

šxʷʔam̓ət (home)

Outreach Report

Summary

The overwhelming responses to the campaign, in regards to the ticket sales, requests for vouchers, speaks for much of the success of the outreach effort for *šxʷʔam̓ət (home)*. We had a very far reaching outreach campaign, including tapping into our existing networks at Theatre for Living, while also forging new relationships with different community organizations across the Lower Mainland. We had over 150 organizations on board that we were in direct communication with throughout the campaign, and about 200 individuals from the community who we engaged throughout the campaign.

Cindy Charleyboy, our Outreach Assistant this year, was tremendously resourceful on the team, having connections with many First Nations organizations in Vancouver and across the province. This will also be very helpful with the eventual tour booking process.

Outreach

Recruitment: Recruiting participants for *šxʷʔam̓ət (home)*, began in April 2016. While we received a small number of applications until July, and it wasn't until the last two weeks of recruitment, when the majority of the applications were received. 131 applications came in, from a diverse group of people – this is a huge success. We experimented, for the first time, using social media for recruitment, and this was successful, as we did get a large number of applications when the campaign was initiated.

There was a lacking in applications from non-Indigenous people of colour. While I had put a concerted effort on connecting with immigrant communities, it was quite challenging. We know that one reason for this (that emerged in the project development process) is the political priorities that people of colour have – as communities that are affected by systemic racism – are affected by the social isolation experienced by those communities. The pressure of assimilating into Canadian society affects whether or not they choose to seek out contentious political issues that are contrary to being a “good, appreciative, immigrant”. This is of course part of the issues that underpin *šxʷʔam̓ət (home)* and Reconciliation. For the tour, we shall attempt more creative ways of meaningfully engaging communities of colour.

Another issue that happened during recruitment, was the fact that the material content for recruitment (in particular the title), was not fully confirmed until the end of July. Much of the wording within the recruitment material shifted, along with a big title change of the project, which affected the distribution of the materials. With every major change, the time it took to retract all the information, re-edit, and redistribute information was taxing on our partners, whom I am certain were frustrated by the third request to recall, and resend out new information. Nonetheless, we still manage to get a very wide range of Indigenous and non-indigenous applicants.

Connecting with Indigenous organizations: The response from Indigenous organizations was tremendous in both the recruitment, and the outreach – we had organizations and individuals calling us around the clock, wanting tickets and vouchers. The community really bought into the play. Going into the outreach process, we anticipated that getting Indigenous people in the audience would be a challenge, so we shifted most of our focus into spreading the word in Aboriginal communities, schools, and organizations. The project was received very well by all those we contacted. Because the majority of our Indigenous networks are also service providers in the downtown eastside, or in housing services, we also strategized and used most of the vouchers for Aboriginal organizations (that work with low income folks), to make an effort to have Indigenous people in the audience...and it worked!

Theatre for Living has an already established network of Aboriginal organizations that know the work of the company. This made it easier to tap into the community, and it really shows in the visibility of Indigenous people that were in the audience almost every night.

In regards to the actual marketing materials, having Sam Bob as the face of the materials, and having First Nations people very visible in all the campaign materials also connected many Aboriginal people to the project. Asivak, who is well known in the community for his work on APTN, as well as Madeline, who is well known in the community, also made the materials of interest to a wide range of people in the Indigenous community.

One thing to point out is that the urban Aboriginal population was very responsive to this production, however, the on-reserve response was more challenging. James Kew (workshop participant from Musqueam) warned us that on-reserve Indigenous communities are traditionally very hard to reach, and this was evident in some of the barriers that we faced in doing outreach to on-reserve Aboriginal communities. Nations “formally” coming on board was also challenging, for a number of reasons, but the big one being, a First Nation “Formally” signing on board to a project on Reconciliation has many political ramifications that could be (viewed as) politically charged, in regards to the land claims on unceded territory.

Something to consider in terms of on reserve vs off reserve is the population context. An estimated 58,000 Indigenous people live in Metro Vancouver, and on reserve numbers are: Squamish 2,300, and Musqueam 735 living on reserve. I could not find the numbers for Tseil-Waututh Nation, but considering they are the smallest of the 3 host Nations, we can estimate that about 3500-4000 Indigenous people live on reserve, compared to the remaining 54,000 that live off reserve. This reflects the responses for recruitment and other outreach for *šxʷ?amət* (home).

Connecting with schools: Many schools are now mandated to teach about residential schools and colonialism, and so there was a huge interest from many high schools to come to this play. One strategy we had, was to outreach to schools in November and December, so that professors planning their curriculum for the Spring had time to integrate this into their schedules. It worked, but this also meant that the matinees sold very quickly (it sold within days of the tickets being released), and left little room for other folks to attend the weekday matinee. As usual, we did a large number of presentations at universities all across Metro Vancouver, including Aboriginal studies, Anthropology, Contemporary Arts, Dance, and Gender Studies. Simon Fraser University in particular has a number of Aboriginal organizations on board, and they were very supportive of the recruitment

Connecting with non-Indigenous people: I believe that one of reasons why this production was so successful (in terms of the responses from the marketing) was the ways in which non-Indigenous people were invited to participate in this dialogue about Reconciliation. The work from non-Indigenous people on this work has been so minimal, *šxʷ?amət* (home) was received incredibly well by non-First Nations people, who had deep desires to contribute in a meaningful way.

Vouchers/Free Tickets: The voucher program was full every night, and very well received by all those whom we contacted. During the production, the voucher program was the most stressful part of the promotion to manage, as we experienced VERY high no-show rates, despite being very diligent in communicating the reservations. We communicated by email, phone, and with a physical letter, plus we checked in on the day of with every attendee or organizer – yet we still experienced between 40-70% no shows. This largely boils down to free tickets, and the fact that people don’t take the reservations seriously, if it is free. For the 2018 tour, we are going to have to revamp the voucher program and find more creative ways to bring in low income folks, without risking massive amounts of empty seats in the theatre.

We also experienced a situation where an organization purchased a large number of tickets to distribute for free to organizations in their network, and less than 20% of those tickets were actually used. This again goes to the issue of things being free and not taken seriously.

Webcast: We had about 1,000 people tune into the webcast from numerous different countries, including Thailand, Greece, Columbia, Saudi Arabia, Iran, Austria, and all over Canada and North America. Considering our mass mailing program stopped working the week of Opening Night, we still manage to use the power of social media and the Theatre for Living network.

Social Media

Social media results:

Facebook: Spent \$560	130,000 impressions	30,000 clicks
Google Display: Spent \$900	1,500,000 impressions	15,000 clicks (average of 300 clicks per day)
Google Word: (FREE)	340,000 impressions	7,500 clicks

Things to note: impressions are based on targeting, so the lack of conversion on google, is connected to the way the campaign is designed (i.e. keywords). We casted a “wider net” on google, hence the smaller conversion. Facebook also have almost 10 different campaigns (hence the higher conversion rate).

Strengths of the campaign

The overall outreach and social media campaign was very successful. Over the outreach campaign online, we had roughly 1,700,000 impressions, and 45,000 post interactions – which is very high, considering the low cost.

We sold out 60% of the house before March 3 (opening night), which includes the last-minute increase of seats of roughly addition of 90 seats – which is 6% of the house.

The entire run was sold out by Monday, March 6th.

The following points outline some of the key strengths of the social marketing campaign:

1. More diverse materials = multiple points of entry

What we really maximized in this campaign, was engaging all the diversity involved in the entire production. This is based upon the Theatre for Living process, the themes the project investigates, and featuring the people involved in the project. The campaign just illuminated as much of the diversity as we could. The biggest learning from the success of the campaign was that we need to have a large quantity of material to use throughout the campaign. We also had many different “bodies” across all of the materials, which meant that it was widely accessible on a diversity level. This confirms what we already know about representation: having someone that you can relate to in the imagery of the advertising, draws a wider demographic of people into the materials.

Many of the materials went “viral” – and were shared sometimes hundreds of times, which is the “golden calf” of social media marketing. Asivak’s video, Madeline’s video, the trailer, and the *What Does Reconciliation Mean To You?* album, in particular, were shared over 100 times – which is hugely successful, as it reflects that all of the friends of those users who shared the material, would have seen the campaign.

Another important aspect to this notion of multiple materials, is that the image fatigue is less and less. A diverse set of images that are released slowly, means that there is a higher chance of one of the images capturing the attention of someone scrolling on their social media accounts – as opposed to relying on one image, repeated many times, to appeal to the attention of all the demographics we are trying to reach.

2. *What Does Reconciliation Mean To You?* #WDRMTY Campaign

This was the most successful aspect of the social media campaign. The WDRMTY campaign featured the stories of 13 cast, production, workshop, and staff members. Echoing the style of “Human’s of New York” (a very popular social media group that profiles the candid stories of different people in New York), I interviewed people involved in the production, on their own relationship to the topic, and around the question “What Does Reconciliation Mean To You?” It was very well received, and the album was shared over 200 times.

I believe one of the strengths of this campaign in particular was the way that we featured Indigenous people, Reconciliation, and the issues under the production, in a “real” way. Besides from Sam Seward who was in his traditional Regalia, all of the Indigenous people were portrayed in regular clothing. The image of First Nations people – particularly for many Canadians who don’t interact or even encounter Indigenous people – is often in Regalia, at a protest, or some other stereotype. Portraying the Indigenous participants in a real and authentic way was a huge strength. Another strength was the deeply intentional diversity that is obvious in the marketing campaigns...which mirrors the diversity in the production. The diversity of stories portrayed in the *What Does Reconciliation Mean To You?* Campaign illuminates the many different stories that are part and parcel of the Reconciliation “story”.

3. Trailer

The trailer was also very successful. It is very dramatic, short, beautifully shot (thanks to D’Arcy Hamilton, our videographer), and simple in terms of the post production. The trailer was designed to juxtapose images of ‘issues’, alongside an audio track of ‘issues’ (that deliberately didn’t match the literal images). After screening it at a few conferences and classrooms, the feedback from the imagery was tremendous. I was glad to see many of the shots were able to be use in the projections in the actual production.

Learnings

While the social media campaign was far reaching, I believe we only scratched the surface of the potential of targeted ads. By the time the google ads were up, we were hitting the floor running with outreach, and I basically didn’t touch the campaign to further optimize it’s reach. The conversion would have been way higher if I had the time to follow up and reconfigure the key words, keeping the words that were performing well, and replacing the underperforming ones with better ones (with the free help offered from Google).

I also underestimated the amount of work it took to create all the materials. If we count the 11 images in the *What Does Reconciliation Mean To You?* Campaign that we had to go out and collect stories from, those images alone took 40 hours to collect, transcribe, edit, get feedback, and finalize. This doesn’t even include the hours that Dafne needed to create the actual graphics. Similarly with the videos – this was a big undertaking that could have benefitted from more time. A key success with the videos, is that they were captioned – so people could watch it on their phones on the bus, at work, at home, without needing to worry about sound. Thankfully I had a volunteer help caption most of the videos, which saved me a lot of time. For the tour, I am hoping that any new materials will be created over the summer and fall of 2017, so the Publicity and Outreach period is solely devoted to managing the marketing of the tour.

Appendix A:

Social media responses



James Garland reviewed Theatre for Living (Headlines Theatre) – 5★

11 March at 22:47 · 🌐

Thank you for reaching out to us far away folks with the webcast. Watching the forum component provided so much additional insight. I hope you get to expand your theatre run in BC and AB, and maybe further east someday. I need to do more personal growth work toward truth, healing and reconciliation as a non-Indigenous person and appreciate the learning opportunity of your closing night webcast.



Lynda Archer reviewed Theatre for Living (Headlines Theatre) – 5★

12 March at 13:41 · 🌐

Watched the Reconciliation show via webcast, last night. So well done! Such complexity, compassion and love conveyed for the reconciliation process. I wish every Canadian could witness this. Thank you.



Victoria Champion reviewed Theatre for Living (Headlines Theatre) – 5★

12 March at 12:17 · 🌐

The show *5x7arhat* was absolutely profound. I watched the livestream and felt so blessed to be able to be a part of it. The interventions were amazing and I truly feel that productions like this will help progress social change. Reconciliation is such a difficult and scary thing to talk about, this production was a safe space to open up and bring some of the thoughts forward, regardless of where you stand on the subject. The awareness this created is so valuable to Canadian society.



Heather Rankin reviewed Theatre for Living (Headlines Theatre) – 5★

11 March at 22:35 · 🌐

Captivating, thought provoking and well delivered presentation. Hope this show can be presented throughout the province, and perhaps the country!



Nancy Woodham reviewed Theatre for Living (Headlines Theatre) – 5★

11 March at 15:56 · 🌐

A truly moving experience. What a way to learn about and participate in the dialogue of reconciliation. The actors brought their whole selves to the stage! David Diamond was an amazing facilitator.



Beverley Peacock I missed it ...I was all ready to tune in and then my daughter, who is getting married, visited and we lost track of time...I am sure it was an amazing...

Unlike · Reply · Message · 🌟 1 · 12 March at 17:49



Sandy Tonello-Greenfield It was wonderfulgreat job.

Unlike · Reply · Message · 🌟 1 · 12 March at 10:27



Carol L Mann We haven't stopped talking about it since we left!

Unlike · Reply · Message · 🌟 1 · 5 March at 17:13



Ginger Gosnell-Myers shared Theatre for Living (Headlines Theatre)'s post.

5 March at 09:13 · 🌐

Seen this play last night - it hit so many areas that impact me personally and professionally in this new era of reconciliation. The difference is that this play goes to the root of our action or inaction - and what the impacts are. Dealing with environmental activism, young Indigenous leaders, religion, adoption, addictions - and all the emotional and mental aspects surrounding those issues for both Indigenous people and Canadians alike. It was WOW. I urge anyone reading this to get your tickets for these shows.

[Show Attachment](#)



Beverly Brazier It was brilliant and very exciting - thank you Sharon for letting us know about it. We were proud to host it. ✓

Like · Reply · 12 March at 18:23



Nancy Woodham shared Theatre for Living (Headlines Theatre)'s post.

11 March at 15:50 · 🌐

If you get a chance to watch this live webcast tonight please join in. We really were moved, spiritually, physically and intellectually by participating in this theatre presentation last night.

[Show Attachment](#)



Stephen Heatley This is great piece of theatre and sets up a great dialogue. See it, if you can.

Unlike · Reply · Message · 1 · 10 March at 21:24



Anne Mayall I was glad to watch the webcast. The director was marvellous. I had some frustration that I kept losing the feed, but don't know if that was at my end or yours. Thank you.

Like · Reply · Message · 1 · 12 March at 14:38



Sandy Tonello-Greenfield The most thought provoking work I have seen yet. This production has touched on the core issues in reconciliation from all sides. Brilliantwould suggest it tour the whole Country . The whole world tuned in to this..... huge audience watching what is unfolding here in Canada. Kudo;s to the team.....brilliant.

Like · Reply · Message · 2 · 11 March at 22:35



Sibyl Frei It was great to see the play for a second time via webcast. Well done and thank you to the actors, directors, designers, and everyone else who put on this play. Really digs into issues about reconciliation and gave the audiences much to think about. Thank you again.

Like · Reply · Message · 3 · 12 March at 00:02



Dylan Kirby thank you to the folks helping us figure out this stream in the group chat!

Like · Reply · Message · 11 March at 19:30



Rhonda Carriere Thanks for webcasting this. I am at home with the flu but still needed to see this. Great work.

Like · Reply · Message · 11 March at 22:35



Celia McBride That was profound. Thank you for showing us how to move through the blockages that are preventing reconciliation. We can do this together.

Like · Reply · Message · 1 · 11 March at 21:12



Renee Reeve This was really great to watch.

Like · Reply · Message · 12 March at 20:56



Joshua M. Ferguson @joshuamferguson · Mar 12

Grateful to be at @theatre4living's šx?am'et (Home) finale @FirehallArtsCte last night w/ @florianhalbedl & @jakoostachin Asivak Koostachin

Translate from Estonian



couragesings @couragesings · Mar 11

Thank you @theatre4living for the webcast! Powerful watching the interventions & insights.





Kerry Davidson @mszkerrydee · Mar 11

A great initiative from @theatre4living & @georgiastaight! Live stream in an hour!
#vancouver #theatre #indigenous #arts #truth



GS Indigenous @GsIndigenous

Live webcast: Theatre for Living's šx*?am'ot (home) begins at 7:30 p.m. today ow.ly/AmGH309OPQI #yvrarts #indigenous #FirstNations



erin arnold @erinarnolddream · Mar 5

Strong, powerful and insightful performance! Get your tickets fast! šx*?am'ot (home) @theatre4living #reconciliation @FirehallArtsCte.



Joylyn Secunda @JoylynSecunda · Mar 3

I am so deeply moved by this show. If you only see one play in your life, see this one.

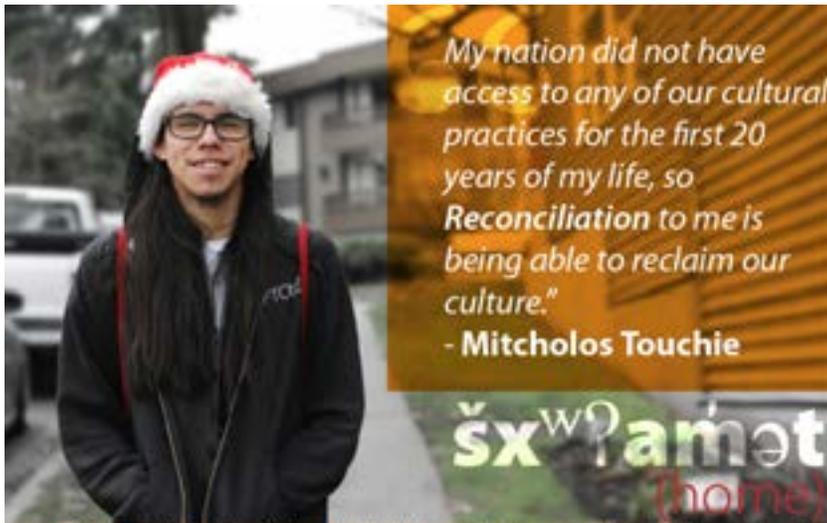
Theatre for Living @theatre4living

šx*?am'ot (home) our production on Reconciliation OPENS TOMORROW - and we are already 75% sold out! Get ur tix now!!
firehallartscentre.ca/get-tickets/re...



Appendix B:

The "What Does Reconciliation Mean To You?" Facebook Campaign:



An interactive play on Reconciliation between Indigenous and non-Indigenous people



An interactive play on Reconciliation between Indigenous and non-Indigenous people



An interactive play on Reconciliation between Indigenous and non-Indigenous people



Reconciliation requires forgiveness and patience. It requires sharing, and it requires that we teach. For our neighbours, *Reconciliation* means that Canadians need to understand their own history."
- James Kew

šx^w?amət
(home)

An interactive play on Reconciliation between Indigenous and non-Indigenous people



Reconciliation to me is understanding my relationship as a migrant to this land, with the people who are from this land."
- Jen Castro

šx^w?amət
(home)

An interactive play on Reconciliation between Indigenous and non-Indigenous people



There needs to be more education about First Nations people, because despite what has happened to us we are still here."
- Mitchell Saddleback

šx^w?amət
(home)

An interactive play on Reconciliation between Indigenous and non-Indigenous people



No amount of money can take back what we lost, you cannot answer healing with greed - greed cannot heal. We have to work together to heal."

- Sam Bob

šxʷ?amət
(home)

An interactive play on Reconciliation between Indigenous and non-Indigenous people



Reconciliation is a healing journey we are taking as a Nation to move forward to a better future."

- Sam Seward

šxʷ?amət
(home)

An interactive play on Reconciliation between Indigenous and non-Indigenous people



I think a lot of racist attitudes need to be addressed, and I think it involves a big shift in public opinion towards First Nations people. While it is a big feat, I think it is possible."

- Trevor James White

šxʷ?amət
(home)

An interactive play on Reconciliation between Indigenous and non-Indigenous people



My great-grandfather played a role in administrating the Residential Schools. **Reconciliation** to me is coming to terms with my own family history, and learning to reconcile it with my love for this land."
- Vanessa Scott

šxʷ?amət
(home)

An interactive play on Reconciliation between Indigenous and non-Indigenous people



Reconciliation is a healing journey we are taking as a Nation to move forward to a better future."
- Sam Seward

šxʷ?amət
(home)

An interactive play on Reconciliation between Indigenous and non-Indigenous people



As a survivor of residential schools, I really hope people will begin recognizing, acknowledging the history, and supporting First Nations communities."
- Gunargie O'Sullivan

šxʷ?amət
(home)

An interactive play on Reconciliation between Indigenous and non-Indigenous people



As a woman of colour who also understands the effects of colonization first hand, as a native of this continent, **reconciliation** means understanding our common history and struggle, reaching out to each other, to our shared humanity to become allies. - **Dafne Blanco**

šxʷ?amət
(home)

An interactive play on Reconciliation between Indigenous and non-Indigenous people

To me, **Reconciliation** means recognizing how racist attitudes that exist within immigrant communities are also a part of the colonial apparatus that directs violence towards First Nations communities." - **David Ng**



šxʷ?amət
(home)

An interactive play on Reconciliation between Indigenous and non-Indigenous people



For me, **reconciliation** begins with being at peace with my own ancestry and determining what I have to offer to the world." - **Cindy Charleyboy**

šxʷ?amət
(home)

An interactive play on Reconciliation between Indigenous and non-Indigenous people