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Cultural Sustainability Project

Examining Capacity and Sustainability for Ottawa's Arts and Culture Sector

A project of the **Ottawa Arts Council**

September 2017

ABOUT THE OTTAWA ARTS COUNCIL

For thirty-five years, The Ottawa Arts Council has represented the interests of Ottawa artists and is dedicated to strengthening our membership and Ottawa's arts and culture sector. Founded in 1982, this arts umbrella organization was created following a recommendation by the City of Ottawa Mayor's Advisory Committee on the Arts.

The Ottawa Arts Council works closely with the local arts community to develop talent and grow opportunities. We engage the general public in discussions around supporting and building stronger arts and culture sector. The services we provide to artists and arts organizations are central to our work. We connect artists and arts organizations to what they need in order to be healthy and thrive.

We connect:
- Artists to presentation opportunities
- Individuals and arts organizations to professional development
- The public to Ottawa's cultural scene
- Arts organizations to the business community
- Artists to resources in the community
- The City to our cultural community by advocating to:
  - Ensure commitments are fulfilled and targets met
  - Put resources into the cultural community to produce and promote

The Council is recognized as a respected, trusted and representative organization. Our partners include various levels of government and their agencies, businesses, patrons, donors, arts organizations and artists.

FUNDERS

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TABLE OF CONTENTS

ABOUT THE PROJECT

In October 2016 the Ottawa Arts Council launched a one-year initiative called the Cultural Sustainability Project (CSP). The purpose of this project was to explore the potential of creating a shared resources platform for Ottawa's cultural sector.

Terminology:
For the purposes of this report, *shared resources* is defined as any element that can be shared by multiple users, including but not limited to: physical resources, such as space and equipment; administrative and human resources support; online resources; and professional development, such as access to resources, training and specialized consultants. The intention of this project was to keep the concept of shared resources broad and all encompassing, to be as non-prescriptive as possible.

BACKGROUND

The topic of shared services has been visited periodically within Ottawa, but the need to reopen the discussion was instigated by comments collected during the Ottawa Arts Council's Creative Capital Exchange project (September 2014 through March 2016). The Creative Capital Exchange was a two-year initiative that worked closely with local cultural organizations and artists to deliver a responsive and interactive professional development program. During the Creative Capital Exchange, organizational challenges were revealed through workshop discussions. In some cases these challenges were broad (e.g. we don't have the resources we need to grow our programming), and in some cases they were much more specific (e.g. we would like to create a strong social media presence but have no idea where to start and what to do). The feedback from the project brought into focus the pressures faced by small to mid-sized organizations regarding organizational demands and their impact on their creative capacity. Hearing this, the Ottawa Arts Council sought to explore methods to deliver support to these organizations and alleviate some of their overhead challenges.

Models of shared resource platforms exist in many cultural communities, each focusing on different resources and levels of community engagement, and the Council wanted to learn more about these models to ascertain if they could address Ottawa's challenges. The key was to identify local challenges and determine which resources would be most valuable. The Cultural Sustainability Project was developed to have two concurrent streams — local consultations with artists and organizations to determine their challenges and needs and external meetings with organizations across Canada and in the United States to evaluate shared resource platforms that already exist.

The research set out to explore the potential to develop a shared resource platform, but initial conversations quickly determined this to be premature. These conversations established the importance of identifying community needs before considering platforms — the *what* before the *how*.

TIMELINE

In October 2016, the Ottawa Arts Council launched the Cultural Sustainability Project with a Town Hall at Arts Court, bringing together cross-disciplinary representatives holding a variety of roles from all corners of Ottawa's cultural sector. While this meeting served to announce the project and plan of action, it also provided an opportunity for the team to start collecting data from the attendees on what components of a shared resource platform would be useful for the community.

Between October 2016 and July 2017, the Ottawa Arts Council met with numerous cultural organizations and artists in Ottawa and surrounding areas. Throughout these meetings the project team held detailed discussions with community members, gaining deeper insights into the obstacles that groups face and where the needs truly lie. During this same period, the project team travelled to other communities to build connections and learn about potential models for Ottawa.

Cultural Sustainability Project - Timeline for Community Conversations

ACTIVITY	September '16	October '16	November '16	December '16	January '17	February '17	March '17	April '17	May '17	June '17	July '17	August '17	September '17
Local meetings - key community partners, one-on-ones, stakeholders		▓	▓	▓	▓	▓	▓	▓	▓	▓			
Travel - Toronto, ON			▓						▓				
Travel - Halifax, NS				▓									
Travel - New York, NY					▓					▓			
Travel - Vancouver/Victoria, BC						▓							
Travel - Calgary/Banff, AB										▓			
Travel - Winnipeg, MB										▓			
Compile Data & Write Report												▓	▓
Report on Findings													▓

▓ Project Activities

THE CONVERSATIONS

The goal of the Cultural Sustainability Project was to identify operational challenges encountered by organizations in Ottawa's local cultural sector, and to explore solutions to address those challenges. The team engaged local organizations with face-to-face conversations over a ten-month period to gain a broad view of the community and identify needs. Starting with Ottawa's cultural umbrella organizations, the team met with groups and individual artists representing a wide range of artistic disciplines.

SCOPE

With the exception of the umbrella organizations, there was no formal process for how local artistic groups were selected. In some cases they offered an element of the shared resources concept, and in other cases another group recommended them. The project team focused on conversations with small to mid-sized organizations (i.e. organizations with operating budgets up to $350,000, or those representing these groups). These groups are expected to execute ongoing programming, but due to limited capacity often do not have the resources they need to maximize their potential. This demographic was our focus as a shared resource platform could be a solution to help manage their obstacles.

Ottawa consultant Ethel Côté of mécènESS was engaged to conduct concurrent research on shared platforms and local needs within the Francophone community. Her findings are included in this report.

85	Groups visited / Groupes consultés	
	49	Ottawa
	13	Toronto
	6	New York
	5	Vancouver
	4	Calgary
	3	Winnipeg
	2	Halifax, Victoria
	1	Banff

Concurrent to the local conversations, the project team began its knowledge building with communities outside of Ottawa. Thanks to the support of the Ontario Trillium Foundation, the team was able to travel to other cities in Canada and the United States to learn about models that already exist. This was a significant piece of the project, as many of these groups found practical solutions to similar challenges faced by the local groups. The selection of cities and groups was based on research and suggestions from local meetings. The list of external groups grew organically; in many cases, one conversation would lead to other previously unknown groups. In fact, out of the seven cities studied, additional meetings were added during the trip in two of those locations, plus phone calls when face-to-face meetings were not possible. A complete list of the organizations met with can be found in the Appendix.

DEFINING THE CATEGORIES

The Cultural Sustainability Project started by studying the broader issues discussed through the Creative Capital Exchange; this process was critical to identifying the specific challenges and evaluating the community's needs. The Town Hall, held on October 20, 2016, announced the intention of the project and sparked the conversation around those issues. Following a background on the project and a short discussion, white boards and markers were set out, and attendees were encouraged to add their thoughts to broad questions that were presented around shared resources and community need. While comments were wide ranging, several main themes emerged, such as: online support; consultative services and professional development; administrative support; and space and equipment.

These four main categories – Online Support, Consultative/Professional Development, Administrative Support, and Physical Resources — became a repeating theme with local organizations commonly citing two or more of these categories as challenges they faced. The challenges heard in the local Ottawa community echoed those of the external groups from across the country, and as the team started to research shared resources platforms that existed outside of the Ottawa region, it was clear these prevalent categories were being addressed in different ways.

Through this report these four categories will be explored in greater detail, identifying the local concerns around each as well as knowledge gathered from the external organizations.

ONLINE SUPPORT

Online Support focuses on resources to enhance the community through web-based platforms such as an organization's website and personal online needs, as well as providing generally accessible resources.

The category of Online Support was frequently raised, but the needs were broad. Some reoccurring elements were:
- Shared box office and ticketing
- Website design and management
- Community events calendar
- IT services (also in Administration)
- Webinars and reference materials (also in Consultative/Professional Development)
- Templates (also in Consultative/Professional Development and Administration)

Shared box office and ticketing
With the popularity of online ticketing systems like Eventbrite, the concept of a physical box office is less prevalent, but remains an obstacle for some presenting groups with demographics who are more comfortable with purchasing their ticket in-person or by phone.

Groups who use online ticketing systems are concerned by the fees charged by these platforms to the customer or to the organization, and wondered if a shared online ticketing platform might lower fees and increase revenue.

Externally, we saw examples of shared box offices, which primarily occurred in venues with multiple partners such as Arts Commons (Calgary, AB). Arts Commons is an independent organization that manages the physical space used by the resident companies while offering limited administrative support. They identified that managing the box office for their internal users offered the most efficiency and are starting to expand their service to include all the front of house components for productions occurring in any of their venues. The cost of this service is covered by a transaction-based administrative fee.

Website design and management
An organization's website is often the first encounter a person has with a group, so it is vital that it is clear, concise, and accurate. This is achieved with clear design and regularly updated content. For groups with small teams juggling multiple roles, website maintenance and updates can easily be neglected.

Community events calendar
Many groups commented on the need for a community-wide calendar that lists all events and programs. There have been numerous attempts to create such a platform over the years but with little long-term success. The challenge is often that each organization needs to be responsible for posting their own events, which is labour-intensive and time consuming. A

central calendar was created but did not have the technical infrastructure it needed to alleviate those challenges to organizations, so unfortunately after a few years it stagnated. The question of finding a way to engage community bloggers to manage an events calendar was raised, but understanding that those sites are mainly volunteer-driven it is unsure whether the consistency will be there.

ArtsVictoria is an example of a successful online events calendar in Victoria, BC. Its success is based on two main factors: longevity and staffing. Launched in 2000 as a listing for music events named LiveVictoria, the calendar has expanded to include all artistic disciplines. Building on its initial following in the music community, it had little issue maintaining and growing that audience as it expanded to include performance and visual arts. The other component to their success is the staff hours they put toward ensuring the platform is updated. While the goal is to have the groups post their own events, in many cases it is the staff of ArtsVictoria who collect the information and upload it.

IT Services (also in Administration)
Outlined in more detail under "Shared Elements"

Webinars and Reference materials (also in Consultative/Professional Development)
Outlined in more detail under "Shared Elements"

Templates (also in Consultative/Professional Development and Administration)
Outlined in more detail under "Shared Elements"

FINDINGS FROM EXTERNAL MEETINGS

The need for online resources was identified in numerous communities and addressed in different ways. The common theme was the inability of organizations to sustain online resources without external support. When resources were offered at no charge there was interest, but as soon as a paywall was introduced that interest waned. Consequently, organizations were compelled to support online resources with other programs, instead of the online platform being able to sustain itself.

To address the challenge of sustainability, ArtsVictoria has begun testing a new revenue stream. The online platform has started supplementing their external funding by offering an additional advertising component to improve groups' listings with a visual element (usually their flyer) for a small fee. There is no third-party advertising on the site, only images from user groups.

The other challenge noted by groups was the need to maintain the online resources. In many cases there was a significant investment of time, labour, and dollars at the front end to build the platform, but little investment was made in the promotion and maintenance of the site. Consequently, links and forms became quickly outdated, leading to a gradual reduction of the resource's reliability and visitor traffic.

One group raised the issue of the limitations of online resources (i.e. isolated learning) and the importance of experiential learning (i.e. face-to-face interactions) to build capacity. This is an area that will also be addressed through the Professional Development category.

CONSULTATIVE SERVICES & PROFESSIONAL DEVELOPMENT

While these two themes were raised as separate challenges, the team combined them into one category as they share an aspect of professional and skill development. The short-term goal may be to engage a consultant to meet an objective, but the long-term goal will be for the group to develop the skills or capacity to continue that work independently.

CONSULTATIVE SERVICES

Access to consultants at an affordable rate was a common concern. While organizations need specialized skills they do not possess internally, they often lack the budget to afford these services. The most prevalent specialized skills mentioned were:
- Marketing and Communications
- Audience development
- Revenue development

Marketing and Communications
Groups noted challenges around their communications, specifically citing issues of expanding their networks and ensuring their strategy was actually working. A common obstacle centered on media engagement — who to reach out to and how to attract them to a program or event.

Audience development
Many groups had strong distribution channels (email lists, social media followers), but were challenged by broadening their reach and diversifying their audience. This is a significant obstacle that many groups need to address; unfortunately they are often unsure how to do so. Stronger communications strategies could be developed with the help of outside consultants.

Revenue development
The lack of financial resources was systematically listed as an organization's biggest obstacle. Many of the groups relied heavily on grants and limited fundraising for their programming and operating revenues, requiring them to invest significant resources to chase these funds. In many organizations, the role of revenue development was attributed to a senior manager/executive director or general administrator with an already-full plate of responsibilities. They marked their greatest challenge as the lack of capacity and skill to adequately explore new sources of revenue or fully access existing sources.

Consultants
Some groups also raised the need to have periodic access to subject matter specialists. Specific expertise in the following areas were suggested:
- Legal
- Human Resources
- Fundraising/Revenue Development
- Event Management

- Communications
- Audience Development
- Strategic Planning/Governance

In these discussions groups also suggested that access to a recommended list of suppliers and consultants would be helpful. In many of these cases the groups do not know whom to approach, so having a list where they can start would make the preparatory work much easier.

PROFESSIONAL DEVELOPMENT

As mentioned above, groups hope the consultative process will also provide opportunities for the organizations to glean knowledge they can apply once the consultant's work is done. When talking about professional development, the most commonly raised issue was the need for access to templates to assist in executing operational components. Most of the templates suggested were not discipline-specific, so any organization could benefit from them. Further discussion around templates is found under "Shared Elements".

When exploring the concept of hands-on skills training, it was brought up that training should offer a form of certification. Making learning cumulative and adding the value of certification validates the learning experience and makes it easier for an organization or individual to justify their time and expense. The feasibility of this idea should be further explored, particularly around the issues of cost and time commitment. Unfortunately, the generally limited professional development budgets and team sizes of small organizations do not match well to the generally high financial and time commitments required for most certificate programs. The concept is outside the scope of this project, but would be valuable for the community to explore in the future.

FINDINGS FROM EXTERNAL MEETINGS

There were a few common themes that external organizations shared with the project team under this category, specifically regarding professional development.

There are a large number of groups trying to change how artists are trained by focusing on developing their administrative and entrepreneurial skills. It is commonly understood that artists need strong administrative skills and that capacity building happens through professional training and experience. Toronto has a few examples of organizations heading in this direction. Artscape is developing their newest site — Artscape Daniels Launchpad — which will be a creative entrepreneur hub for artists and designers when it opens in 2018. Generator (formerly known as STAF — Small Theatre Arts Facility) transitioned from a service provider to an artistic producer training ground that incorporates mentorships by having different organizations and artists working in the same office space.

Two umbrella organizations in Toronto are also working on skills development for nonprofits. WorkInCulture has a provincial mandate and is actively pushing to bring their webinars and training opportunities more directly into communities by partnering with local hosts. The Ontario Nonprofit Network, while not an arts-focused organization, has a plethora of online resources applicable to the nonprofit sector.

Another common challenge was communication between organizations. To address this challenge, some groups have created regular meet-ups with key staff from different organizations in their community. By bringing together individuals working in similar roles from different groups (e.g. executive directors of mid-sized theatre companies) at regular intervals to discuss their challenges, the groups have opened lines of communication and created possibilities for collaboration. This type of meeting also provides opportunities to collaborate on finding solutions to shared challenges.

Hands-on learning opportunities were also identified as an obstacle. The need for more mentorship/apprenticeships was mentioned, specifically noting that mentorships should be longer-term to maximize learning.

Overall, consultative services were not a large component of any conversation, though the project team did learn about an interesting program out of Arts BC (Vancouver, BC). Arts BC is a provincially mandated organization, with a province-wide membership. Due to the sheer size of the province and the challenge of reaching communities in the interior, Arts BC responded with a solution to assist member organizations that avoids having to invest significant funds prematurely. Their Insight Team works with organizations facing challenges to assess their condition. The goal is to determine the severity of the situation (in their words "does the organization need surgery or physiotherapy?"). Once the needs are determined, the Insight Team looks for resources in neighbouring communities to help keep expenses down. The concept is similar to the Canada Council for the Arts' former Fly-In Squad.

ADMINISTRATIVE SUPPORT

The staff in the majority (if not all) of the small to mid-sized groups wore multiple hats, and in most cases the executive director/senior managers took on many of the high-level administrative duties. This was usually due to:

1) The senior manager/ED having the best overall sense of the organization because of their role and history/institutional knowledge
2) Frequent staff turnover causing senior manager/ED to handle those elements rather than having to constantly re-train
3) The necessity of these duties and not having enough resources/staff to fill multiple roles

Managing the administrative elements of an organization as well as the organization's mandate makes the ED/senior manager's job that much more challenging. The following areas were identified as requiring additional support:

- IT Services (also in Online Resources)
- Volunteers
- Bookkeeping services
- Group Insurance plans
- General office support
- Translation services
- Templates (also in Online Resources and Consultative/Professional Development)
- Shared administrative technology
- Communal staffing pool (for seasonal and core staff)

IT Services (also in Online Resources)
Outlined in more detail under "Shared Elements"

Volunteers
Many organizations rely on volunteers to fulfill various roles within their organization. Some organizations use volunteers for events while others utilize volunteers in administrative roles, but all organizations require volunteers for their board of directors. Finding reliable and skilled volunteers can be a challenge, and some organization experience volunteer fatigue. To answer the need of these organizations looking for capable volunteers, there is an opportunity to create a volunteer pool from which groups can pull individuals. Larger organizations have access to such a service through Volunteer Ottawa, but membership costs can be prohibitive for smaller organizations.

Bookkeeping services
Financial management is often a challenge for organizations, and many employ a bookkeeper to manage their records and to prepare for annual audits. Depending on the size and scale of the organization, the need for bookkeeping can range from once a month, to bi-weekly, or even weekly. At some points of the year (such as the year-end or audit) the demand is even more acute. As this position within the organization requires a significant level of trust, organizations

often find their bookkeepers through referrals. For bookkeepers who work in small and mid-sized organizations who only require their services once or twice a month, the onus is on them to find additional work.

Artspace (Winnipeg, MB) offers a variety of administrative support options to its resident organizations, including bookkeeping at a significantly discounted rate. The bookkeeper is also available to do end-of-year audits, though Artspace is upfront about the fact that the bookkeeper is not a CPA. For many small groups this is not an issue, and they get their financial statements prepared at below market rates.

Group Insurance plans

Health insurance is a luxury for many nonprofit workers, particularly those in small organizations. Some mid-sized to larger organizations either manage their own insurance plans or are part of a larger group plan, but this can be costly to both the employee and the organization considering the premium is partially based on the enrolment numbers. Being able to offer affordable health insurance makes the organization more competitive to employees, especially in light of many groups' limited ability to offer high salaries. It also increases the retention of skilled employees, resulting in longer-term staff and increased institutional knowledge.

General office support

Basic office support components, such as maintaining and ordering supplies, processing invoices, and answering phones was also needed by some groups.

Translation services

Similar to bookkeeping services, translation services have busier moments and quieter moments, depending on the needs of the organization. Due to the nature of cultural organizations, translators need to be familiar with the discipline to ensure translation of technical terms is accurate. Many translators will work for multiple organizations, putting the onus on them to find additional work.

Templates (also in Online Resources and Consultative/Professional Development)

Outlined in more detail under "Shared Elements"

Shared technology—e.g. Quickbooks, databases, accounting tools

The concept of sharing support technology (versus discipline-specific technology) would enable organizations to reduce their costs. As an example, instead of each organization purchasing their own Quickbooks accounting software, a lead organization would purchase the license and share it with other organizations.

Arts Commons (Calgary, AB) has a shared database for all their resident companies. The system includes a shared box office service, reducing the need for extra data management. The robust database offers each company its own profile, assuring that information is kept private. Arts

Commons also employs a database manager to address technical issues and deliver in-person assistance.

Communal staffing pool (for seasonal and core staff)
Many small to mid-sized organizations experience frequent staff turnover, causing stress and disruptions to the group as they have to search for replacements and invest time and resources for recruitment/hiring and training. The formation of a pool or list of recommended persons could smooth the replacement process or fill temporary gaps. Festival and other seasonal positions could be staffed from such a pool.

FINDINGS FROM EXTERNAL MEETINGS

While some administrative tasks can be shared, it is important that organizations have ownership of key responsibilities. Some groups expressed concerns regarding employees losing organizational buy-in from external contractors working on isolated components. Conversely, organizations are less committed to external contractors as they are not perceived as true team members.

Some smaller organizations shared administration and bookkeeping services until they were large enough to sustain their own staff, while others chose to keep the shared administrative services as they grew. One such organization is the Ontario Nonprofit Network (Toronto, ON) who started out sharing administrative support until they became more independent. Despite having outgrown the need to share services they continue to operate in an office that offers shared administration and space to smaller groups.

ArtsPool (New York, NY) saw a need within New York's arts community for administrative support, so they developed a suite of services to manage organizational finance, workforce, and compliance. ArtsPool incubated at ART/NYC until they reached a critical mass to become independent. Participating organizations are charged 4% of their operating budget, and are obligated to utilize all the elements ArtsPool offers as this streamlines the process and makes the work more efficient.

One challenge mentioned by groups was the difficulty of tracking the expenses of shared administration to the individual organization's budgets. No matter how the process was established, whether an hourly rate or a contribution toward a fixed salary, it was important that organizations ensure proper accounting of the shared resource in their operating budgets.

PHYSICAL RESOURCES: SPACE AND EQUIPMENT

For physical resources, location, accessibility, technical requirements, availability and affordability were all key areas of concern. Space could be rented or owned, and used for administration, production or performance, or some combination of multiple elements. Nearly all spaces included a form of subsidy for the owner(s) or for the tenant(s), whether from government, private sector, or a self-sustaining model.

Common concerns raised by local organizations included:
- Lack of affordable rehearsal, presentation and studio spaces
- Informal partnerships
- Lack of affordable and accessible administrative spaces
- Access to equipment (technical equipment and special event equipment)

Lack of affordable rehearsal, presentation and studio spaces
Performing arts organizations and artists often cited a lack of affordable presentation space as a major obstacle in presenting their works. Additionally, when space was available the equipment or technical capabilities of the space (and safety of the working space) often did not match the needs of the user.

For performance groups, rehearsal space was a major concern, and studio spaces for visual artists were frequently mentioned. For film, viewing rooms and venues that could support a variety of film formats were flagged as lacking.

SpaceFinder, an online directory of venues and creative spaces, was discussed as a possible tool to help organizations discover available and affordable spaces within Ottawa. Originally developed by Fractured Atlas (New York, NY), ArtsBuild (Kitchener, ON) runs the Canadian platform, and enlists local champions to engage and manage the platform in their communities. AOE Arts Council has acquired the license for SpaceFinder in Ottawa and has started to reach out to the community to populate it.

Informal partnerships
There are a few local organizations currently sharing space, whether as an exchange of services, in-kind donation, or informal partnership. These informal arrangements often occur haphazardly, and could be viewed as giving these groups an unfair advantage simply due to connections and proximity.

Lack of affordable and accessible administrative spaces
Hub spaces with access to WiFi, phones, photocopying, and equipment were frequently mentioned by local individual artists or small organizations that may not have large office space. Although some private hub spaces exist in the city, few can afford the membership rates.

Access to equipment (technical equipment and special event equipment)
A number of local organizations suggested they might have equipment and other physical resources available for sharing, especially for one-off events. However, there were concerns about rental agreements, damaged materials, and management of a shared physical resource. Another issue surrounding equipment was a lack of storage space for physical resources that are only needed on an infrequent basis.

Some local organizations voiced the wish that larger nonprofits, such as universities or national institutions, could be encouraged to share their specialty equipment with those organizations that could not afford to buy it outright. A cross sharing of equipment would reduce duplication in the community, and the organizations could share it broadly during low seasons.

FINDINGS FROM EXTERNAL MEETINGS

Many organizations that manage space voiced concerns about finding a model that was affordable and sustainable, often turning to corporate and private sector to help subsidize rates. It is a delicate balance between renting space at full rate to the private sector while still ensuring there is availability for the arts organizations that meet the group's mandate. Without the corporate and private sector support, the space is forced to increase rental rates or operate at a loss, but with increased usage from the corporate and private sector it reduces the space availability for arts organizations.

Arts Factory (Vancouver, BC) is an example of an organization that has worked closely with the municipal government to create an arts space. The building is currently occupied by a majority of charitable arts organizations at a subsidized rate and a small number of corporate/other nonprofits at a higher rate (though still below market rate).

Collaboration through animation
Sharing space significantly increased collaboration between the organizations within those spaces. This increase was amplified when the governing organizations took an active role in animating the shared space (i.e. member programming/meetings/ workshops/gatherings).

Arts Factory (Vancouver, BC) has a unique way of making their shared space more open. Rather than physical walls, the organization chose to separate artist studios by paint lines on the floor. CSI (Toronto, ON) offers a "hotdesks" model where members do not have a dedicated workspace and sit wherever there is an open desk. This leads to interactions with new people. Additionally, CSI animates their space with frequent gatherings of residents, whether through "ED circles" or events and workshops, which fosters a sense of belonging and collaboration amongst the tenants. Other organizations that provided rentals without similar animations or innovations felt member groups were less connected and engaged in the community element and focused more on their physical space.

Capital

Buying a building outright, although requiring significant capital upfront, was considered the most sustainable long-term solution for most organizations operating a shared space. A.R.T./New York — The Alliance of Resident Theatres/New York (New York, NY) — purchased a building in Brooklyn with the help of the US government, and this building is now a self-sustaining artist workspace.

Alternatively, some organizations operating shared spaces managed city-owned buildings on long-term leases at extremely reduced rates, which allowed them to offer subsidized rates to artists and organizations for studio and office space. Most organizations recommended negotiating a lease of at least 10 years as it took a significant investment to transform the space and develop the required infrastructure. Shorter leases hindered the space's success, especially should the lease not be renewed. Arts Factory (Vancouver, BC) negotiated with the city to takeover a warehouse building in Vancouver that was left unused and required significant work. They now operate a successful enterprise that houses visual artists, a props shop, woodworking station, furniture shop and more.

Having built their space from scratch, cSpace (Calgary, AB) was another interesting model. Calgary Arts Development conducted research that led to a partnership with the Calgary Arts Foundation to create this mixed-tenant building, and cSpace was birthed from that partnership and need. The sustainability of this model comes from the mixed make-up of its tenants, including subsidized individual artist studios, charitable arts organizations, nonprofits outside of the arts and corporate tenants.

Economies of scale

Common among all the space-operating organizations the project team visited was the idea of economies of scale. Since most of the models visited were already fully functional, the economies of scale were already present. It was somewhat difficult to assess exactly how most of these projects first achieved that mass, however. Many stated years of funding pleas to government, while others grew out of incubator projects within established organizations.

Overseeing body

It was clear from most organizations that a guiding hand was necessary for the tenants to be successfully engaged and for the model to continue to flourish.

Arts Commons (Calgary, AB) is the namesake of the building they operate, which is home to many key arts organizations in the city, including the Calgary Philharmonic Orchestra, One Yellow Rabbit, Alberta Theatre, and Theatre Calgary. While they also present their own series of shows in this location, they primarily function as an overseeing body and continually find shared solutions for their tenants, such as a shared database, box office/ticketing system, shared IT/tech support, and more. Arts Commons operates a shared board, allowing — in fact mandating — that each tenant organization send a representative to sit on the board to have a voice in how the shared space is operated.

SHARED ELEMENTS

It was evident throughout the project team's conversations that challenges often straddled multiple categories. This usually related to the role the element played in the organization, and what was needed to support it.

IT SERVICES
(Online and Administration)

This element straddles two categories—Online and Administration. Similar to website management, IT expertise is vital to an organization yet groups question the need to employ their own specialist. For small and mid-sized organizations there is often insufficient work for a dedicated full or even a part-time position, so the IT responsibilities are combined with other roles within the organization. IT Services straddle both the Online and the Administration categories because the need covers both an organization's online resource and their internal systems. As well, there is a component of administrative support to manage this position.

WEBINARS AND REFERENCE MATERIALS
(Online And Consultative/Professional Development)

Falling within Online and Professional Development, many of the resources mentioned are learning tools for professional development of staff. Access to reliable information was a shared challenge. Affordable, flexible learning opportunities are infrequent, and are often targeted at organizations with larger budgets and more capacity. Many comments centered on needing information but not knowing where to find it or having enough time to conduct proper research.

A large number of external groups offered online learning tools, including webinars and reports. Many of these tools are under-utilized, and it is uncertain whether this is because of the community's unfamiliarity with the resources or the organization's lack of time and capacity to find needed resources. Many of these sites offer resources at little or no cost to minimize financial barriers. This speaks to the larger issue mentioned under Online Resources around sustainability — interest in online resources diminishes once there is a paywall in place. Consequently, online resources alone cannot support the platform, and as we saw in many cases, this component within the organization required support from its other activities.

As mentioned earlier, WorkInCulture (Toronto, ON) offers professional development webinars, and has recently started partnering with business centres and representatives in different communities across Ontario to host the webinar as an in-person event. The idea is that the webinar will be presented in centralized locations to engage participants, allowing the host to enrich the webinar experience by bringing together members of its local community to network, which is often as beneficial as the webinar itself. These sessions are free, but it is the value added by the local host component that makes them successful.

In another example of developing online learning tools, Artscape (Toronto, ON) has partnered with the University of British Columbia to offer online courses in creative placemaking. As an online program, the courses award certificates to students across the country. Despite the registration fee, the program has been highly successful and has received positive feedback from participants.

TEMPLATES
(Online, Consultative/Professional Development, Administration)

Commonly acknowledged by contributors as a need, templates are another element that crosses multiple categories. The kinds of templates that were mentioned varied widely, resulting in category overlays. While some templates mentioned related to learning opportunities, others filled administrative and organizational needs.

Suggested Templates:
- Human resource and other policies
- Forms
- Contracts
- Best practices
- Performance reviews

While templates would often be found as an online resource, they were also included in Administration. Templates require continuous work to ensure they are up-to-date, accurate and factor in to the day-to-day operations.

FRANCOPHONE COMMUNITY

Consultant Ethel Côté was engaged to pursue interviews and conduct research with the Francophone community. Her findings indicated certain themes and commonalities within the local Francophone cultural scene, and brought forward a number of suggestions for shared resources. Her summary thoughts are outlined in the following pages.

INTRODUCTION

10 Francophone arts and cultural organizations reflecting performing arts, theatre, music, dance, publishing, education and broadcasting sectors were consulted, accounting for 14 members.

During the consultation process, there were constructive exchanges on a variety of topics, including administration, infrastructure, equipment, human resources, fundraising, financial management and professional development.

FINDINGS AND RECOMMENDATIONS

FINDING 1: COLLABORATION IS IN THE DNA OF OTTAWA'S FRANCOPHONE ARTS COMMUNITY

The Francophone arts community has collaboration, cooperation and rallying together in its DNA. It has been innovative on a number of occasions by sharing resources and production and presentation spaces, by exchanging ideas, and in creating opportunities for economies of scale, in a cross-sectoral or sectoral manner.

Four innovative and effective examples of this collaborative approach are:

- *La Nouvelle Scène* is a shared presenting space that has enabled four resident companies and hundreds of live performance artists to perform in a professional and attractive venue, favouring market development and outreach.
- The Ontario Cultural Alliance is an inter-sectoral network that promotes reflection, debate and the strategic development of francophone arts.
- *Théâtre-Action* offers a group insurance program as well as a virtual information platform for its members.
- MIFO is a collective model in development and growth, offering a variety of services and hosts several organizations.

FINDING 2: VARIED NEEDS

The cumulative table lists some 60 needs expressed by the Francophone Arts Community in Ottawa. 43 of these needs can be classified into four major sectors:

- The search for experienced consultants in the arts and culture (specifically in management, planning, financial diversification, communication, governance) and professional and bilingual human resources
- Shared spaces
- Professional development
- Peer collaboration

Public and private funding, obtained through a variety of strategies, is a critical need expressed by several leaders who were consulted.

FINDING 3: INSPIRING MODELS

The Francophones consulted suggested a dozen examples of efficient collaboration. Each of these experiences has a clear vision and mission, and services that meet a real need in their community, in their country and even in the world.

RECOMMENDATIONS

- There is interest in a shared services platform in the National Capital, but it should be diversified, taking into account the special needs of the distinct and bilingual arts sectors.

- Anglophone and Francophone artists and arts organizations protect their

distinctive signature. This is a sensitive area that requires special attention.

- A bilingual working committee reflecting Ottawa's artistic community should be created for further research and to determine if there is a common interest for such resources, while detailing the priorities and aims of the platform. It should be noted that an effective platform must meet the priority needs.

- Some very interesting initiatives were discussed during these interviews, including walking tours to the artistic and cultural sites of the National Capital.

FISCAL SPONSORSHIP

Despite the prevalence of fiscal sponsorship in the United States, it remains an unaccepted practice in Canada as it currently contravenes CRA regulations. Fiscal sponsorship is defined as:

> "A formal arrangement in which a 501(c)(3) public charity sponsors a project that may lack exempt status. This alternative to starting your own nonprofit allows you to seek grants and solicit tax-deductible donations under your sponsor's exempt status." (http://grantspace.org/tools/knowledge-base/Individual-Grantseekers/Fiscal-Sponsorship/fiscal-sponsorship)

The process allows an artist or organization that does not have his or her own charitable status to apply and receive funding by working under the leading organization's banner. There are many organizations in the United States that offer fiscal sponsorship, though Fractured Atlas (New York, NY) is one of the largest in the arts sector.

The project team visited organizations in New York City whose main role was fiscal sponsorship to better understand the process. While the main focus is supporting artists and organizations in securing funding, fiscal sponsors often included many of the shared resources components discussed above.

Although CRA regulations do not currently allow fiscal sponsorship, Tides Canada Initiatives (Vancouver, BC) has developed a similar platform. To avoid CRA limitations, projects that align with Tides Canada's mandate are adopted and become a program of the organization. The projects have little autonomy and are responsible to Tides in all aspects, in turn Tides offers a wide suite of services to support the projects' development in addition to facilitating access to various funding sources.

Arts consultant Jane Marsland (Toronto, ON) produced a paper in 2013 entitled *Shared Platforms and Charitable Venture Organizations: A powerful possibility for a more resilient arts sector*, which talks about the need to develop shared resources to our artists and arts organizations, and what that could look like. In this report supported by the Metcalf Foundation, Ms. Marsland outlines the concept of a Charitable Venture Organization, often referring to fiscal sponsorship and the Tides Canada Initiatives model.

While not an option in Canada yet, five large Ontario-based funding bodies are in discussion with CRA to develop a fiscal sponsorship-like model in Canada.

INSIGHTS

Through the numerous conversations the project team had with the external groups, everyone was extremely supportive of this process. There were a few commonalities the project team heard over and over, which are important to keep in mind in determining next steps:

INSIGHT 1: ENTREPRENEURIAL MODEL
Being financially sustainable is a challenge for any organization, but when examining a potential platform to support other groups it is even more so. Many external groups were exploring models that relied less heavily on funding bodies and more on alternative revenue streams.

INSIGHT 2: START SMALL AND FAIL QUICKLY
Two things the project team heard frequently. First, select a small number of the most common challenges and look at how to address those, and let the rest develop organically. Second, failing quickly is a necessary component in development. In other words, do not hold onto something that is not working. There is an evolution of systems and needs, and the desire to stay in a comfort zone is strong and must be overcome.

INSIGHT 3: CREATE A SHARED ECONOMY
The project team examined several examples of shared economy, mainly around physical space and resources. CSI — The Centre for Social Innovation (Toronto, ON) believes in the power of physical space, and that "community is built through bringing people together … community building is the beginning of capacity building". Shared economy is not just about physical space, but also about a shared vision and values, and what organizations and individuals can contribute. As Artscape (Toronto, ON) shared: "Partnership is a more beneficial and less work-intensive way to build knowledge".

INSIGHT 4: CRITICAL MASS
There is a critical mass required to achieve success and sustainability. Without the right number of engaged parties the resource cannot be functional — whether it is too few or too many parties. Consequently, it is important to let the resource develop organically and find its natural capacity.

New information emerged from each conversation. At the start of each meeting the project team felt they had a good sense of the organization, but without fail walked away from the meeting with new perspectives and resources to uncover. Meeting external groups was a valuable exercise to discover what is happening in other communities and to build relationships with organizations in other cities. The team intends to capitalize on these new relationships and to continue to strengthen the bonds created.

Locally, this project allowed the team to take time to meet groups and learn about the challenges they face as well as the successes they have achieved. Overall, this process was incredibly informative and created a solid foundation for discussions around shared resource platforms.

It is important to note that in the interest of not being prescriptive a wide net was cast by the project team, and although the process did further define many categories, the next steps in the project will include narrowing the scope to feasible endeavors for the current community.

NEXT STEPS

This report will be shared with Ottawa's arts, culture, and heritage sectors, project partners, funders, and community partners and supporters through online channels. The information outlined in the above report is an overview of the project team's learnings, and the Ottawa Arts Council plans to hold more thorough discussions with community partners to further explore and share key findings.

ONLINE RESOURCES

Creative Trust toolkits page: http://www.creativetrust.ca/resources-2/open-source-tool-kits/

Knowledge Base, Foundation Centre:
http://grantspace.org/tools/knowledge-base/Individual-Grantseekers/Fiscal-Sponsorship/fiscal-sponsorship

Marsland, Jane *Shared Platforms and Charitable Venture Organizations: A powerful possibility for a more resilient arts sector.* Metcalf Foundation, 2013:
http://metcalffoundation.com/wp-content/uploads/2013/06/Shared-Platforms-and-CVOs.pdf

The Ontario Nonprofit Network Shared Platform Toolkit: http://theonn.ca/our-work/our-structures/shared-platforms/

WorkInCulture Resources page: http://www.workinculture.ca/Resources

BC Alliance for Arts + Culture Resources page: http://www.allianceforarts.com/research-publications/

Notprofit Centres Network Shared Services page: http://www.nonprofitcenters.org/find-shared-space/

Creative Capital Exchange: https://ottawaartscouncil.ca/en/our-programs/creative-capital-exchange

APPENDIX
Appendix 1: Distribution of Needs - Local

	IT/Web	Consultants	Physical Space & Equipment	Administrative Support	Professional Development
ONLINE SERVICES					
Web development & maintenance	X			X	
Sharing WIFI	X			X	
Digitization of collections/online museum services	X				
Shared "Go To" platform	X			X	X
Shared Promotional platform	X			X	
PHYSICAL SPACES					
Joint Storage Facilities			X		
Meeting Rooms			X		
Shared equipment/tools (e.g. signage; printing; event equipment)			X	X	
Gallery Collective - presentation and workshop spaces shared by artists			X		
Physical Resources (e.g. partner with Ottawa Tool Library?)			X		
Theatre Development Space for indie companies/artists			X		X
Shared Spaces			X		
Pooled Event Video and Documentary production services			X	X	
SPECIALIST SERVICES/ PROFESSIONAL DEVELOPMENT					
Joint Grant writing and Advocacy		X			X
Policy Development		X			
Discounted Services - (e.g. translation; bookkeeping)				X	
Mentors/advisors (especially for small/mid-sized orgs)		X			X
Knowledge/expertise on training, consultants, web resources for: governance; fundraising; HR; emerging issues; marketing; technology		X			X
Engage legal specialists, accountants		X		X	
Guidance on Governance		X			
Communications & Marketing development		X			X
Platform for access to specialized services		X		X	X
Touring to Other Markets				X	
Media Access		X			
Ticketing				X	

Needs expressed by the French-speaking artists, artistic and cultural organizations in Ottawa	IT/Web	Consultants	Physical Space & Equipment	Admin Support	Professional Development	Financial diversification	Peer to peer collaboration	Decent work	Visibility of Art and culture	Bilingual Manpower and Volunteers for the Arts
ONLINE SERVICES										
Shared Volunteer Directory	▪									
Shared "Go To" platform for resources and promotion	▪									
Social media management		▪								
PHYSICAL SPACES										
Joint Storage Facilities			▪							
Meeting Rooms and Classrooms			▪							
Classical spaces			▪							
Rehearsal spaces			▪							
Pooled event video/documentary production services			▪							
SPECIALIST SERVICES										
Joint Grant writing and Advocacy					▪					
Discounted Services - (e.g. translation; bookkeeping)		▪								
Mentors/advisors (especially for small/mid-sized orgs)				▪	▪					
Expertise in common areas such as training, consultants, web resources for: governance; fundraising; HR; emerging issues; marketing; technology; strategic planning		▪			▪		▪			
Engage legal specialists, accountants		▪								
Guidance on Governance		▪			▪					
Communications, Networking & Marketing development		▪			▪				▪	
Platform for access to specialized services		▪			▪					
Touring to Other Markets		▪					▪			▪
Shared accounting services		▪								
Project Evaluation		▪			▪					
Construction		▪			▪					
Collective Insurances		▪						▪		
Staff in communication, sales, etc.		▪						▪		
Recruitment common data bank		▪								▪
Event Planning		▪								
Networking Spaces for art and culture stakeholders							▪			
FINANCIAL RESOURCES										
Long term agreements on rental spaces						▪	▪			
Bursaries for artists and students						▪				
Support for financial diversification and capital campaigns		▪			▪	▪				
Funds to support Art and culture						▪		▪		
ARTISTIC DEVELOPMENT										
Co-Production		▪								▪
Agency services for promotion of work		▪								

CONTRIBUTING ORGANIZATIONS

LOCAL CONVERSATIONS

The **Alliance culturelle de l'Ontario** sees itself as an exchange and collaboration forum amongst all the arts and culture stakeholders in French Ontario. It supports the development and promotes the flourishing of the arts and culture through outreach, research and communication initiatives.

AOE Arts Council is a bilingual service organization with 400 members that connects Ottawa area artists, arts groups and cultural workers with programs, and services to promote their work, engage with the public, share resources and obtain professional development. They are an informed voice and collaborate with community partners to promote the creative, social and economic benefits of the Arts.

Artengine is a collaborative resource centre supporting individuals, collectives and organizations that engage with technology and society in a wide variety of artistic and design practices.

Association des professionnels de la chanson et de la musique (APCM) is an invaluable reference in French Canadian music. It works to promote the association's artist members (authors, composers and performers), for the dissemination of cultural products, and the development and flourishing of Francophone songs and music from Ontario and Western Canada.

The **Canadian Film Institute (CFI)** was incorporated in 1935 as a federally chartered, non-governmental, non-profit cultural organization. It is the oldest film institution in Canada and the second oldest film institute in the world. The Canadian Film Institute organizes the Ottawa International Animation Festival, the European Union Film Festival, the Latin American Film Festival and showcases Canadian filmmakers with events such as Café Ex and the Enlightened Screen.

De La Salle High School is home to artistic excellence in visual arts, media arts, film, television, dance, writing, literary creation, wind music and percussions, and theatre. Le Centre D'Excellence Artistique de De La Salle is a pre-professional arts centre for young Francophones from grades 7 to 12.

The Council of Heritage Organizations in Ottawa empowers Ottawa's heritage sector with expertise, tools and resources; connects its heritage networks; and represents it to the broader community. It's vision is connecting Ottawa with its rich history and heritage.

Éditions L'Interligne publishes French-Canadian authors, while giving priority to Franco-Ontarian authors as well as those in the Outaouais region. The company's mission is to be "a beacon for the Canadian literary scene" and to "actively contribute to the development of La Francophonie in a minority environment, as it is constantly renewing itself, growing and flourishing"

The **Ottawa Fringe Festival** provides all performing artists, both emerging and established, with the opportunity to produce their work – regardless of form, content, or style – and to make the event affordable and accessible to members of the community. We aim to empower audiences and to encourage artists to take risks, pursue their vision, and develop their skills.

The Gladstone Theatre is a 230-seat rental house in Ottawa's Little Italy, and is easily the busiest theatre in the region. The Gladstone serves as a home for independent theatre companies in Ottawa, offering shared services, and where professional and community work can be coordinated, realized and presented to local audiences.

Independent Filmmakers Cooperative of Ottawa (IFCO) is currently the only independent film organization of its kind in Eastern Ontario whose mandate stresses independent, Super 8mm/16mm & 35mm film production. The Co-operative provides access to affordable analogue filmmaking equipment, excellent post-production services and innovative workshops.

La Nouvelle Scène Gilles Desjardins is first and foremost a French-speaking, festive, nurturing and refreshing gathering place for the body, featuring shows, varied activities and unplaned events such as festivals.

An art and literature periodical, **Liaison** is a unique reference tool that illustrates the evolution of artistic activity in Ontario, Acadia and Western Canada, and plays its full part in reflecting the effervescence of various Artistic and literary expressions, both established and emerging.

Lynn McGuigan has managed theatre, dance and music companies for nearly forty years. She spent six years of her career running a cluster management company which offered small arts companies assistance with all of their management needs including strategic planning, fundraising and grantsmanship, marketing and communications, financial management and general operations. She has also written a number of articles about the arts and contributed to arts management handbooks.

MASC brings the arts and culture alive for over 120,000 children, youth, teachers and seniors each year. With a passionate commitment to provide schools and communities with experiences of artistic excellence and creative process, MASC proudly represents a roster of 70 professional artists. Working out of diverse cultural traditions, MASC artists offer workshops, performances, artist-in-residence programs and professional development in music, dance, drama, literary, media and visual arts.

For nearly 40 years, **Le Mouvement d'implication francophone d'Orléans** has highlighted Francophone culture and fostered the Orléans community's cultural expression. MIFO is a multidisciplinary center that offers varied programs and services in French, in artistic, cultural and community fields, and is also the main organiser of Francophone shows at the Shenkman Arts Center.

Odyssey Theatre is dedicated to reaching a broad audience with theatre that stimulates the imagination, reflects on the human journey and speaks to contemporary audiences. We specialize in masked theatre, draw inspiration from Commedia dell'Arte, integrate fairground arts, and collaborate with artists from culturally diverse masked theatre traditions to create original Canadian work and adaptations. We are committed to artistic excellence, to developing artists in our field, to providing youth with enriching theatrical experiences, and to making theatre accessible.

OAG
GAO

The Ottawa Art Gallery (OAG) is Ottawa's municipal art gallery committed to the acquisition, presentation, interpretation and dissemination of art for the benefit of the citizens of Ottawa and abroad. The Ottawa Art Gallery is currently building a new, expanded gallery to provide unparalleled access to the art of our region.

odd CENTRE DE DANSE CONTEMPORAINE
OTTAWA DANCE DIRECTIVE

Ottawa Dance Directive (ODD) is a centre for contemporary dance that houses Compagnie ODD and Series Dance 10. ODD welcomes dance artists for creation, presentation, professional development, and residency opportunities. ODD embraces inclusive practices in dance making and intersects with the provincial, national, and international dance milieu.

OTTAWA
FESTIVALS
D'OTTAWA

The **Ottawa Festival Network** advances a dynamic industry through research, advocacy and education. A not-for-profit service organization, they work cooperatively with members and partners towards a vibrant, inspired and prosperous festival capital.

RÉSEAU DES
MUSÉES D'**OTTAWA**
MUSEUM NETWORK
Faites le tour de
notre histoire.
Ottawa's history.
Up close.

The **Ottawa Museum Network** provides a strong voice for Ottawa's eleven community museums and a collaborative framework within which they can enhance their impact - to celebrate, reflect and share the stories of Ottawa's diverse and evolving communities. The OMN strengthens the capacity of member museums through advocacy, collaborative marketing, brokering services and professional development opportunities.

Conseil des arts
Prescott
Russell
ARTS COUNCIL

The **Conseil des arts Prescott Russell Arts Council** is a not-for-profit corporation whose mission consists in informing the community about the various cultural, artistic and heritage events in the region; bringing together actors from the spheres of culture, arts and heritage, supporting the implementation of unifying initiatives and promoting Prescott and Russell's arts, culture and heritage.

Galerie SAW Gallery

From its inception in 1973, the artist-run centre **Galerie SAW Gallery** has supported politically and socially engaged art, focusing on the performance and media arts. With over 32,000 visitors each year, Galerie SAW Gallery aims to become a premier artist-run centre in Canada and the world, engaging in innovative programming, outreach and exchange initiatives.

SAWVIDEO

SAW Video is an artist-run media art centre that fosters the growth and development of Ottawa artists through access to equipment, training, mentorship, and programming. Our mission is to support a diverse community of media artists empowered by technology, programming and the exchange of ideas.

SPOTLIGHT
PLEINS FEUX

Spotlight's online event listing service features arts and cultural events in the Ottawa region. We're getting the word out about Ottawa's exciting cultural scene.

TACTICS is a showcase of theatrical presentations that fills a void in the Ottawa theatre community, offering a venue for independently produced, local theatre that is not easily accommodated in other available production models. TACTICS artists have the opportunity to develop and produce their work in a financially viable environment of shared resources and collaborative promotion. In our programming, we support artists who dream big with their art.

Founded in 2006 by Franco-Ontarian choreographer Anik Bouvrette, **Tara Luz Danse** is a contemporary dance company in residence at the Shenkman Arts Center in Ottawa. The company's approach is based on two fronts at once : On the one hand, the creation and presentation of works for patrons of all ages, with a focus on young audiences, and on the other, cultural mediation activities in schools and in the community that opens up the world of contemporary dance.

Théâtre Action is a proactive and unifying service organization that works to promote, develop and recognize the Franco-Ontarian theater community. Under the enlightened leadership of Théâtre Action, the Franco-Ontarian theater world produces thriving dramatic art peformances, with ideal practice conditions, fitting theatrical venues, a growing audience and an increased access to theatrical training.

Third Wall Theatre is dedicated to engaging in the present through the classics. At 16 years Third Wall is one of Ottawa's longest running and award-winning professional theatres and in partnership with 100 Watt Productions operates TWA, Ottawa's only company for young artists.

For nearly 37 years, **Vox Théâtre** has been associated with voices having fun and innovation. It is a vast theater playground for small children and children, and the people who accompany them, from Ottawa to the whole of Ontario and to communities across Canada.

EXTERNAL CONVERSATIONS

Banff, Alberta

As Canada's leading post-graduate arts institution, **Banff Centre for Arts and Creativity** offers intensive training and career development programs for emerging and established artists across all artistic disciplines. As a champion of arts and creativity, Banff Centre also has an extensive leadership offering in the cultural, Indigenous, corporate, and environmental sectors.

Calgary, Alberta

Arts Commons is a key contributor to the social, economic, cultural, and intellectual life and well-being of Calgarians and visitors, and supports the sustainability of more than 250 organizations annually, including seven resident companies, by maintaining the complex's six performance venues, rehearsal halls and production facilities.

As the city's designated arts development authority, **Calgary Arts Development** supports and strengthens the arts to benefit all Calgarians. Calgary Arts Development strives to increase and use our resources wisely, foster collaborative relationships, and make the arts integral to the lives of Calgarians.

Founded in 1972, **Calgary Opera's** mission is to enhance our community and spur civic pride through a variety of opera experiences. For 44 years, Calgary Opera has made a name for itself as a company that is committed to the development of Canadian talent and the development of new opera works, as well as bringing opera to all ages in the community on a broader scale.

cSPACE was established in 2011 as a non-profit enterprise to develop a portfolio of community hubs for the creative and cultural sector to thrive across Calgary. cSPACE was created as a subsidiary of Calgary Arts Development Authority (CADA) in partnership with the Calgary Foundation to strategically address a critical demand for creation, production, presentation and rehearsal spaces that are affordable, sustainable and collaborative.

Halifax, Nova Scotia

Bringing Canada's exceptional classical music artists to Atlantic Canadian communities since 1979, **Debut Atlantic** takes the guesswork out of presenting excellence in the genre by curating a five-tour season available to presenters throughout the Atlantic region.

Scotia Festival of Music is an annual music festival in Halifax, Nova Scotia, held during the first two weeks of June, boasting over fifty events and features international talent, offering concerts, recitals, open rehearsals, masterclasses, coaching sessions, lectures, and more.

The Music Room is a 110-seat concert hall & recording studio boasting a 9-foot Steinway Model-D and offers some of the finest acoustics in Atlantic Canada.

New York City, New York

Founded in 1972, **A.R.T./New York** assists over 360 member theatres in managing their theatre companies effectively so they may realize their rich artistic visions and serve their diverse audiences well. Over the years, A.R.T./New York has earned a reputation as a leader in providing progressive services to our members - from shared office and rehearsal spaces, to the nation's only revolving loan fund for real estate, to technical assistance programs for emerging theatres—which have made our organization an expert in the needs of the New York City nonprofit theatre community.

ArtsPool is an administrative cooperative for nonprofit arts organizations in New York City that leverages pooled expertise, shared staff, and cloud technology to save time and control cost so members can focus more of their resources on programmatic and strategic work. Within ArtsPool's cooperative structure, members share a group of workers and a suite of technology that delivers a full suite of Finance, Workforce Administration, and Compliance services.

Inspired by the arts, driven by a world in transition, **EmcArts** works alongside individuals, organizations, and communities as they take on their most complex challenges.

Fractured Atlas is a nonprofit technology company that empowers artists and arts organizations with practical tools for managing their businesses. Levelling the cultural playing field and empowering artists lie at the very core of Fractured Atlas's values, and the array of programs and services offered by Fractured Atlas were all created by identifying and then meeting the needs of its constituency – primarily creative individuals and grassroots arts groups.

Founded by artists for artists in 1986, **The Field** is committed to empowering artists and cultural workers of all identities to achieve their visions. We provide strategic services that foster creative exploration, steward innovative management, and help artists reach their fullest potential.

Toronto, Ontario

ArtsBuild Ontario is the only organization in Ontario dedicated to realizing long-term solutions for building, managing and financing the sustainable arts facilities needed in Ontario communities.
We provide organizations with training, tools and resources that support the development and management of creative spaces.

Artscape is a not-for-profit urban development organization that makes space for creativity and transforms communities. We achieve our mission through developing and managing a growing portfolio of unique cultural facilities—including community cultural hubs, multi-purpose creative spaces and artist live/work projects—and by delivering programs and services that create the conditions for artists to thrive.

The **Centre for Social Innovation (CSI)** is a co-working space, community and launch pad for people changing the world. Founded in Toronto, it's been a home for social enterprises and innovation since opening it's doors in 2004 and now has over 1000 member organizations.

Dance Umbrella of Ontario (DUO) is a not-for-profit provider of management services to Ontario's dance enterprises and actively seeks to facilitate the success of such enterprises. DUO tailors our contracts to meet your specific needs and provides support as you fulfill your artistic goal.

Generator is a mentoring, teaching, innovation incubator that empowers independent artists, producers and leaders. Knowing that the best resource these artists can afford is themselves, we work with them to build their skills and capacity to create sustainable careers in the arts.

Jane Marsland has managed arts organizations since 1970 and was General Manager of the Danny Grossman Dance Company for twenty years. Since 1999 she has worked with over 100 arts organizations as an arts consultant. Her work is designed to ensure that the infrastructure and organizational responses of an arts organization are as creative, bold, entrepreneurial, clear, courageous and adaptable as the art created, produced, exhibited and presented.

Jini Stolk (www.creativetrust.ca), Toronto Arts Foundation Research Fellow and past Chair of Ontario Nonprofit Network, is a leader and advocate in the arts and nonprofit communities. She's led producing and membership organizations, served on many boards, and helped found collaborative organizations like Creative Trust, ONN, and – currently – Creative Champions, the Toronto Arts Foundation's strong and growing network for Toronto's arts board members.

The **George Cedric Metcalf Charitable Foundation** enhances the effectiveness of people and organizations working together to help Canadians imagine and build a just, healthy, and creative society. It creates meaningful change in three ways: by leveraging opportunities for new approaches and shared learning in the performing arts; by building a low-carbon, resource efficient, and resilient Canada; and by improving economic livelihoods for low-income people in Toronto.

The **Ontario Nonprofit Network (ONN)** is the independent nonprofit network for the 55,000 nonprofits and charities in Ontario, focused on policy, advocacy, and services to strengthen Ontario's nonprofit sector as a key pillar of our society and economy. We engage our network of diverse nonprofit organizations across Ontario to work together on issues affecting the sector, and channel the voices of our network to government, funders, and other stakeholders.

For more than 50 years, the **Ontario Arts Council (OAC)** has played a vital role in promoting and assisting the development of the arts for the enjoyment and benefit of Ontarians. In 2016-17, OAC funded 1,657 individual artists and 1,098 organizations in 212 communities across Ontario for a total of $50.8 million.

The **Toronto Arts Council (TAC)** is the City of Toronto's funding body for artists and arts organizations. From the emerging artist to the most established, from celebrated institutions to arts that challenge convention, TAC is typically the first funder to offer support. Today, TAC grants lead to exhibitions, performances, readings and workshops seen annually by over 7.5 million people.

The **Toronto Arts Foundation (TAF)** is a charitable organization that sparks creative connections, spotlights artistic excellence, and supports vibrant cultural growth throughout our diverse city, through private sector investment. Our vision Creative City: Block by Block is to connect every Toronto neighbourhood with the transformative social and economic benefits of the arts.

WorkInCulture supports the people who work in the cultural sector through life-long career development and business and entrepreneurial skills training. Since 1998, WorkInCulture has connected, created, and curated training, resources and tools that help arts and culture professionals develop business skills to match their creative talents.

Vancouver, British Columbia

The **Arts Factory** is a mixed-use arts facility located in a transformed Vancouver warehouse. This cultural hub includes 21,000 square feet of workshops, studios, offices and common spaces and our community is made up of professional artists and arts organizations, both emerging and established, who are committed to fostering innovation, learning exchanges, and cross-disciplinary collaboration.

The **BC Alliance for Arts + Culture** is British Columbia's leading arts information aggregator and a resource to the arts, culture and heritage community. Since 1986 we have advocated for our sector by monitoring public policy, synthesizing issues for our members, providing support, services and professional development, and representing the interests of artists and cultural workers.

Community Arts Council of Vancouver (CACV)'s vision is of a socially engaged, inclusive, and vibrant city alive with community arts. CACV's mission is to further the development of community arts throughout Vancouver.

Arts Umbrella is a nationally renowned non-profit organization that provides the highest quality dance, theatre, visual, applied and media arts education for children and youth. Each year, we serve more than 20,000 young people throughout Metro Vancouver, reaching over 14,000 through bursaries, scholarships and free community programs.

Tides Canada provides uncommon solutions for the common good. Our mission is to help Canadians secure a healthy environment in ways that promote social equity and economic prosperity.

Victoria, British Columbia

Arts BC—For People Powering the Arts! Community arts and culture leaders are the living, breathing force in BC's creative ecology. As a provincial arts service organization, our job is to give individuals and organizations the tools and support to excel at arts and cultural leadership, of all types and forms.

ArtsVictoria.ca is a community-driven calendar, map, directory, and living archive of the arts in Victoria BC. It is an open, community-owned tool to help artists and arts organizations reach their audiences and each other.

Winnipeg, Manitoba

Artspace provides space for arts and culture to flourish. Home to artists, arts organizations and a range of support services, the iconic Artspace building has been the artistic anchor of Winnipeg's historic Exchange District for over thirty years.

Born out of the community 45 years ago, Winnipeg's **Prairie Theatre Exchange** presents a mainstage series of five contemporary plays with a focus on Canadian and local playwrights, plus a family holiday show, in an intimate 323 seat thrust-stage theatre.

The **Winnipeg Arts Council** is an independent not-for-profit corporation, created and mandated by the City of Winnipeg to fund, support, and champion development of the arts on behalf of the people of Winnipeg.

PROJECT FUNDERS

PROJECT PARTNER

THE OTTAWA ARTS COUNCIL GRATEFULLY ACKNOWLEDGES THE SUPPORT OF