- Mid-City Art Market—venue/village square—opening of streetcar
- Dance New Orleans

<u>Factors:</u>

- More collaboration
- Entrepreneurial
- Accessibility—no entrance fee, no intimidation, opportunity to buy
- Venue/village square—less inhibited
- NOMA—festival tie-in
- Statewide: Main Street—small towns presented/exposed
- % For Art program—government buildings—set aside to buy art
- Hotel tax—New Orleans Tourism Marketing
- Centralizing—neworleansmuseums.com marketing created—only Orleans—central place for 40+ museums in NOLA area—linked to neworleansonline.com—<u>replicable statewide</u>

What Are the Opportunities and Strategies for Growing the Museums/Galleries Segment?

- ❑ Specific opportunities for growth and development?
- ❑ What strategies should be pursued to address barriers or capitalize on opportunities?
- ❑ Who should be involved in developing and implementing these strategies: the state, regional organizations, the business/corporate community, academic community, etc.?

- Support LAM + regional and local arts agencies—become personally involved—jobs
- Maybe we should be thinking in terms of growth in quality in what we have rather than increasing numbers of institutions—$347 per visitor—tourists who visit museums spend twice as much in state
- State must realize that cultural institutions provide strong return on the funding dollar and are, therefore, worth funding.
- Needs to be a true partnership between government, business, the producers of culture, and the academic community.
- Link urban and rural communities.
- Cultural segments need to talk to each other.
- Associations/institutions need to revisit their mission statements, make their goals clear, and make themselves socially relevant.

Strategies:
- Lack of funding and financial resources—create more to help with organizational support. You come, we're not open.
- Identify and reward success. How to measure success: those who have quantitative goals that can be measured in addition to numbers.
- Facilities closing/barely open
- Link rural to urban
- More collaboration

Specific Opportunities:
- Cooperative planning
- Cross-programming→synergies between areas
- Cross-promotion/marketing (between entities)
- Targeting specific groups→packaging to offer patrons choices
- Evaluate our strengths and resources within municipalities and on the parish and regional level.

Strategies:
- Centralized information source for networking
- Form intermediate linkages (rural, alternative, small entities)
- Offer occasional free public programming
- Organization support:
  - Increasing funding at all levels to build new buildings/institutions
  - Increasing funding for quality control
  - Alternate ways of providing resources→tradeouts, etc.
  - Locating granting sources available for renovation of downtown areas
- Artwalks—involve other entities in a cooperative event
- Eliminate the mausoleum attitude. Make the site an active place.

Who involved:
- Chambers of Commerce
- Economic Development
- Artist guilds
- Museums
- Politicians at all levels
- Civic/social/religious groups
- Schools and school boards
- Teachers—curricula
- Science to Art
- Virtual artists
- State organizations
- LTPA—Louisiana Travel Promotion Association
- Local entities

Opportunities:
- Joint ventures
- Critical mass—longer stays—develop new cultural tourist
- Real culture, not caricature
- Local—tourist base balance—Aud. Instit.
- Community engagement—locally
- Charles Landry or Michael Kane: "Embrace the future; rethink the past".

Strategies:
- Convention Center as hub for exposing visitors to cultural assets
- State tourism
- More venues for cosmopolitan, not ethnocentric; develop local assets (Ogden and D-Day) to attract external assets
- Keep our dialogue
- Commentators on arts and culture
- Creative industries—must make sure that non cultural commercial sector returns earned income to the cultural workers—and that does not mean service jobs
- Balance local and global—Aquarium of the Americas/Species Survival Center

Who involved:
- All as appropriate
- Innovation Fund: Business—Chambers with peer review

Opportunities:
- Joint ventures
- Collaboration
- Destination—culture tourism—work together, stay longer
- Kiosks—interactive
- Modification
- Authentic

Strategies:
- D-Day—80% tourist, 80% predetermined—need local support base
- Invite tourism sector to come to this conference next year
- Think about how institutions become SPACE—meet other people
- Convention Center to work with us—Examples: Baptist Church choir and Mardi Gras Indians coming to conventions

Reports, Models and Contacts

- ❑ Are there any reports, evaluations, impact analyses that are relevant to the Museums/Galleries segment?
- ❑ Are there models or best practices around the country or elsewhere that could help the Museums/Galleries segment in Louisiana?

Reports:
- Americans for the Arts Economic Impact Study
- Randall Travel Marketing—Top 10 Travel Trends
- neworleanscub/research
- CRT's statistics department
- UNO studies

- LA Sea Grant Program
- LA Tour Web Site
- Needs: centralized research department

Models:

- Scenic Byways
- SC Heritage Trail

Reports:

- CODA
- Alliance of Artist Communities– http://www.artistcommunities.org/
- CCSSO—Council of Chief State School Officers
- Bonnie Pittman—new book, New Forums**:** Art Museums and Communities
- UNO's economic impact studies
- Other large institutions with research interests, i.e. LSU
- NEA (National Endowment for the Arts) documents
- AAM documents – http://www.aam-us.org/
- Higher Ed Coalition—mentioned on Dec. 9 by a panel member
- CRT/CDOA – http://www.crt.state.la.us/crt/ocd/cultdev.htm
- LA Folk Life Program – http://www.louisianafolklife.org/
- Regional foundations, i.e. Baton Rouge Regional Foundation, Greater New Orleans Foundation
- Audubon Institute

Models:

- Museums, yes—but not for arts centers (have to piece together information from different sources
- Kennedy Center Alliance for Arts Education – http://www.kennedy-center.org/education/kcaaen/
- Getty Foundation for Schools in the Arts – http://www.getty.edu/museum/
- Regional institutes
- Southeast Center for Education in the Arts – http://www.sceaonline.com/#
- Lincoln Center with the schools – http://www.lcinstitute.org/ep_focus.asp
- UNO/Ogden – http://www.ogdenmuseum.org/
- National Association of State Arts Agencies – http://www.nasaa-arts.org/

Reports:

- Economic Impact of Festivals
- N.O. Visitor Profile
- neworleanscub/research. . . visitation/spending—behavior patterns in New Orleans
- TIA data—state website
- UNO/LA Research Team studying ROI and TOO of Department of CRT—early 2006
- Economic Impact of Swamp Tour—LSU Sea Grant website
- Great need for centralized research database

Models:

- Handmade in America
- ArtWorks
- BB King Museum—Indianola, MS
- Acadiana Arts Council Partnership

CULTURAL INSTITUTIONS / MUSEUMS / GALLERIES WORKGROUP

KEY POINTS:

- Increase and plan for the "middle" size institution/or mid-career professional
- Nonprofit business planning for sustainability
- Implement master cultural plan—don't just create a culture of planning
- Need: communication/comprehension of various needs/central link/clearinghouse for resources to connect business/education/cultural sectors – 1 STOP SHOP
- Need to find common language between different sectors, need for awareness. Emphasize fusion of cultural segments—music, food, literature, and visual arts—utilize all segments for festivals, pamphlets, etc.
- Encourage LA citizens to know your own state—its cultural history and its opportunities. Start with schools, and for adults consider bus tours/packages for LA residents…i.e. high-quality pamphlet on "family" tourism
- Exchange of information and improvement of communications between entities
- Outreach to underserved communities via exhibits and programs
- Balanced Historic Viewpoints must be developed.
- Potential for growth
- Communication between all involved parties needs to be improved
- Business education for the cultural community
- Communication of resources
- Mutual education—collaboration between artists and businesses
- Increase community's perceived value of the arts and support for products
- Connecting and articulating relationships (educational, political, financial, institutional, cultural, etc.)
- Equity for all at the table
- Continued leadership—benchmarks—measurement
- Institutions should take primary responsibility for their own missions and goals
- State needs to recognize and support the economic importance of cultural institutions
- Optimum results will come from a true partnership of the cultural institutions, academic institutions, the government, and the private sector
- Interagency promotion and referrals (collaboration)
- Centralized sources of information
- Education of public regarding art/culture

OPPORTUNITIES AND STRATEGIES FOR GROWING THE SEGMENT:

- Existing cultural master plan
- Establishing opportunities for state-wide networking
- Make link to website so we can all have access to the names and numbers of the people here
- Create 1 big goal (sub-goals), i.e., awareness of need to stop coastal erosion
- Bring people together (i.e., conference like this, follow-up conference); an open forum for continuation of discussion, maybe representatives meet on regular basis, then annual/semi-annual conferences
- Capitalize on strengths to make it happen, i.e. Bayou Classic
- Build more partnerships to "sell" New Orleans, i.e. join ventures guidebook, utilize for profits, low-cost tourism (i.e. festivals), market nationwide (i.e. publishers!), other things not readily associated with NOLA
- Import more college students for internships!!! Once they live here 3 months and have a connection, they may stay or can at least promote LA.
- Convention Center should allow "free" postings (i.e. plexiglass signs like at airport or banners) for nonprofits of area cultural institutions—it is such a lackluster space that there should be more

synergy with its surroundings to benefit convention visitors and cultural institutions alike.
Note: Cut the bureaucracy that stops institutions from marketing at Convention Center!

- Development of an inclusive cultural strategy
- Unite large and small venues via cross-promotion
- Internships, apprenticeships; education and support as audience and friends development
- Regionalize and pool our resources
- Partnerships to market and promote the cultural resources need to be created!
- Statewide user-friendly signage
- Centralized location of resources
- Stronger educational programs…K-12 and community
- Add value to the product by integrating the community
- Collaborations & joint ventures (programming, marketing)
- Upgrading quality of workforce, exhibitions, management, technology, etc.
- SWOT analysis of distinctive institutional strengths across selected sectors to identify models of excellence
- Explore new models for cultural and economic collaboration and partnership
- Seek input from local and regional communities to insure the institution's cultural relevance (community buy-in) Make a commitment to expand communication and support for all aspects and regions of LA culture, bridging the urban-rural gap
- Culture sensitive financing sources
- Publicize profile studies—disseminate information
- Co-operative marketing
- Centralized resource for all cultural institutions
- More collaboration and partnerships between institutions and regions
- Cultural institutions think more globally and how we fit into global market place
- Measure success

CULTURAL INSTITUTIONS: NON-FACILITIES

KEY POINTS:

- There is a need for a central networking/communication clearing house
- LA culture not well defined; should be included in educational curricula; and, closer ties with business community
- Need to determine economic & cultural impact of our institutions

OPPORTUNITIES AND STRATEGIES FOR GROWING THE SEGMENT:

- Establish umbrella org. for developing & maintaining directory of resources of cultural institutions (e.g., inventory, profiles)
- Find some funding for cultural programs in public & private sectors
- Develop historic buildings for commercial purposes (e.g., bed & breakfast)