



culture's  
compass  
2022

# CULTURE'S COMPASS

REIMAGINING THE ARTS  
AND CULTURE LANDSCAPE



**HUMBER**

Centre for Creative  
Business Innovation

Centres of Innovation Network



**TORONTO**

CONFERENCE  
REPORT  
SUMMARY

WHAT IS

# CULTURE'S COMPASS?



Culture's Compass started in 2020 as a 2 day virtual conference, It explored how the arts kept beating during the pandemic. The following year was a virtual gallery that show cased emerging artist as well as a mini docu series addressing how the industry had changed. This year (2022) the free virtual conference made a return with a focus on reimagining the world of art and taking a deeper look at the cultural landscape.

## REGISTRATION

**This year 166 registrants joined us from 14 countries.**

Culture's Compass 2022 revealed a global interest from our registration data. Although we didn't set a demographic goal, we were still able to produce a conference that was attended and recognized on a global scale. This number however is a decline from the last time the event was held. The last conference was held in 2020 when a lot of people were inside and not working which could be a big reason we saw such a dramatic decline in registrations. In order to gauge interests in panels and topics, registrants had the option to register for a single conference date or for a two day pass. As expected the number of registrations did not translate to the exact amount of people watching live at a given time.

- **Day one:** 44 of 80 Registrants attended
- **Day two:** 19 of 21 registrants attended
- **Day one + two:** 39 of 65 Registrants attended

**61%**

**Attendance rate for the overall conference**

## CONFERENCE

## PARTICIPATION & ENGAGEMENT

This year we wanted our attendees to feel immersed in the virtual conference by using a platform with engagement tools built into the experience. Based on our platform research, **Hopin** seemed to support our set of criteria and interests while offering the flexibility to view uploaded content at any time. Our overall engagement insights were the following:



**41**

Active participants at the same time



**5h 7mins**

Average time spent by attendees at the event



**355**

Chat event messages

**132**  
Attendees

Replayed panel discussions from both days of the conference. These replays were conducted within 1 week of the recordings being released to the public.

# PROGRAMMING

## CHOOSING A THEME

For the third edition of Culture's Compass, we were eager to move beyond the previous themes' tones of COVID-19 impact in favour of a theme that echoed the community's anticipation for a new phase of the pandemic. We wanted to honour the origins of the conference as something that grew from a need to connect the arts community during a time of crisis, while also recognizing the opportunities for progress that the crisis presented but that we are now better positioned to take action on. Since its inception, Culture's Compass has played a role in identifying challenges within the sector so it seemed the logical next step to bring attention to the future and how our time of reflection can transition into a time of change. Using the compass analogy, the first year was meant to orient, the second year to provide direction and this year was meant to follow the course.

The concept of reimagining stemmed from the team being inspired by the source material that was provided by the CCBI. Each presented idea toyed with the possibility of fundamental change in the industry that went to the root of many of the issues we had been hearing about since before the onset of the pandemic.

### Conference Topics:

**KEYNOTE:  
ART AFTER THE VIRUS:  
THE POLITICS OF  
IMAGINATION**

**VALUE IN  
THE ARTS**

**DIVERSITY  
THROUGH  
INNOVATION**

**SPACES &  
PLACES**

**ARTS &  
CULTURE  
POLICY**


**THE ROLE OF  
THE ARTIST**


## FINDING SPEAKERS & ARTISTS

To tackle such a large theme, we knew that we needed to involve people who take on the roles of creator, innovator and thinker. By prioritizing this, we ended up with 80% of the artists and speakers we worked with being women and 65% being people of colour. These individuals came from a wide variety of backgrounds which brought in perspectives from all different arts disciplines, geographic areas and organizations. Speakers were chosen based on how they fit best within the panel topics that we chose to address our theme.


For the artists, it was important to us to be able to hear their perspectives as well as them perform. We chose artists that created unique work and had insights to share in relation to the theme of the conference. To highlight this, we published interviews and encouraged knowledge sharing during the performances.

Keep in touch for  
future CCBI events:


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