

ANO/OAC MERGER PROJECT

ARTS NETWORK OTTAWA/OTTAWA ARTS
COUNCIL
CO-CREATION LAB REPORT
APRIL 2, 2024

 EVOKE

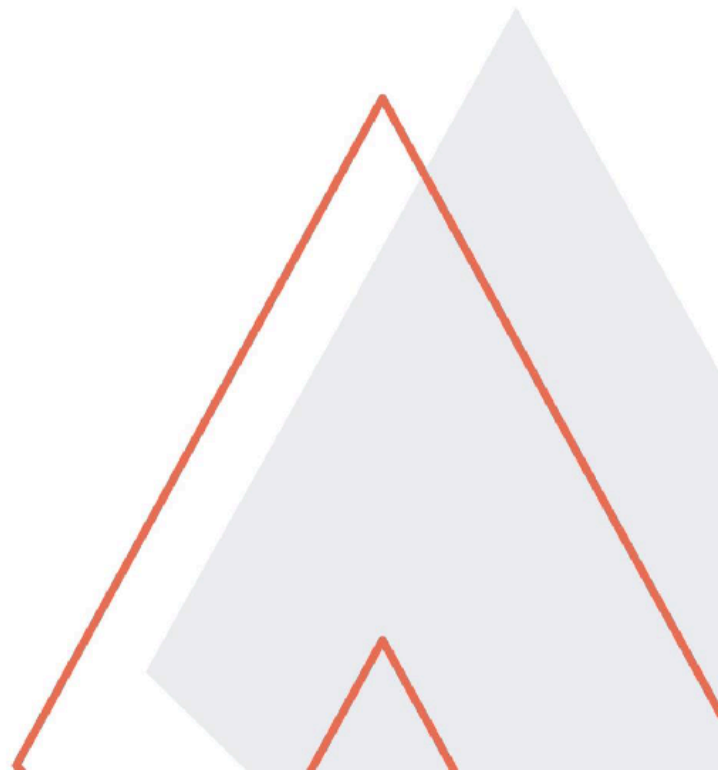


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Overview

On March 16 and March 17, Evoke 2.0 led two Community Co-Creation Labs to co-create a new organization from the merger of the Arts Council & Arts Network Ottawa. Participants from the community were invited to join one of the two days to contribute their expertise and insights, and to co-create a professional and sustainable framework that will serve the arts community for years to come.

The goals of the Community Co-Creation Lab were to:

1. **Harness Collective Insights:** Participate in a collaborative effort to co-create the foundational elements of the newly merged organization. Your valuable insights will contribute to shaping a comprehensive and inclusive vision for our collective future.
2. **Build on Survey Results and Conversations:** We have analyzed the results of the Community Survey and distilled key takeaways from Community Conversations. This session is an opportunity to build upon these findings, ensuring they serve as the cornerstone for the merger.
3. **Map Priorities on the Merger Design Canvas:** Utilize the Merger Design Canvas to map priorities across essential categories such as Purpose, Values, Guiding Principles, Rules and Norms (Protocols), Decision-Making, Governance, and Community Priorities. This structured approach will help us articulate a well-defined framework for the merged entity.
4. **Focus on Key Categories:** Delve into critical aspects such as purpose, values, guiding principles, rules, and norms. Together, we aim to design a robust decision-making and governance structure that aligns with community priorities.

This report will summarize our process, and participants' insights and ideas to consider for the new organization.

Participants

There were 19 participants on March 16, and 23 participants on March 17. Most participants were artists, and those working in the arts sector in Ottawa. Some participants were new to Ottawa, while others had deep roots in the community. There were approximately 5-6 Francophone participants over the two days.

Process

Creating a Safe Space

To create a safe space and build community, we kicked off the day spending time getting to know each other, and better understanding what brought participants to the Co-Creation Lab. We also spent time generating and agreeing upon Group Norms to set the tone for the day.

Overview of Results

Evoke provided an overview of the process to date, and shared a summary of the results of the Community Survey and the Community Conversations.

Mapping Activity

Participants were then separated into three groups to represent the following categories:

1. Heart of the Organization
2. Decision-making/Governance
3. Programs and Services

They were instructed to review the results and key takeaways of the Community Survey Report and the Community Conversations Report, and record which elements pertained to their category on orange stickies, then record their insights on what was missing onto pink stickies. Each group then had an opportunity to review and add to each category.

Prototyping Activity

Participants were then separated into 3-4 groups for a prototyping activity. Each group was given a prototyping kit that included presentation boards, construction paper, markers, and other creative tools. The instruction was to create a prototype of a new organizational model, considering everything they had reviewed and added to in the previous activity.

The Problem Statement

How might we...effectively merge two organizations into an equitable, innovative, organization that addresses the evolving needs of Ottawa's art sector, particularly in the context of pandemic recovery, while ensuring sustainable support?

Each group then presented their prototype to the larger group, and gathered feedback using a Feedback Grid, asking the following questions:

1. What did you **like**?
2. What would you **improve**?
3. What **questions** do you have?
4. What **new ideas** do you have?

If time allowed, groups iterated their prototypes to address the feedback from the group.

Key Considerations: Analysis of Results

The following analysis captures participants' responses over the two days.

Heart of the Organization

The findings underscore a multifaceted approach to advancing the arts sector in Ottawa, emphasizing inclusivity, adaptability, advocacy, and community engagement. Key themes emerge from these findings, highlighting the need for breaking down barriers, fostering collaboration, re-evaluating practices, and ensuring broad representation and impacts.

Inclusivity and Accessibility

- Emphasizing diverse representation and inclusion of underrepresented groups.
- Advocating for advanced accessibility support and resources for neurodiverse individuals.
- Creating inclusive spaces and opportunities for disabled artists and lower-income groups.

Adaptability and Innovation

- Encouraging adaptability and future-proof practices in response to uncertainty and change.
- Promoting flexible structures, holistic approaches, and sustainable systems.
- Fostering intergenerational collaboration, mentorship, and ongoing strategic planning.

Community Engagement and Advocacy

- Advocating for arts funding, partnerships, and support for artists' livelihoods.
- Building trust, fostering reciprocal relations, and prioritizing belonging and inclusivity.
- Engaging in political advocacy, lobbying for housing, funding, and cultural autonomy.

Transparency, Accountability, and Collaboration

- Promoting transparency through EDI policies, protocols, and norms.
- Emphasizing accountability, responsiveness, and a culture of care within the arts sector.
- Encouraging collaboration, networking, and unified voices to drive systemic change.

These themes collectively aim to create a thriving and inclusive arts ecosystem in Ottawa, characterized by innovation, advocacy, community engagement, and a strong commitment to diversity, equity, and accessibility.

Decision-Making and Governance

The data emphasizes a comprehensive approach to diversity, equity, and inclusion (DEI) in high-level management positions, board/staff recruitment, organizational structure, and decision-making processes within arts organizations in Ottawa. Key themes emerge, highlighting the need for transparency, accessibility, community engagement, and redefining power dynamics.

Diversity, Equity, and Inclusion (DEI) in Leadership

- Prioritizing DEI in high-level management positions and board/staff recruitment.
- Aligning, complementing, and reinforcing DEI strategies throughout the organization.
- Addressing power dynamics and promoting representation at decision-making tables.

Transparency, Accountability, and Community Engagement

- Implementing transparent and accountable decision-making structures and communication processes.
- Actively listening to and incorporating feedback from diverse communities and stakeholders.
- Fostering deep relationships, trust-building, and ongoing community engagement.

Innovative Organizational Practices

- Adopting a holistic and sustainable approach to governance, finance, and operations.
- Exploring alternative non-hierarchical models of governance and decision-making.
- Encouraging experimentation, adaptability, and continual reflection and evaluation.

Empowerment and Collaboration

- Empowering communities and artists to determine their own paths and priorities.
- Promoting intergenerational and organizational collaboration, mentorship, and learning.
- Redefining roles, responsibilities, and power structures to ensure inclusivity and equity.

These themes collectively aim to create a more inclusive, equitable, and resilient arts ecosystem in Ottawa, characterized by transparent governance, meaningful community engagement, innovative practices, and a strong commitment to DEI principles.

Programs and Services

The data emphasizes the need for adaptability and innovation in the arts sector in response to the uncertainties of the COVID era, focusing on inclusivity, transparency, mental health considerations, and collaboration. Key themes emerge, highlighting the importance of accessible resources, mentorship opportunities, funding diversity, and holistic support for artists and organizations in Ottawa.

Adaptability and Innovation in Response to COVID Uncertainties

- Breaking the COVID-era uncertainty by embracing adaptability and future-proof practices.
- Creating welcoming spaces and fostering openness to new concepts and technologies.
- Prioritizing mental health considerations and providing support for artists and administrators.

Inclusivity, Transparency, and Collaboration

- Ensuring transparency and inclusiveness in how services are delivered, with a focus on DEI principles.
- Addressing post-COVID financial constraints and advocating for more efficient use of resources.
- Building collaborative networks, partnerships, and mentorship opportunities across disciplines.

Accessible Resources and Support

- Offering micro-grants, mentorship programs, and spaces for artists to create and showcase their work.
- Providing accessible infrastructure, ASL support, and mental health resources.
- Establishing one-stop-shop platforms for funding, resources, and employment opportunities.

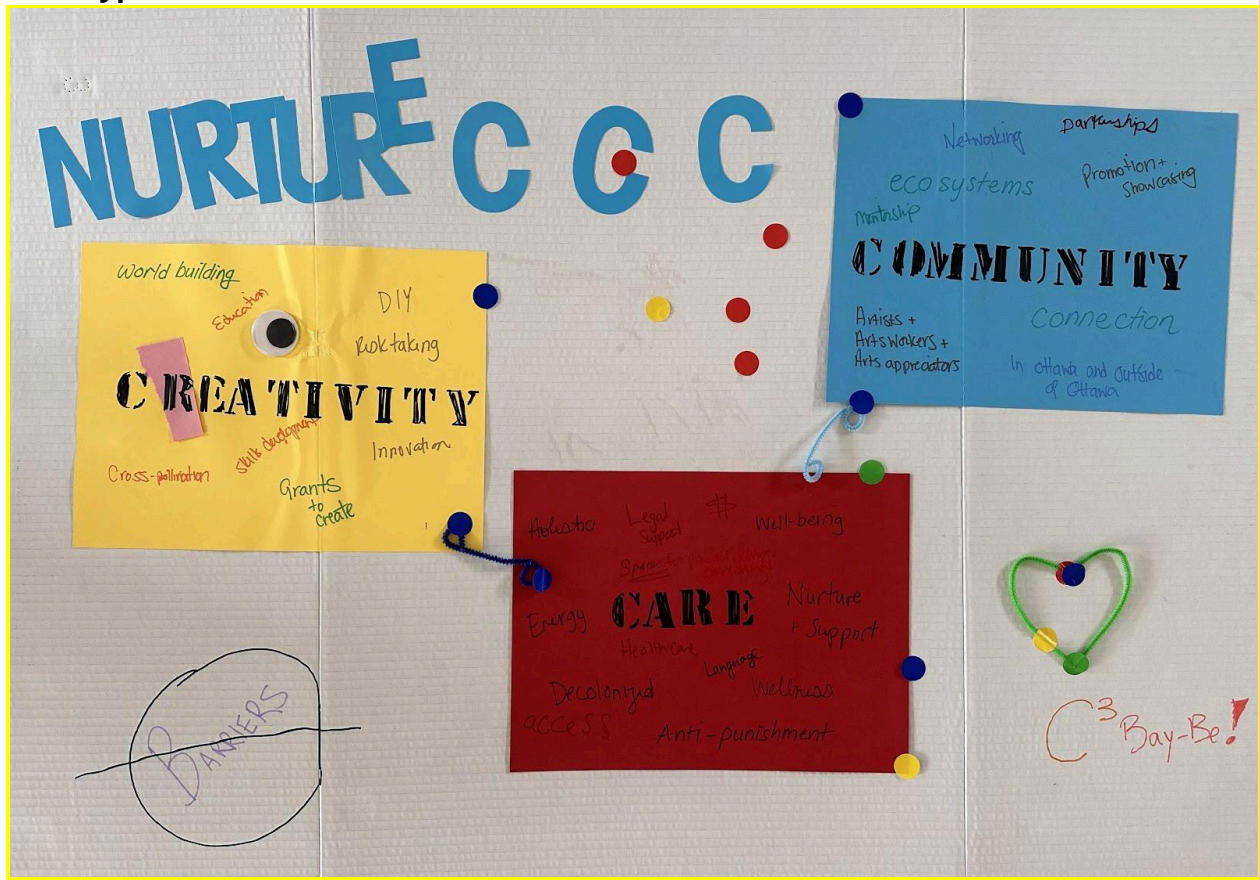
Empowerment and Holistic Development

- Empowering communities, especially marginalized groups, through education, workshops, and peer support.
- Prioritizing diversity in decision-making and funding allocation.
- Advocating for arts-centered approaches, safe spaces, and a sense of belonging for all artists and participants.

These themes collectively aim to foster a vibrant and resilient arts ecosystem in Ottawa, characterized by inclusivity, collaboration, adaptability, and a strong commitment to supporting artists and communities through challenging times.

| Like | Improve |
|--|---------------------------------------|
| Cape of mentorship | Consider needs of artists of all ages |
| Artists coming in | |
| Similar to Bayview Yard | |
| No hierarchy | |
| Strength in spider web | |
| Directory to point people in the right direction | |
| Services such as legal, financial, etc. | |
| Questions | New Ideas |
| Supporting artists as well as art workers including volunteers - Can we find a way to mesh artists and art workers? | N/A |
| Is the organization artist-centric | |

Prototype 2



Key Features

- Care as central theme/purpose
- Nurture creativity, care and community
- Dissolve barriers
- Cross pollination
- Innovation and risk taking
- Mentorship

| Like | Improve |
|--|--|
| Care - include space for practice and for living long-term | N/A |
| Questions | New Ideas |
| | Accessibility |
| | Partnerships with entrepreneurs and corporations |

Prototype 3



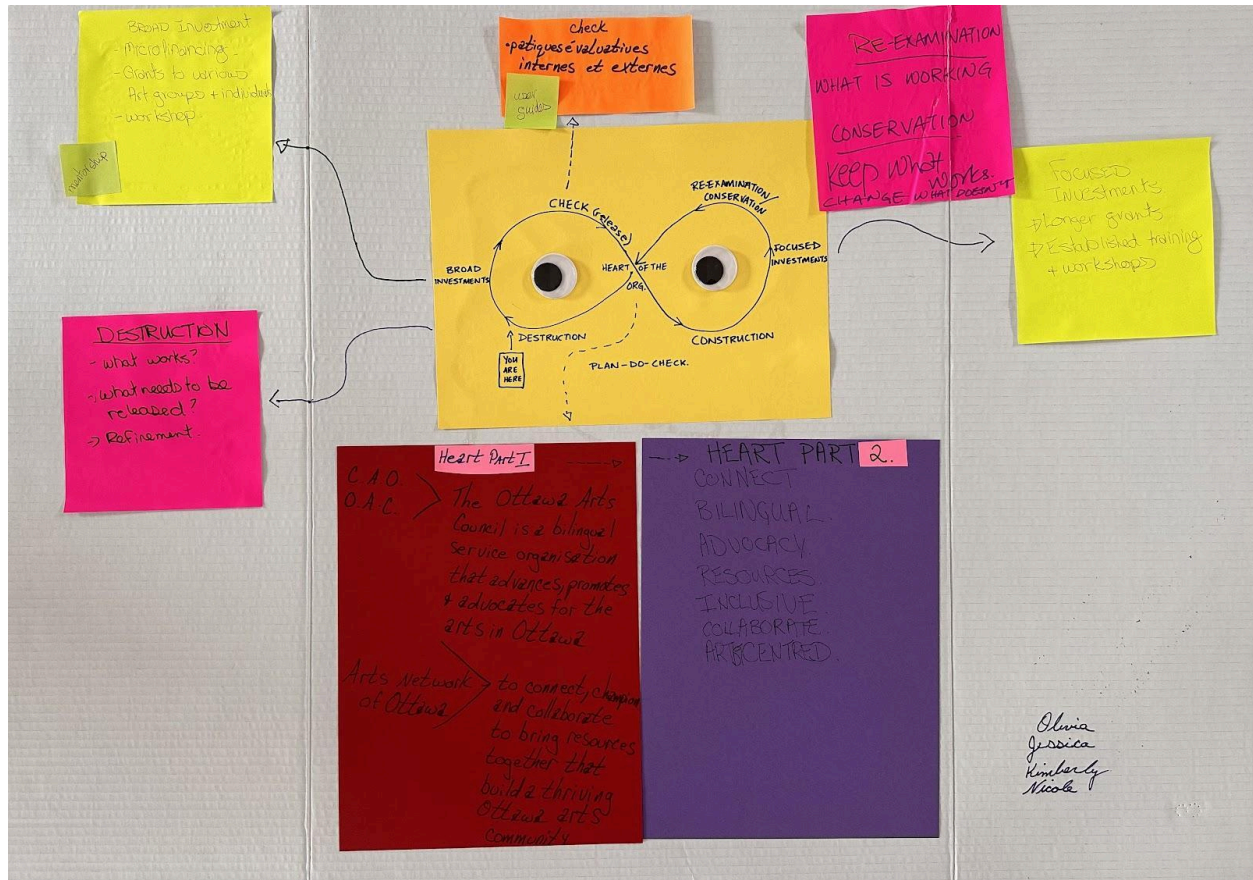
Key Features

- Delineation of boundaries between Ottawa and Gatineau
- Nongeographic provision of services
- Indigenous perspective on territory
- Multiple spaces: physical and virtual spaces
- Semi-traditional organizational structure

| Like | Improve |
|---------------------------------|-----------|
| Area of representation (Ottawa) | N/A |
| Multi-year planning | |
| Testing | |
| Questions | New Ideas |

| | |
|-------------------------------------|--------------|
| Personas? | Transparency |
| Residential restrictions (funding)? | |
| Testing, what methods? | |

Prototype 4



Key Features

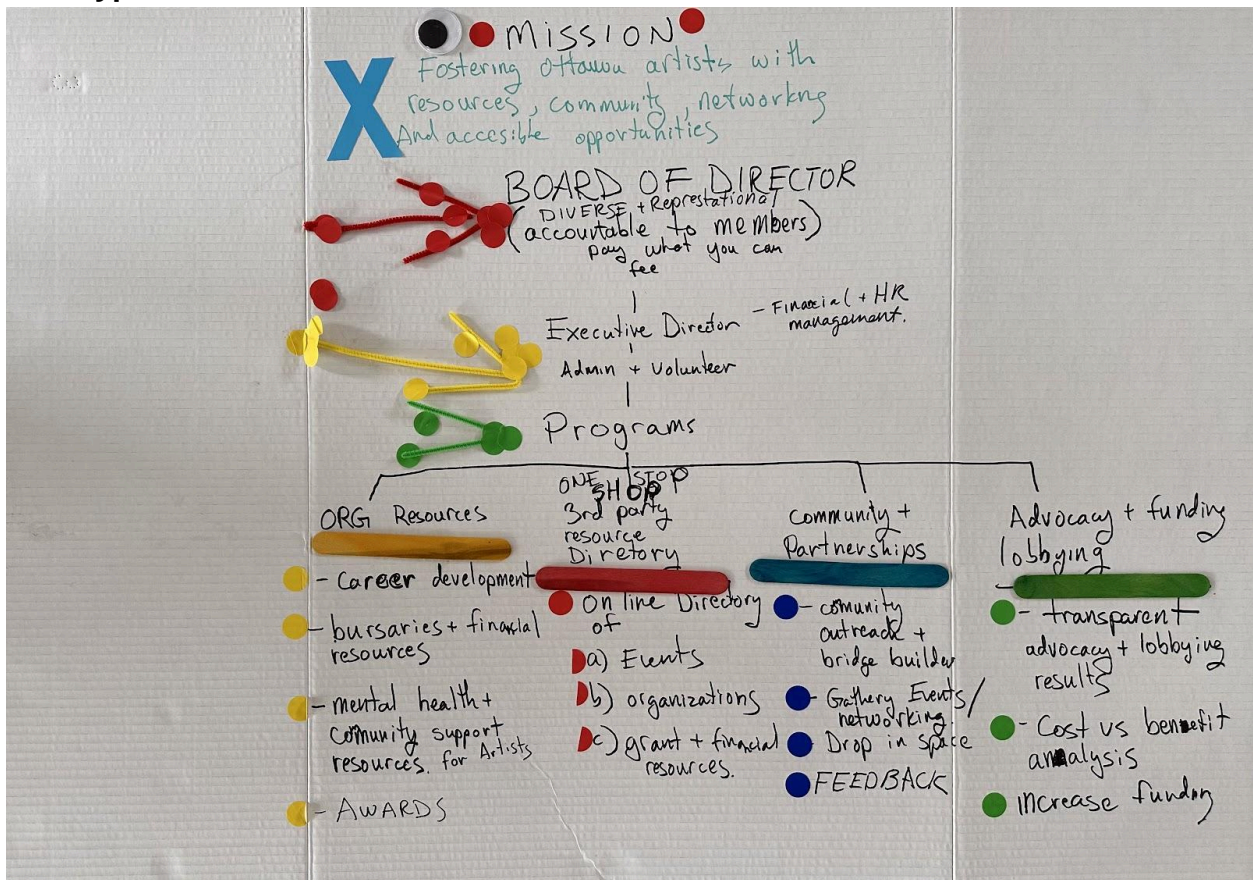
- Continuous loop
- Plan, Do, Check
- Merged mission statements from two organizations into list
- Iterative process: test, learn and adjust
- Broad investments leading to focused investments

| Like | Improve |
|----------------------------|---|
| The loop, the continuation | Guidelines of how you choose what the investments are |

| | |
|---|---|
| Merging the mission statement | Research environment |
| Plan, Do, Check (like the release) | |
| Put many ideas in a functioning way | |
| Questions | New Ideas |
| Is everything up for grabs? | An example of how this would work |
| How do we deal with the moment of chaos at the beginning? | "When an artist walks in the door, what should I expect?" |
| Administrative nightmare but an artists dream | |

Sunday, March 17

Prototype 1

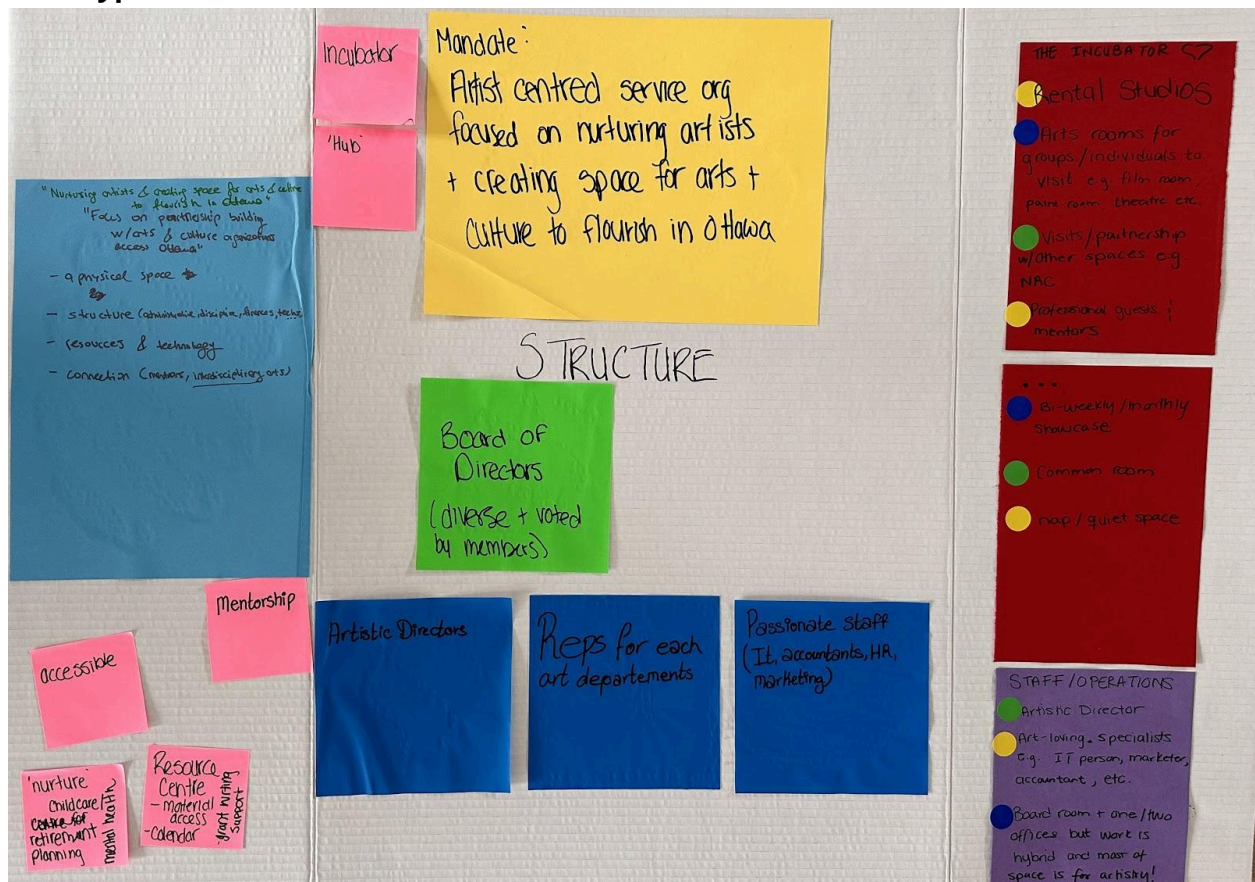


Key Features

- Traditional organizational structure
- Diverse representation
- Programs separated into four buckets: Organizational Resources, Resource Directory, Community & Partnerships, Advocacy, Funding and Lobbying
- One Stop Shop
- Focus on relationships: in-person helpers, phone calls vs. emails, networking

| Like | Improve |
|--|--|
| In-person helpers/liaisons/case workers | Policy/design |
| Belonging/care | Merge board/staff/volunteers more for conversations on care |
| Board represent diverse population | Inclusive/diverse messaging |
| Feel like has voice | |
| Welcoming hub | |
| No fee for entry to spaces to make/talk about art as a community (drop-in) studio: with materials, free used supply bank | |
| Networking | |
| Websites with opportunities | |
| Questions | New Ideas |
| How to get info from bottom tier to top for executive digestion? | HR directory (with pics) |
| What does Ottawa already have? | Call people vs. email (warmer interaction) |
| | Coffee with liaison |
| | Speed networking between sectors: places who want to display art/workshops with artists who can provide services |
| | Promote local art via website |

Prototype 2



Key Features

- Expansive resources, care-centered
- Artist-centered organization
- Diverse Board of Directors, voted in by members
- Multiple spaces: rental studios, arts room, common room, resource centre, quiet space, etc.
- More space for artistry

| Like | Improve |
|---|--------------------------|
| Incubator | Residents and citizens |
| Artistic direction based on disciplines | Not duplicating services |
| nurture | |

| | |
|--|----------------------------|
| Expansive view of resources: healthcare and child care | |
| Out of the box thinking: Campus, mentoring space | |
| Database | |
| Questions | New Ideas |
| Means of funding? | Sketch to facility model |
| Accredited courses? | Transparency of org. model |
| How to not recreate silos? | |

Prototype 3



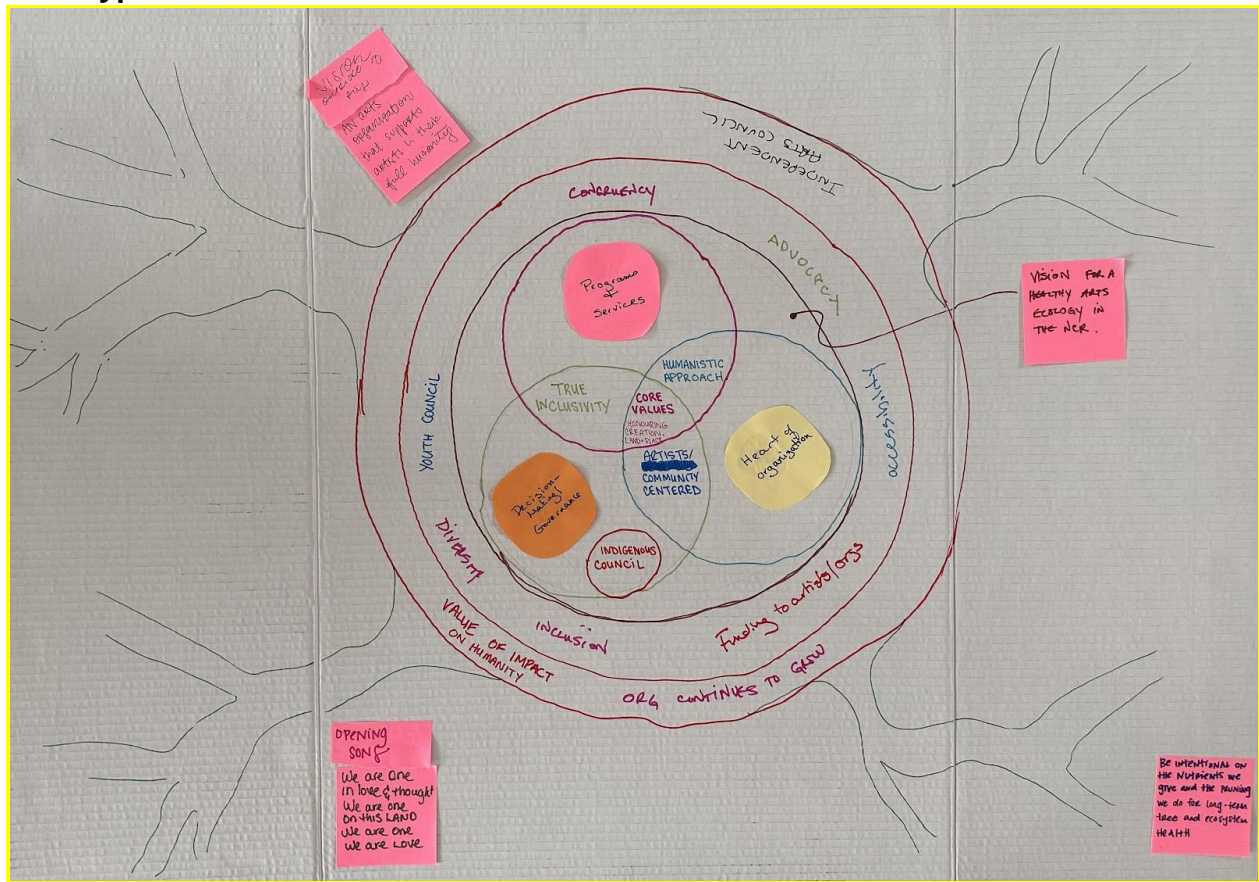
Key Features

- Care-centered
- Meet people where they're at
- Mobile Arts Mobile

- Digital calendar and bulletin board
- Resources more spread out instead of in one central location

| Like | Improve |
|--|--|
| Pop-ups around the city | Placing it within the organization |
| Mobile arts space | Elaborate on types of physical space: <ul style="list-style-type: none"> • Hangout space • Studio/workspace • Exhibition space • Storage space |
| Physical hub and sharing resources: collaborations, interoperability | |
| Questions | New Ideas |
| How do we measure care? | Access to arts materials: recycled, gently used, repurposing materials |
| How do we recognize and include "outer" spaces (urban areas)? | |
| What exactly does a mobile arts vehicle do? | |
| How does this model fit within the current arts organization? | |
| Where would the physical space be? | |

Prototype 4



Key Features

- Tree imagery: emphasis on roots, nurturing, long-term sustainability
- "We are one"
- Focus on diversity, accessibility, inclusion
- Concentric circles as organizational model
- Artist/community centered
- Indigenous council
- Youth council
- This group opened their presentation with a song, [click here](#) to view it.

| Like | Improve |
|--|--|
| Tree metaphor: pruning and long-term facing | Include measurement for understanding: health and ecosystem, mental health, etc. |
| Imagery: absorb back and forth, dynamic, organic | Clarity on power distribution and ways we are upholding colonial systems and ways we are dismantling them/building something new |

| | |
|---|--|
| Arts ecology | Roots |
| Tree and what we feed it, how we nurture and become solid | |
| Circles and all connected, what you do affects someone else in the long run | |
| Questions | New Ideas |
| How does competition fit in? Awards, recognition, etc. | Re-define ideas of competition - focus on the community win |
| How do we measure the health of ecology? | Shift to recognize humanity: focus more on skills and less on "besting" other people |
| What does winning look like/mean? | |

Summary

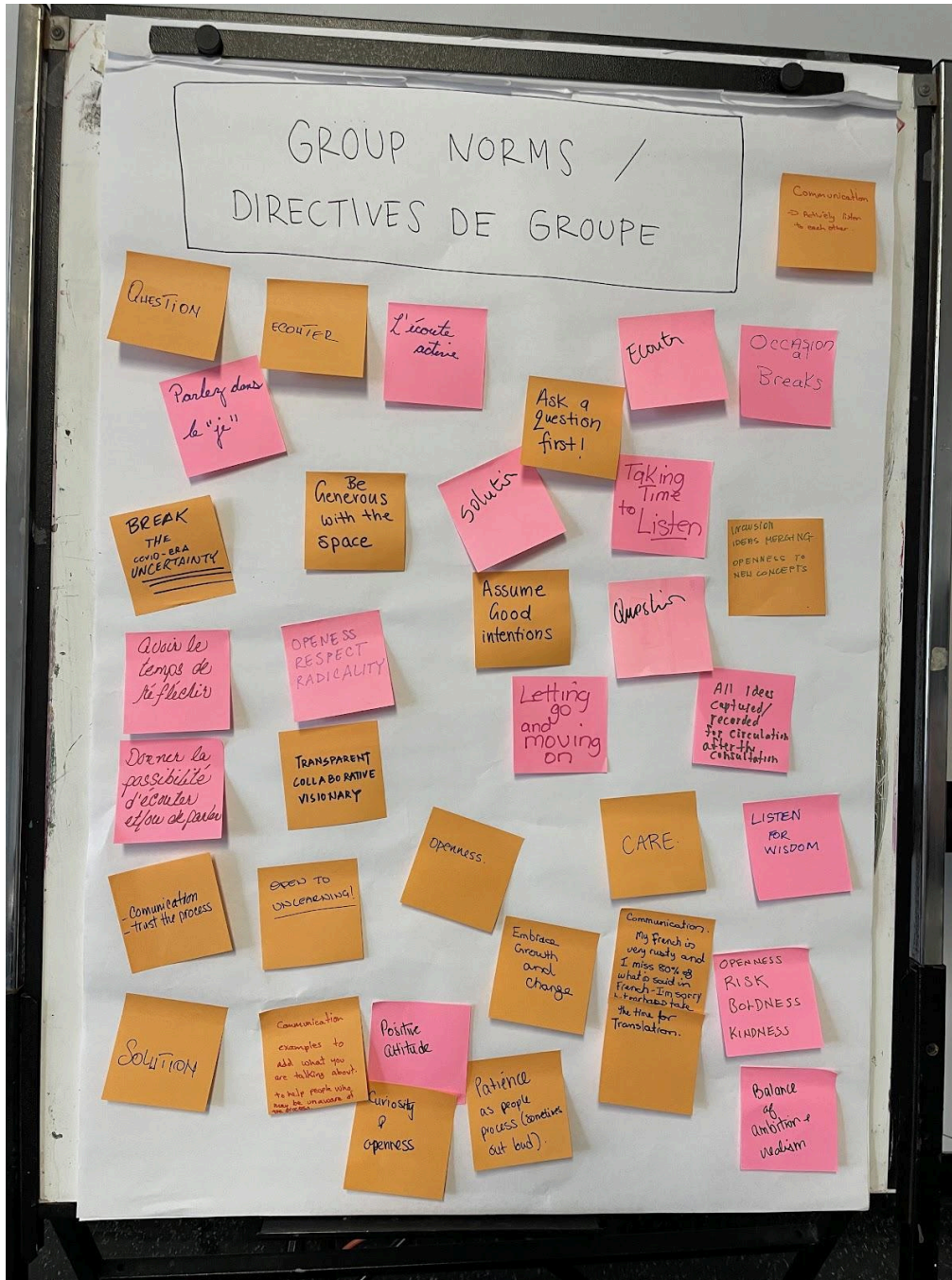
The Co-Creation Lab concludes the community engagement activities for this phase of the merger development. Further engagement will take place around specific areas of the implementation of the new organizational model.

Next Steps

The next steps will be for the ANO/OAC to work with the consultant team and the Boards of Directors to map the prototype features and priorities to the available human and financial resources. This process will take place over the next two months. The organizational mode(s) for the new organization will be presented to the Boards of Directors and membership at the Annual General Meeting(s) in June 2024. The goal is to have the merger completed by 2025.

Appendix 1: Group Norms

Saturday, March 16



Sunday, March 17

GROUP NORMS
DIRECTIVES DE GROUPE

Visual Notes
- help to retain all the different threads

to be able to ask for clarification if a topic was not understood

Be kind

Consider all perspectives, regardless of how long you've worked in the arts or what credentials you have

to be able to speak or voice an opinion

Everyone Listening

LEAVE OUR EGOS AT THE DOOR

Choosing to express themselves in the language of our choice.

Validation of Experiences

Respect

acknowledging not every solution is perfect for everyone

Contributions from everyone

we make sure everyone participates & expresses themselves how they want so that their ideas are heard and included.

Validation so we can see each other

Respect

BE NON-judgemental

Giving space + listening to differing perspectives

Time to go around the room to ask even quieter people

No interruption

Respect Risk-taking Openness

Personal experiences

OPEN AND HONEST DIALOGUE

No interruption - hand up

Open communication and freedom to ask for clarification or repetition

Complimentarity where possible - how can your idea compliment another's?

Examples for the questions asked before moving onto answers

everyone's voice is respected

Being aware of the space we take up (allow everyone to have their perspective heard, but it can be so others can speak too!)

Normalizing permission for change of thought

Community care. Hold space for pauses + breaks as required

No cutting or interrupting until one is done with their speech

"7 seconds" of silence (give ppl room to finish a thought)

Appendix 2: Mapping Activity Results

Saturday, March 16

Heart of the Organization

| Data from Reports | Added insights |
|---|---|
| Breaking down barriers | Adaptability and future-proof-ness |
| Inclusive Constant community dialogue/community-directed | Platforms for showcasing |
| Setting standard for the industry as a whole | Include workers/volunteers in arts sector |
| Ensuring broad representation & impacts (vs. more for fewer people) | Funding for other orgs/initiatives that serve the same mission |
| Fostering partnerships and collaboration | Re-evaluate practices |
| Advocacy for the arts in Ottawa | Organizational credo |
| Transparency eg. EDI policies and procedures on website | Definition of inclusivity |
| Funding for creation and skills development | List of values |
| | English and French representation = equality |
| | Take time |
| | Self-determined french projects that value this culture and this language |
| | accountability |
| | Name the barriers specifically |
| | Preserve what works |
| | Sharing work as a value → knowledge circle (don't extract) |
| | Remove performativity #LANDBACK |
| | Paying artists for their work |

| | |
|--|--|
| | Life cycle and sustainability |
| | Out of core hubs/pop-ups |
| | Reinvesting in artists |
| | Reciprocal relations |
| | Responsible consumption and distribution production |
| | Flexible structure |
| | Reverse integration |
| | Anti-disposability |
| | Capitalism is the bad guy |

HEART OF THE ORGANIZATION

COEUR DE L'ORGANISATION

Breaking down barriers

INCLUSIVE

Constant community dialogues / community-directed

Setting standards for the industry as a whole.

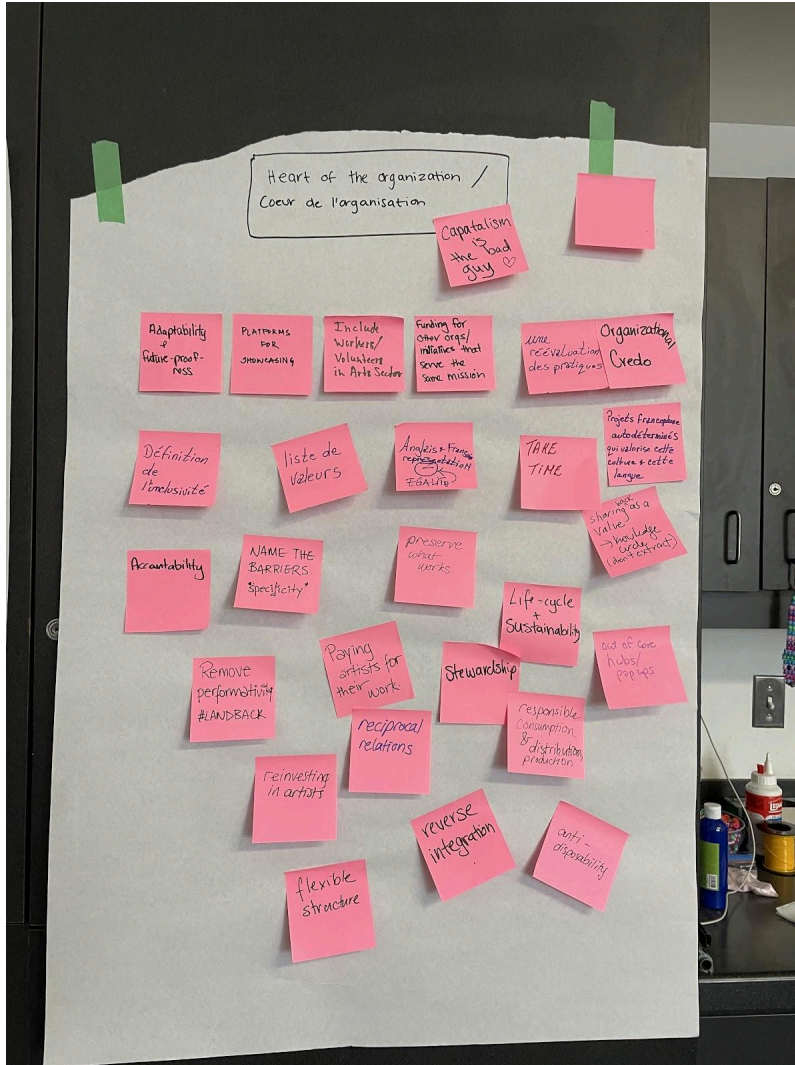
Ensuring broad representation & impacts (vs. more for fewer people)

Fostering partnerships + collaboration

Advocacy for the arts in Ottawa

Transparency eg EDI policies + procedures on website

Funding for creation and skills development



Decision-Making/Governance

| Data from Reports | Added insights |
|---|--|
| DEI in high-level management positions | Board/staff recruitment approach |
| Align, complement, reinforce | Board structure and type of board |
| Counter institutional self-preservation | Membership org or not? |
| Ongoing strategic planning | Do not use english as the default language, follow City of Ottawa's bilingual principles |
| Active listening | Artistic basic income |
| Acknowledge history | Member criteria/eligibility |

| | |
|---|--|
| How to be accountable to community? transparent? | Accessible language and definitions/examples |
| Define and articulate actions | Language parity - English and French |
| Function efficiently and effectively, streamlining | Actively include the francophone community: Francontarienne, Ottawa ville ramadan |
| Transparent | Diversifying perspectives 'passing the torch' |
| Community care | Consider geography and infrastructure |
| Relational approach | Global community? Projects in specific communities |
| Partnerships, coordination | What programs re: funding? Professional development - what framework/priorities? |
| Transparency (about impact of org on community) | The impact constraints of grants on governance |
| Harness collective stamina | Org member: individual membership rights/responsibilities |
| Greater access and distribution of funds | Actively anti-capitalist |
| Values and mandate of new organization | Ongoing reflection and evaluation |
| Culture of adaptability and responsiveness | Milestones and benchmarks |
| Empower communities to determine own path | Clear delineation of roles (staff, board, members/advisors) |
| Reverse integration | Values and ethics |
| Finances: what will be financed in the budget? | Sustainable practices and purchases across the board |
| Budget, venues, identity cross-cultural barriers | Realistic and sustainable timelines |
| Representation at decision making tables | Flexibility for staff to practice |
| Ongoing iterative process | Clear job descriptions and roles |
| Simulate the user experience | Organizational credo |
| Artist-centered approach | Criteria for decision-making |

| | |
|--|--|
| Greater accessibility (reasonable membership fees) | Who has power? How will it be distributed? (artists, administrators, etc.) |
| Shift → nobody owns anything, reconstruct | To define: What is the impact of a local arts organization? |
| Criteria | Transparency of organizational relationships i.e. govs, sponsors |
| Decision-making structures | How will decisions be communicated? |
| Hospice for old systems | New models of decision-making in other cities? |
| New ways of funding | Code of conduct: complaint resolution, anti-harassment policies |
| Intergenerational and organizational collaboration | Compensation for artists to engage with decision-making |
| Community collaboration | Up-to-date research, case studies |
| Fiscal responsibility (more cost-benefit analysis and cost saving) | Trust building strategies |
| Addressing funding power dynamics | Organization oversight (who regulates the org?) |
| Deep relationships in the community | Defining power |
| Greater collaboration | Clear code of conduct and bylaws for members |
| Peer to peer | Organization chart |
| Experiment with minimal, viable ideas | |
| PWYC structure to ensure financial inclusivity | |
| Holistic approach | |



| | |
|---|--|
| Reduce services for one | Access needs, ASL support |
| Mentorship opportunities (all levels, artists and admins) | Accessibility of infrastructure |
| 3 principles for action: grants, workshops, mentoring | A place for the francophone culture in Ottawa |
| Micro-grants for artists | Offer spaces for artists to create |
| Information and resource newsletters | Need for rehearsal spaces |
| Opportunities and funding for artists | Translation space does not equal francophone space |
| Funding | Recognize francophonie as a culture, not just a language |
| Reduce services, use money more efficiently | Abolish territorial attitudes - Outaouais = artistic force |
| Build up artists | Include/build in all access services |
| Mentorship network | Insurance |
| 2 Wampum Belt | Healthcare |
| Collaborate with organizations with the same objectives | Cross-cultural barriers |
| Human connection | Concepts e.g. global |
| Use technology | Visibility/general awareness of opportunities |
| One stop shop | Employment board |
| Sharing resources | Network building/collaborative across disciplines |
| Pay what you can | Integrating into non-arts spaces |
| | Programming/education for arts admins/workers |
| | Funding for other orgs/initiatives |
| | Best practices and standard setting (e.g. artist fee guidelines) |
| | Promotion platforms or funding to other orgs for this |

| | |
|--|--|
| | Sales platforms or funding for other orgs to do this |
| | Professional development within a marginalized community |



PROGRAMS & SERVICES

PROGRAMMES & SERVICES

Break the Covid-era uncertainty we've gotten used to

Guiding Principles
Principes directeurs

Transparency
Inclusiveness
Coe(a)
(in How we deliver)

Ouverture
(openness)
+
Transparence

What we choose to offer
We resource adequately

Production des services pour eux

Mentorship opportunities
(all levels, artists + admins)

pas (ou) d'opérations - Admin - Marketing

Micropayments \$ pour les artistes

Cultures d'information ressources

Prise

Opportunités et de financement pour les artistes

financement

Production des services utilisation plus efficace

2 univers. bell

Collaboration avec mêmes objectifs

Partenariat d'artistes

Resonance Mentorat

UTILISER TECHNOLOGIE

GUICHET UNIQUE "one stop shop"

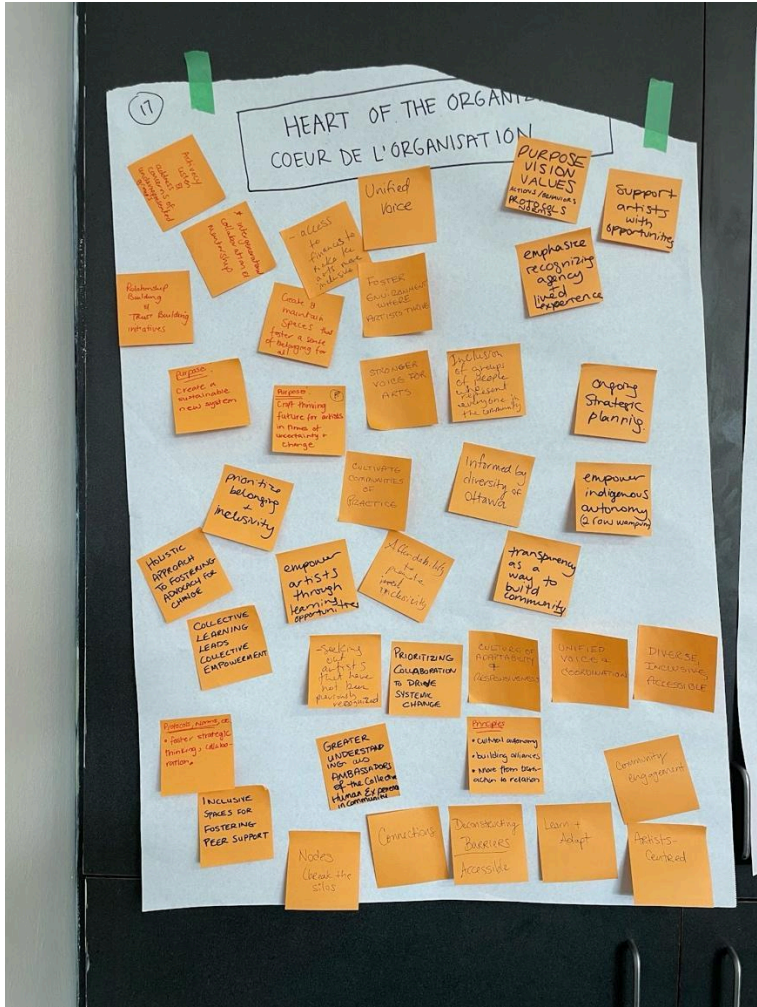
Partage des ressources Sharing resources

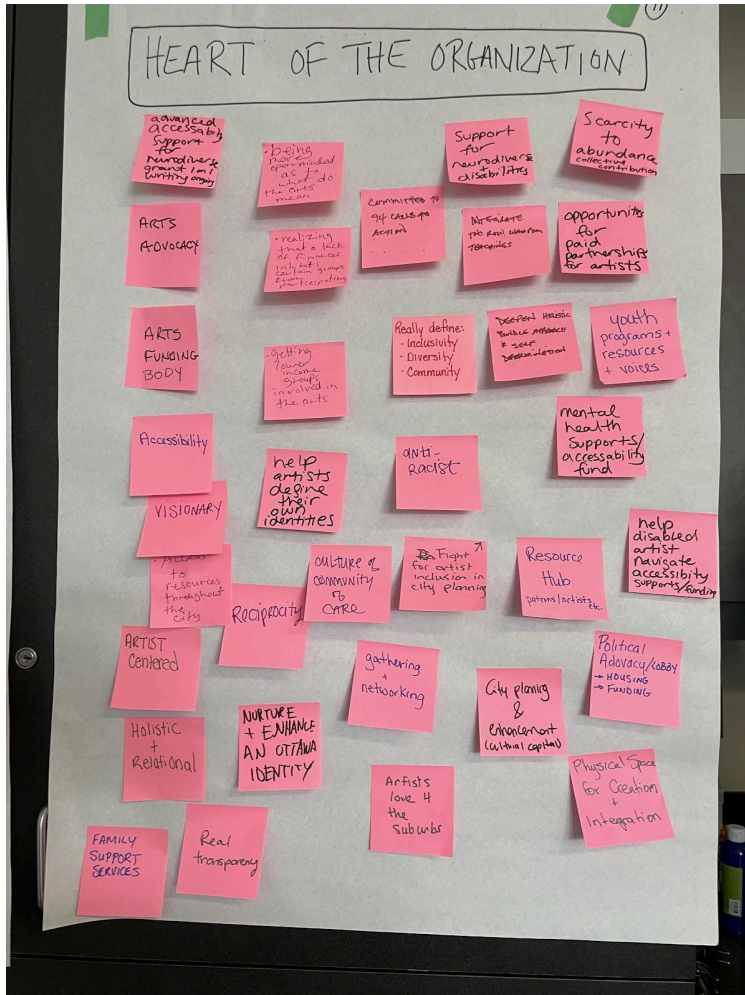
CONNEXIONS HUMAINES

Pay what you can

| | |
|---|--|
| Relationship building and trust building initiatives | Arts advocacy |
| Create and maintain spaces that foster a sense of belonging for all | Realizing that a lack of finances inhibits certain groups from participating |
| Purpose: create a sustainable new system | Committed to 94 Calls to Action |
| Purpose: craft thriving future for artists in times of uncertainty and change | Integrate Two Row Wampum techniques |
| Foster environment where artists thrive | Opportunities for paid partnerships for artists |
| Strong voice for artists | Arts funding body |
| Inclusion of groups of people who represent everyone in the community | Getting lower income groups involved in the arts |
| purpose , vision, values, actions/behaviours, protocols, norms | Really define inclusivity, diversity, community |
| Support artists with opportunities | Deepen holistic bundle approach and self determination |
| Emphasize recognizing agency and lived experience | Youth programs, resources, and voices |
| Ongoing strategic planning | Accessibility |
| Prioritize belonging and inclusivity | Visionary |
| Cultivate communities of practice | Help artists define their own identities |
| Informed by diversity of Ottawa | Anti-racist |
| Empower Indigenous autonomy (2 Wampum) | Mental health supports/accessibility fund |
| Holistic approach to fostering advocacy for change | Access to resources throughout the city |
| Empower artists through learning opportunities | Reciprocity |
| Affordability and promote inclusivity | Culture of community of care |
| Collective learning leads to collective empowerment | Fight for the artist inclusion in city planning |
| Seeking out artists that have not been previously recognized | Resource hub: patrons/artists, etc. |

| | |
|--|--|
| Prioritizing collaboration to drive systemic change | Help disabled artist navigate accessibility supports/funding |
| Culture of accountability and responsiveness | Artist-centered |
| Unified voice and coordination | Holistic and relational |
| Diverse, inclusive, accessible | Nurture and enhance an Ottawa identity |
| Protocols, norms, etc. "foster strategic thinking, collaboration" | Gathering and networking |
| Inclusive spaces for fostering peer support | City planning and enhancement (cultural capital) |
| Greater understanding of ambassadors of the collective human experience in community | Political advocacy/lobby (housing, funding) |
| Cultural autonomy, building alliances, move from transaction to relation | Family support services |
| Community engagement | Real transparency |
| Nodes (break the silos) | Artists love for the suburbs |
| Deconstructing barriers - accessible | Physical space for creation and integration |
| Connections | |
| Learn and adapt | |
| Artist-centered | |





Decision-Making/Governance

| Data from Reports | Added insights |
|--|--|
| Strategic planning must be a kind of living/evolving piece of governance | Good outreach=good governance |
| Good governance is experimentation-friendly at all levels | Financial transparency - cost/benefit analysis |
| Identifying objectives/goals based on what you have heard from these consultations | Feedback strategies (executive, artists) |
| Always assessing funding challenges, power dynamic issues | Clear mandate and adherence to it |

| | |
|--|---|
| Interdisciplinary approach | More accessible language and opportunities for connection |
| Always thinking about sustainable org | Collective survey parties/gatherings |
| Budgeting/priorities | Respect cultural autonomy, build alliances through allyship |
| Deconstructing barriers for more sustainable collaborations | Youth voices included in decision-making |
| Implement teachings of the two row Wampum | Surveys and regular community outreach=good data to make good decisions |
| People who carry out decision making | Vision of healthy vibrant arts ecology in NCR |
| Transparency of financial and admin decisions | Deconstruct barriers for more sustainability |
| Board and staff representation ensure diversity | Transition from a transactional to a more relational engagement |
| Respecting autonomy, build alliances through allyship and transition from transaction to relational engagement | Transparent and accountable |
| Create and continue a parallel process, with host Algonquin nation and First Nations in the NCD | Scheduled community touch stones each year for collective work |
| Focus on what already works and expand it | Constantly evolving through community input |
| Effective organizational reflection | Carry out reverse integration |
| | Process to implement two row wampum teachings |
| | Two row Wampum |
| | Anonymous digital input for artist perspectives |
| | Make sure people in the room represent Ottawa population |
| | Learn from other models out there working well |
| | Explore leadership and engagement or circles of decision-making |

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| | Under artist centered approach - empower the artist to work for complimentary positive change |
| | Thinking out box (vantage point) POV and be prepared to pivot |
| | Consider is this 'mentally healthy' for the collective |
| | Consulting and including people with lived experience |
| | Iteration |
| | Powerful collective voice |
| | Free classes for proposals for grants for the arts |
| | Looking at alternative non-hierarchical models of governance |
| | Penguin model? Everyone takes a turn in the crate to be warmed up |
| | Make giving feedback fun |
| | Membership involved in decisions like awards |
| | Focus on deep relations to help people participate |
| | Take advantage of Ottawa's small size |
| | Opportunity: radically redefine/change how an org is run ex. co-ops |
| | Making personalized authentic welcoming experiences - bring community together |

DECISION-MAKING / GOVERNANCE

PROCESSUS DE DÉCISION / STRUCTURE DE GOUVERNANCE

Strategic planning must be a kind of living breathing piece of governance

Good governance is demonstrated through transparency at all levels

Identify Objectives / Goals.
Based on what you have heard from these consultations

Always assessing & ready to change as dynamic issues

Identify opportunities (from base)

Always thinking about sustainable org'ing

Budgeting / Priorities

Identifying business processes susceptible to collaboration

Implement techniques at the time of definition / agreement

PEOPLE WHO CARRY OUT DECISION MAKING

Transparency in Financial and Admin Decisions

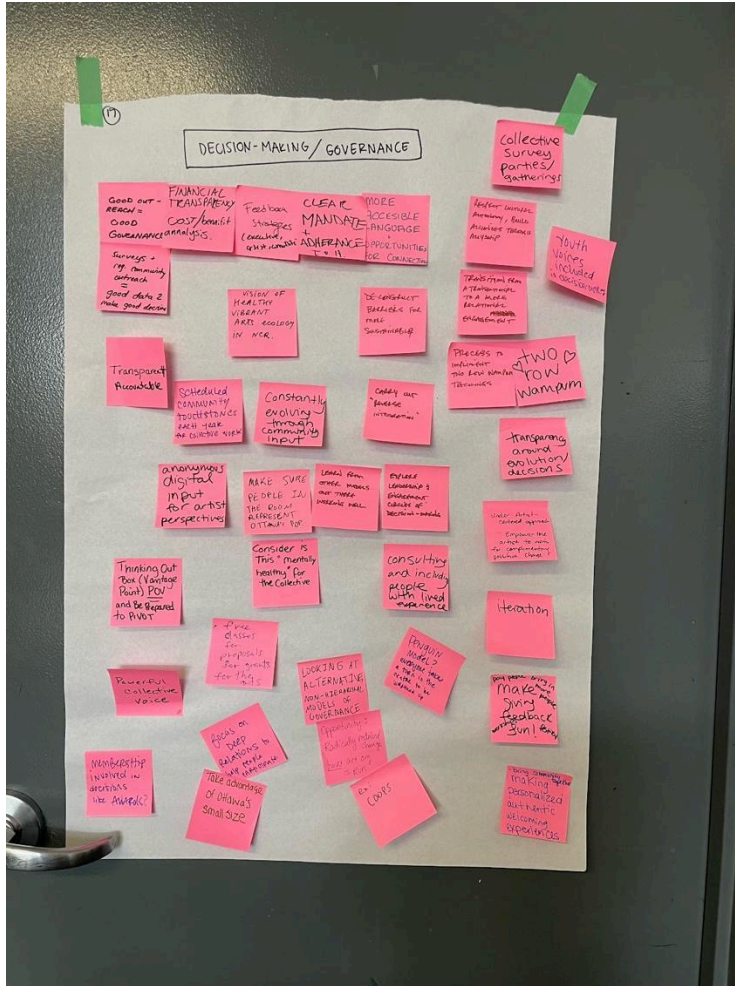
Board's Staff Representation & Diversity

Responsible model: Account, Basis, Account, Basis, Account, Basis and transition from traditional to innovative structure

Clear and cut. A parallel process of 1995-2000. Normal & firm terms in the NCR

Focus on what already works & expose it

Essential organizational reflection



Programs and Services

| Data from Reports | Added insights |
|---|---|
| Transparency | Bring in mental health groups for empowering emerging artists |
| Cost/benefit analysis | Disability accessible buildings |
| Ongoing strategic planning | Speed networking across sectors |
| Iterative, MVP (minimum viable product) | Artist exchange programs |
| Purposeful data collection and knowledge exchange | Arts therapists/talk sessions |
| Space (alternate resources) | One stop shop calendar and resources |
| Representation | Directory map of artists, etc. |

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| Funding resources and funding challenges | Examine awards structure |
| Transition from transactional to relational *authenticity* | Transparency of how both orgs are financed |
| Collaborative, relational, sharing resources | Diversity in the board of decision making |
| Resource sharing | Access to young and old age programs |
| Artist resources | Creating a safe space for POC artists so they can fit in |
| Reclaiming cultural space | Artist resources: workshops, networking |
| Robust and diverse funding/grants opportunities | Diversify funding streams for awards |
| Support for Indigenous and cultural communities | New to Ottawa orientation guide |
| Partnerships | Peer validation groups |
| Prioritizing different perspectives, holistic | Arms length funding (TAC model) |
| Collaboration/connection | Digital bulletin board of artist opportunities |
| Holistic | Be a visionary for the arts in Ottawa in service-delivery |
| One stop shop | Data collection to inform programs and services and advocacy |
| Programs and services and integrated into community-led decision-making, not separate | Cross-generational workshops and programs |
| Professional development (mentorship workshops) | Programs to target low income groups |
| Diversify funding | Programs for street-involved youth |
| New to Ottawa orientation guide (e.g. where to find materials?) | Transparency for lobbying efforts |
| Calendar | Interdisciplinary liaison (to move between org areas) |
| Service: advocate for emerging artist needs/interests | Marketing and digital support |
| Artist-centered approach | Affordable spaces for hosting workshops |
| Safe space, sense of belonging | Reflective peer committees |

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| Supportive and not performative | Place for artists to trial new workshops |
| Regular communication | Family workshops |
| mentorship | Affordable access to exhibitions/arts fairs |
| Fitting in as a POC artist | Tech and comms |
| Expand/being consistent/improving what is currently present and working well | Marginalized youth and adult programs |
| | Storytelling, peer sharing |
| | Granting body |
| | Room for emergent/spontaneous initiatives |
| | Contribute to cultural based arts spaces |
| | Disability focussed programs |
| | Meet people where they're at |
| | Accessibility |
| | Integration based workshops, how to, first time |
| | Indigenous liaison, reverse integration |
| | Shorter turnaround time, application to results |
| | Advocacy |
| | Paid opportunities to learn |
| | Open studio space for creatives experiencing financial hardships |
| | Keep awards? |
| | Programs for adults with neurodiverse needs |
| | Events space |
| | Have a storefront/public space people can visit |

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| | Peer-run workshops for mental well-being |
| | Can't do everything (capacity) |
| | Database for opportunities (spreadsheet) |
| | Quarterly peer/mentor support programs, 4x per year |

