



MARKETING PLAN

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INTRODUCTION

The intention of this plan is to support MAWA and the women's art community by bringing participants and programming together in a way that is inclusive, effective, thoughtful while reflecting MAWA's goals and respecting its audience.

What can be useful about a Marketing Plan?

A Marketing Plan can be put to good use in a government-funded, not-for-profit organization:

- To decide where best to put valuable resources (time, effort, and funding) after examining relevant information and developing well-thought out strategies, so that what MAWA has is used most effectively and efficiently.
- To decide if an aspect of programming could be redefined or better articulated to generate a higher participation rate.
- To understand how the various revenue streams (program fees, fundraising, and government) are performing over time and which, if any, need particular attention.
- To understand how MAWA compares to similar organizations and see where MAWA could make adjustments so that it is more attractive or beneficial to its intended audiences.
- To aid in brainstorming and idea generating after looking at how MAWA fits into its community.
- To be aware of trends or external forces that can have impact and to better prepare for the future.
- To put MAWA's programs in priority order when it comes to promotion and have a rationale to support the priority. For example, some programs are currently at capacity; some programs are not at the core of MAWA's mandate; some programs need more attention; or some audience groups need more attention.
- To decide what could be strengthened in the web presence after examining MAWA's goals, what it wants to say about itself, and what other similar organizations say on their websites.
- To make sure that there is a good mesh between MAWA and its membership so that members renew their memberships and participate in programming.
- To avoid programming duplication by understanding what other organizations provide, especially if they do a better job. To understand where there are program needs that are unmet.
- To understand better the underlying factors at play if MAWA is unsuccessful at getting a good participation response from a certain demographic group.

WHAT IS MARKETING VERSUS PUBLIC RELATIONS?

Marketing is different from public relations, although the two often work hand-in-hand or overlap. While the focus of this project is marketing, some of the marketing strategies that develop as a result might merge into public relations. For the sake of clarity, this is how marketing and public relations are defined:

Marketing

- The process of promoting, selling or distributing a product or service; the work of moving goods from producer to purchaser.¹
- Marketers concern themselves with the products the company provides, the customers and their needs, and work on anticipating what the next product will be or how to promote it.
- A marketing approach will work to sell a product rather than an organization by taking into consideration demand, competition, and how to get more people to purchase the service or product.
- Marketing is the practice of creating a product or service that meets a want or need for a certain group of people, and then pricing, placing and promoting that product or service.²

An effective marketing plan will accomplish the following:

- Define a target market in order to know who needs to receive promotion about the product(s).
- Identify the consumers/participants and the competitors. Knowing competitors and their strategies will help an organization stay ahead by remaining competitive.
- Outline a strategy for attracting and keeping participants as well as identifying change.³

Public Relations

- The goal of public relations is to encourage public understanding and goodwill towards an organization and its products or services.⁴
- It is concerned with the public's overall view of the organization and the organization's reputation (rather than selling specific products or services).⁵
- It is usually centered on awareness-building, attitude-influencing and/or action-inducing activities.
- A sub-discipline is media relations/publicity – the practice of pitching news stories to publishers or broadcasters or posting to websites in order to build awareness or a buzz.⁶

A public relations campaign will work to do the following:

- Increase and maintain visibility and public awareness of an organization, company, or event.
- Help the public to see the organization as a leader in its area of interest or expertise.
- Increase awareness of the organization's programs, products and services throughout the community, state, country, or world.
- Help enhance and maintain the organization's image.
- Support and organize fundraising efforts.
- Act as liaison and support in the event the organization experiences any negative publicity.
- Boost employee morale and help to recruit and retain employees.⁷

MENTORING ARTISTS FOR WOMEN'S ART HISTORY/OVERVIEW

Mission Statement

Mentoring Artists for Women's Art (MAWA) encourages and supports the intellectual and creative development of women in the visual arts by providing an ongoing forum for education and critical dialogue.⁸

Background and History

MAWA was originally formed in response to sexism in the Winnipeg arts community expressed through disparity in funding support, exhibition opportunities, and tenure track hiring at the School of Art, University of Manitoba. These circumstances were being discussed on the Plug In Board, in the arts community, and among the (predominantly female) sessional staff at the U of M. So, in September 1983, Plug In Art formed a Women's Committee to look at ways to better promote and integrate women artists into the Winnipeg visual arts community.

On April 10, 1984 the Women's Committee launched Manitoba Artists for Women's Art (MAWA), a non-profit organization for the support and encouragement of women artists in the community. That first year saw an exhibition of member's work and then in 1985 the launch of the mentor-based Advisory program, with four mentors and eight mentees.

In September 1990, MAWA became an organization independent of Plug In and was renamed Mentoring Artists for Women's Art, because of the focus on fostering art through mentorship. Mentorship, as a non-hierarchical, peer-based system of learning, was the chosen avenue for passing on information, experience and confidence from one generation of women artists to another, strengthening both groups of artists simultaneously.

Now in its 30th year, MAWA has provided mentorship to 240 women in the Foundation Mentorship program and many more through the rural, curatorial, mentor-in-residence, and mini-mentorship programs. In addition, it has played host to a wide range of artists' lectures, residencies, workshops, critical discussions, symposia, and facilitated professional development for people of all genders.

Through the years, MAWA's programming has provided invaluable opportunities for the development of local and international networking. And, while some aspects of the artistic community have changed, MAWA's *raison d'être* has remained constant – to support women artists at all levels and foster critical dialogue and arts education in the community at large.⁹

EXTERNAL INFLUENCES/FORCES/CONDITIONS/TRENDS

The environment in which all organizations operate, regardless of who they are and what they do. These influencers are beyond the control of the organization and can include: government and legal forces, economic conditions, social and cultural trends, demographics, and technology.

Government

Government funding and charitable tax status are probably the two most profound government and legal forces acting upon MAWA as an organization. Additional government forces with impact include any employment equity legislation, immigration policy, municipal/provincial/federal business requirements, gaming and lottery legislation, fire codes, labour codes, workplace safety and health, property taxes, and human rights regulations.

Government Funding

Like most other not-for-profit arts organizations, MAWA has throughout its history relied on continuous and consistent government funding. In real dollars, government funding for MAWA has doubled from \$85,071 in 2000 to \$172,327 in 2013. In the same time period MAWA's expenses have gone from \$104,711 to \$278,121. While the government funding is significant, it has not risen at the same rate as expenses. The result is that as a percentage of total revenue, government support has declined from 81% in 2000 to 59% in 2013.

MAWA does not have control over the decisions that government makes about funding criteria, how much money will be available in any given year, or the kinds of programs that will be funded. Applications have to be made on an ongoing basis for funding, sometimes taking a lot of staff time to apply for small amounts of money. Adhering to funding regulations, keeping financial records on funds, and maintaining good relationships with funders is an on-going task.

The last available figure (2009/2010) for total government funding to arts and culture in Manitoba is \$316.7 million. This includes: federal at \$108.9 million; provincial at \$143.2 million; and municipal at \$64.6 million.¹⁰

Of Canada Council funding to Manitoba in 2011/2012, Winnipeg received \$6.4 million (95.3%), Brandon received \$146,241 (2.1%) and Onanole received \$85,000 (1.2%). A total of six additional communities in Manitoba received \$83,990 (1.2%).¹¹ No information is readily available for Canadian Heritage funding.

In 2008/2009, the Manitoba Arts Council awarded a total of \$5,471,800 in annual operating funding to 48 arts organizations and \$1,353,853 to 279 individual applicants (not including Student Bursaries).¹² No information appears available on the percentage of successful applicants out of the total number applying.

In Winnipeg, the Winnipeg Arts Council's budget has remained the same since 2007, but the per capita amount has gone down because of population growth. In 2007, it was \$6.34 per capita; in 2009, it was \$5.98 per capita.¹³ In 2009 (last available report), WAC received 431 applications and awarded grants to 221 applicants for a total of \$3,644,850.¹⁴ In 2009, all of the applicants for Operating Grants received grants, 46% of the applicants to New Creations received grants, and only 23% of the individual artists received grants.¹⁵

TREND: MAWA has had to raise an increasing amount of revenue through avenues other than government funding.

TREND: Individuals applying for grants (where information is available) have a significantly lower success rate than organizations.

TREND: Winnipeg arts organizations receive the lion's share of government funding available in Manitoba.

Government Funding of Artist-Run Centres

In a 2011 report on Artist-Run Centres (ARCs), almost 30% of the centres examined do not currently receive funding through the Assistance to Artist-Run Centres Program of the Canada Council.¹⁶

There are five Artist-Run Centres in Winnipeg (and none in rural Manitoba): MAWA, Ace Art, Manitoba Print Maker's Association, Platform Gallery, and Urban Shaman.¹⁷ Of these, four receive Canada Council's ARC funding.¹⁸

TREND: According to *The Distinct Role of Artist Run Centres* by Marilyn Burgess and Maria De Rosa, the most pressing concern for Artist-Run Centres is to find additional funding to support growth, future development and sustainability. New avenues of funding could include endowments or creating new business models.¹⁹

Government Funding versus Demand

It would be safe to say that the requests for government funding outstrip the funding available. For example, the Canada Council received 9,194 grant applications from individual artists in 2010/2011; only 24% received funding simply because of insufficient funds.²⁰

Of the 15,694 grant applications submitted to the Canada Council in 2011/2012, 9,219 were from individual artists and 6,475 were from arts organizations. Of the total number of grants submitted, only 6,036 received funding.²¹

For the purpose of this marketing plan, data on how many arts organizations apply for government funding (at any level) and the percentage that are successful is incomplete because the data can't be located or is unavailable.

In addition more charities, non-profit and grassroots organizations are registered every year in Canada, some of which will be new arts organizations.

TREND: More organizations in the future will be vying for the same money and much effort will have to go into satisfying all the funding requirements, setting one's organization apart from other organizations, and getting good attendance numbers.

Government Funding – Canadian Quality of Life: Intrinsic Value of Art

One of the most significant ongoing challenges is to continually convince decision-makers, community leaders, the media and the public that the arts play a crucial role in Canadian quality of life and the development of our local communities.²² Put another way, government funders are continuously pressured to prove to the public that they are getting "value for money", especially in the face of economic downturns or perceived lack of funding for infrastructure.

Unfortunately the pressure to demonstrate *significance* often turns into *instrumental* measurements of *intrinsic* values. For example, individuals cite intrinsic benefits when describing how they value the arts, but adopt an instrumental stance when it comes to the questioning of public funding.²³

While the instrumental benefits, such as economic growth, are more tangible and therefore easier to measure, it is the subjective intrinsic benefits, such as excitement and pleasure, which provide the primary motivation for arts participation.²⁴ It will be necessary to get beyond the instrumental-versus-intrinsic argument, because the two types of values actually work in tandem.²⁵

TREND: Demand versus availability plus public scrutiny can result in higher standards of accountability and increasingly involved reporting requirements for grant recipients.

TREND: The arts community has to develop a new language to discuss the value of the arts to society, such as the concept of institutional value which considers how an institution can create public values such as trust and mutual respect.²⁶

TREND: There is a greater recognition of the relationship between the entrepreneurial environment and creative communities, in which cultural activities improve the quality of life of residents and attract new residents, thus generating economic spin-off.²⁷ For an in-depth discussion of this trend, see Richard Florida's "The Rise of the Creative Class".

TREND: Artists and organizations face rising public expectations for cultural products and experiences and increased competition within the non-profit and commercial sectors.²⁸

Government Protection of Canadian Culture

The Canadian government has invested in arts and cultural activities to ensure that Canadians have access to indigenous works and to protect Canada from the US, one of the world's largest exporters of arts and culture. Examples of initiatives are the CBC, the Canada Council for the Arts, and Canadian content legislation in radio broadcasting.

However, new questions have arisen in the face of globalization. Globalization has increased exposure to cultural diversity and choice, sparking hybridization of art forms and perhaps simply too much to choose from. It has produced opportunities for creative collaboration across borders, but may also create cultural homogenization.²⁹

TREND: Various levels of government will have to address problems presented by globalization and the internet. The Personal Information Protection and Electronic Documents Act was one such response a few years ago. The issue of copyright on the internet is an area to watch for the future.

Charitable Status

MAWA is a registered charity under the Canadian Income Tax Act as an educational charity (cultural activities and promotion of the arts). MAWA must comply with all Federal charitable regulations to retain its status. Charities in Canada are distinct from non-profit organizations as charities can issue tax receipts but organizations with a non-profit designation only, cannot.

In 1980 there were approximately 42,000 Canadian charities; in 2007 this had grown to 85,000 (plus an additional 80,000 non-profit organizations).³⁰ As of 2014, the number of registered Canadian charities are:

Canadian Charities 2014 ³¹	Canada	Manitoba	Winnipeg
Total registered	86,688	4,654	2,116
Total registered under same categories as MAWA	4,348	224	140

TREND: There are an ever increasing number of charities, non-profit and grassroots organizations in Canada. In general this increases the competition for funding, volunteers, and participants.

TREND: In 2012 the Harper Government threatened to pull the charitable tax status on or cut funding to a wide range of organizations that it saw as critical of the government, claiming that the charities were acting in a partisan, political manner which they are not allowed to do. Example organizations include Tides Canada, Physicians for Global Survival, and Kairos International. The 2012 federal budget also included increased sanctions on charities that don't comply with the advocacy regulations and an \$8-million special audit by the Canada Revenue Agency to see if charities are adhering to the 10-per-cent limit.³² There is increasing scrutiny of charities and a trend toward more transparency.

Charitable Giving

As a charitable organization, MAWA has received between 12% in 2000 and 33% in 2013 of its total revenue from fundraising activities. Funds came in through individual and corporate donations, gifts in kind, or legacy funds (not all of which would be eligible for a charitable tax receipt).

TREND: MAWA will have to continue to raise money through fundraising activities and be proactive in this area.

Other statistics that can inform MAWA are:

- *Annual Giving in Manitoba:* A BMO Harris Private Banking poll released November 14, 2012 found 84% of prairie residents – Manitoba and Saskatchewan – donated to a charity in the last 12 months. The average donation was \$751.³³ According to the Canada Survey of Giving, Volunteering and Participating, 86% of Manitoba and Saskatchewan residents (1.5 million) made either a financial or an in-kind donation with an average donation of \$516 each in 2007.³⁴ In comparison, 84% of Manitobans (770,000 people) donated in 2004. Each donor contributed an average of \$455, for a total of \$350 million.³⁵ Moreover, 25% of all Manitoba residents accounted for 80% of the total value of all donations.³⁶
- *Type of Donations:* Manitobans were most likely to donate money by sponsoring someone at an event (42%), through their place of worship (38%), or in response to being asked at their door (38%). They were least likely to donate by approaching the organization on their own (6%) or in response to a telephone (6%) or TV or radio request (3%).³⁷
- *Donor Motivation:* Manitobans were most likely to say they donated because they felt compassion towards people in need (87%), wanted to help a cause in which they personally believe (87%), or wanted to make a contribution to the community (81%). They were least likely to donate in order to fulfill religious obligations or beliefs (38%) or because they would receive a charitable tax receipt (21%).³⁸

TREND: The percentage of people who give has remained constant in almost a decade but the average donation has gone up. Being able to know in detail who donates and why is an important part of fundraising.

Donor Demographics in Manitoba

The following table breaks down the demographics for the prairies (best available data) based on some typical characteristics:

Prairie Donor Demographics in 2007 ³⁹	Donor Rate	Average Annual Donation	% Pop
<i>Age group</i>			
15 to 24	68%	\$272	18%
25 to 34	88%	\$340	16%
35 to 44	85%	\$475	17%
45 to 54	91%	\$623	19%
55 to 64	93%	\$669	14%
65 and older	91%	\$677	17%
<i>Sex</i>			
Male	84%	\$522	49%
Female	87%	\$511	50%
<i>Marital status</i>			
Married or common-law	91%	\$602	61%
Single	72%	\$277	28%
Separated or divorced	90%	\$366	6%
Widow or widower	87%	\$729	5%
<i>Education</i>			
Less than high school	72%	\$358	23%
Graduated from high school	85%	\$468	20%
Some postsecondary	90%	\$449	8%
Postsecondary diploma	92%	\$489	33%
University degree	93%	\$854	17%

Prairie Donor Demographics in 2007	Donor Rate	Average Annual Donation	% Pop
<i>Labour force status</i>			
Employed	88%	\$512	70%
Unemployed	*	*	*
Not in the labour force	81%	\$486	29%
<i>Household income</i>			
Less than \$20,000	70%	\$250	13%
\$20,000 to \$39,999	85%	\$436	21%
\$40,000 to \$59,999	91%	\$542	19%
\$60,000 to \$99,999	88%	\$553	26%
\$100,000 or more	87%	\$653	21%
<i>Presence of children in household</i>			
No children in household	88%	\$551	61%
Pre-school aged children only	88%	\$400	7%
Pre-school & school aged children	78%	\$331	8%
School aged children only	81%	\$514	24%
<i>Religious attendance</i>			
Weekly attendee	94%	\$1,233	22%
Not a weekly attendee	83%	\$292	78%

* Sample size too small to use.

Types of Organizations Supported

In 2004 (best available data) Manitobans were most likely to donate to the following types of organizations. In the case of donations to arts and cultural organizations the total donated was about \$3,488,100.

Type of Organization ⁴⁰	% of Pop Donating	Average Donation
Health & Hospitals	58%	\$83
Religious	40%	\$488
Social Services	37%	\$68
Education & Research	26%	\$84
Sports & Recreation	20%	\$54
Grant Making & Fundraising	17%	\$113

Type of Organization	% of Pop Donating	Average Donation
Environment	11%	\$69
Laws, Advocacy & Politics	8%	\$59
International	7%	\$202
Development & Housing	5%	\$45
Arts & Cultural	3%	\$151
Other	2%	\$108

Economic

Affordability

Access to Canadian arts and cultural offerings is affected by affordability. This is especially important since the competition for leisure dollars is intensifying and many arts organizations have had to increase prices for services in order to compensate for increasing costs and reductions in government investments.⁴¹ Regardless, in 2010, 26.2% of Manitobans 15 or older (258,000 people) visited a public art gallery, art museum, or special art exhibit.⁴²

In 2009 almost one-third of local admissions to Winnipeg events run by non-profit arts and cultural organizations (32.6%) were free.⁴³ This should be understood with caution as some organizations have programming that is predominantly free (i.e., Plug In) while others have almost no free programming (i.e., Manitoba Opera).

TREND: There is an ever increasing choice of consumer goods and entertainment. At the same time, the US and Canada were affected by a recession in 2008. Canadians also hold a lot of personal debt, which could influence how many arts-related dollars they spend, especially if interest rates rise or if there is a significant dip in the economy.

TREND: Some arts programming is consistently affordable and accessible and some is not. This is according to supply and demand, tradition and “public agreement” on what is a fair price and not necessarily according to the value, quality, or relevance of the art. For example gallery exhibits are predominantly free but performance based art (music, theatre) comes with an admission fee. Public attitudes are unlikely to change.

Cultural Production

Among the other provinces, Manitoba ranked fifth as a producer of cultural output. In 2003, it produced \$1.3 billion in cultural output accounting for 4% of the total provincial GDP.⁴⁴ In 2009, the GDP of Winnipeg’s arts and creative industries was approximately \$948.6 million, or about 3.7% of the city’s total output.⁴⁵ These numbers represent people working in both the non-profit and for-profit cultural industries.

Cultural Household Spending

In 2003, annual spending on cultural goods and services totalled \$74 billion in Manitoba and accounted for approximately 3% of total average household expenditures.⁴⁶ In comparison, household spending on the visual arts was \$804 million in Canada in 2003 and \$17 million in Manitoba.⁴⁷

Interestingly, Winnipeg has one of Canada’s highest levels of spending on *entertainment*, as a percentage of total household expenditures. On average, Winnipeg households spent 5.8% of their household expenditures on entertainment in 2009. Total entertainment spending by Winnipeggers is estimated at approximately \$1.1 billion per year.⁴⁸

Cultural Employment

Statistics Canada provides valuable information on culture in Canada. According to their data, in 2001, almost half (48.2%) of the painters, sculptors and other visual artists who live in a Cultural Metropolitan Area (CMA) are female. The same defined group that lives *outside* of a CMA, i.e., rural Canada and smaller centres, is 53.1%.⁴⁹ Statistics Canada’s twenty-seven CMAs are: St. John’s, Halifax, Saint John, Chicoutimi/Jonquière, Québec, Sherbrooke, Trois-Rivières, Montréal, Ottawa/Hull, Kingston, Oshawa, Toronto, Hamilton, St. Catharines/Niagara, Kitchener, London, Windsor, Sudbury, Thunder Bay, Winnipeg, Regina, Saskatoon, Calgary, Edmonton, Abbotsford, Vancouver and Victoria.

2004 Statistics Canada Information ⁵⁰	Cultural Labour Force	Non-Cultural Labour Force
<ul style="list-style-type: none"> The average age of a CMA cultural worker. Many cultural workers are self-employed, do not have pensions and on average earn lower incomes than non-cultural workers and have to retire later in life. 	39.6 years	38.7 years
<ul style="list-style-type: none"> Almost half of the cultural workers in CMAs in 2001 were female. Seven CMAs (including Winnipeg) had more male than female cultural workers. 	49.6%	47.2%
<ul style="list-style-type: none"> Outside of CMAs, cultural work was much more likely to be done by women. 	56.2%	45.3%

Canada – Urban Cultural Employment

In 2001 there were a total of 597,300 cultural workers in the 27 CMA/culture clusters in Canada.⁵¹ These workers make up 3.83% of the total Canadian work force. While there is no information available on how many of these people worked in the visual arts, 7.8% (46,730) were identified as independent artists, writers and performers.⁵²

Canada’s three largest CMAs, Toronto, Montréal and Vancouver, are often perceived as the culture capitals of Canada and in 2001 they had a combined 64% of the total CMA culture industry labour force (306,300 out of 477,900 workers).⁵³

Canada – Rural Cultural Employment

Statistics Canada does not appear to have any data available giving the total number of people working in the rural work force. However, in a paper that it released in 2003, it said that 2.8% of the rural work force was employed in the cultural sector.⁵⁴ Of this work force, 22% were working in the visual arts.⁵⁵ In addition, rural cultural workers are more likely than urban workers to be employed part time.⁵⁶ Rural cultural employment grew more quickly from 1996 to 2003 at 2.6% per year compared to overall rural employment which grew at 1.5% per year.⁵⁷ The subsectors of *heritage* and *visual arts* had a higher proportion of their work forces employed in rural areas.⁵⁸

According to Richard Florida and Statistics Canada, highly skilled people want to live in places that offer cultural richness.⁵⁹ The cultural vitality of a rural or urban place increases the quality of life and its attractiveness to residents, potential residents, tourists and investors.

Manitoba – Cultural Employment

According to Dec 2013 Statistics Canada information, there were 639,800 people in the total Manitoba work force. Of these 27,000 people were working in art, culture, recreation and sport.⁶⁰

Winnipeg – Cultural Employment

Winnipeg had approximately 25,000 people working in the arts and creative industries in 2009 with about 5,375 people working in the non-profit cultural sector. This is about 6.3% of the total work force.⁶¹ Of this latter group 61.3% are either independent artists or casual or contract workers, 23.6% are part-time seasonal workers, 8.0% are full time workers, and 7.2% are independent artists who work part-time for an organization.⁶² According to Economic Development Winnipeg Inc., there were 1,100 people employed in performing arts, visual arts and heritage Institutions in 2010.⁶³ From 1996 to 2001 the cultural labour force in Winnipeg increased by approximately 18% compared to the non-cultural labour force which increased by approximately 3%.⁶⁴

There are many artists who support themselves financially by working in the creative industries and are also engaged in their own artistic endeavours. Many firms in the creative industries are then able to draw on the unique talents and expertise these artists have to offer. Many of these artists have post-secondary arts education and are working across sectors and disciplines.⁶⁵

TREND: While the cultural work force may benefit from people working across disciplines, what happens when an often highly educated work force continuously has to leave its area of expertise and work in other industries in an effort to earn more income?

2004 Statistics Canada (unless otherwise noted)⁶⁶	Cultural Labour Force	Non-Cultural Labour Force
• Disabled people working in the cultural labour force in Winnipeg.	11.2%	11.4%
• Self-employment in Winnipeg.	29.9%	5.8%
• Part time work in Winnipeg.	29.3%	20.5%
• Unemployment rates for Winnipeg in 2001	3.3%	4.6%

Income of Cultural Workers

Historically artists' and cultural workers' income in Canada is very low. In 2006, the average income in Canada was \$36,300; for visual artists it was \$13,976. While Canada Council grants are extremely significant to artists, over 70 per cent of all grants are less than \$10,000.⁶⁷

2000 Statistics Canada	Cultural Labour Force	Non-Cultural Labour Force
• Average self-employment income in Winnipeg in 2000.	\$15,900	\$29,300
• Average employment income for Winnipeg females in 2000 (full-time). ⁶⁸	\$37,600	\$36,400
• Average employment income for Winnipeg males in 2000 (full-time). ⁶⁹	\$45,200	\$51,800

Systemic Inequality

In the social/political realm, MAWA was originally created in response to systemic inequalities.

Why Women?

Many of the problems that existed 25 years ago in the arts community have been ameliorated.

We have not yet reached equality in the cultural sector nor in society.

Women's works still comprise lower numbers than men's in public art gallery collections. Women fill fewer of the top Executive positions within large public galleries nationally. Women hold fewer tenured positions within university art departments, even though there are greater numbers of women students than men. Women receive fewer public commissions nationally. And although women make up a higher percentage of practicing visual artists (54%), we have a lower income in the sector: the average Canadian male artist earns \$24,400/year from all sources whereas the average Canadian female artist earns \$13,800/year from all sources. (Hill Strategies Research, Sept. 2004).

Sexism and violence against women persist in society. MAWA mentorships provide a safe place for women artists to explore issues of sexuality and gender, in an all-women atmosphere. Further, many of us have been socialized to defer to men's opinions. An all-woman environment encourages women to take up space and assert their own viewpoints.

Women make up over 51% of the general population. Why women? Why not women! In the same way Aboriginal galleries provide opportunities for a large population that has been historically disadvantaged and who have a unique cultural perspective, MAWA likewise provides opportunities for women, who have faced discrimination and who have unique experiences and perspectives.

Although our first priority is providing peer-based education to women visual artists, most of our events and programs are open to people of all genders. Men are welcome at MAWA as members and are encouraged to attend talks and lectures, workshops and studio visits.

— Shawna Dempsey, MAWA

MAWA has addressed this inequality for all of its 30 years. In the last decade or so, it has also turned its attention to Aboriginal and immigrant women, and mothers who are artists.⁷⁰

University Education in the Cultural Labour Force

In 2001 the percentage of the cultural labour force with university degrees as compared to the non-cultural labour force was: Canada, 41.6% of the cultural labour force compared to 22.9% of the non-cultural labour force;⁷¹ Winnipeg, 44% of the cultural labour force compared to 21% of the non-cultural labour force.⁷² There is no information available on the percentages for Manitobans living outside of Winnipeg.

In addition, in 2006 there were 8,310 Winnipeggers and 2,505 Manitobans (living outside of Winnipeg) with a post-secondary education in visual and performing arts or communications technologies.⁷³

Demographics

Please note: No demographics have been included on artists who are also mothers, as statistics do not appear to be available.

Demographics – Age

Canada

In Canada, Manitoba, and Winnipeg the average age is increasing with the percentage of people over 65 rising more rapidly than other groups.

TREND: The projection for Canada is that by 2036, 25% of Canadians will be over 65, compared to 14% in 2009. By 2020 immigration will account for Canada’s total population growth.⁷⁴

Manitoba

The number of people aged 65 and over is expected to grow by 21.7% between 2008 and 2018. This compares to increases of 6.5% and 9.5% for 0 to 14 year-olds and 15 to 64 year-olds, respectively.⁷⁵

Age characteristics 2011 Census ⁷⁶	Outside of Winnipeg		% of Total Pop	% of Total that are female
	Total	Female		
Total population by age groups	478,250	239,650		
Under 18	172,700	83,755	36%	18%
19 to 29	65,160	32,085	14%	7%
30 to 49	116,520	58,645	24%	12%
50 to 64	90,880	45,110	19%	9%
65+	69,600	37,745	15%	8%

Winnipeg

In 2011 Winnipeg had a population of 730,020 which is projected to rise to 924,000 by 2030 at a rate of about 1.1 per cent per year. In 2008 people aged 65 and older made up about 13.3% of the population; by 2011 this rose to 14% and by 2030 it will be approximately 17.6%.⁷⁷

The aging population will bring about a steady decline in the natural increase of the population. Immigration will then have to make up the difference for the population to have a net increase.⁷⁸

2011 Census Age characteristics ⁷⁹	In Winnipeg		% of Total Pop	% of Total that are female
	Total	Female		
Total population	730,020	374,065		
Under 18	213,700	104,435	29%	14%
19 to 29	113,135	56,610	15%	8%
30 to 49	202,175	102,430	28%	14%
50 to 64	147,755	75,505	20%	10%
65+	102,850	59,425	14%	8%
Median age of the population	39.2	40.3		

TREND: To maintain and develop new audiences, arts organizations need to reach out to Canada’s youth and to culturally diverse communities.

Demographics – Aboriginal

Canada

In 2006, 28% of the Canadian urban Aboriginal population was under 15 years of age compared to 17% of the non-Aboriginal population. As a Canadian average, more Aboriginal women than men resided in urban areas because many of them, as single parents, left the reserves for family-related and housing reasons.⁸⁰ Fifty-four percent of Aboriginal people in Canada live in an urban area.⁸¹

In the 20th century intersection between Canadian government and Aboriginal art communities, there have been several significant milestones: amendments were made in 1951 to the Indian Act which lifted the ban on Aboriginal cultural practices such as traditional dancing, the potlatch and the celebratory raising of totem poles;⁸² Inuit-owned cooperatives were established in most Arctic communities in the 1950s and 1960s; the Woodland School of Art emerged in the 1960s; and Aboriginal people from all parts of Canada designed and realized the ``Indians of Canada Pavilion`` for Expo 67.⁸³ In 2001, the Canadian Census reported that about 3,100 Aboriginal people in Canada were artists, the majority artisans and visual artists.⁸⁴

There are now approximately 107 Aboriginal arts organizations funded by the Canada Council. These include dance and theatre companies, publishers, artist run centers, music groups, media arts centres, cultural centres and multidisciplinary arts organizations.⁸⁵ In addition, there are over 120 Friendship centres located across Canada which provide cultural programs, language training, and skills development, as well as other culturally-appropriate programs and services. Many centres have arts and crafts shops and organize pow wows and other cultural events throughout the year.

2004 Statistics Canada Information	Cultural Labour Force	Non-Cultural Labour Force
<ul style="list-style-type: none"> Aboriginal people working in the total CMA cultural labour force. According to 2006 Census, almost 34% (213,945) of the people identifying themselves as Aboriginal, Métis or Inuit lived in one of five cities: Winnipeg, Edmonton, Vancouver, Calgary and Toronto.⁸⁶ 	1.0%	1.3%
- Saskatoon	5.7%	5.4%
- Winnipeg – One in 10 Winnipeggers identified themselves as Aboriginal in the 2006 census. More Aboriginal people live in Winnipeg than in any other major city in Canada ⁸⁷	3.4%	6.3%
- Edmonton	2.2%	3.3%
- Vancouver	1.6%	1.5%
- Calgary	1.7%	1.9%
- Toronto ⁸⁸	0.4%	0.4%

On reserve, seven in ten First Nations people participated in traditional or cultural activities, a participation rate that has increased since 2003. While the availability of traditional activities varies by reserve, the importance of traditional activities in encouraging pride and restoring self-esteem and community health has been well reported over the last few decades.⁸⁹

In 2008, just over half of First Nations people who live on a reserve have used the internet in the past three months. Among internet users, there is significant use of and interest in websites that specifically target

Aboriginal people for training and learning, or which are related to language, culture, arts and heritage. In addition, over half (53%) of Aboriginal people who do not live on a reserve watch Aboriginal People’s Television Network (APTN TV) on a daily basis. Of those who watch daily, 41% watch APTN for one to two hours and 8% watch three or more hours. APTN viewership increases with age as fewer than half of the youth watch it daily, compared to 60% of those 55+.⁹⁰

Aboriginal artists across Canada are reinventing old traditions and embracing forms of new media such as digital art, and electronic and spoken word performances. Circus arts and hip-hop are increasingly popular modes of expression among Aboriginal youth.⁹¹

Manitoba

According to Statistics Canada there were 175,395 Aboriginal people living in Manitoba accounting for 15.5% of the total population (1,133,510). It is expected that by 2017 the Aboriginal population of Manitoba will be 18.4% with Metis the largest Aboriginal subgroup.⁹² By 2031, it is projected that provincially, Saskatchewan and Manitoba will have the largest proportions of Aboriginal people in Canada.⁹³

Aboriginal Population Outside of Winnipeg 2006 Canadian Census⁹⁴	Male	Female	Population	% of Total Population
Aboriginal Identity population	55,685	55,970	111,655	21.9%
Non-Aboriginal identity population	198,025	198,140	396,165	78.1%

Cities in Manitoba with significant Aboriginal populations include: Thompson, with the largest proportion at 36% (4,930) followed by Portage la Prairie at 23% (4,535). The Aboriginal population of Brandon is 4,360 or 9% of Brandon’s total population.⁹⁵

Winnipeg

Winnipeg had the largest Aboriginal population of any city in Canada in 2006 followed by Edmonton and then Vancouver. Between 2001 and 2006, the Métis population of Winnipeg grew by 30%, while the First Nations population grew by 13%. In 2006, 60% of the city’s Aboriginal population self-identified as Metis.⁹⁶

In 2006, almost half of the Aboriginal population was under 25, compared to 30% of non-Aboriginal people. As well, only 4% of Aboriginal people were 65+, compared to 14% of non-Aboriginal people.⁹⁷

Winnipeg Population 2006 Canadian Census⁹⁸	Male	Female	Population	% of Total Population
Aboriginal population				
First Nations			24,950	3.98%
Métis			37,390	5.97%
Inuit			280	.044%
Total Winnipeg Aboriginal Identity population	30,035	33,705	63,740*	10.18%
Non-Aboriginal Identity population	273,175	288,775	561,950	89.81%
Total Winnipeg population	303,210	322,480	625,690	

Demographics – Visible Minorities

Canada

In 2006 there were 31,241,030 Canadians, of whom 5,068,095 (16%) were considered visible minorities by Statistics Canada. The largest group was made up of people between 25 to 44 years of age.⁹⁹ In the Canadian cultural labour force 12.4% of people were visible minorities compared to 18% in the non-cultural labour force.¹⁰⁰

Manitoba

According to the 2006 Canadian Census, the largest visible minority population outside of Winnipeg is the Aboriginal population at 111,655 people. The largest three, non-indigenous, visible minority ethnic groups outside of Winnipeg are: South Asian (1,485), Black (1,460), and Chinese (1,045). The majority of people who are visible minorities in Manitoba live in Winnipeg.¹⁰¹

Winnipeg

The groups that make up the non-indigenous, visible minority population of Winnipeg are:

Winnipeg –Visible Minority Population, 2006 Census ¹⁰²	Population	% of Total Pop
South Asian (Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan, Sri Lanka)	15,080	2.4
Chinese	12,660	2
Black	14,200	2.3
Filipino	36,820	5.9
Latin American	5,390	0.9
Arab	2,115	0.3
Southeast Asian (Brunei Darussalam, Cambodia, Indonesia, Laos, Malaysia, Myanmar, Philippines, Singapore, Thailand, Viet Nam)	5,325	0.9
West Asian (Afghanistan, Cyprus, Iran, Middle East, Turkey, Former Union of Soviet Socialist Republics [Asian Component])	1,885	0.3
Korean	2,065	0.3
Japanese	1,725	0.3
Other visible minority	1,585	0.3
Mixed visible minority	3,060	0.5
Total visible minority population	101,910	16.3
Total Aboriginal population	63,745	10.2
White population	460,045	73.5
Total population	625,700	

Winnipeg's visible minority cultural labour force in 2004 (last available data) was 8.7% compared to 12.5% people identified as visible minorities in the regular labour force.¹⁰³

Demographics – Immigrants

Canada

Immigration is the most important component of Canada's population growth, and changes in the origins of new immigrants suggest that Canada will continue to be a diverse country. In 2006, nearly 2 million people or 6.3% of the total population were immigrants who had arrived during the previous 10 years.¹⁰⁴

TREND: Initiatives to broaden, deepen and diversify audiences are critical to the sustainability and legitimacy of publicly funded arts organizations. This is because there is increasing ethnic and cultural diversity in Canada which has led to calls for more equitable funding distributions that recognize the culturally specific expertise of non-Western practitioners in new forms of art-making.¹⁰⁵

Manitoba

In Manitoba 13.3% of the total population is foreign born.¹⁰⁶ According to the most recently available statistics, the figures for people residing outside of Winnipeg are:

2006 Census Immigrant status and period of immigration ¹⁰⁷	Outside of Winnipeg		
	Total	Male	Female
<i>Immigrants</i>	34,470	16,845	17,630
<i>Non-permanent residents</i>	1,750	910	840
Non-immigrants	471,600	235,955	235,635
Total population	507,815	253,710	254,105

TREND: Currently the percentage of new immigrants who settle in Manitoba outside of Winnipeg is small. However as the population ages, population growth will be based on immigration, and Manitoba will have to encourage more immigrants to settle outside of Winnipeg.

Winnipeg

Winnipeg has made it a policy to attract new immigrants (to offset an aging demographic) and international immigration is on the increase.¹⁰⁸ According to the most recently available statistics, the figures are:

Winnipeg – Immigrant Population, 2006 Census ¹⁰⁹	In Winnipeg		
	Total	Male	Female
<i>Immigrants</i>	116,760	56,115	60,640
<i>Non-permanent residents</i>	5,795	3,035	2,765
Non-immigrants	503,135	244,060	259,080
Total population	625,700	303,210	322,485

As far as the cultural labour force of Winnipeg is concerned, 2.8% are recent immigrants compared to 2.1% in the regular labour force in 2001 (last data available).¹¹⁰

TREND: The ethnic makeup of Winnipeg will greatly change as more immigrants arrive. And, the percentage of immigrants coming from any given country will change over time, as the political, economic or other circumstances that force them to leave their country of origin change.

Technologies

Technology has affected the ways in which art is created, produced, and disseminated. It has dramatically altered cultural consumption habits, and forced a rethinking of 'participation'.¹¹¹ More Canadians can tap into the country's cultural offerings from the comfort of their own homes.¹¹² Technology has offered all kinds of relatively inexpensive new tools for art production and creation, most notably in music, video, photography, graphic design, and writing. Artists can promote themselves through websites, blogs, and social media.

However, the borderless internet has also posed new questions about governance, jurisdiction, copyright, and libel, all of which have yet to be addressed. It has presented itself as an ever increasing competitor for the consumers' time with every new generation of smartphones, iPads, ereaders, and interactive websites. And according to a 2007 report prepared for the Alberta Foundation for the Arts, arts organizations do not fully exploit technology or use innovative delivery methods to disseminate their work.¹¹³

Technology has greatly increased MAWA's ability to communicate: internet communications and websites are used for marketing and information purposes including social networking; events are publicized through Facebook; the website has a Twitter feed; and memberships can be paid for on the MAWA website.

TREND: Arts organizations have to keep up with new technology to make sure that they can respond to the public using the latest vehicle, whether that is Facebook, Twitter, Pinterest or whatever is going to come next.

Art Environment

Unlike the US, Canada does not have a strong history of private funding in the arts. Instead a large percentage of the funding comes from all levels of government. This translates into public programming that is either free or heavily subsidized. This scenario has made the arts very accessible in Canada.

TREND: If public funding becomes scarce or is spread too thin among organizations, it is hard to fundraise through the private sector because we don't have a strong enough tradition of this type of support.

Artist-Run Centres

In 2011, a study of Artist-Run Centres (ARCs) was prepared for the Canada Council. Some of the findings pertinent to MAWA are:

- *Audience Development:* ARCs see their audience as artists and the general public. Audience development is a top priority and virtually all ARCs undertook audience development and/or engagement activities in the past five years. Organizations sought to develop their audience through a collaboration or partnership with another organization, through their choice of programming or by developing a greater online presence.¹¹⁴
- *Collaboration:* ARCs continue to be highly collaborative with each other, and are increasingly collaborating with larger organizations such as public galleries and post-secondary institutions. These organizations would also like to undertake greater collaboration with ARCs.¹¹⁵ Seventy-five percent of ARCs share city space with other ARCs to increase visibility and partnership opportunities. The most common disadvantage identified is competition for limited resources.¹¹⁶
- *Collaboration:* Twenty percent of ARCs did not operate an exhibition facility but partnered with existing venues.¹¹⁷
- *Gender and Diversity:* Canada wide, five out of 110 organizations have an expressed mandate to serve Aboriginal communities, three serve other culturally diverse communities, and three serve women artists.¹¹⁸

COMPETITIVE ANALYSIS

The Competitive Analysis in the identification of organizations that might be chosen instead of MAWA or provide programs or services that overlap in some way with MAWA. Direct competitors are other training and education providers, women's organizations, and art organizations. Indirect competitors include anything else that is chosen when people examine their own interests and priorities and decide how to spend their time and money.

Direct Competitors

The following conclusions are based on reading through the mentioned organizations' websites. All of the attributes taken into consideration can be found in more detail in *Appendix 1 – Competitive Analysis*.

There is no other organization in Manitoba quite like MAWA. There are organizations that provide art education, but they are not specifically for women. There are others that provide exhibition space, lectures, and symposia, but do not provide hands-on art production training. There are a number of women's organizations, but they do not include art in their programs and services. Therefore, **all** of MAWA's direct "competitors" are in competition with only a portion of what MAWA provides and have been divided into two "tiers":

1. Other arts entities that provide art education or training as a primary activity; and
2. Art galleries and women's organizations.

Primary Direct Competitors – Art Education/Cultural Training Organizations

Characteristics of note:

- For organizations focusing on art education, only U of W has a curatorial program and very few are engaged in sculpture or performance art. In rural Manitoba no one has specified video or curatorial programs and there is very little professional development offered. The most commonly provided training (rural and urban) is in painting, drawing, photography and ceramics.
- MAWA has the broadest spectrum of training delivery types. Among the other **education** providers there are almost no practicums, residencies, mentorships, visiting artist programs, or conferences offered.
- It is assumed that most of the art training is provided in small-group settings, although class size is not always indicated on the websites.
- There are almost no training provisions for professional artists, Aboriginal or immigrant groups in the rural communities. There are a significant number of Winnipeg arts educators that target these communities.
- A select group of arts organizations have identified outreach to artists in the Aboriginal, Lesbian/Gay/Bisexual/Transgendered, immigrant, refugee and visible minority communities but none have identified women specifically.
- Almost all training providers have high visibility locations and good access to bus routes. Very few providers mention wheelchair access or childcare provisions on their websites.
- Almost all of the rural art training providers are member-based, unlike the city organizations.
- All of the rural art organizations have some kind of training as a part of their programming.
- MAWA's membership fees are on par with what other organizations charge. The lowest membership fee is \$15 at Arts and Cultural Industries for a rural membership and the highest is \$100 at the Winnipeg Art Gallery for a Premium membership.
- Art training in its many forms is between \$3 to \$25 per hour.

- Prairie Photography's one year diploma program is the most expensive one year outlay, significantly more than a year at Red River College or any of the universities.

Secondary Direct Competitors

Other Arts Organizations/Galleries

- These organizations are primarily exhibition spaces with additional programming (lectures, openings, screenings) that relate to the exhibitions. Training is a secondary activity.
- All sell memberships, including the university galleries (membership is paid for as a student fee).
- All have essentially free programming for members and the public.
- Except for gallery openings, the organizations are typically open weekdays 9 to 5 and some Saturdays or Sundays. Plug In ICA and the Buhler Gallery have the most extensive evening hours.
- Accessibility (including wheelchair, bus routes, parking) varies.

Women's Organizations

- Four out of fourteen of the organizations (plus MAWA) are explicitly feminist. These organizations are all in Winnipeg. Several of the remaining organizations might be feminist based, inferred by the type of programs available.
- Some of the women's organizations have a craft component. The Institute for Women's and Gender Studies (U of W) has an arts component that might be similar to MAWA's.
- Almost all services are free.
- At least five organizations (especially those affiliated with the universities) indicate that childcare is provided. Other organizations don't indicate if childcare is available.
- The focus for most of the women's organizations is on safety, health, family stability, and support.

Aboriginal Women's Organizations

- The focus for most of the organizations is on safety, health, family stability, and support from a traditional Aboriginal perspective.
- Memberships, program fees, and provision of child care are not indicated on the websites.
- Only one organization (Ma Mawi Wi Chi) specifically mentions art in the form of regalia making.

Immigrant Women's Organizations

- The foundation of all of the organizations is ethnic group. Feminist perspectives are not mentioned.
- Memberships, program fees, child care, training are not indicated on the websites.

Indirect Competitors

Indirect competitors are anything else that would have impact when people examine their own interests and priorities and decide how to spend their time and money. This could include other organizations that have very peripheral overlap (i.e., Michael's Art and Craft Store which has occasional craft workshops, Art City which is educational but aimed at children), or no overlap but which are still in competition. Indirect competition can also be so broad as to including the following: families (spouses, partners, children, chores/home maintenance; sporting events and athletics; friends; internet and social media; employment; museums, historic sites; education; travelling, outdoor activities; entertainment (tv, movies, live music); hobbies; dining out; and social events, fundraisers.

SWOT ANALYSIS

Description of attributes that impact MAWA, and are internally or externally controlled.

Strengths (internal control)

- Only organization of its kind in Canada with a dedication to feminism, arts, and mentoring.
- Longevity and dedication in its relationships with individuals and organizations in the arts community. Strong support from the arts community exemplified by individuals who have repeatedly volunteered at MAWA for many years.
- Longevity as a role model program in Canada.
- Long term program, service and financial stability.
- Excellent reputation. Able to attract excellent program providers for a variety of training environments.
- Good working relationships with other arts organizations as exemplified by co-productions.
- Small (acceptable) profit margin; no current deficit.
- Nice facility with adequate and appropriate space.
- Rising number of memberships.
- Full calendar of events and programs.
- Caring, thoughtful organization that pays attention to “marginalized” groups.
- Flexible/responsive to the community/membership in meeting *their* needs.
- Intergenerational mix as an intrinsic characteristic.
- Healthy working environment – committed staff with good interpersonal relationships.
- One of the only women’s organizations in Manitoba with a focus on arts and culture (and not predominantly on security, violence, or family issues).

Weaknesses (internal control)

- Not enough immigrant or Aboriginal participation in the programs according to internal goals.
- Like many other arts organizations there is always more that could be done if there was funding available to hire more staff to carry an increased workload.
- If fundraising efforts fall short of the goals, the organization could run into financial problems.
- There is the potential that MAWA could lose its focus and fail to provide the kind of programming that its target audience wants.
- There is a possibility that the different stakeholders (members, staff and board) could have different or competing agendas or expectations that could have a negative impact on MAWA unless appropriately addressed.
- Transitioning new participants (especially from outside of Winnipeg) into long-term participation could be difficult.
- Could be a danger that too much focus is placed on some art media to the exclusion/detriment of other art media.

Opportunities (external control)

- Response to the programming in rural areas has been very positive.
- Commitment on the part of government(s) to fund immigrant and Aboriginal targeted programs is in sync with MAWA's objectives.
- There is a training/mentoring void in sculpture, curating, critical writing, and craft in Manitoba.
- There is a lot of opportunity to partner with other organizations in Manitoba.
- There appear to be few efforts by arts organizations to bring programs/services to the Reserves.
- It is standard practice in the arts community that artist lectures and gallery exhibits are provided free of charge and open to the public. This is an opportunity in that it allows for maximum public participation.

Threats (external control)

- Cannot charge fees for or raise revenue from certain services because the standard or expectation is that certain programs are always free.
- Once a rural program is established the expectations go up for more and more programming. However, rural programming can be very expensive.
- The existing opportunities involved in creating an art career can be limited.
- For women straight out of art school the expectation can be that the mentorship is a continuation of art school or that the mentors are professors. However, a mentor's role is different from that of a professor's.
- Economic uncertainty could send donations from aging givers into permanent decline. At the same time governments are imposing tougher regulations on charities,¹¹⁹ the number of charities has greatly increased, US and Canada have been hit by recent recessions, and donors are demanding more control over donation spending.¹²⁰
- The Federal government might make changes to how it finances charities and link financing to performance, requiring charities to become more professional and businesslike. However, the scope of charities might broaden to allow them to become "social enterprises" and generate profits to underwrite social missions.¹²¹
- Reliance on government grants for 60% of a budget leaves organizations vulnerable because governments can reduce the amount of money available, award it to other organizations, or change funding criteria.
- Canadian culture is fuelled by government funding as opposed to private donors or philanthropy (as in the US). In Canada not only do private donations have to rise, a tradition of philanthropy has to be built.
- The more parity there is between men and women, the less impetus for MAWA's existence.
- MAWA's "women only" philosophy/mandate could be challenged.
- The "city mouse/country mouse" misunderstanding can occur between MAWA (Winnipeg) and the people whom it wishes to reach in the rural communities with rural residents resenting urbanites coming in and telling them what to do.
- Young people don't identify gender as inhibiting what they can do even if data or statistics show otherwise.
- There can be a "backlash" against feminism among younger people and a lack of knowledge about the recent history of feminism and its impact.
- If spending on the arts is not a strong or broadly held community value, then even if people can afford to participate, they won't. Winnipeggers have a reputation for being pragmatic and might be more likely to spend money on "practical items" (roads and sewers) than on "luxury items" (arts and culture). At the same time Winnipeg has an ever increasing reputation as a place to watch for exciting art.
- At MAWA, there is minimal free parking and there can be a perception that the neighbourhood is unsafe.

CUSTOMER NEEDS/EXPECTATIONS/RELATIONSHIPS

Expectations that the community/members hold.

Programs/Services

The women delivering MAWA's programs and services do so as mentors, workshop leaders, lecturers, and artists. They are highly knowledgeable, accomplished, well educated, able to communicate, and willing to impart their knowledge to others. In addition, they have status locally, nationally, or internationally which can be traced through their artistic careers. They are serious, practising artists and are recognized by their peers as such. More than likely they will have a feminist viewpoint or will understand the importance of empowerment for women, and will be in agreement with MAWA's stated feminist values.

MAWA will ensure that the women artists in program service delivery come from a wide range of backgrounds both ethnically and artistically so that inclusiveness is the norm.

Participation in Programs

The expectation of the membership is that all members will be able to access all programming in a manner that is fair, clearly articulated, reasonable, inclusive, and for a minimal fee. The experience of programs and services on the part of the participants will match what MAWA has promised them. And, MAWA will make an effort to reach out especially to Aboriginal and immigrant women and make programming affordable.

In the instance of the Foundation Mentorship, mentees do not have to have a Bachelors of Fine Arts (BFA) to participate in the program. Inclusion is based on a portfolio of work and the seriousness of the artist's intentions. The preference is to have a mixed group of mentees in the program at any time; to strike a balance between those who are university graduates and those who are not. The same participation requirements are in place for other programs that require registration.

Gender Participation

First and foremost, MAWA is dedicated to the empowerment of women artists and the building of their careers. MAWA's members have a high expectation that feminism and gender equity will remain a key distinguishing feature of MAWA. For this reason, men are not allowed to participate as chairs on the board of directors, as mentees or as paid instructors. Men are allowed to attend the lectures, skill-building workshops, bootcamps, professional development sessions, critical writing meetings, and can take out memberships in MAWA. Any MAWA member may apply for studio visits. Women are given first preference as employees in accordance with affirmative action legislation.

Organizational Professionalism

Because MAWA is a member-based organization the expectation is that it will interact with its members and program participants in an ethical and professional manner. The staff and board of directors will ensure that the bylaws and organizational actions concur and with the members they will protect MAWA through activities such as the Annual General Meeting. Likewise, the expectation is that the staff will represent MAWA honestly and professionally when interacting with all levels of government, donors, participants and the media.

Participation in the Canadian Cultural Landscape

Because MAWA is involved in the furthering of the careers of women artists in Manitoba, there is an expectation that this will aid in building the national and international profiles for these artists. And while MAWA is not expected to explicitly promote individual artists, it is a reasonable indirect spin off.

Participation in the Winnipeg Arts Community

MAWA is expected by the larger Winnipeg arts community to be an active participant. Over the years MAWA has participated by co-producing programming with other arts organizations like the Manitoba Craft Council, the Manitoba Arts Network, and Cinematheque.

Because MAWA is involved in building the art careers of women artists, the hope is that these artists will go on to participate in the larger community through art gallery exhibitions, teaching in the educational system, networking with other artists and arts organizations, or employment in the cultural community.

Aboriginal and Immigrant Outreach

It is expected by the membership, board, staff, and the wider arts community that MAWA will pursue the inclusion of Aboriginal and immigrant women. These groups will be invited to participate in a meaningful way. Even if the task of inclusion proves to be difficult or the participation rates remain low, such inclusiveness will be held as a core value at MAWA.

DIFFERENTIATION

A strategy of differentiation tries to make products different from, and usually better than, those provided by others.

MAWA differentiates itself by:

- Providing programs and services to women artists who:
 - Are serious about pursuing their artistic careers.
 - Have a Bachelors of Fine Arts and are embarking on artistic careers.
 - Do not have formal educations and are building a body of artistic work.
 - Are emerging or mid-career level artists.

In addition:

- MAWA's programs, unlike other training programs, provides individual instruction through the Mentorship program.
- Mentorships are long term and range from six months (in rural communities) to a year (in Winnipeg).
- MAWA is the only women's organization in Manitoba with a prime focus on arts and culture.
- MAWA goes out into the communities for program delivery, as opposed to participants having to come into Winnipeg for training (i.e., rural and remote mentorship).
- Training is primarily hands-on in the form of mentorships, workshops, bootcamps, and studio visits; however, there is a component that is lecture based.
- All of the lectures are free and open to the public.
- The programs and services are for women artists involved in all media including photography, painting, sculpture, drawing, video, multi-media, ceramics, performance art, curatorial work and craft.
- Programming is also tailored to immigrant, Aboriginal, and rural participants.
- MAWA brings in visiting artists from Canada and abroad to give participants insight into the international art world.
- Some of the programs and services are provided on-site at the MAWA office; some take place in artists' studios or other locations.
- MAWA also gives participants an opportunity to exhibit their resulting work.
- Where programs or services involve an admission fee from participants, such fees are nominal to keep them affordable to the widest spectrum of women.
- MAWA's programming has been in place for thirty years which shows long term commitment and stability. All the processes involved have been tested by time and work smoothly.
- MAWA operates from a feminist perspective.

PROMOTIONAL POSITIONING

Description of MAWA's unique characteristics.

MAWA is governed by a board of directors and run by a small staff augmented by volunteers. It is conveniently located in downtown Winnipeg with good bus service either in front of the building or within short walking distance. It has paid parking in front and at the side of the building which becomes free parking in the evenings and on weekends.

MAWA has good visibility because it is located on one of Winnipeg's highest profile streets and has a storefront with large windows and an attractive window treatment utilizing bright, cheerful colours.

MAWA is a good community citizen in that it has made a commitment to be a success in this downtown neighbourhood that has faced more than its fair share of challenges for several decades.

MAWA is dedicated to being inclusive. This is reflected in the women that it selects to animate the various programs and in its fee structure and outreach to participants. MAWA selects top notch artists as mentors, lecturers, and visiting artists. MAWA's staff and board of directors are extremely knowledgeable about the local, national and international art world and this knowledge is reflected in the calibre of the programming.

MAWA plays an active role in hiring from a diverse community and does active outreach to, most notably, the Aboriginal and immigrant communities. MAWA is also aware of the challenges faced by women who are both artists and mothers by providing child minding at some events, a childcare stipend for instructors, and targeted programming for artist mothers.

MAWA strives to create a wide variety of programming that is as hands-on as possible and works actively to empower, develop, and support the professional aspirations of all participants and service providers.

MAWA has developed and fine-tuned its distinctive mentorship program over the years. This program has been emulated by other organizations, but no one has a program that covers as many art disciplines as MAWA.

MAWA's programming is of the highest calibre on par with top institutions like the Winnipeg Art Gallery and Plug In ICA in terms of the artists involved in program delivery. It is also on par with the universities in the education models it uses and the knowledge it imparts.

TARGET MARKETS

Description of the different target markets that the programs or services are aimed at.

When MAWA originated its mandate was:

“To encourage and support the intellectual and creative development of women in the visual arts by providing an ongoing forum for critical dialogue and information.”¹²²

Over the years MAWA has stayed true to this original vision. More recently however, MAWA has added to this original vision by deciding to focus on some additional, specific groups of women.

Primary Target Groups

Currently, MAWA has eight *primary* target markets which can be organized into three groups:

Group 1: Women Artists living in Winnipeg

This group is the largest and most easily accessible participant group. It is comprised of predominantly white women living in Winnipeg between the ages of 22 and 50 who have either completed a fine arts education or are self-educated, are artists, and are working on building a visual arts career.

1. Women artists embarking on an artistic career

- Female students in the later years of a BFA program or BFA/MFA graduates living in Winnipeg
- Women who are building a body of work outside of the university system
- Women who are in the process of starting up a serious art career
- Women in the community who are developing a reputation for their work

2. Women artists in mid-career

- Practising female adult artists
- Practising female adult artists who have an art career and want to “take it to the next level”
- Female artists who might have put a once serious art career on the “back burner” and could be encouraged to restart it
- Female artists who are currently more involved as cultural workers and not as art producers

Group 2: Distinct Groups of Women Artists

This group includes visible minority, Aboriginal, rural, and immigrant women. These women make up a smaller percentage of the general population than group one and are harder to reach for many reasons. For example, they may be geographically removed from an arts community, board, staff, or the MAWA office. Or there might be language, cultural, or ethnic barriers. More effort must be made to be inclusive and reach out to these distinct groups.

3. Aboriginal women artists

- Female artists with a serious art practice with or without a BFA
- Female artists living in Winnipeg or on or off reserve in Manitoba
- Female artists living in towns with a large Aboriginal population
- Metis female artists, who may or may not also participant in the Francophone community
- Female artists affiliated with Urban Shaman or similar Aboriginal arts organization

- Female artists with commercial gallery representation
- Women working in traditional craft enterprises

4. Immigrant women artists

- Female immigrant artists with a professional practise built in another country
- Female immigrant artists with a serious art practice with or without a BFA
- Female immigrant artists associated with immigrant or refugee organizations
- Female immigrants involved in a craft practice

5. Women artists living in rural or urban centers in Manitoba outside of Winnipeg

- Practising female, adult artists working in visual art in Manitoba but outside of Winnipeg
- Women who may or may not hold a BFA but are serious and emerging or established in their art
- Female artists who have chosen to live in the country because of studio space opportunities
- Women who are pursuing art education through rural arts organizations
- Rural women working in applied arts

6. Women artist mothers of children who are still at home

- Women artists with children who are still at home
- Women artists with children at home in Winnipeg
- Women artists with children at home outside of Winnipeg in Manitoba

Group 3: Funders

This group is small in size but extremely important because MAWA relies upon them for 80 to 90% of its funding. Long term relationships have been built with a small number of easily identifiable members of the government funders. The process of identifying the private sector target market funders and building long term relationships is the more difficult pursuit.

7. Government Funders

- Federal Government
- Provincial Government
- Municipal Government

8. Private Sector Funders

- Philanthropic organizations (foundations, private donors)
- National Foundations
- Special Interest foundations
- Corporate sponsors
- Individuals

Psychographics

Within the primary target groups are other characteristics called psychographics based on the study of personality, values, attitudes, interests, and lifestyle. For the purposes of this plan some of the target characteristics include:

- Understanding or embracing of feminism
- Value placed on art production and appreciation

- Concern with professionalism
- Desire to overcome systemic barriers in the pursuit of art careers
- Desire to pursue knowledge and self-empowerment
- Desire to understand the larger art community whether local, national, or international
- Desire to impart knowledge to others

Secondary Target Groups

MAWA also has *secondary* target markets. These markets can be determined by reading or making inferences about the criteria for acceptance into various MAWA programs. The markets include:

- Women in the general public who are not MAWA members.
 - Women working for women's, feminist, Aboriginal or immigrant organizations in Manitoba
 - Women working in community development
 - Women who are not practicing artists but are involved in the arts community as cultural workers.
 - Women involved in feminist or non-feminist organizations with children still living at home
 - Women in the Lesbian/Gay/Bisexual/Transgendered community
 - Female family and friends of women artists
 - Women who attend cultural events
 - Women who are creative but working in other disciplines such as film, literature, dance, theatre, broadcasting or music
- Cultural workers.
- Commercial gallery staff.
- Men.
 - Members of other arts organizations
 - Male practising artists
 - Male supporters of women's causes
 - Male art appreciators with progressive values
 - Male family and friends of women artists
 - Male cultural workers
- Media.
 - Women working in the media
 - Print, TV, radio, website, blogs, social media
 - Media specializing in arts, entertainment, immigrant, visible minority, Aboriginal, or parent issues; rural and urban
- Secondary and Post-Secondary Students. Even though MAWA does not have programming for this group, they are included as a secondary target because when they reach the upper high school or post-secondary education level, some of them will consider art as a serious pursuit.

Groups that are NOT a part of MAWA's primary or secondary target markets are:

- Children.
- Teens. While teens could become a secondary target group in upper high school or post-secondary education levels, MAWA's programs and services are not geared to them.

MARKETING MIX

Description of the various programs and services provided by MAWA.

Programs/Services

MAWA's primary programs and services are the training and education of emerging and mid-career female artists. This takes the form of:

- Mentorships
- Hands-On Workshops
- Classes
- Lectures
- Symposia
- Artist Talks
- Studio Visits
- Artist Residencies
- Visiting Artists
- Exhibitions
- Showcase Opportunities
- Critical Writing
- Field Trips
- Film Screenings
- Discussion Groups
- Social / Networking Opportunities

Training and education can focus on the following media:

- Painting
- Drawing
- Multimedia
- Photography
- New Media
- Performance
- Ceramics
- Sculpture
- Art History
- Curation
- Video
- Professional Development
- Craft

For more detailed information, an overview of MAWA's programs and services (based on 2014 available information) is included in *Appendix 2 – Description of Services/Programs*.

Place/Location of Programs and Services

All of the locations chosen for programs or services are appropriate for the participants.

- The services in the form of lectures, classes, workshops, artist talks, networking, and the housing for visiting artists take place at the MAWA office, which is a good use of the space. The MAWA office is centrally located in downtown Winnipeg on good bus routes and has high visibility. Parking in the area is somewhat limited. The area is depressed but is being revitalized, and it remains to be seen if or how much of an obstacle the location presents to participants.
- The services that are geared specially to rural artists take place in various regions of Manitoba, usually at an art centre in the region. This is an especially good example of using existing facilities and resources in a region by partnering with the local, established art centres.
- The mentorships take place in a variety of locations including MAWA, and the mentor and mentee studios. This allows for flexibility, supports the hands-on nature of programming, and allows the mentored group a measure of privacy so that participants can work together with minimal interruption or distraction.
- If MAWA co-produces a program with another organization, the program can take place at either MAWA or the other organization's site. The location that is most appropriate would be chosen. This maximizes MAWA's ability to meet new participants when it goes into another organization's space, or provides facilities and resources to other organizations.

Market Communication/Promotion

Past or future strategies to increase communication or promotion.

The current tools that are used for promotion or communication with the target audiences include:

- Quarterly Newsletter
- Website
- Facebook
- Twitter
- Press Releases to media
- Co-productions with other arts organizations in Winnipeg and rural Manitoba
- Membership drives aimed at U of M students, current or past MAWA members, WAC Billboard recipients and ACI website readers. (A membership drive aimed at University of Winnipeg and Red River College students is anticipated for the future.)
- Word of mouth
- Posters, especially in the Exchange area
- Handbills
- Public Service Announcements for certain events which are sent to print media and campus radio
- Brochures

Customer Service

Description of participants who provide the services and the attributes that they bring.

All of the participants who provide programs or services are highly accomplished in their field. They usually have a local, national and/or international reputation.

Everyone is professional and efforts are made to create a welcoming environment. Staff have all taken training in cultural and mental health sensitivity and working with difficult people.

Price for the Program or Service

Determining the price for the programs or services and the cost to the organization to provide them is calculated on fixed and variable costs. The fixed costs are all the costs incurred for the running of MAWA, that have to be paid regardless of the programs or services offered or program attendance. These costs include rent, heat, insurance, some salaries, board and staff development, and some capital purchases. The variable costs are all the costs incurred to run the specific programs and services and which fluctuate depending on how many programs are offered, the type of programs, how many people attend, etc. These costs include marketing, some fundraising, artist fees, some contract staff, and program production supplies.

The information that is needed to run the calculations is not available at this time because the annual financial reports do not give a complete break out of the fixed and variable costs. However, the following table shows a breakdown of all the typical programs organized according to which programs are free and which have a participation fee.

Program Title	Fees for Members	Fees for Non-Members
Artist in Residence	Free	Free
Artist Mothers at MAWA	Free	Free
Artist Talks	Free	Free
Crafternoons	Free	Free
First Friday Lecture Series	Free	Free
International Women's Day Crafting Event	Free	Free
Podcasts and Video Lectures	Free	Free
Symposia	Free	Free
Resource Library	Free	Free
Wendy Wersch Memorial Lecture	Free	Free
<hr/>		
Artist Bootcamps	Free	\$10
Field Trips	Free to \$30	Free to \$30
Mentors on the Fly	\$30/hour or \$50/two hours	\$30/hour or \$50/two hours
Mentoring Workshop	\$50	\$50
Screenings	Free to \$10	Free to \$10
Skills Based Workshops	\$40 to \$70	\$40 to \$95
<hr/>		
Critical Discussions	Free	Not available
Critical Writing	Free	Not available
Critical Writing Archive	N/A	Not available
Newsletter	Free	Not available
Studio Visits	Free	Not available
WAM! Wall	Free	Not available
<hr/>		
Critical Reading Groups	\$30	Not available
Foundation Mentorship Program - Winnipeg	\$300	Not available
Rural Arts Mentorship Program	\$100	Not available
Master Classes	\$75	Not available
Mini Mentorships	\$45	Not available

Program Attendance

A purpose of the Marketing Plan is to cross-reference program attendance with maximum capacity to see where participation can be increased. Remember that increased attendance might result in increased costs for MAWA. So determining the fixed and variable costs per participant is important in setting maximum capacity goals.

The following table reflects the number of participant visits for the 2011 through 2013 programs. In instances where a group meets more than once, each visit is recorded. For example where five women attend five master classes the total participant visits are recorded as 25. Some of the maximum capacity numbers are missing and so those cells have been left blank.

Program	2011			2012			2013			Capacity
	Number of Events	Total Participants	Average Attendance	Number of Events	Total Participant Events	Average Attendance	Number of Events	Total Participants	Average Attendance	
Annual General Meetings	1	19	19	1	17	17	1	24	24	35
Artist Bootcamp	2	31	16	3	66	22	7	93	13	
Artist Mother Drop Ins	11	65	6	11	361	33	10	102	10	12
Artist Talks	7	137	20	7	109	16	9	155	17	25
Crafternoons	1	124	124	4	143	36	2	66	33	35
Craftstravaganza	1	116	116	1	153	153				160
Critical Reading	4	48	12							10
Critical Writing	3	3	1	1	1	1				
Showcases	2	238	119	4	4354	1089	13	2,653	204	100
Mentorship – Rural*	10	40	4				4	36	9	4
Mentorship – Winnipeg**	24	240	10	24	192	8	24	192	8	10
Fundraiser – Clothing Swap	1	49	49	1	77	77	1	127	127	150
Fundraiser – Over the Top	2	358	179	2	387	194	3	462	154	310
Fundraiser – Meal	1	66	66	1	61	61	1	48	48	64
Lectures	12	365	30	7	178	25	12	331	28	30
Master Classes				5	25	5	2	36	18	4
Meet & Greet/Informal Discussion	2	8	4	4	22	6	4	28	7	6
Mini Mentorships	8	76	10				2	15	8	8
Other Mentorships	8	41	5							
Outreach Presentation				1	7	7	2	60	30	
Screenings ***	1	48	48	12	742	62	3	145	48	90
Special Events	2	23	12	5	500	100	2	170	85	
Studio Visits				2	14	7	3	10	3	
Symposia	3	450	150	1	25	25				
Tributes	2	380	190				1	3	3	35
Workshops	6	74	12	7	70	10	13	342	26	12
Totals	114	2,999		104	7,504		119	5,098		

* Based on 4 mentees x 5 months x 2 meetings per month.

** Based on 10 mentees x 12 months x 2 meetings per month for 2011 and 8 mentees x 12 months x 2 meetings per month for 2012.

*** Capacity is 30 if in the MAWA space.

FINANCES

Considerations affecting finances.

The elements that have the greatest impact on MAWA financially are: government funding; fundraising activities; program fees; program design; and attendance rates. Some constraints in these areas are:

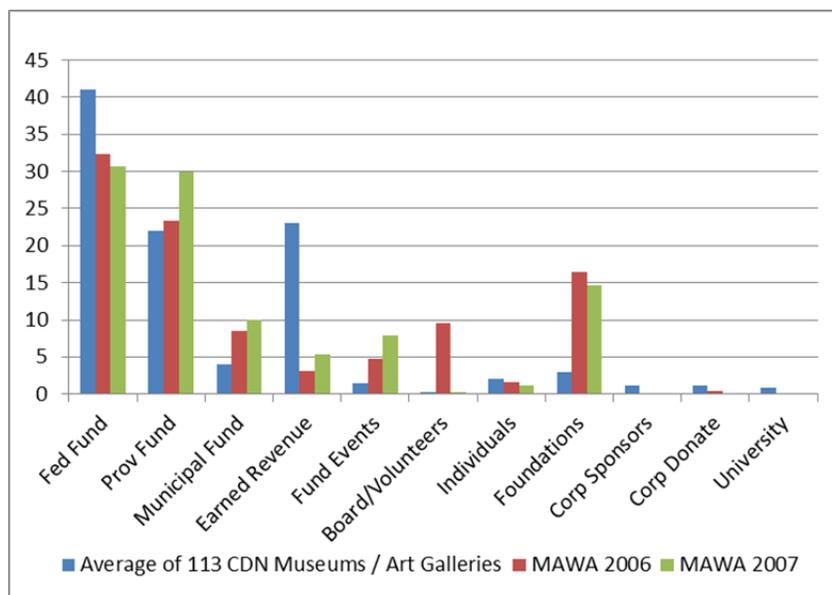
- MAWA, like other arts organizations, will always be reliant to a degree on government funding.
- Government funding is finite and somewhat fickle so good relations have to be maintained. Fundraising must be done to make up any shortfall in revenue.
- Certain programs cannot generate revenue through admission fees because the public expects that these programs should be free. Revenue has to be generated through other means like the afore mentioned government funding, fundraising or sponsorships.
- Program design has to fit the needs of the participants, the mandate of the organization, and any government guidelines.
- Locating appropriate participants can be challenging because of limited staff time and resources, difficulty identifying the key 2,000 or 3,000 people in a population of over 1,000,000, and difficulty gaining their participation.

For additional considerations that have an impact on the finances generally, please see the *External Influencers* section of this Marketing Plan.

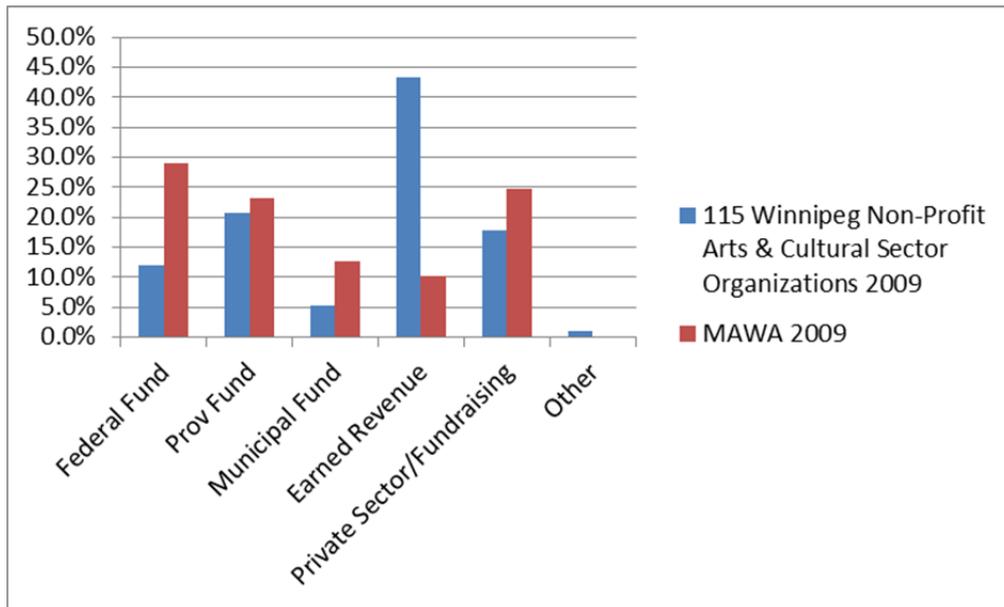
MAWA’s Revenue

MAWA has been able to raise sufficient revenue so that at the end of 2013 it showed a small surplus even though the budget more than doubled between 2000 and 2013.

In 2006/2007 Hill Strategies undertook a survey of revenue sources of 113 Canadian museums and art galleries. Compared to these organizations, MAWA has done better than average in provincial and municipal funding, fundraising events and support from foundations for 2006 and 2007. The area where MAWA is below average is in earned revenue (entrance fees, memberships, rentals, merchandise or gift shop sales, etc.). The following chart shows these comparisons.¹²³

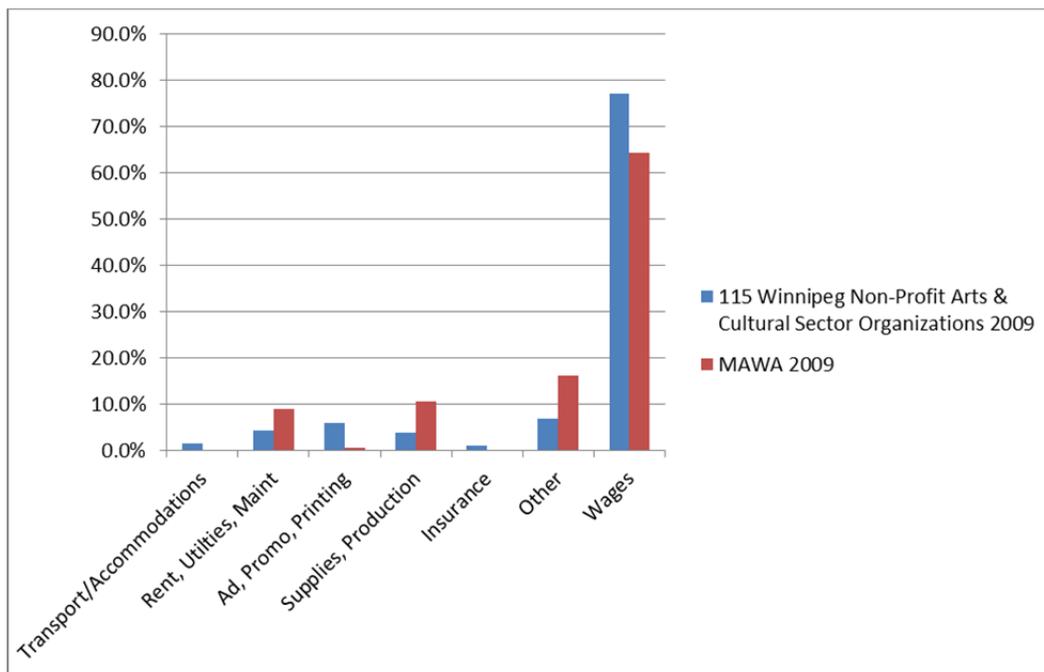


In 2009 a study undertaken for the Winnipeg Arts Council with 115 participating Winnipeg organizations showed the following revenue sources. Again MAWA has done extremely well in terms of federal funding, and is above average in the provincial, municipal, and private sector funding. MAWA is however far below average in earned revenue.¹²⁴



MAWA’s Expenses

There is not a lot of detailed expense information in the annual financial reports on which to make assumptions. A better source of information would be the annual budgets, which were not used to write this Marketing Plan. However, the following bar chart shows a comparison of MAWA’s expenses from the 2009 Annual Financial Report and the 2009 WAC-sponsored survey of 115 non-profit arts and cultural organizations.¹²⁵



MAWA Annual Financial Reports

The following table is a summary of MAWA's Annual Financial Reports from 2000 to 2013. The purpose for inclusion is to be able to see financial trends over a significant enough period of time, such as:

- Between 2000 and 2013 the expenditures have more than doubled. Even so, MAWA raised the funding it needed to meet its budget, ending with a small surplus in 2013.
- The provincial government is the largest source of funding of all the revenue sources in eight out of fourteen years. MAWA was the second largest source of funding through fundraising activities in four out of fourteen years. The federal government was the largest source of funding in the remaining two years.
- It is presumed that the large leap in revenue in 2006 has to do with MAWA moving into its new and much larger space on Main Street.
- The annual financial reports do not show a breakdown of expenses in a format that consistently and completely separates operating expenses from programming in enough detail to make assumptions.

Revenues	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013
Membership Fees	2,630	2,771	3,150	3,405	3,137	4,166	8,188	6,030	4,280	4,185	4,695	5,455	6,965	6,285
Distribution Fees							162	2,345	1,285	363	705	886	856	1,186
Registration Fees	3,938	3,212	4,323	810	2,895	5,730	2,540	2,925	2,475	3,180	3,360	4,530	4,785	6,690
Co-production										21,296	4,533	8,948	8,700	4,756
Facility Rental								2,805	15,024	4,335	4,290	5,130	3,050	2,265
Total Program Revenue	6,568	5,983	7,473	4,215	6,032	9,896	10,890	14,105	23,064	33,359	17,583	24,949	24,356	21,182
Other														
Interest	386	31	130	21	289	8	74	430	891	98	21	36	57	30
Miscellaneous	60	162	544	275	1,124	393		196						
Total Other	446	193	674	296	1,413	401	74	626	891	98	21	36	57	30
Private Sector														
Individual							5,543	3,155	7,286	2,790	2,293	3,602	3,578	4,449
Private Sector						34,034								
Corporate							1,343		2,000	850	5,450	450	8,150	12,964
Foundations						20,376	57,627	40,750	17,477	29,572	21,037	15,522	15,761	23,028
Special Events / Fundraising	12,583	21,503	17,803	34,382	39,907		16,535	22,185	34,190	24,320	23,575	19,915	31,637	26,556
Fundraising in-kind										19,437	20,066	17,397	27,306	22,069
Legacy Fund											8,331	1,893	3,336	4,569
Legacy Fund in-kind											786	0	30	96
Year End Campaign										2,111	2,796	2,294	2,010	2,715
Donations in-kind							33,333	838	26,879	524	128			775
Total Private Sector	12,583	21,503	17,803	34,382	39,907	54,410	114,381	66,928	87,832	79,604	84,462	61,073	91,808	97,221
Public Sector														
Municipal														
City of Winnipeg - Operating	5,800	5,800	5,800	5,800	10,000	20,000	25,500	28,000	30,500	30,500	26,500	36,500	11,500	34,500
City of Winnipeg - Other (Supplemental, New Creations, Special Projects)	2,000		3,000		580		4,500		18,219	10,581				3,727
City of Winnipeg - Total	7,800	5,800	8,800	5,800	10,580	20,000	30,000	28,000	48,719	41,081	26,500	36,500	11,500	38,227
Provincial														
Manitoba Arts Council - Annual (Operating)	45,350	45,000	50,000	50,000	57,500	63,000	68,000	68,000	68,000	71,500	73,000	73,000	73,000	73,000
Manitoba Arts Council - Management & Governance				2,100				7,500						
Manitoba Arts Council - Other		2,250	2,500								7,650	5,950		5,000
Manitoba Arts Council - Incentives Initiatives				2,500										
Manitoba Arts Council - Opportunities				5,000										
Manitoba CH&T - Community Places							9,000	1,350	2,550		2,500			
Manitoba Lotteriese - Bingo Allocation	3,000		3,000	1,500	3,000	1,500			3,000	3,000	3,000	3,000	3,000	3,000
Manitoba Community Services Council							5,000	7,000	3,000		6,000		4,500	
Manitoba Status of Women												500	500	500
Province of Manitoba - Total	48,350	47,250	55,500	61,100	60,500	64,500	82,000	83,850	76,550	74,500	92,150	82,450	81,000	81,500
Federal														
Canada Council - Annual	21,138	28,000	35,000	35,000	35,000	35,000	35,000	37,000	37,000	42,000	42,000	42,000	50,000	50,000
Canada Council - Media Arts								20,000						
Canada Council - Flying Squad								8,000				7,801	1,999	
Canada Council - Supplementary				11,059	12,145	2,492		5,000	15,000				3,000	2,000
Canada Council - Other		16,667	10,304											
Canada Council - Dissemination	7,783													
PARCA Funding					1,700									
Canadian Heritage - Capacity Building						11,260	47,687	7,265	12,249	51,581				
Canadian Heritage - Cultural Spaces							31,032							
Canadian Heritage - Information Network								300	500	400	400	350		600
Canadian Heritage - Community Memories									5,000					
Cultural Human Resources Council						2,720	220	8,000						
Human Resources and Skills Development Canada						1,848			2,023		3,500	2,880		
Canada - Total	28,921	44,667	45,304	46,059	48,845	53,320	113,939	85,565	71,772	93,981	45,900	53,031	54,999	52,600
Total Public Sector	85,071	97,717	109,604	112,959	119,925	137,820	225,939	197,415	197,041	209,562	164,550	171,981	147,499	172,327
Total Revenues	104,668	125,396	135,554	151,852	167,277	202,527	351,284	279,074	308,828	322,623	266,616	258,039	263,720	290,760
Expenditures														
Administrative / Operating	29,493	41,023	48,471	71,542	97,528	102,666	206,774	86,912	168,981	159,200	141,873	123,101	129,886	139,072
Program / Artistic	69,628	80,437	71,570	64,429	87,431	109,767	139,320	162,754	177,174	134,089	115,504	133,954	129,593	139,049
Not Allocated														
Marketing and Promo	2,907	3,982	10,272	1,781										
Ancillary Services		92		46										
Capital	2,683		3,518	1,145										
Fundraising Consultant								15,965						
Total Expenditures	104,711	125,534	133,831	138,943	184,959	212,433	346,094	265,631	346,155	293,289	257,377	257,055	259,479	278,121
Excess of revenues over expenditures	-43	-138	1,723	12,909	-17,682	-9,906	5,190	13,443	-37,327	29,334	9,239	984	4,241	12,639
% Program Revenue	6.3	4.8	5.5	2.8	3.6	4.9	3.1	5.1	7.5	10.3	6.6	9.7	9.2	7.3
% Other Revenue	0.4	0.2	0.5	0.2	0.8	0.2	0.0	0.2	0.3	0.0	0.0	0.0	0.0	0.0
% Private (Fundraising) Revenue	12.0	17.1	13.1	22.6	23.9	26.9	32.6	24.0	28.4	24.7	31.7	23.7	34.8	33.4
% Municipal Revenue	7.5	4.6	6.5	3.8	6.3	9.9	8.5	10.0	15.8	12.7	9.9	14.1	4.4	13.1
% Provincial Revenue	46.2	37.7	40.9	40.2	36.2	31.8	23.3	30.0	24.8	23.1	34.6	32.0	30.7	28.0
% Federal Revenue	27.6	35.6	33.4	30.3	29.2	26.3	32.4	30.7	23.2	29.1	17.2	20.6	20.9	18.1
Total % (Cross check)	100	100	100	100	100	100	100	100	100	100	100	100	100	100
Green shading in (% above) indicates the largest category of revenue for each year														
% All Government	81.3	77.9	80.9	74.4	71.7	68.1	64.3	70.7	63.8	65.0	61.7	66.6	55.9	59.3

MARKETING OBJECTIVES/STRATEGIES

One year's worth of marketing strategies that would address any identified objectives.

All of the Marketing Objectives/Strategies are contained in a separate document. This is so that the Marketing Objectives can be contained in a working document without impacting the content of the Marketing Plan.

APPENDIX 1 – COMPETITORS

The following tables represent an overview of various organizations that “*compete*” with MAWA for funding, donations, audiences, media coverage, and public attention. In reality many of the organizations listed would collaborate with MAWA on shared goals and values and have a long term supportive and friendly relationship.

The purpose of this section is to use a variety of criteria to compare MAWA with many organizations to see how MAWA fits into a larger context and identify possible opportunities based on comparisons.

Primary Direct Competitors

- Primary direct competitors are identified as other organizations that provide training and education in the arts. These organizations are the most “similar” to MAWA.

Notes:

- To keep focused, some well-known organizations have not been included. For example, Art City and Graffiti Gallery are not included in the comparisons because their focus is art programs for children and youth and MAWA’s program focus is on adults. None of the film organizations are included in the comparisons because MAWA is not involved in film training. Similarly, Artbeat Studio is included in the comparisons, but mental health has not been added as a column measurement because MAWA does not identify mental health in its programming.
- Training providers L Wilmot Art and Symposium Visual Art and the association Manitoba Institute of Sculptors and Artists are not included because they do not have websites.
- “Mothers” are indicated as a target group in all instances where childcare is provided by an organization.

Secondary Direct Competitors

- Secondary direct competitors are identified as organizations that have some overlap with MAWA’s programs and services but are more divergent in significant ways. These competitors are:
 - Other art organizations that are primarily art exhibition spaces but do not provide education or training as core programming. Only those art centres not previously covered under Primary Direct Competitors are listed as Secondary. None of the Secondary Direct Competitor arts organizations specified childcare as a service, so this column has been omitted for this section.
 - Women’s organizations, both feminist and non-feminist in philosophy, whether or not they have any art programming. Many of the women’s organizations provide drop-in information and education but not structured workshops or classes. Pluri-elles Centre des Femmes and Réseau action femmes have been omitted from this list because their website is in French. Southwest Farm Women’s Network has been omitted from this list because they do not have a website.

Direct Competitors – Art Education and Training – Breakdown of Art Training by *Media*

Organization	Painting	Drawing	Multimedia	Photography	Performance	Ceramics	Sculpture	Art History	Curation	Video	Professional Development	Craft	Mixed Media
MAWA	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Arts & Cultural Industries											Yes		
Artbeat Studios	Yes	Yes			Yes	Yes	Yes			Yes	Yes		
Cre8ery	Yes	Yes		Yes							Yes	Yes	Yes
Crock-a-doodle						Yes							
Forum Art Institute	Yes	Yes		Yes		Yes	Yes						
Main St Clay						Yes							
Manitoba Arts Council*											Yes		
Paradise Found	Yes	Yes				Sculptural							
Prairie Photography				Yes									
Red River College		Yes		Yes						Yes			
Saint James Cont Ed	Yes	Yes										Yes	
Stoneware Gallery						Yes							
U of M, School of Art	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Not sure	Yes			
U of W								Yes	Yes				
Video Pool			Yes							Yes			
Winnipeg Art Gallery	Yes	Yes		Yes	Yes	Yes	Yes	Yes (indirect)					
Winnipeg Leisure Centre	Yes	Yes		Yes		Yes						Yes	
RURAL													
Art Gallery of SW MB	Yes	Yes		Yes		Yes	Yes						
Portage & District Arts	Yes	Yes				Yes						Yes	
Prairie Vision, Melita variety not specified	Maybe	Maybe										Yes	
Ralph Tanchak, Stonewall	Yes	Yes											
Steinbach Arts Council	Yes	Yes		Yes		Yes							
U of Brandon	Yes	Yes	Digital Media		Aboriginal Drama	Yes	Clay	Yes			Yes	Yes	Yes
Wasagaming Arts	Yes	Yes				Yes						Yes	

* While the Manitoba Arts Council is first and foremost a main funding agency, it also provides education and training on an on-going basis.

Direct Competitors – Art Education and Training – Breakdown of Art Training by *Delivery Type*

Organization	Mentorships	Workshops	Classes	Residency / Studio Visits	Lectures	Conference / Symposium	Art Production Studio Space	Drop In	Practicum	Visiting Artists	Exhibit Opportunities
MAWA	Yes	Yes		Yes	Yes	Yes	Limited	Limited		Yes	Limited
Arts & Cultural Industries		Yes	Yes		Yes						
Artbeat Studio	Yes	Yes		Yes			9 artists per six months				Yes
Cre8ery		Yes	Yes		Yes		\$50-160 for members	Yes			For Rent
Crock-a-doodle		Yes	Yes				Yes	Yes			
Forum Art Ins		Yes	Yes				Yes	Limited			Online
Main St Clay		Yes	Yes				Yes	Yes			Yes
Manitoba Arts Council *						Yes					
Paradise Found			Yes				Yes				
Prairie Photography		Yes	Yes		Yes		Yes				
Red River CC			Yes		Yes		Yes	Yes			Limited
St James Cont Ed			Yes								
Stoneware Gallery			Yes				Yes	Yes			
U of M, School of Art			Yes		Yes		Yes	Yes		Limited	Limited
U of W			Yes		Yes				Curatorial		
Video Pool	Yes	Yes	Yes		Yes		Yes	By appt		Yes	Yes
Winnipeg Art Gallery		Yes	Yes		Exhibit Tours		Yes	Limited			Limited
Wpg Leisure		Yes	Yes				Yes	Limited			
RURAL											
Art Gallery of SW MB		Yes	Yes		Yes		Yes	Yes			Limited
Portage & District Arts		Yes	Yes				Yes				Yes
Prairie Vision, Melita			Yes				Yes				At the library
Ralph Tanchak, Stonewall			Yes				Yes				
Steinbach Arts Council			Yes				Yes	Limited			Limited
U of Brandon			Yes		Yes		Yes	Yes			Yes
Wasagaming Arts		Yes	Yes				Yes				Yes

* While the Manitoba Arts Council is first and foremost a main funding agency, it also provides education and training on an on-going basis.

Direct Competitors – Art Education and Training – Fees

Organization	Membership	Memberships - Annual			Sample Program / Service Fees	Average Cost Per Hour		Capacity
		Regular	Reduced	Other		Members	Non-Members	
MAWA	Yes	\$30	\$15 – under employed		Mentorship – approx. 84 hrs = \$300	\$3.57	N/A	Various
					Various prices for other programs	\$3.34	\$15.55	Not indicated
Arts & Cultural Industries	Yes	\$25	\$15 - rural		Various prices for workshops. Some free workshops for members	\$10.27	\$12.50	Not indicated
Artbeat Studio					Based on website information, programs appear to be free	\$0	\$0	Small groups
Cre8ery	Yes	\$35			Drop in	\$7	\$7	5 to 10
					1 or 2 session workshops, 3 to 4 hours each	\$16	\$18.68	
Crock-a-doodle					\$20 to \$60 per piece, includes piece, glazing & firing	N/A	N/A	Not indicated
Forum Art Ins					Drop In: 5 to 10 hours per week = \$100	\$10-\$20	N/A	Not indicated
					25 hours of classes + free studio time = \$140	\$5.60	\$5.60	
Main St Clay	Yes	\$35	\$25 - student		\$95 month studio space		N/A	Not indicated
					Contract lessons	\$20	N/A	
					Sat drop in	\$25	N/A	
Manitoba Arts Council *					Not indicated on website			Not indicated
Paradise Found					28 week courses @ 2 hours per week = \$750	\$13.39	N/A	Small class size
Prairie Photography					\$11,860.25 for Diploma, 10 month program			Not indicated
Red River College					\$6,000 per school year			Not indicated
St James Cont Ed					1 day workshops; 2 to 10 week courses at 2 to 3 hrs per week	\$18.05	N/A	Not indicated
Stoneware Gallery					8 hours of class per month + 4 hrs drop in = \$168	\$21	N/A	Not indicated
U of M, School of Art					\$128 per credit hour, 3 month minimum terms			Not indicated
U of W					\$105 per credit hour, 3 month minimum terms			Small class size
Video Pool	Yes	\$20	\$20 - student	\$50 – User \$60 – Producer \$550 – Annual Access Fee	Only one, four hour workshop listed. Various daily rental fees for equipment.	\$12.50	\$18.75	6 participants

* While the Manitoba Arts Council is first and foremost a main funding agency, it also provides education and training on an on-going basis

Direct Competitors – Art Education and Training – Fees

Organization	Membership	Memberships - Annual			Sample Program / Service Fees	Average Cost Per Hour		Capacity
		Regular	Reduced	Other		Members	Non-Members	
MAWA	Yes	\$30	\$15 – under employed		Mentorship – approx. 84 hrs = \$300	\$3.57	N/A	Various
					Various prices for other programs	\$3.34	\$15.55	Not indicated
Winnipeg Art Gallery	Yes	\$55		\$100 - Premium	6 hour workshop \$90 - \$100 for Members \$100 - \$110 for Non-members	\$15	\$16	Small class size
					24 hours of classes over 8 weeks \$239 for Members / \$265 for Non-members	\$9	\$11	
Winnipeg Leisure					25 hours of classes over 10 weeks	\$6.12	\$6.12	Small class size
RURAL								
Art Gallery of South West Manitoba, Brandon	Yes	\$25	\$20 – student/senior	\$50 – patron \$100 – supporter \$300 – benefactor	1 day workshops; 2 to 10 week courses 25 hrs over 10 weeks free drop in for members Additional \$10 registration fee for all courses	\$6.37	\$7.49	Not indicated
Portage & District Arts	Yes	\$25	\$20 - student	N/A	1 or 2 day workshops 5 to 34 week course	\$8.20	\$9.25	6 to 12
Prairie Vision, Melita	Not indicated	Not indicated	Not indicated	Not indicated	Not indicated	Not indicated	Not indicated	Not indicated
Ralph Tanchak, Stonewall		N/A	N/A	N/A	Not indicated	Not indicated	N/A	Not indicated
Steinbach Arts Council	Yes	\$15	N/A	\$20 – non resident	2 to 8 week courses. No fee reduction for members	\$7.69	\$7.69	
University of Brandon		N/A	N/A	N/A	3 credit hours = \$418.82 (\$139.60/hour) 6 credit hours = \$769.23 (\$128.20/hour)			
Wasagaming Arts	Yes	Not indicated	Not indicated	Not indicated	1 or 2 day workshops	\$9.37	\$9.37	Small class size

Direct Competitors – Art Education and Training – Accessibility

Organization	Wheelchair Access	Free Parking	Paid Parking	Bus Service	Street Security	Visibility	Hours	Child Care
MAWA	Yes	Eves/Wkds	Yes	Main Route, Main Route & short walk	Fair, Downtown	Main Street Storefront	Wed-F: 10-4; Eves for events	Limited
Arts & Cultural Industries	Yes	Limited	Yes	Feeder Route & short walk	Fair, Downtown	Side Street, upper floor	M-F 9-5	No
Artbeat Studio	Not indicated	Eves/Wkds	Yes	Short walk from main route	Fair, Downtown	Side Street, upper floor	Tues-F: 10-6 Sat: 11-3	Not indicated
Cre8ery	Not indicated	Not indicated	Yes	Main Route & short walk, Feeder Route	Fair, Downtown	Main, Hidden Upper floor	Days/eves	No
Crock-a-doodle	Not indicated	Yes	N/A	Main Route	Good, Fort Rouge	Main, Storefront	Tue-Sun days/eves	No
Forum Art Ins	Not indicated	Yes	N/A	Main Route & short walk	Good, St Boniface	Main Street Storefront	7 days/week, 4 eves/week	No
Main St Clay	Not indicated	Eves/Wkds	Yes	Main Route, Main Route & short walk	Fair, Downtown	Main, Storefront	Thurs-Sat 2-6, Gallery 1 eve	Not indicated
Manitoba Arts Council	Yes	Not indicated	Yes	Short walk from main route	Fair, Downtown	Side Street, upper floor	M-F: 8:30-4:30	No
Paradise Found	Not indicated	Yes	N/A	Main Route but infrequent	Good, River Heights	Main, Storefront	Not indicated	No
Prairie Photography	Not indicated	Limited	Yes	Feeder Route & short walk	Fair, Downtown	Feeder, Storefront	Not indicated	Not indicated
Red River CC	Yes	Limited	Yes	Main Route & short walk, Feeder Route	Safe Walk Program	Main Street Storefront	Days/Eves	Not indicated
St James Cont Ed	Yes	Yes	N/A	Main Route, Feeder Route & walk	Good, St James	Main & Side St, Storefront	Various	Not indicated
Stoneware Gallery	Not indicated	Yes	N/A	Main Route	Good, Fort Rough	Main, Storefront	Mon-Sat 10-5:30	No
U of M, School of Art	Yes	N/A	Yes	M & walk, F & walk	Safe Walk Program	Various	Days/Eves	Yes
U of W	Yes	N/A	Yes	Main Route	Safe Walk Program	Main Street Storefront	Days/Eves	Yes
Video Pool	Not indicated	Limited	Yes	Feeder Route & short walk	Fair, Downtown	Side Street, upper floor	Office Hrs + eve bookings	No
WAG	Yes	N/A	Yes	Main Route, Main Route & short walk	Fair, Downtown	Main Street Storefront	Tues–Sun Days, Fri Eves	No
Wpg Leisure	By Request	Not indicated	Not indicated	Various Locations	Various Locations	Various Locations	Various	No
RURAL								
Art Gallery of SW MB	Not indicated	Yes	N/A	N/A	Good, small town	Main, Storefront	Tues-F 10-5, Sat 12-5, Th 10-9	Not indicated
Portage & District Arts	Not indicated	Yes	N/A	N/A	N/A	Main Street Storefront	Days/Eves	Not indicated
Prairie Vision, Melita	Not indicated	Yes	N/A	N/A	Good, small town	Not indicated	Not indicated	Not indicated
Ralph Tanchak, Stonewall	Not indicated	Yes	N/A	N/A	Good, small town	Private Home	Not indicated	N/A
Steinbach Arts Council	Not indicated	Yes	N/A	N/A	Good, small town	Feeder, Storefront	M-Th 9-8, Fri 9-5, Sat 9-1	Not indicated
U of Brandon	Yes	By application	By application	Main Route, subsidized for students	Good	Main, Storefront	Days/Eves	Yes
Wasagaming Arts	Not indicated	Yes	N/A	N/A	Good, small town	Main Street Storefront	Days/Eves	Not indicated

Direct Competitors – Art Education and Training – Levels of Service/Target Audiences

Organization	Levels of Service				Target Groups					
	Beginner	Intermediate	Advanced	Professional	Professional Minded Artists	Women (specifically)	Aboriginal	Immigrant	Mothers	Rural
MAWA			Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Arts & Cultural Industries	Yes	Yes	Yes	Yes	Yes		Yes			Yes
Artbeat Studio	Yes	Yes	Yes	Yes	Yes					
Cre8ery	Yes	Yes	Yes	Yes	Yes					
Crock-a-doodle	Yes	Yes	Yes						Yes	
Forum Art Ins	Yes	Yes	Yes							
Main St Clay	Yes	Yes	Yes	Yes	Yes					
Manitoba Arts Council		Yes	Yes	Yes	Yes		Yes	Yes		Yes
Paradise Found	Yes	Yes	Yes							
Prairie Photography	Yes	Yes	Yes	Yes	Yes					
Red River CC	Yes	Yes	Yes	Yes	Yes		Yes	Yes	Yes	Yes
St James Cont Ed	Yes	Yes								
Stoneware Gallery	Yes	Yes	Yes							
U of M, School of Art	Yes	Yes	Yes	Yes	Yes		Yes	Yes	Yes	Yes
U of W	Yes	Yes	Yes	Yes	Yes		Yes	Yes	Yes	Yes
Video Pool	Yes	Yes	Yes	Yes	Yes		Yes			Yes
Winnipeg Art Gallery	Yes	Yes	Yes	Not indicated	Not indicated					
Wpg Leisure	Yes	Yes	Yes				Yes	Yes	Yes	
RURAL										
Art Gallery of SW MB	Yes	Yes	Yes				Yes			Rural and town
Portage & District Arts	Yes	Yes	Yes							Rural and town
Prairie Vision, Melita	Yes	Yes								Rural and town
Ralph Tanchak, Stonewall	Yes	Yes								Rural and town
Steinbach Arts Council	Yes	Yes							Yes	Rural and town
U of Brandon	Yes	Yes	Yes	Yes	Yes		Yes	Yes	Yes	Yes
Wasagaming Arts	Yes	Yes								Rural, vacationers

Secondary Direct Competitors – Not-for-Profit Art Galleries – Winnipeg

Art Organizations	Annual Memberships	Art or Craft Media	Program Delivery	Program Fees	Capacity	Accessibility	Hours
MAWA	\$30 – Regular / \$15 - under employed	Various	Lectures, workshops, showcases, critical writing, mentorship, symposia	Various	Various	Wheelchair access, F bus, main floor, free and paid parking	Wed-F, 10-4, evening programming
Ace Art	\$20	Various art media, contemporary emerging artists, cultural diversity	Exhibitions, openings, lectures, screenings, prof development, research	Free	Not indicated	Disable access, F bus & walk, 2nd floor	M-Sat 12-5; some evenings
Buhler Gallery	N/A	Professional artists in curated exhibitions	Exhibitions, openings, talks, music, panel discussions	Free	Not indicated	Wheelchair access, F bus; main & short walk, paid parking	Weekdays: 10-8 Weekends: 12-4
Gallery 1C03, U of W	N/A	Various art media, contemporary MB & CDN, historical, international artists	Exhibitions, openings, talks, screenings, tours, panel discussions, performances	Free	Not indicated	Disable access, M bus, safe walk, 1 st floor (hidden)	M-F 12-4; Sat 1-4
Gallery of Student Art, U of M	U of M Students - Free	Student art and design work	Exhibitions, openings	Free	Not indicated	Wheelchair access, M bus, safe walk, hidden from street	M-F: 9-4 (during shows)
MB Arts Network	\$100 per organization	Visual, performance and literary arts	Exhibition tours, ed programs for emerging visual artists, exhibition opportunities rural artists	\$100 month exhibit	N/A	Wheelchair access, M bus & short walk, 2 nd floor (hidden from street), paid parking	M-Th: 10-4
MB Crafts Council	\$45 - Regular \$25 - Student, Low Income, Friend	Fine Craft	Exhibitions, artist talks, lectures, workshops	Free	Not indicated	F bus & walk, Feeder street, 5th Floor	Gallery open upon request
MB Crafts Museum & Library	\$35 - Regular \$25 - Senior, Student	Craft: to collect, preserve and present historical and contemporary crafts within the cultural mosaic of Manitoba	Markets, workshops, exhibitions	Fees for craft workshops	Not indicated	Disable access, M bus & walk, Main Storefront	Tues & Wed: 10-4 Sat 12-4
Mennonite Heritage Gallery	\$50 \$25 for seniors & students	Various Art, craft. Links ethnic past to multiethnic, Christian artists including immigrants, refugees or those from developing world	Exhibitions, openings	Free	Not indicated	Disable access, M bus & walk, Main Storefront	M-F 8:30- 4:30 Sat 12-5 (Gallery only) Some off hours tours
Platform Gallery	Memberships – fees not given on web	Photo based and digital art	Exhibitions, artist talks, book launches, openings, tours, readings	Not indicated	Not indicated	Wheelchair lift for stairs, M bus & walk	Tue-Sat 12-5, evening programming
Plug In ICA	\$50	All media, inter-discipline: arch, film, tv, photography, sound, new media.	Exhibitions, openings, events, tours, conferences, lectures, online projects	Free	Not indicated	Disable access, M bus & walk, Main Storefront	W-F: 12-9 Sat 9-9, Sun 12-5
School of Art Gallery, U of M	N/A	Various art media	Exhibitions, Openings	Free	Not indicated	Disable access, M & F bus, safe walk, Storefront	M-F 9-4
Urban Shaman	\$25 - Regular \$20 - Students, under employed	Various art media, emerging, mid-career, and established Aboriginal artists	Exhibits, openings, workshops, residencies, curation, space rental	Free	6 exhibitions per year	Disable access, F bus & walk, 2nd floor	M-Sat 12-5; some evenings

Secondary Direct Competitors – Women’s Organizations

Women’s Org	Organizational Description – Mission or Vision Statement	Art or Craft Programming	Workshops, classes, etc.	Annual Membership	Program Fees	Childcare
MAWA	Encourages and supports the intellectual and creative development of women in the visual arts by providing an ongoing forum for education and critical dialogue.	Yes	Yes	\$30 – Regular \$15 – under employed	Free & Fees	No
Council of Women of Winnipeg	Nonpartisan, non-sectarian network of organizations and individuals to pursue common interests where family stability and community welfare are concerned.	No	No	Not indicated	Not indicated	Not indicated
Fort Garry Women’s Resource Centre	Not-for-profit, feminist organization supporting women to engage in healthy life choices for themselves and their families through innovative and responsive programming and excellence in service.	No	Yes	Services open to all women, there is a \$20 membership level for AGM participation.	Free unless otherwise indicated	Yes
Institute for Women’s & Gender Studies (U of W)	Practices and fosters participation in collaborative feminist work, research and activism within all of our communities. Creates and supports the creation of art and a diverse range of feminist cultural productions.	Yes	Yes	Membership through university enrollment.	Included in university fees	Yes
North End Women’s Centre	Community based organization that provides women with support, knowledge, and opportunity to move forward towards independence and healthier lifestyles.	No	No	No	Free	Yes
North Point Douglas Women’s Centre	Create opportunities for women to develop their potential and engage fully as community citizens. Supports a safe, healthy, vibrant community for women and families in which all forms of violence against women are addressed by engaging the community in prevention and remediation strategies.	No	No	No	Free	Yes
University of Manitoba Womyn’s Centre	Feminist voice and safe space for womyn on campus. A collective, queer-positive, pro-choice. Members strive to create a place where women are listened to and recognised, and facilitate women as they gather the information they need to make informed decisions in their lives.	Yes	None listed	Membership through university enrollment.	Included in university fees	Not indicated
University of Winnipeg Women’s Centre	Feminist collective. Strives to provide a safe place for women as well as space in which women can speak openly about their experiences and opinions.	Not indicated	Not indicated	Membership through university enrollment.	Included in university fees	Not indicated
University Women’s Club of Winnipeg	Founded in 1909 to improve the profile of women in the community by gaining the right to vote and improve wages and working conditions for women who otherwise did not have a voice. Today, members support the advancement of education, the arts, social and civic reform, and gender equity.	Yes	Yes	\$427 for university grads	Not indicated	Not indicated
West Central Women’s Centre	Exists to empower women to help themselves, their families and their community to safer, healthier lifestyles.	Sewing	No	Not indicated	Free	Yes

Women's Org	Organizational Description – Mission or Vision Statement	Art or Craft Programming	Workshops, classes, etc.	Annual Membership	Program Fees	Childcare
MAWA	Encourages and supports the intellectual and creative development of women in the visual arts by providing an ongoing forum for education and critical dialogue.	Yes	Yes	\$30 – Regular \$15 – under employed	Free & Fees	No
Rural						
Manitoba Farm Women's Conference	Where women meet to acquire skills and share ideas that benefit themselves, their families, farms and communities.	Not indicated	Annual conference	Not indicated	Not indicated	Not indicated
Manitoba Federation of Labour Women's Issues	No specific information on the websites.					
Manitoba Women's Institute	International rural women's organization dedicated to personal development, family, agriculture, rural development and community action -- locally and globally.	Some past projects	Yes	\$42	Not indicated	Not indicated
Snow Lake Family Resource Centre	Provides services for women, children and men that will empower them to make more informed choices. These services include emotional support, counseling, information, referrals, and educational workshops within the community.	No	No	Not indicated	Not indicated	Not indicated
The Women's Resource Centre (Brandon)	Provides programs, services, and counseling on issues affecting women, including family violence, while encouraging respect, diversity and equality with a feminist perspective.	Yes – knitting, crocheting	Yes	\$500 Benefactor / \$225 Sustaining / \$150 Supporting \$25 Friend / Up to \$5 Limited Income	Free	Not indicated
Aboriginal						
Ka Ni Kanichihk	Aboriginal identified programs and services that focus on wholeness and wellness and that build on the strengths and resilience of Aboriginal peoples. We do this to help people to help themselves, to build healthy relationships and to create a sustainable future for our community. Honour the laws of our Creator, the knowledge of our ancestors and our responsibility to the children; those that are here now and those still waiting to come – seven generations from now.	Not indicated	Mentor program	Not indicated	Not indicated	Not indicated
Ma Mawi Wi Chi Itata Centre	A safe, healthy & happy interdependent community. Strengthening children, families and community, investing in our future.	Regalia making	Not indicated	Not indicated	Not indicated	Not indicated
Metis Women of Manitoba	To assist Métis women to be involved influencing policy and decisions made by various governments that impact Métis women and their children. To involve Métis women in the development and delivery of programs promoting equal opportunity for Métis women in Manitoba.	Not indicated	Not indicated	Not indicated	Not indicated	Not indicated
Mother of Red Nations	To promote, protect and support the spiritual, emotional, physical and mental well-being of all Aboriginal women and children in Manitoba; and to provide voice, representation and advocacy for Aboriginal women through spiritual, cultural, social, economic, political, educational, and recreational development.	Not indicated	Yes	Free for Aboriginal women as defined in the Constitution Act of Manitoba (First Nations, Inuit, or Métis)	Not indicated	Not indicated

Women's Org	Organizational Description – Mission or Vision Statement	Art or Craft Programming	Workshops, classes, etc.	Annual Membership	Program Fees	Childcare
MAWA	Encourages and supports the intellectual and creative development of women in the visual arts by providing an ongoing forum for education and critical dialogue.	Yes	Yes	\$30 – Regular \$15 – under employed	Free & Fees	No
Immigrant						
Canadian Muslim Women's Association of Manitoba	CCMW believes that Muslim women must develop their Muslim identity while being a part of and making a positive contribution to Canadian society and that they must provide positive role models for Muslim youth.	Not indicated	Yes	Not indicated	Not indicated	Not indicated
Canadian Polish Women's Federation	An important goal of the Federation is to protect the rights of women and to respond to women and family issues in order to preserve family value. We work towards upholding our Polish culture while helping new immigrants integrate in to the Canadian culture.	Yes	Not indicated	Not indicated	Not indicated	Not indicated
Congress of Black Women of Canada – Manitoba Chapter	Works to enhance the consciousness, education and rights of Black Women in Manitoba.	Yes	Not indicated	\$20	Not indicated	Not indicated
Immigrant Women's Association of Manitoba	The Immigrant Women's Association of Manitoba (IWAM) is a community based organization that provides immigrant and refugee women with support, knowledge and opportunity on their path of integration into the Canadian society.	Limited	Yes	Free	Not indicated	Limited
League of Canadian Ukrainian Women	Works to preserve, develop and nurture the Ukrainian cultural heritage and traditions as a distinctive contribution to the national culture of Canada. It also works in partnership with other women's organizations and the community to address current societal issues and focuses on the education of the youth.	Not indicated	Not indicated	Not indicated	Not indicated	Not indicated
National Council of Jewish Women of Canada	Volunteer service organization, dedicated to identifying community needs and providing the leadership, energy, advocacy and financial resources to bring about meaningful changes in our communities.	Not indicated	Not indicated	Not indicated	Not indicated	Not indicated

APPENDIX 2 – DESCRIPTION OF SERVICES/PROGRAMS

MAWA's 2014 website was used to create the following table of programs and services. It is therefore only a snapshot in time. Even so, it should still give a good overview of the typical programs and services on which conclusions are drawn elsewhere in this document.

Program Title	Type	Duration	Fees	Open To	To Participate
Artist Bootcamps	Single-evening workshops on professional art practices: how to put together an exhibition proposal; how to decide if you want to go to grad school; how to promote your work via the media; and how to build your own website; etc. Particularly beneficial for emerging artists.	2 to 3 hours	Various. Some Free for MAWA and ACI members \$10 general public	General Public	No preregistration
Artist in Residence	Loft apartment provided for female artists to spend a month in residence to research, create work and present artist talks about their practice. Intended to: <ul style="list-style-type: none"> • Increase dialogue between Winnipeg and the larger art world • Create networking opportunities for women artists • Provide an oasis in which women artists can do whatever they need to do in order to move their practices forward Apartment is not wheelchair accessible or conducive to painting and/or most sculpture. MAWA will help access other production facilities and resources as needed. Resident artists are asked to present work to MAWA members in a form of a screening, talk, performance, or showcase of work-in-progress.	2 to 4 weeks	Free Artist must pay own travel. MAWA pays \$300 for a talk and covers the expense of accommodation.	National or international female artists not residing in Winnipeg. Equal consideration given to emerging and established artists. Rural Manitoba artists encouraged to apply.	By application based on specific criteria
Artist Mothers at MAWA	Group meetings for artist mothers to support artistic practices. Relaxed, information-sharing meetings intended to give mothers respite from childcare so that they can focus on their art. The group experiments with art materials, critiques each other's work, and shares snacks, concerns, ideas, inspiration, strategies and support. Not a drop-in program.	2.5 hours	Free	Artist mothers General Public No childcare	No preregistration
Artist Talks	Local and visiting female artists discuss their artistic practice.	Evenings, 1 hour	Free	General Public	No preregistration
Crafternoons	Craft instruction in a craft practise by a new Canadian or Indigenous woman artisan.	3 hours	Free	General public	No preregistration
Craftstravaganza	International Women's Day Crafting Event Craft. Practices from around the World. Four master craftswomen share their skills.	4 hours	Free	General Public	No preregistration
Critical Discussions	Most recently a panel discussion on "What is art?"	2 hours	Free	General Public?	No pre-registration
Critical Reading	Reading series that looks at issues relevant to contemporary art practices. Articles are	1 to 2 hours	\$30	MAWA members	Pre-register

Program Title	Type	Duration	Fees	Open To	To Participate
Groups	chosen about a specific theme or topic by a facilitator.				
Critical Writing	Critical writing about an issue, concept or event pertaining to women’s visual art. Ongoing feature of MAWA’s quarterly newsletter. Finished pieces approximately 650 words in length. One piece is featured on the website. A writers’ fee of \$200 is paid for each published work.	N/A	Free	MAWA members	By application based on specific criteria
Critical Writing Archive	Critical writing posted to the website.	N/A	N/A	MAWA members	Through MAWA staff
Field Trips	Outings to various locations.		Free to \$30	General public	
First Friday Lecture Series	Lecture series on a wide variety of topics.	Days, 1 hour	Free	General Public	No preregistration
Foundation Mentorship Program	Two emerging female artists are paired with one of each of four senior female artists for mentoring, one-on-one meetings, group meetings, and peer support learning. May include an exhibition at the end, based upon the decision of the group. The goal is to encourage the professional, artistic development of the mentees through mentorship. The mentors have achieved a high level of respect for their artistic production, locally, nationally and internationally; are capable; want to share information, knowledge, and skills; and are committed to building community.	1 Year Approx 7 hrs per month (min)	\$300 Potential for two bursaries of \$250 each per year through Akimbo.	Emerging female artists. MAWA members. Students not eligible.	By application based on specific criteria. In addition applicants are interviewed, a short list is created by MAWA staff, and mentors make final selection of mentees.
Indigenous Programming	MAWA is committed to making our programming accessible to Indigenous women artists, both as participants and as instructors. We have integrated Aboriginal women artists in leadership positions in all aspects of our programming. Every year at least one of our Foundation Mentorship Program mentors is Aboriginal; and First Fridays, guest lectures, and workshops regularly feature senior Aboriginal women artists. In the past two years, our programming has included a critical reading group about Aboriginal feminisms (led by Leah Fontaine), a field trip to Long Plain Pow Wow (led by Lita Fontaine), a curatorial tour of Native/American Apparel with Jenny Western, and a lecture on the healing and creative power of the four directions by Leah Fontaine (Wendy Wersch Memorial Lecture).				
	Foundation Mentorship Program – Indigenous. Same as Foundation Mentorship but specifically to encourage the participation of indigenous women as mentor and/or mentee.	Same as above.	\$300	Emerging, Indigenous female artists. MAWA members. Students not eligible.	By application based on specific criteria
Master Classes	Intensive mentorship with studio visits for four to six mid-career or established female artists who have a professional practice, but want to restoke or restrategize their careers. Led by an artist of international caliber, who will provide rigorous critique; networking; experienced professional advice; and challenge expectations and comfort levels.	5 days	\$75	MAWA members.	By application based on specific criteria. Final participants chosen by artist and MAWA staff
MAWA Membership	Members receive: <ul style="list-style-type: none"> • Access to MAWA programs • Art showcase at MAWA on WAM! Wall 	1 year	\$30 for regular membership \$15 for students or	Public	By application

Program Title	Type	Duration	Fees	Open To	To Participate
	<ul style="list-style-type: none"> • Newsletter via e-mail pdf or regular mail • “Member News” MAWA’s website • Discounts on artist workshops • Access MAWA’s Resource Centre • 10% to 20% discounts at: Mitchell’s Fabric; cre8ive supplies & services; McNally Robinson Booksellers; Colours Art Store; Framing & Art Centre; and Sew Dandee 		underemployed		
Mentor Workshops	A workshop about mentorship: its benefits and pitfalls, sample structures, dos and don’ts. For anyone interested in mentoring or setting up a mentorship program.	4 hours	\$50	General Public	On line, email or call to MAWA enrollment
Mentors on the Fly	On-going, short-term, one-to-one mentoring. A roster of artists is available on an hourly basis to help with grant applications, critical feedback or project advice.	Hourly	\$30/hour \$50/two hours	General Public	Direct contact with mentor to book an appointment
Mini Mentorships	A senior artist shares her experience with developing artists through slide presentations, critical reading, demonstrations, or group critiques. May be thematic, a formal concern or specific medium. Designed as an intensive experience to develop skills, define decision-making philosophies, and provide access to information, resources and support.	Varied: 7 to 14 hours in several sessions	\$45	Enrollment limited. MAWA members.	By application based on specific criteria
Newsletter	Quarterly newsletter with critical writing and other news. Sent out by email or royal mail to members. Fifty word proposals for articles accepted for consideration. A writers’ fee of \$200 will be paid for each published work.	Quarterly	Free	MAWA members	Through membership
Podcasts and Video Lectures	Artist lectures and bootcamps recorded and posted on MAWA’s website to make MAWA’s programming more widely accessible.	N/A	N/A	General Public	N/A
Resource Library	Publications, catalogues, books and periodicals that focus on women’s visual art history, feminist visual art theory and criticism, and document the works of individual Canadian (especially Manitoba) women artists.	N/A	Free	General public can use materials on-site; MAWA members can check-out materials.	In person access during regular office hours
Rural Arts Mentorship Program	<p>Mentorship opportunities for rural Manitoba artists. Whether in partnership with Manitoba Arts Network (MAN), Portage District Arts Council, the Art Gallery of Southwestern Manitoba or other arts organizations, MAWA delivers mentorship programs in different regions of the province each year to between four and eight emerging rural artists. Includes:</p> <ul style="list-style-type: none"> • Discuss, receive feedback, professional advice about work and producing a “body of work” • Learn to document artwork, write grant applications and “artist’s statements”, apply to galleries for exhibitions 	Three meetings over Five months	\$100 Participants responsible for own travel costs.	Artists living in designated region of the province. Students not eligible.	By application based on specific criteria

Program Title	Type	Duration	Fees	Open To	To Participate
	<ul style="list-style-type: none"> • Develop a network within the arts community • Learn to work with a group to create and mount an exhibit • Establish goals and next steps for art career 				
Skills-Based Workshops	Hands on workshops offer a “how-to”, as well as a discussion of the history of the art media. The facilitator imparts techniques, illustrates with examples, and exposes participants to further resources.	Various	Various. \$40 - \$70 for members, \$40-\$95 for non-members; materials provided	General Public	On line, email or call to MAWA enrollment
Screenings	Film screenings on a variety of topics. Often in partnership with other organizations		Free to \$10	General Public	No pre-registration
Studio Visits	The visiting artist selects which artists to visit, to ensure that the dialogue will be engaged and fruitful for both parties based on common concerns and interests.	45 minutes (approx)	Free	MAWA members	By application based on specific criteria
Symposia	As a way of providing a forum for education and critical dialogue, MAWA is committed to developing conferences for the debate of timely and topical art concerns. Past symposia have included: Sculptural Vocabularies (2011 in partnership with the Winnipeg Art Gallery), Art Building Community (2008), Locating Feminism (2001), and First Person Plural (2000). Includes lunch and refreshments.	1 day	Free	General Public	No pre-registration
Urban Retreat	MAWA’s loft-style apartment is available for rural artists, living in Manitoba, Saskatchewan or Northwestern Ontario. Fully furnished apartment that includes a kitchen, a bathroom with shower, a queen bed, a double futon/couch and a designated free parking space. All linens and cooking utensils are provided. The apartment is located on the second floor of the MAWA space, and is not wheelchair accessible. Because there are two beds separated by a curtain, consider making the trip to town with an art buddy.	2 days to several weeks	Free	Women artists, all career stages. Equal consideration will be given to emerging and established artists.	By application and based on availability.
WAM! Wall	An artwork on the 45” wide “bump” of the north wall is featured each month. All media are welcome.	1 month	Free	MAWA members	By email or call to MAWA
Wendy Wersch Memorial Lecture	The Wendy Wersch Memorial Lecture Fund provides the revenue (through the Wendy Wersch Memorial Lecture Committee) for an annual lecture in feminist art activism, theory and criticism in perpetuity. Lunch provided.	1 to 2 hours	Free	General Public	No preregistration

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