



## Building the Stage - Enhancing the Growth and Development of Canadian Arts and Culture:

### A Dialogue between National Arts Services Organizations and Canada Council for the Arts

#### National Arts Services Organizations' Annual Meeting December 7/8, 2017



Cultural Pluralism in the Arts  
Movement Ontario  
(CPAMO)



Choral Canada  
Canada Choral



ACC/CCA  
ABORIGINAL CURATORIAL COLLECTIVE  
COLLECTIF DES COMMISSAIRES AUTOCHTONES



Fédération culturelle  
canadienne-française

The Deaf, Disability & Mad  
Arts Alliance of Canada



Professional  
Association of  
Canadian Theatres

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## 1. Introduction

Since 2006, representatives of National Arts Services Organizations (NASOs) have been meeting annually with representatives of Canada Council for the Arts. While the purposes and focus for these meetings have changed with each gathering, their core purpose has been to discuss contemporary issues impacting on the arts and to share perspectives and concerns from the NASOs who, in turn, received information and updates on policy and funding issues from Council's Chief Executive Officer and key staff.

In the years before the announcement of Council's funding being doubled by the Liberal government and the changes to Council's funding model, NASO representatives had time at these conferences to meet in discipline-specific settings to discuss concerns in particular sectors. At the same time, the conference received presentations on various issues including research applicable to the field and NASO representatives had time together for information sharing and networking.

With the changes to Council's funding model and the arrival of its newly appointed Chief Executive Officer, the NASO community was faced with new challenges and possibilities. One challenge was Council's interest to turn over the coordination of these annual conferences to the NASO community. This led to the creation of what is now the NASO Annual Meeting Coordinating Committee comprised of representatives of peer organizations and facilitated by one of its members, the latter taken up by Cultural Pluralism in the Arts Movement Ontario (CPAMO) for a period identified in the report on the February 2016 conference.<sup>1</sup>

The other challenge was, in this process, NASOs had to adjust to the structural changes within Council and the transition of Council's policy and funding moving away from a discipline-specific model and establishing new programs with newly-introduced criteria and, in some cases, funding ceilings. Added to this were new and reinvigorated Council policies and directions addressing Indigenous arts, equity and diversity, impact assessment and digital technology. These issues formed the basis of the February 2016 conference and its format provided much information and insight while leaving many questions and concerns in limbo as Council set to working out its new funding model and its impact on its staffing, programs and processes for application, adjudication, awards and monitoring.

Given this, it was readily noted that many issues would need to be addressed over time, that NASOs as well as Council would be living through such a significant transition and, as a result, would need to revisit the relationship between them and how to address mutual issues and concerns to support artists and the arts ecology in the coming years.

It was in this context that the theme for the December 7/8, 2017 conference was titled *Emerging Trends in Canadian Arts: Addressing the Challenges of Demographic Shifts, Digital*

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<sup>1</sup>See (TITLE). This position was reinforced by the Coordinating Committee at its July 2016 meeting. Minutes of this meeting are available on request.

*Technology and Funding Changes.* This conference was set up to explore the contributions by NASOs, Council and selected panelists to supporting contemporary efforts to improving a healthy arts ecology. It began with a conversation with Canada Council's CEO who discussed the changes to Council's granting programs, their criteria, timelines, adjudication processes, assessment, evaluation and developments following its initial implementation, and as well, the relationship between NASOs and Council.

Following Mr. Brault's presentation, there was a distinguished panel involving two Senators and representatives of National Arts Services Organizations who addressed the themes in the context of what is needed to build on and enhance a healthy arts ecology and what NASOs and Council both are and can continue to contribute to this, particularly if there were to be a vibrant and continuous exchange between Council and the NASO community.

This conference also provides NASO representatives with opportunities to share and learn from each other and, thereby, in a peer-to-peer format enhance representatives' professional and organizational development on the following issues:

- Impact measurements in terms of criteria, methodologies and relationship to the provision of arts services, e.g., equity and diversity, uses of new technologies for production, dissemination and engagement of artists;
- The potential of digital technology to support artistic development, collaborative projects, the development of learning and sharing networks amongst NASO members; and
- The implications of Indigenous sovereignty and changing demographics in the arts, particularly the growth, issues and concerns of historically-marginalized artists and communities, i.e., racialized peoples; Deaf, Mad and Disabled peoples; women; Official Language Minorities; and LGBTQ2 peoples.

While organized by the members of the NASO Coordinating Committee in consultation with Council staff, this conference brought together Canadian Senators, artists, representatives of arts services organizations and other arts funders with representatives from NASOs and Council. This established a dialogue on what is being, and can be, done to build the arts ecology across Canada and, specifically, the roles of NASOs and Council in this.

The planning for this was achieved through monthly meetings of the Coordinating Committee beginning in March 2017 and strategic communications with Council staff that led to setting the agenda, identifying the issues to be addressed and ensuring both NASOs and Council had spokespersons on each panel in order to share views. At the same time, the Coordinating Committee and Council agreed that other voices, those outside of the NASOs or Council, would

add some external information, insights, research and evidence-based lessons from their experiences.

As such, the agenda for this conference included these diverse perspectives and each presenter shared insights in presentations that demonstrated their knowledge, interest and commitment to the subject we were presenting on. Based on this, the dialogue between panel presenters, NASO representatives and Council staff was compelling and filled with insightful questions and comments. These are discussed below.

## 1.1 Coordinating the Conference

Each year a voluntary group of NASO representatives develops the agenda for the annual meeting with Council. However, as noted earlier, there was a significant change in 2015 when Council transferred responsibility for conference coordination to this NASO group which accepted CPAMO as the organization that would facilitate this event. At the same time, these NASO representatives set up an annual meeting Coordinating Committee to guide the development of the conference's agenda, the first of such was held in February 2016 and a report following after that put forward several issues and confirmed that CPAMO should continue to facilitate these conferences for the next three years.<sup>2</sup>

The next gathering of NASOs with Council staff was a teleconference in February 2017 that focused predominantly on the application processes for Council's New Funding Model. Following this, the Coordinating Committee began its monthly meetings to plan for the December 7/8, 2017 conference.

To prepare for the December 2017 conference, the Coordinating Committee:

- determined the agenda and background materials to give context to the history of these conferences;
- identified speakers from amongst artists, Council staff, NASO representatives, Senators and others;
- contributed to the agenda and reviewing documents sent to speakers;
- reviewed the research on NASO initiatives aligned with the Conference's panel presentations, i.e., impact assessment, digital technology and equity. (This is attached as Appendix I to this report).

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<sup>2</sup> See (title) at p.

The agenda for the conference covered 1.5 days as noted below.

**Thursday, December 7:**

12:15 pm - 1:00 pm	Registration
1:00 pm	Welcoming, Opening Remarks and Review of Agenda – Charles C. Smith (Cultural Pluralism in the Arts Movement Ontario on behalf of the NASO/Canada Council for the Arts Annual Meeting Organizing Committee)
1:15 pm	Introduction of Simon Brault, CEO and Director Canada Council for the Arts
2:00 pm - 4:30 pm	Panel Session with Senators Lankin, Cormier and Bovey, and, NASO representatives Kate Cornell (Canadian Dance Assembly), Clayton Windatt and Raven Davis (Aboriginal Curatorial Collective)
4:30 pm - 4:45 pm	Health Break
4:45 pm - 6:15 pm	Panel Session on Impact Assessment with Margo Charlton (Toronto Arts Foundation), Christina Loewen (Opera.ca), Kristian Clarke (Mass Culture) and Gilbert Zamfir (Canada Council for the Arts)
6:30 pm - 8:30 pm	Reception at the Lord Elgin with Greetings by Sean Casey (Global Public)

**Friday, December 8:**

8:15 am - 9:00 am	Registration
9:00 am - 10:30 am	Panel Session on Digital Technology with Frederic Julien (CAPACOA), Meriol Lehmann (Artist) and Sylvie Gilbert (Canada Council for the Arts)
10:30 am - 10:45 am	Health Break
10:45 am - 12:30 pm	Panel Session on Equity with Maggy Razafimbahiny (La Fédération Culturelle Canadienne-Française), Phyllis Novak (SKETCH), Steven Loft and Aimé Dontigny (Canada Council for the Arts)
12:30 pm – 1:30 pm	Lunch
1:30 pm - 4:30 pm	Developing Common NASO Actions for 2018

In its role, CPAMO selected the conference facilitator, the interpreters and translator as well as the caterers and the hotel, managed communications with all speakers and NASO representatives, including registration in advance and at the conference. CPAMO also conducted research included in the Appendix to this report.

This report is a summary of the speeches, presentations, comments and questions and a comment on issues that would be important to address in the continuing dialogues between Council and NASOs. It provides appendices of research compiling NASO initiatives in each of the Conference's theme areas as well as speeches and power point presentations of several presenters.

The Coordinating Committee contributed significantly to taking notes of all of the sessions as well reviewing this report based on the notes provided.

## 1.2 The Conference Opening

The conference opened with a Land Acknowledgement where CPAMO's Executive Director gifted the Executive Director of the Aboriginal Curatorial Collective with a pouch of tobacco in recognition of the land in which the conference was taking place, i.e., unceded territory decreed in the Royal Proclamation of 1766. After each Executive Director made opening comments, the conference facilitator invited those present to identify what we hoped to have addressed in this conference and participants offered the following on this:

- the opportunity to vent and to celebratebut, no pointless venting but, rather, to have brave conversations;
- the means to maintain this network and continue communication/follow up, focus and identify what we can do and what we can do when we leave this room and at the end have a concrete and actionable product;
- develop a shared language around things like pluralism;
- identify tangible takeaways and ways to improve networking/collaboration;
- turndiscomfort into inquiry, having openness and respect, giving introverts the chance to speak;
- being respectful of agreement and disagreement and having time to speak to each other is necessary;
- forward thinking with positive energyto address the real concerns;
- desire for clarity on funding and goals for NASOs and hearing from the Canada Council leadership on future directions;
- translating common views from NASOs to the local level while cautioning that we are losing some of the discipline specifics;
- explain acronymns/contextualize where we are coming from, to help those new to our field;

- receive consistent information from Canada Council, i.e., is there opportunity for new input to the funding model as it is being implemented? Can NASOs be an effective relationship in this?;
- being frank in discussion, and for Canada Council to face difficult conversations;
- more transparency including listening and learning about local organizations, taking the temperature of the national and learning about advocacy, and advocacy structures.

### 1.3 The Keynote Presentation

Following the above, the conference began with a keynote address by Mr. Simon Brault:

Good afternoon everyone:

Thank you Charles and the organizing committee, including members of my staff, for all your work preparing this event. I am delighted to see Canada's National Arts Service Organizations here once again for this dialogue at this critical time in the Council's transformation.

Before I begin, I would like to acknowledge – as we always do in events held at 150 Elgin – that we are guests on the traditional, unceded territory of the Algonquin people.

As you well know, it has been an extremely busy few months. Here, our team, along with a large community of peer assessors, has been hard at work to receive and assess a high volume of applications to the new funding model programs.

Hundreds of peers were the first to experiment with the new funding model programs and their feedback and remarks form a rich source from which we will be able to improve the model in the near future.

These competitions were conducted in exceptional circumstances. Obviously, the New Funding Model meant new ways of doing things, for both the community and for us. New programs, new guidelines, and, as I said, an incredible number of assessment committees. This was because we were at the end of a cycle for core funding, and we were ready to make the first allocations of the historic and progressive reinvestment in the arts we are currently delivering.

Was it challenging? Yes. And I would like to thank the community and our staff for their unfailing dedication. Was there a strong determination to succeed? Yes. Did we face IT challenges? Yes. Technology is an incredible tool and also, your worst enemy.

We remain dedicated to supporting the community as we improve the portal. We remain dedicated to communicating with you, and to being transparent about our operations. Your organizations are key to help us reach the community.



I am aware that there is much anticipation and anxiety any time it comes to results, and there has been a fair degree of frustration with delays and glitches, in particular, with the delays in project results.

My colleagues and I appreciate your –and your members’– patience and support as we are going through a unique, exceptional and unusual period. Transformation and adaptation to a radically different context for the Council (growth) are complex and challenging. We are committed to continually improving our service to the arts community. On a daily basis, we are learning, adjusting our processes, and adapting. It is, by turns, exhilarating, exciting, challenging and humbling.

One final word on the subject of grant results: I am delighted to report that we are very close to announcing the first results of our core grant competitions under the New Funding Model. As promised, these results will start to be mailed to arts organizations across the country in just a few weeks’ time, before the holidays, and into January.

We are at a historic time – and we must do everything possible not to squander this opportunity. The doubling of the Council’s funding is unprecedented in this country’s history and, indeed, anywhere else in the world. There are choices to be made. There are changes that affect large portions of the arts sector, accustomed to decades of certain ways of doing business. There are many, many expectations.

The funding requested for the core grants totaled 500 M\$. We received also received requests to expand our support to comedy, designers, film actors and others. As we are one of the very few funding organizations to have an increased budget, raised expectations is not so unexpected.

I am happy to have this opportunity to speak with you today. As I said, you are, many of you, at the “front lines” of this extraordinary moment for the Council – for yourselves and as interpreters, representatives, and points of connection with your communities.

Yours is not an easy job, mediating the demands of the sector and advocating for your members, while also trying to provide solutions, advice and support, many of you on limited resources, with challenges of your own. You play a critical role in the arts ecology in Canada. Thank you for that.

You are also at the front lines of the changes in the art sector and in Canada as a whole that convinced the Council that we had to embark on this major institutional change. I will talk more about these changes – the massive demographic, technological, and international shifts that told us we could not continue in our traditional ways.

I have to note that the New Funding Model vision pre-dated the new funds – in fact, it was Council’s strong commitment to change, to transform itself to be a more relevant, modern organization, that was a critical part of convincing the government to increase our budget. Had

we not already had a vision and a plan for changing how we worked, we never would have gained the confidence of the government, nor would we have been ready to act when the opportunity presented itself.

It was a bold move – to change everything with no new funding. Even to have received less than what we actually did would have forced us into some very hard choices indeed. The saying “fortune favours the bold” could not have been more true in this case.

I mention this fact now, to be clear on the context, but also to encourage you to consider what potentially “bold” changes might make a big difference in your operations and environment.

The first change I want to speak to is the imperative of reconciliation between Indigenous and non-Indigenous peoples. It’s an opportunity to confront difficult periods of our history and their troubling legacies that endure today. It’s a time to begin to heal deep wounds -and to approach it not as an Indigenous issue, but as a Canadian issue.

Reconciliation is a call to action to all of us and the organizations we run – Indigenous and non-Indigenous. Personally, I believe that large cultural institutions, like the Canada Council, must assume the burden of proving that we are acting in good faith. Proving through actions that we are openly and honestly engaging in the irreversible movement of decolonization and reconciliation. As a public arts funder we must be aware of our country’s colonial history and the inherent attitudes. And we must strive to move beyond them to do better.

To me, this means that we cannot support Indigenous artistic practice in the same way as any other practice. We need to pay attention to the survival and transmission of Indigenous culture, while respecting the principle of self-determination. We want to support the indigenous artists on their own terms to fully carry out their attempts to express humanity in all its complexity, to help us understand ourselves and each other. We want to give artists support to define identities, to speak cultural truths. That’s why the Council has made this one of our key strategic commitments. We’ve backed up this commitment by:

- tripling funding to Indigenous arts over the next five years.
- transforming the way the Council operates to better support Indigenous artists and communities on their own terms.
- ensuring people of Indigenous descent are managing, administering, adjudicating and evaluating grants.

The second area of critical change is the profound demographic change in our country. The latest 2016 Census data tells us that there are more than 250 different ethnic origins or ancestries reported by the Canadian population. In addition, 21.9% or one fifth of the population reported we were or had ever been a landed immigrant or permanent resident in Canada - the highest level since 1921. . Asia (including the Middle East) and Africa are the top two source continents for immigrants to Canada, not Europe.

If we recognize that Canada, as one of the most diverse countries in the world, then, as the national public funder, the Council has a role in fulfilling this potential and capacity for the benefit of all Canadians.

Equity isn't just a principle. It's a process. For the Council to have a greater impact in terms of equity and diversity – especially in the context of a doubled budget – we need to move beyond a purely vertical top-down approach. We are taking a more horizontal approach where equity is a non-negotiable priority that we are all accountable for. Not just for one section of the Council. But across all our programs and activities. And not just informed from the top down, but rather from the ground up. We also want equity to be embraced by the wider professional arts community asking for more public funding. I know we'll be talking more about this topic over the coming days.

Last year, we announced that by 2021 at least 25% of new funds will go to artists, collectives or organizations that are new recipients or who receive core funding for the first time, particularly organizations targeted by the Council's equity measures. We have also re-worked our equity policies and procedures to ensure that artists and organizations from culturally diverse, Deaf and disability and official language minority arts communities have equal access to our programs. These measures will help us ensure that all Canadians can see themselves reflected in the country's arts landscape.

Another key demographic factor is of course youth and next generation arts practices. We have only to look at who is here to know that we need to do more, not just to engage young artists but also to look at ourselves and think about whether or not we are offering them something that speaks to them. Something that is in line with the future we dream of for themselves. We also need to think about how we, in the older generation, after decades of scarcity, might make room for them to lead us into the future. The Council is beginning to work on a youth strategy that will help us move forward on this.

Those of you following and maybe even applying to the first round of our Digital Strategy Fund know that the transition to being digital and considering new ways of working are a major reoccupation of the Council. We have had our first intake of project applications for the Fund and we are very excited to see what will unfold. We are encouraged - there was a high volume of proposals and the process will be competitive and instructive.

We did something very deliberate in the design of this fund to encourage partnerships and collaborations and we also insisted that to successful, the benefits of a proposal had to go beyond a single organization – that the impacts should be sectoral in nature. If you take nothing else from these remarks, please hear this point – that for the arts to succeed in the future we need to see more sharing, collaboration, exchange of best practices and innovative ideas.

Finally, I'll touch on another last theme which is very much on the minds of the Council and on my mind, having recently returned from meetings in Asia, which is the area of the role of the

arts in building bridges and understanding internationally. The Council is very committed to supporting the sector to flourish on the world's stage and is working on this in a number of ways – through our programs, partnerships and conferences.

What thinking internationally does is it broadens the scope of our ideas of what we do and who we do it for. Similarly, I hope this conference encourages broad ideas about our relationships and ways of working, seeds new partnerships and collaborations, and focuses on how we as a sector can be more inclusive, more innovative and bold in our thinking.

Thank you and I look forward to your questions.

Q: Are you Happy, Simon?

A: Exhausted, but very proud. Very happy, because we know that we are in a completely privileged position worldwide for having funding doubled. The ambitions of the model and the strategic plan will have significant results, for arts organizations and Canadian citizens. This has been the most exciting time in his life, no doubt.

We monitor different disciplines and are looking at the evolution of different disciplines. We are committed not to going under historic rates for disciplinary support, but did not want to prescribe caps to disciplines.

Q: QALC has now installed for the first time a cultural policy and plan in cultural diversity. Did Quebec consult with the Canada Council?

A: Not formally.

Q: As an Indigenous person who needs to translate into English to try and present their dreams, we need to look at how Indigenous folks can present their ideas in their own native language. There is an Indigenous arm of the CCA but the artists are automatically put there, when we want to be put on the mainstream first rather than being put into the mainstream first.

A: The Canada Council does not put anyone anywhere, it is their choice of where to apply. You have to elect where you want to be evaluated. He hopes that CCA will move forward and the Canadian government will move forward to increase language support and incorporation. CCA will not lag behind.

Q: What is your vision for the future relationship between the Canada Council and NASOs?

A: A good question. This relationship needs to be profoundly renewed. It's important, but it needs to be much more meaningful than it has been in the past. In the past, the focus was on trying to understand, maintain, develop or manage different arts ecosystem portions. That could continue, but where the Council needs more input is really on the much broader conversation about the future of the arts. Talking about digital, this conversation should be

over in 2/3/4 years. We want NASOs to focus more on issues in our society (e.g. refugees). Funding of the arts needs to be valued in a democratic society in Canada, this is asked to be explained over and over again. In Canada, we have a renewed discourse on all of that. What is at stake is the fundamental role of the state, the institutions, public funding - these questions are profound. Citizens and politicians are asking for renewed arguments and a new way to present impact and relevance. This is the meaningful conversation we hope we all hope to have together.

## 1.4 The Senators and NASO Panel - What Makes a Healthy Arts Ecology?

Following Mr. Brault's keynote address, the conference received presentations from Senators Bovey and Cormier and NASO representatives Kate Cornell (Canadian Dance Assembly) and Clayton Windatt/Raven Davis (Aboriginal Curatorial Collective). The two Senators addressed spoke first.

### 1.4.1 Senator Cormier

As a legislator, at the very heart of our work is healthy communities. Financial changes, equity, etc, these are all part of our concerns at the Senate. We work on legislation as well as research on critical issues for Canadian society. So, what is necessary to allow for healthy society?

Until 1 year ago, I was on 'your' side, working at a theatre company. Now, as a Senator from the arts and culture sector, I can tell that the review on broadcasting and copyright, all of this was very important. We have also started a review on cultural diplomacy. The recommendations from this study will positively impact a healthy development for the arts ecology.



A huge issue today is cross cutting and access. How can the new cultural federal policy and the new funding model (programs, work done by organizations, and NASO work), how can this assist artists to have better access to the conditions we require to do their work? Access to decent economic conditions, training, new technologies, or transformation in artistic practices, access to adaptive spaces and networks allowing for their art to be seen on a national and international scale, and access to the public in national and international levels?

NASOs allow for exchange of practices across the country. How can all Canadians have access to culture, in smaller cities, urban and rural communities, etc.? What resources do we have to meet these challenges and how can we intervene with the CCA keeping into account diverse practices and needs of each? What's more, the large institutions - can they be partners with NASOs? To meet these challenges collaboratively?

Through the lens of NASO mandates, an initiative supported by CCA and Heritage, the AAAPRNB project highlighted the mobilizing strength of the Canadian ecosystem. 'Global Strategy for the Distribution of Culture in the Acadian Society' was produced from this initiative. Just yesterday, I was in Moncton giving a speech regarding the results of this strategy, where people who worked on the project for the past ten years gathered. The program included 1200 people from across all sectors of society who came together to develop a cultural policy so that arts, culture, heritage and artists could help the Acadian people. It worked. Yesterday, I saw people from all sectors of New Brunswick speaking about their involvement in arts and culture - business people, mayors, artists, all different types of people.

Why is it a success? There are a lot of concrete initiatives now, because a change has been seen in the ecology of the municipalities. A new 5 year plan is in place for the development of the community through a cultural landscape. There is a better relationship between the arts, the artists, and the citizens. After 10 years, this bold plan can continue. It is successful and flexible, to ensure that art will be populated throughout the region.

This was because of the NASOs, because we knew how to : (1) readjust and act in the face of what was needed; (2) look at the common journey and what was needed (3) mobilize many partners around one point and (4) bring a concentration on the artist, but always keeping in mind the public and society in general.

One important thing came out of this huge work: a focus on the precarity of the economic situation of the artist. Issues for independent workers (especially women and rural workers), freelancers, the self employed. This category of workers has an annual income of \$38,000. Half of the independent workers earn less than 21,400 per year. The poverty threshold is 23,647. Over half of independent workers including artists don't even reach the threshold for poverty. We have large cultural institutions, huge marketing for international Canadian art on the international scene. How are the artists the most poorly paid in the country? There is a lot of work to be done together to create a healthy environment so we can grow. If we want to have dynamic cultural centers and societies, we have to organize our policies. This is why NASOs are important in the cultural ecosystem. We need to convince citizens of the importance of public funding for the arts. NASOs are the bridge between large federal institutions and the citizens. NASOs are the bridge that allows federal policies or public policies to take life on in our different regions.

When I was a student in France, I had many friends who were dancers. Every three weeks or so, we would go to a hospital. At night, we would dance for patients in their rooms and in the halls, because this is when the shift change is hardest for the patients. The dancers let the patients choose their music, and the dancers would adapt. One night, we danced in the room of a man who didn't have long to live. He was in profound pain, but he asked to get up and walk towards them at the end of their dance, and hugged them, and he told them he thought he had no more reason to live, but this was one of the most intense and beautiful moments of his life. In this

moment, he forgot his pain. He told the dancers, now, because of you, I am ready to go. Thank you.

So what is the worth of arts? Quite simply, to help us to live, and to die.

#### 1.4.2 Senator Bovey

Emerging Trends In Canadian Arts: Addressing Challenge Of Demographic Shifts, Digital Technology & Funding Changes

Merci pour cette invitation aujourd'hui. C'est un grand plaisir d'être ici parmi vous, et j'offre mes félicitations à tous vos organisations pour l'assistance et la vision que vous donnez aux artistes et aux audiences du Canada. L'expression des artistes du Canada est vraiment magnifique, et importante pour toute la société Canadienne et pour tous les Canadiennes. Donc, merci, et il est très important que nous devons continuer notre travail.



Les arts vivent au Senat du Canada et je parlerai des quelques initiatives récentes. Je veux aborder plusieurs perspectives que l'honorable Senator Cormier a discuté, dans la Chambre, en particulier ceux des artistes, dans toutes les disciplines, et aussi les arts visuels.

En parlent des situations des artistes, Senator Cormier a décrit une situation entière qui est précaire et l'un de "feast and famine" d'emploi et de la revenue. Je suis d'accord avec son évaluation complètement. Donc, je veux parler de leurs conditions de travail et de la situation des autochtones. Ma collègue Frances Lankin a parlé aussi des affaires dans nos communautés et les défis pour les not for profits.

En tant que denier sénateur a parler sur ce panneau, je ne veux pas de répéter les points et les considérations ce qui a déjà été dit par mes collègues – donc, la situation présente et futur de ma perspectif !

So, where are we now? The trends and art being made and presented in Canada today are exciting, positive, and embracing in and of a society which in parts is adventuresome, taking on new ideas and technologies, and in others is perhaps fearful, more retrogressive, with some even lagging dangerously behind.

Alas, challenges of all time still exist for the arts and artists – including funding situations, in some parts of the country perhaps more problematic than others, and the spaces for presentation and engagement, many sorely in need of upgrading having been built 50 years ago for Canada's centennial. In addressing a number of concerns, I will do so from my own experience and observations, having worked in the arts over many decades as an art historian,

curator, gallery director, university professor and consultant, and now as a Senator engaged in the arts in another national arena, I believe as the first art historian and museologist in the senate's 150-year history – a daunting responsibility. Though my work has primarily been in the west, my experience includes a number of national appointments, boards, committees and task forces.

The Prime Minister made it very clear that I was to be independent, work on everything, assist in improving legislation, and to do it all “through the lens of arts and culture.”

The trends? The exciting piece is the depth, range and quality of art that is being created, presented and performed by artists in every discipline and medium, and the interdisciplinary work which is engaging audiences of changing demographics, diverse backgrounds and ages. Artists continue to reflect, challenge, nudge, question and present social issues. They do so with the valid expectation of healthy and honest engagement and dialogue. The diversity of creators' backgrounds now, I think, call into question the long-held definitions of what a professional artist is. Is it tied to training? The amount of their income from their art? To exhibitions and/or performances? Or, should we be more creative in that definition in order to properly reflect the creative energy and output today? I think that is but one of the reasons behind the Canada Council's shift in funding programs and those being reset across the country.

I also think Society as a whole, and certainly many of our politicians and business leaders, still lack the true understanding of the very significant impact of the arts across all aspects of contemporary society. Our metrics for measuring impacts and meaning of the arts are far too narrow, and looked at in far too short a timeframe. My research over the last decade or so has been focused on politically desired policy outcomes led me to developing my Octopus – tentacles representing the key 8 issues of every level of government and every political stripe. Never having had any party affiliation, my politics have always been issue based. The 8 tentacles include, employment, the economy, health, education, the environment, crime prevention, tourism, and rural concerns. My research, empirical and anecdotal, has shown unequivocally that the arts are essential in solving, or even working on, each of these. The challenge? We need more voices to convey that reality. And as my colleagues know these voices are growing within the Chamber. More than X% of Senators signed a letter to the Prime Minister in support of the National Portrait Gallery in Ottawa. I received a letter from him last summer confirming his interest that the work and discussion continue.

The Foreign Affairs Committee has now begun a significant study on Cultural Diplomacy, which I requested early last spring and about which I spoke about at the National Gallery's Summit in June, Canada" Art & the World. As John Ralston Saul has said: "Canada's profile abroad is largely its culture – the role culture has to play in Canada's foreign policy should not, at any point, be sacrificed." Further, the report *Culture Keeps Doors Open in Difficult Times* noted: "At times of political difficulty, when diplomats are not even able to sit around the negotiating table together, culture can keep doors open until relations improve."



The role of Cultural Diplomacy has been much studied and written about in recent years, particularly regarding its integral importance to international trade and foreign relations. Our study is looking at the issue, its impacts and benefits, from a 360-degree perspective – the artist, arts organizations, foreign trade and trade missions, Canada’s profile, Canadian embassies, and, comparatively, what is being done elsewhere. We know the results of Canada’s former Trade Routes Program, the tangible economic benefits and more – now is the time to retool our cultural diplomacy approaches and we as a committee are looking forward to the testimonies from witnesses across the field and across Canada.

The bill for a Visual Artist Laureate on Parliament Hill is through second reading and has been sent to Committee. George Elliott Clarke, Parliamentary Poet Laureate, wrote a poem for me to quote in the Chamber when I presented the bill, reinforcing the idea of a Visual Artist Laureate:

*The blank page—the blank canvas is—  
Undeniably delicious—  
Like fog, which obscures, then reveals—  
What Hope imminently congeals—  
A fantastic architecture—  
Imagination born secure:*

*What Vision—the I of the eye—  
Had dreamt, is What answering Why. ...  
Rainbows erupt from paint of ink—  
And film sculptures light—in a blink:  
A needle, weaving, is lyric,  
And whatever is shaped is epic.  
Art’s each I articulate,  
Whose vision ordains a laureate.*

Many senators routinely include the arts and culture in their interventions. Indeed, Senator Omidvar spoke the other day of culture being one element which could provide assistance with the crisis in Iran. Senator Cormier and I have been addressing a number of these concerns right from the start and our maiden speeches a year ago and I am pleased to say support is forthcoming from every corner of the Senate.

Despite advances, however, there are retrogressive realities affecting the arts. At my first CAMDO meeting in 1981, I was the sole woman around the table, and later in that decade was the first female college board chair in BC. I have thought that we had come a long way from that day when my meeting host announced that my washroom was “under the red light at the end of the hall.” – it was too, under the exit sign!! Yet the statistics I brought to the chamber on November 30<sup>th</sup>, last week alas showed we really fared no better.

In 2008, the Conference Board of Canada concluded:

*The health of that culture economy, and therefore the future economic health of Canada, depends on having a large and diverse pool of professional artists at the very heart of the economy.*

I think women are, or should be, a key part of that economy. I find it unsettling that recent research revealed that in 2017 only 12 of Canada's 66 major performing arts companies with budgets over \$1M, have women artistic directors: One woman in our 16 orchestras; 1 in our 7 opera companies; and only 7 in Canada's 34 theatre companies. Dance fares somewhat better with 3 women directing our 9 dance companies. Why so low given the demonstrated talent among women professionals? I also wonder why in recent years a number of directors for major arts organizations, including museums and galleries, came from outside Canada. I don't doubt their ability, but do contend the required talent resides among Canadians.

I have to ask, are we giving our up-and-coming arts leaders sufficient experience in deputy roles? Do we lack confidence in our training programs? Are we not willing to take risks with our own? To have that "large and diverse pool of professional artists at the very heart of the economy" as the Conference Board cited, we must develop and steward our talent.

Another worrying continuing trend is that of income for artists and their working conditions. Again, as I pointed out in the Chamber last week, statistics from the 2011 National Household Survey and Labour Force Survey show:

- Artists represent 0.78% of the labour force, 136,600 people, slightly more than the 133,000 in automotive manufacturing.
- Artists are more likely than others to have multiple jobs to make ends meet
- Canadian artists earn 39% less than the overall labour force average
- Sadly, 15% of artists either have no earnings or lose money on their self-employment activities; 27% earn less than \$10,000, and 18% earn between \$10,000 and \$19,999.
- Thus 60% of artists earn less than \$20,000, compared to 35% in the rest of the workforce.
- Yet, the number of Artists with a BA or higher is nearly double that of the whole workforce, 44% versus 25%, and on average, they earn 55% less than other workers with the same education level
- Women artists earn 31% less than their male counterparts.
- In 2010, The 15,945 visual artists earned on average \$24,672, the median earnings being \$10,358, including art making income and that from other employment;
- In 2010, the 8,140 dancers earned on average \$17,893.
- The 2010 poverty line was measured at \$22,133.
- For Indigenous workers, the median after-tax income in 2010 was "just over" \$20,000 compared to non-Aboriginals at \$27,600. For First Nations it was \$17,620; Inuit \$20,400 and Métis \$24,550.

It is not a pretty picture of fairness and equality. We MUST, as a society, find a way for artists' work to be counted as regular employment with relevant benefits.

Then there is the issue of working conditions – and we are no further ahead than we have been for decades. Given the lack of a secure income, I fear even well-known artists are forced to live in the studios where they work. With the threat of contravening permits and building codes, they continually watch out for 'the authorities' who might turf them out. To where?

I have been in studios with non-functioning or no elevators, with stairs as the only means of entrance and egress – sometimes 8 or 9 flights! The Winnipeg Free Press on Dec 4<sup>th</sup> had an article "High Rent Paints Artists into Corner" – with very real concerns being expressed by CentreVenture regarding Winnipeg's well known Exchange District, its galleries, music studios and artists' spaces -- with a new plan coming into effect with a few rent subsidies helping out. Values are going up because of the improvements some of these small organizations are putting in – making them unaffordable!

Often the most affordable spaces are in buildings awaiting demolition. A number of eminent artists have told me that despite that, rents are increased without improved services. Being forced to move studios is one of the most stressful situations an artist can face, compounded by the very real difficulty of finding affordable spaces. We all know moving interrupts work in progress, is expensive, physically draining and time consuming. Wet paintings, or a sculpture in its wet clay phase, may well be damaged during a move and moving often means missing a commission deadline.

The uncertainty of employment and income is often compounded by dubious working conditions and serious residual health issues. Today though there are safety check lists and warnings about materials, many artists remain unaware of the inherent dangers of their materials or work places, or if they are, do not have the means to address them.

While society certainly has a responsibility to artists and institutions, so too do artists, administrators, and arts organizations have a responsibility to society in these rapidly changing environments and quickly developing digital platforms, technologies and robotics.

My goal is multifold. To ensure the preservation and knowledge of our diverse cultural heritage, our treasures, to encourage new and significant research, to embrace new creation in all fields of artistic endeavour, to herald artists of all backgrounds, and to reach wide audiences. The arts are real and present the 'real thing' – our forte – now appreciated more than ever before in this new world of 'fake or alternative news'. There is nothing fake about the work of artists and arts organizations. We know, for instance, from many polls and studies that galleries and museums are the most trusted institutions in contemporary society. We must all use that trust carefully and fearlessly, respecting our societal responsibility, making our collections, exhibitions and scholarship accessible to all – to those who are able to visit us and those who cannot. The arts are a people to people business – connecting people of today to people of the past; to people from other parts of Canada and to people from other parts of the world; to

people who agree with us, and people who don't; and to people who speak our language and people who don't. Connecting people with things and experiences, created and used by people, presenting direct and indirect messages of the artist and makers, the arts by their nature are in a unique position to present multiple views on multiple issues – issues affecting us as individuals and as communities and whole societies. Our strength is the human. The arts tell human stories, the stories that happened to people whom we knew, touched, or preceded us.

I will continue to address issues for which the arts have the key – the ability to engage the public in meaningful dialogue, including reconciliation and public education, and introducing whole families to our history and values, as families attend museums and performances together, but do not go to school together. We can also assist in language acquisition for immigrants; and provide essential information on climate change, the environment, patterns of life, expressions of social inequities and injustices, and much more. We must not be afraid to tell the troublesome, the wonderful, and the difficult challenges as well as the achievements we have made as nation. Our languages of the soul are perhaps the best way to convey truth, reality, the present and the future.

IN CONCLUSION – and in an attempt to tie these various aspects, trends and challenges together, from the perspective of the artist, the arts organizations, both presenting and service, our audiences and the wider public, I am now working on a subject dear to my heart. It is a proposal I began work on a few years ago, but then life took over as it does, derailing it for a time. It is the development of a Canadian Cultural Bill of Rights, now in draft stage, and which I hope to present more formally in the new year. Jaune Quick-To-See Smith aptly said: “Dying cultures do not make art. Cultures that do not change with the times will die.” [Transitions, p. 13] Canada’s is NOT a dying culture. It is rich, innovative, forward looking and vibrant, as evidenced in the work of our artists. That vibrancy, meaning and import of the arts is what I seek to convey through my work in the Senate, along with fair and equitable access for audiences of all backgrounds and diversities, and with fair and equitable support for artists, financially, with working conditions, benefits and training.

There were several comments and questions following the two Senators’ presentations:

C: Indigenous artists and artists of colour make statistically even less than the statistics from Women artists.

Q: Why do we only look at Heritage and Culture for arts support, when the arts are directly connected to all these 'octopus' tentacles. We should be engaging in all these sectors.

A: We need a bill, legislation, in order to improve socio economic conditions of artists. In Quebec, we are rethinking a cultural policy, this is being done with 45 different groups in order to improve cultural worker economic conditions. More than 4% of the GDP in Quebec is in culture, but this doesn't really reach the pockets of the artists themselves. The cultural sector includes and benefits tourism, etc. This needs to be recognized!

Q: The Toronto Star has done a series on Boards and the composition of boards. How do we change at the Board level to start to see change in the hiring policies that is more representative?

A: The most important committee on the board is the nominating and governance committee. It should be chaired by the VICE chair, not the PAST chair, to put people in place who we want to work with.

### 1.4.3 Kate Cornel

The Massey Leveque Commission was lead by 5 individuals, interviewing hundreds of Canadians about the arts, letters and sciences. We produced a report that advocated for a protectionist view of the arts in Canada. (Based on the huge fear of American culture creep). It also focused on flagship organizations (Canadian Opera Company, etc). We live in the shadow of this report to this day, as it led to the start of the Canada Council, and the SSHRC. In 1951, the report was tabled... it took 6 years of lobbying and advocacy afterward to get the Council created.



The relationship between NASOs and the CCA is complex. The very first NASO was the Canadian Conference of the Arts (started more than a decade before the council). This was a broad service organization (including a mandate of advocacy, broad based sectoral research). The reasoning for the demise of the organization is debatable, but a major criticism was trying to be everything to everyone.

First and foremost: NASOs advocate for the arts, provide policy advice, support artists, act as a conduit/bridge between the community and the funders (because nasos are so well connected), and we have a history of criticism of funding and policy.

The MacSkimming Report recognized burnout - the issue of NASOs as underfunded and overexerted. This report was triggered by the enormous cuts to the Canada Council, resulting in operating funding cuts to existing nasos in 1996. This was a dramatic change. Many NASOs dissolved as a result. When funding was restored in 1999, it was recognized that NASOs were important and had an important role. "The profound renewal of this relationship" was at hand, and should be discussed again and again. Multi-year operating funding was then given to NASOs. However, we know there are renewed questions about the relationship between NASOs and the CCA.

MacSkimming wrote that there were gaps, a lack of a level playing field, that caused issues. Now we ask: how do we build a better service organization? How do we evolve and change to

be more open? Collaboration is essential. We are also looking at mergers. Reality: There are too many arts service organizations doing the same old thing

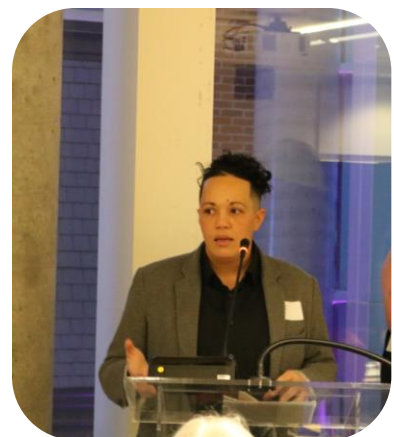
In order to be truly representative, equity must be valued first and foremost. We must serve the entire sector, not just the privileged.

#### 1.4.4 Clayton Windatt

- "Culture cannot die, it can only sleep or be forgotten."
- Very much in support of the ideas and statements made by the Senators. By supporting groups with common struggles, we can identify how best to overcome a problem. This is something we should all think about and try to collaborate over, instead of competing.
- The vision of Canada as a country can be discussed from the same point, with different language for different times. Arts and economy, and arts as a quality of life. We are one and the same, just a choice of language. When was the last time there was a study that art was BAD for the economy? There are literally NO negative studies. (yet we dump billions into things we KNOW are bad.)
- In Canada, we encourage debate - and different opinions are not punished. Canada is one of the countries where prioritizing prosperity is something that we COULD be leaders of.
- How many people in the room make less than 100,000? It was most everyone. So why are the most qualified leaders in this industry so underpaid? Something to reflect upon.

#### 1.4.5 Raven Davis

Recognized her privilege, and pointed out that we are missing inclusivity in this room. We are talking about diversity, but this room does not reflect it. As an Indigenous, queer, male presenting artist without access to gender neutral washrooms in this space, or what if she needed a wheelchair? She wouldn't be able to get through this room. Let's be cognisant of that. Be mindful of these conversations. Why aren't we there yet? Why are there not people from these diverse backgrounds working on these policies? How do we be more inclusive on a board level - board governance is a privilege. It is a privilege to work for free. It is hard to ask that. Have a wider scope of how to engage with communities. What are we actually asking them? Is your organization ready and willing to hire minority voices? More harm will continue to be done if we're just sprinkling diversity. How do we bridge this huge gap of power and privilege?



The same responses are heard all the time, the 'us and them'. "We come here and we're not the same speed as us... we don't have access to these people...". We need to not "slow down"

the colonial ways, we need to align. We need to speed up to work together. Its challenging when it always seems to come down to resources. The question: are we using all the resources in this room? Are organizations not recognizing the work being done already in this room? Those, those not here, the value of that work is not being respected, not being honoured or actualized. We should start to honour that.

## 2. Panel Session on Impact Assessment

Panel with Margo Charlton (TorontoArts Foundation), Christina Loewen (Opera.ca), Kristian Clarke (Mass Culture) and Gabriel Zamfir (Canada Council for the Arts).

### 2.1 Christina Loewen: Charting Our Civic Engagement

Opera.ca's methodology for Charting Civic Engagement began 2 years ago when we started charting their strategic impact. Loewen spoke of using 8 channels for their strategic journey on measuring impact.

How did we do this? Loewen's described action steps used:

- Established a logic model
- Agreed to conduct research
- Partnered internationally with Opera America on civic engagement community practice
- Illustrated key qualitative benchmarks for measuring value engagement and awareness of Opera.ca

The theory of change outlined:

1. What will we achieve?
2. For whom?
3. By when?
4. How? Through what major activities

Loewen showed a chart depicting diversity as a tool important for individual companies to use. She asserted that where there is increased diversity there will be more civic engagement:

Chart colour meaning:

Purple=very diverse

Green= somewhat diverse

Blue=not diverse



Gray= I don't know

Loewen proposed these questions:

Q: What simple research can you develop to set some benchmarks?

A: At the Opera.ca 2016 AGM Michelle Decottignies (Chair, The Deaf, Disability & Mad Arts Alliance of Canada, and Artistic Director of Stage Left) delivered a workshop on equity, diversity, and inclusivity.

Opera.ca offered other programs: 10 programs in 10 months focused on equity, civic action and diversity. We hosted a panel discussion; discuss importance of language and definitions

Q: How can you provide opportunities for learning in order to make an impact ?

A: Opera companies are now addressing the Opera Canon: including discovering over and under tones of misogyny and racism, and addressing colonialism and interracial relationships.

The Canadian Opera Company engaged Dr. Dylan Robertson (Queen's University) to lead a panel discussion on the opera *Louis Riel*, an opera that uses an Indigenous song in a way that conflicts with the way Indigenous people use this song. Loewen also spoke of the new opera *Missing*, a story which gives voice to missing and murdered indigenous women and undertaking collaborative projects with indigenous and non-indigenous people to produce change.

Q: What evidence of change is happening?

A: Loewen's spoke of "Complexity science" and the emergence phenomenon and of reflection by emergence. Action groups developed to continue the emergence of civic action planning, including the role of artist as citizen and on being an ally and continuing development

Q: How can you create conditions for emergence to happen?

A: Cannot underestimate the power of storytelling. If you collect enough stories that's data.

Q: What stories are you amassing that provide evidence of change?

A: Organizations do not change/ people change. Inclusion means making the pie bigger. Equity is about dividing up the pie: how can you divide the pie up better? Evidence is a bi- product of having targets and timelines so set targets and timelines and create actionable and ambitious goals. What changes are you willing to declare through what actions and by when?



## 2.2 Margo Charlton: Approaches to Impact Assessment

- Speaking about the Toronto Arts Council (TAC) evaluation plan for new strategic initiatives, the Toronto Arts Council (TAC) is the largest municipal arts council since 1974. The TAC receives 2500 arts applications supporting many aspects of arts in Toronto. The TAC believes in building a creative city block by block; that art is an important part of city building that brings cities alive to their potential.
- In 2011-2012 the TAC worked on a SSHRC funded project. The report “Transforming Communities Through the Arts” focused on arts happening at a local level. This report helped shape TAC priorities. Ideas were in place all the TAC needed was more resources.
- In 2012-2016 the Toronto Arts Council received 8 million dollars in additional funding.
- Fifteen new programs were created by 2016 and another added this year. Partnerships helped to leverage funds. Strategic funding amounts allotted. Charlton spoke of grants sometimes going directly to an organization that shares the TAC’s values.
- In 2014 an online grant system was piloted. This system allows data collection. Interactive maps show the TAC funding in every ward in Toronto. This is an important new tool that shows the impact of the TAC.
- Evaluation processes and strategic funding was a new way of thinking:TAC reviewed program goals and looked at equity policies; Created an evaluation plan, followed by the best methods to collect data;Looked at timelines for data collection/synthesis, whether these collections would be internal or external and how to share the evaluation results; Surveyed audiences, volunteers and staff which gives a 360 degree evaluation
- Evaluation tools used: focus groups, journey maps, observations and site visits
- Evaluation partnerships: a new step for the TAC
- Evaluation outcomes: creation of external and internal reports informed changes in grant programs, updated strategic plan, laying groundwork for more research
- Evaluations were used for : Arts in Neighbourhood, and, Arts in the Park that included a partnership with parks people.
- Notes on evaluation : Evaluating new programs is a challenge. Look for opportunities to collect data. Seek out resources for longer research

Q: Do you think that demand will always out way supply?

A: Success rates are always a challenge. Success rate right now in the strategic programs is pretty good. Where it is the lowest is in grants to individuals. As low as 12%Will we ever catch up? Probably not.Not every number that comes in is in competition. We always report to the board how many more would have been awarded if we could have been included

C: The new mayor in Montreal wants to bring municipal funding up to 20 million, hopefully that will have an impact around the country. Montreal was where Toronto is now with funding 14 years ago. Now Montreal is at \$75/capita. What are the numbers elsewhere? Knowing this can make a difference to build our case on a National level.

We keep thinking about equity. What can we do to divide the pie up better rather than asking for a bigger pie?

Conversations over the next couple of months with university training programs are to discuss how we can make sure that the pipeline at the stage of auditioning more diverse. What policies can we create to make the population more diverse and gender inclusive: targets, actions, time lines. Words are meaningless. We need to make policies actionable.

### 2.3 Gabriel Zamfir: Council's Approach to Impact Assessment

- Explanation of context and expectations: A year ago the federal government decided to invest a lot of money in the CCA. The government realized it is important for social development. CCA expects to have a test in the spring. This is a vote of confidence and CCA has to show how it will use this investment. Last year a strategic plan was launched. There were challenges noticed.
- There is a focus on digital technology (85 million invested in digital technology within the strategic plan)
- Desire to renew relationship between Indigenous and non-Indigenous artists and to raise Canadian profile of Canadian artists
- Take into consideration Canada's commitment, 25 percent to new beneficiaries
- Doubling investment at the international level and tripling investment for knowledge and sharing culture of Inuit and Natives
- Giving access and sharing knowledge: How can the Council capture and share information and demonstrate how arts enhances social areas as well as economic impact
- Starting at a general level and receiving advice from the community, how can the council enhance communication between council and the community (artists/organizations)?
- Second level – Arts Sector to identify how arts and culture has an impact at the social level
- Third level- Publish council's outcomes. Demonstrate how programs of the CCA will lead to a model aimed at producing concrete results and to answer how council can collect data to see effect of councils outcomes, re., programs

- Councils job to gather data to reflect councils outcomes from programsThe expected outcomes of councils programs are: Engage & Sustain will look at Artists & Arts Professionals, Art & Art Organizations
- The final report is a tool for data collection - How to collect the data with expectation to have a test in the spring
- Final Report Structure : Four Sections: (1) Results – what did artist do with grant (2) Financial/statistical information (3) Impact assessment (4) Share stories with public
- Reporting on results Council will first to put data online and take same approach for results/outcomes to share in an open & transparent way.

## 2.4 Kristian Clarke – Mass Culture Project

- The conversations thus far have focused on current practice from the perspectives of a national and regional funder as well as a successful example of impact measurements being put into practice by a NASO. My presentation focuses on what might be. As representatives from a larger working group made up of committed cultural policy contributors we see the role of impact measurement as being intrinsic to the conversation about the future of the cultural sector research in Canada.
- Recognizing the constant hum of influence that the Massey Commission has had on the structures that underpin the cultural sector in Canada, I would like to introduce all of you to an exciting project called MASS Culture/Mobilisation Culturelle. The MASS Culture moniker alludes to that momentous time in Canadian history when venerable institutions such as the Canada Council, CBC, Canadian Conference of the Arts and National Film Board (as well as others) were created. It also refers to the large amount of input into discussion about our collective future that we are committed to generating as Working Group members. Finally, the word “Mass” is significant as it implies weight. A well-considered, community-based approach will produce research that impacts decision-makers and accurately conveys the importance of the sector.
- I would like to start off by posing some questions that you can reflect on as I explain MASS Culture in a little more detail. You can also refer the handouts that are being distributed in French and English.
- When we consider the theme of impact measurement, how do we meet the needs of the broader arts sector as well as the more specialized needs of the individual subsectors?
- How do we ensure a plurality of perspectives and community involvement in research priorities?
- What is the void left by the Canadian Conference of the Arts? How do we fill that void? Can the CCA structure be revived or possibly reimaged in a different way?

- Can cultural policy research and advocacy coexist within one organization? Across organizations? How else might this be envisioned given existing work and existing gaps?
- How do we sustain a cultural research hub? A network?
- Should a research hub be centralized? Is “hub” even the right word? Why or why not?
- Mass Culture/Mobilisation Culturelle is a collaborative initiative that strives to support artists, arts organizations and academic institutions across the country. The intent is to form a network . It’s a new project involving individuals from the Canadian Dance Assembly, Playwrights Guild of Canada, Aboriginal Curatorial Collective and Global Public.
- Mass Culture is a collaborative initiative that strives to support artists, arts organizations and academic institutions across the country. The intent is to form a network of stakeholders, which, through research, will address cultural policy issues at organizational, sectoral, and governmental levels.
- A start-up steering committee has been set up to review, listen, revise and update structures and policies within the Canadian arts ecology, while making strong recommendations for action as we move toward our bright, collective future.
- Mass culture will address an information gap in the sector. A need for this work has resulted from the decrease in activity of the Canadian Conference of the Arts, which, over 67 years, established a strong reputation for arts & cultural policy leadership. Educational and governmental representatives have indicated that they lack a central location for reliable policy information about the Canadian arts sector.
- By overseeing the development and promotion of community-centred cultural policy research, we envision an arts and cultural sector that is well-equipped to understand and articulate its value and challenges so that it makes a lasting contribution to Canadian society at home and abroad.
- There is currently no active national organization in Canada with the business resources to support this vision
- Starting in 2018, Mass Culture will begin community conversations to consider its structure (including research methodology) and determine existing knowledge gaps in our country’s cultural policy. With thanks to the Toronto Arts Council’s support to get this initiative off the ground, time and resources will be dedicated toward consultations across the country between Fall 2017 and Summer 2018. These sessions will engage more than 1,000 individuals and organizations representing arts stakeholders, cultural industries, heritage groups, academia and arts-friendly supporters.
- The national consultations will be centered on the discussion of a model that will support accurate, holistic data and communications about cultural policy in Canada. We anticipate a real appetite by the community and Mass Culture has developed following themes as starting points.

- These are some questions you can reflect on regarding MASS Culture :
  - i. When we consider the theme of impact measurement, how do we meet the needs of the broader arts sector as well as the more specialized needs of the individual subsectors?
  - ii. How do we ensure a plurality of perspectives and community involvement in research priorities?
  - iii. What is the void left by the Canadian Conference of the Arts? How do we fill that void? Can the CCA structure be revived or possibly reimagined in a different way?
  - iv. Can cultural policy research and advocacy coexist within one organization? Across organizations? How else might this be envisioned given existing work and existing gaps? How do we sustain a cultural research hub? A network?
  - v. Should a research hub be centralized? Is “hub” even the right word? Why or why not?
- As a result of these consultations, the Working Group hopes to establish Guiding Principles and these seven commitments serve as a starting point to inform our values and guide our work. The Working Group commits to:
  - i. Mutual Respect: cultural pluralism and diverse perspectives engaging our work.
  - ii. Access: an ongoing practice of defining and improving access with our communities.
  - iii. Standards of Behaviour: implement and evaluate our own decent work practices in service to our sector, our team(s), and each employee.
  - iv. Truth and Reconciliation: making collaborative action toward mutually beneficial goals between Indigenous and non-Indigenous communities.
  - v. Transformative Power: deepen relationships and creative approaches that address the needs of the sector across generations.
  - vi. Stability: ongoing evaluation to improve our work. We commit to sustainable practices in our operations, programming, and projects.
  - vii. Integrity: conducting ethical research, collecting accurate data, valuing transparency, and embracing debate.

Questions and comments:

C: We can't do everything the Canadian Conference of the Arts did.

C: This issue of separating research and political representation is interesting

C: Gabriel Zamfir used the word 'outcome'. Measurement of outcomes can be a very long thing, suggestion that we are more like outputs than outcomes

C: In terms of making adjustments to projects, the TAC uses information received in the short term to adjust some things. The TAC tries to be nimble with evaluations.

C: The CCA highlighted a distinction between outcomes, short versus long-term outcomes that reflect a major change in society. Part of the data collected will be used for showing outcomes. The CCA's job is to take the data and try to find impacts. CCA over the next year is looking at what data is required for the final report. The goal over the next year is to show what the report and impact should look like.

C: Regarding Focus Groups: Charlton said that the TAC uses feedback from focus groups and partners and that "There is a limit to final reports." Inviting people into a conversation one on one is important. Zamfir said that CCA has started paying people to come to focus groups

Q: How is impact measured? Do funders just collect data online or do we attend events?

A: Charlton said funders do go to events and this experience sounds like a rare case. Zamfir added that there are procedures in place and expected. There is a day-to-day relationship between officers and communities.

### 3. Digital Strategy Panel

Panel with Meriol Lehman (Independent Artist), Frederic Julien (CAPACOA) and Sylive Gilbert (Canada Council for the Arts).

#### 3.1 Meriol Lehman

I come from media arts - what I talk about applies to all of our practices not just media Arts. Idea of digital technology but in my mind it is not purely a technological issue, I think we need to change our way of thinking about digital. When we talk about creativity and collaboration. These concepts have been applied in artist centers for over forty years. All of this is a digital Revolution that began in the 1950s at the beginning of the information age- development of systemic thinking and emphasis placed on information rather than things.

This brought us to conceptual arts, and also emergence of media arts. These media became Digital over time. We created new arts forms and ways of thinking. We went from an industrial System with products to be sold to information system- these are ideas not something that can be sold. Delegitimization of art- conceptual art and media art- spaces for people who have common interests and similar practices. Rather than exhibition spaces. At first artist centers and interdisciplinary arts which is now very present in the digital world. Things are no longer isolated. It began in Canada on the west coast at the same time as hippy culture and Silicon Valley began on the west coast of the US.

Silicon valley people have a very utopia worldview. Don't see themselves as part of a capitalist system but rather are trying to save the world. Important to remember that. Now we seem to see themselves as better placed than political states to make a difference. Our lives are now driven by this.

The main problem is to say these are technology tools and to approach them from a very old fashioned idea- take something complex and divide it up into smaller pieces. Now we need to think systemically. Things change too fast to take them apart. The system is always in a Feedback loop. Need to look at all of society as a huge system that involves relationship. We have to find our way within this system and collaborate. We cannot isolate ourselves.

In the artistic world there is a strange kind of feeling that we are losing control to this new Digital reality. What I like to say is that these are things artists have always done- creativity and Collaboration are part of artist DNA.

Digital world is in constant evolution. A cultural policy for 25 years is no longer possible. We need to acknowledge constant change is now normal. The fear of change and collaboration are not useful. We need to get out of these old patterns.

Our organizations are communities of interest- we need to review all of our models. We are not mere tools we have to understand there is change in thinking.

Questions and comments:

Q: With facebook we create an illusion. We are overcharging the environment and create an illusion of activity. A lot of wizardry happening in social media.

A: One of the things we have with all these tools- the algorithms to make us addicted to these new technologies is what is miring us. Soon we will be able to step back from the illusion and use these media well. People spend a lot of time on these media because people tell them we have to do it- we have to really understand what these tools can actually do.

Q: Who do you feel are the people now who are doing really engaging and innovative work in this arena?

A: This is an excellent question but I don't have any specific examples. There are examples but we are still on an organizational level-Timelab from Belgium- three people, admin, tech, artistic. Fablab but not open. Digital Creation lab mindset. The structure is not a hierarchy. Space is open to all of community. We Invite artists in residence who work with people from the fablab community to implement projects. This is a very interesting model. However one of the most important things of this thinking is to open oneself to a pluralistic way of thinking about models.

Q: How do we work in a world where there are massive companies making vast amounts of money addicting us to our devices.

A: The first thing is that the power of these companies is negligible. We still have to look at what happened historically. Many want open free internet- there is a direct conflict right now around this. Copyright is not to protect authors but to allow writers to live. When we put all of music free online then music no longer has any value for a capitalist system. We need to find new ways. Logical ways of seeing things- people who make money as providers need to also create content.

Q: We spoke a lot about inclusion and equity and i think that reflects a systemic mindset-sharing of power and wealth between communities of interest. Then we as service organizations, it is more difficult for us because we can be in competition in certain respects. How do the notions of equality and humanity based on artists experience work with this?

A: What can we do as NASO to allow ourselves to think in a completely new way? I wanted the board to understand what are the fundamental things we are doing. Artists continually have to re-invent themselves to rethink who we are. This doesn't really exist in our organizations. We should be doing this on an ongoing basis.

## 3.2 Frederic Julien

Link to presentation: [http://capacoa.ca/documents/toolkit/ONSANASO2017-Digital\\_fjulien.pdf](http://capacoa.ca/documents/toolkit/ONSANASO2017-Digital_fjulien.pdf)

- CAPACOA's *Digitizing the Performing Arts* report came out of a community practice on digital innovation. There are now other groups doing this work in Ontario (Digital Arts Service Symposium) and in Quebec.
- This study dealt a lot with business models in the digital world. The success of these models is tied to distribution and relies on large scale. Stratford Festival HD, for example, shows that is very difficult for a single organization to achieve digital scale. It set out to film and distribute its entire repertoire, but is now down to two a year because it is incredibly expensive to produce and the returns are very modest.
- Other strategies for achieving scale: mergers and acquisitions. Stingray Digital Group is fueled by mergers and acquisition and is now dominating the market of digital broadcasting of live performances.
- Collaboration is another strategy for scale. For example, Radioplayer is a common platform to broadcast digital radio from BBC. Now we have Radio Player Canada that brings together private, public radio stations. They want you to have it in your car when you buy a new car.



- Lack of scale has consequences. The RBC Music initiative is a partnership with Live Nation Canada, which is a major transnational commercial group. Nonprofit arts groups were not large enough to deliver a consolidated supply of performances and contents, so it is now in the hands of a commercial distribution service.
- Arts service organization must figure out how they can digitize the production chain. For example, “I Want To Showcase” is an application that enables producers to populate information once and to submit it to many showcase events. Online ticketing, on the other hand, took the old model of ticket booth: went online but never really digitalized. We need a new way of thinking about selling tickets online. Added pressure that NASOs now need a larger portion of earned revenue will lead them away from digital solutions when really it should lead them towards.
- We need to recognize that digital arts service platforms are different parts of the same elephant. They are all contributing to getting content to the consumer and revenues back to the creators, but they are not connected. Where do we begin?
- Stop building platforms, build “interoperability.” Instead. Interoperability is a characteristic of applications or systems that can exchange information. Now we need a web of data that will allow your phones to find your contents and make sense of them. This involves standard data formats, descriptive metadata and single id for resources: URI (Uniform Resource Identifier) not just URLs. This involves linking various resources together - this is a work by x who collaborates with Y and lives in Z - making links and trails that renders contents discoverable.

Questions and comments:

Q: In our minds we manipulate the environment and bring everything into compatibility with that environment. Other communities have ways that will be different. How are you open to these different ways?

A: Semantic web doesn’t exist yet so we can shape it with Indigenous and other world views in mind from the outset.

Q: How important is it to understand marketing strategies and your mandate first when looking at digital technology?

A: Yes you need to understand them because what we are talking about is discovering new ways to deal with these things. First look at mission, see if it is still relevant and then see how to deal with it in digital world.

### 3.3 Sylvie Gilbert

In comparison with council budget digital is quite small. But it is a 4 year opportunity. We created a strategic fund not a program. This gives us an opportunity to break the “analog chain”. Digital became part of strategic plan. Littérature review (prepared by Nordicity) to understand what has been done around the world in other arts sectors <http://canadacouncil.ca/research/research-library/2017/02/the-arts-in-a-digital-world-literature-review>. We learned that few arts sectors had funds to respond to digital challenges and opportunities. The survey revealed that there is a lack of literacy in arts sector about digital. Respondants to the survey understood digital in terms of creation, digital arts, or digital as equipment to create and arts, and the use of digital in most of the organizations is equated with social media. The Fund was designed to respond to the situation and provide artists and organizations think differently about all of this. What is a digital culture? What is a digital mindset?

We partnered with arts councils to ask them to develop digital culture literacy programs locally. So far we’ve had a meeting in Ontario 50 people were invited by the Ontario Arts Council to meet last week. First meeting focused on helping the participants to gain a better understanding what digital culture means and how it affects everything we do. There were workshops to brainstorm how the sector could take on this challenge. It has not yet disrupted the sector which is necessary before change can happen.

Tech Fund is also proposing new language to help clarify the objectives of the Fund, for example we are not talking about projects because in our 60 year history a project is a creation project, we are talking about initiatives, we are not talking about audience but an engagement with citizens. Something that will transform you, your thinking and how you do things. Establishing new paradigms for engagement in the arts for citizens.

Transformation of organizational model - is a component to support organizational change that will support change in the digital world in your organization. What is a digital strategy as defined by council - to effectively affect the challenges of how to respond to digital changes that exist today. User centered culture of innovation. Focusing on collaboration, partnership and networking. The Fund is there for you to take risks in engaging with digital- to take on the complexity of digital culture Our best advice : start little and scale it up and up, .Work in collaboration with others on issues that you share. I also need to clarify that hiring a consultant is not considered collaboration, or hiring people to do the work for you. It means working together on common issues - multiphase not multiyear. Iterative development. Multiphase - you start it small. In the second year you scale it up etc.

## 4. Equity Panel

Panel with Steven Loft (Canada Council), Phyllis Novak (SKETCH), Maggy Razafimbahiny (La Fédération Culturelle Canadienne-Française), and Aimé Dontigny (Canada Council for the Arts).

### 4.1 Steven Loft

- Recognition of Nation and home community (Mohawk, Six Nations of the Grand River).
- Land acknowledgments underscore that Indigenous rights are not an equity issue but, rather, is about sovereignty as the first peoples of this land. As such, Council has specific programs for Indigenous artists.
- There is a pressing need to renew the relationship between Indigenous peoples and the state, also indigenous people and non-indigenous people for a shared future but acknowledgment for Indigenous sovereignty
- The Council's foundation document doesn't support "Indian Art" – not a good starting point for supporting Indigenous arts now. There is a need to go to the next level and create a unique program for Indigenous artists. It needs to be based on Indigenous knowledge systems, perspectives and traditions. The new program has Indigenous administrators.
- Indigenous peoples have the right to protect and maintain indigenous knowledge, traditions, science, literature, the arts and the copyright. The state needs to support this (Truth and Reconciliation report and the United Nations Declaration on the Rights of Indigenous Peoples).
- Funding to Indigenous programs need to be increased and we need to truly develop systems for education, justice etc. The arts department can manifest it in a faster way, arts can be transformative and bring change and the possibility ofconciliation/reconciliation.

Questions and comments:

Q: How creating, knowing and sharing affecting other programs at council?

A: The entire design was challenges by this program because in regular programs (that had stable funding) had become gatekeepers as we had to manage the application numbers and process according to the funding available. This program challenged these bureaucratic processes and the years that we didn't have enough funds to meet community needs. The inherent respect had to be part of the program and respect for the relationship between organizations and indigenous community.

Q: How indigenous people can support sovereignty and create their own council? How can we develop accountability to our indigenous community?

A. It's now an opportunity to move forward faster, while there is still bureaucracy and colonialism there are development and progress. The CCA is not decolonized yet but we have started the process. We have access to resources – the land is not given back but the resources from the land are distributed back to Indigenous people. We must be aware that it's a struggle and our communities are resilient.

Q: Challenges that arctic artists face and community of arctic people – digital challenges. The artists and community do not have access to reliable internet. Some of the artists do not sell on internet (CD more reliable) and therefore not eligible for certain grants.

A: The CCA is aware to some of these issues but maybe not to all the issues. We cannot change the internet service in the north but try to support artists and organization in the north, and will try to work with more organizations in the north. We are being consulted by other organizations. The digital fund is one way to support Indigenous artists and organizations. It's one of the CCA strategies.

## 4.2 Phyllis Novak

- Sketch is working with young people in poor communities across Canada.
- Talking about her identity (queer) and acknowledgment of her privilege
- Courage Lab is a collaborative project between several organizations, it's community engagement and we are learning from them all the time. Some of the participants grow with the program and started asking very important questions about equity.
- We aim to make sure we are aligning our programming with the community. We realize that many organizations similar to Sketch at 21 years old which were started by nice white ladies who wanted to work with communities. The organization becomes bureaucratic and "fit" within the system. We are turning the lens on ourselves and being aware of what structures we create. The courage lab is about people exploring and creating dialogue – create space to explore. We aim to move away from Euro centric metrics of evaluation.
- Acknowledgment of people who are helping her to unlearn. What does it mean for her to be invited to this meetings? Means she needs more guides, she understands that at some point she as a leader will have to move on and allow for change. We need to build long term 5-7 years plans to plan to meet our population growth.
- Program design – how to remove the interferences from our way and from within ourselves? - reposition.

- We also must find way to take care of ourselves and each other, and gently hold each other accountable.

Q: What things did you do to make the space more equitable?

A: Sketch consulted the community when renovating the space, have 900 square ft space in Toronto which is expensive. The space was created to be accessible, the kitchen is in the center because food is enjoyed by people together. Administrative staff work in an open space to create transparency. When we design we consult the community – each community has its own voice.

Q: Are you working with the Two Spirited Group?

A. Not currently working with this group but have two projects with two spirited individuals. These project also focused on two spirited youth who also experiences homelessness. We were concerned if being in Artscape enable youth to feel comfortable in the space.

#### 4.3 Maggy Razafimbahiny:

- The federation has existed for 40 years, it supports French and acadian culture outside of Quebec. It includes 22 members in total from different places in Canada – 11 provinces and territories.
- The definition of equity at CCA tries to provide leveling the access to rights and programs as the majority. Good measures but there is a few reviews – suggestions.
- We focus on French minority in Canada which is over 2.6 millions peoples.
- We represent 3,125 artists, 200 organizations and 2 festivals. Issues about being a linguistic minority: lack of recognition of our organizations and our community.
- All arts organizations becoming vulnerable, there is reduction in funding and it greatly influences minority organizations. Difficulty working with majority organizations – sometime there is open mindedness. We don't have access for professional development for our cultural workers in French and we have to follow either training in Quebec or with Englo phone organization. Another issue is how to disseminate artwork.
- Over the years some of our members said that some measures are prioritized and it's linked to better knowledge of our communities. We have to deal with a lack of acknowledgment of issues, even the cost of traveling between provinces, it's not ignorance but lack of knowledge of our issues.
- Many of our organization have eroded – we work in very isolated remote area in Canada.

- The importance of collaboration and changing the mindset of how people think and work together. We need to consider how to apply leadership.
- Francophone artists are contributing to culture and are part of the art sector. How to create the true equity?.

Q: What the complexities beyond language of the population?

A. The complexity is the geographic distance of our organizations and communities. The specifics of each region has to be taken into account. Historic consideration – our organizations are young but have to face the same criteria and obligations as the majority of organizations. We have to deal with francophone newcomers coming from other countries. Cultural diversity includes them – there are different ages, different accent, different experience.

We need to repopulate our communities and immigration is part of it. Another issue is the aging population across Canada for example access to the internet because a lot of people are older and not online. We will use the tv but not the internet, we might not have access to digitalization, this creates uneven access. Also historic issues linked to the creation of the orgs compared to the majority orgs.

We are exploring with our members how to use technology to overcome the geographic discrepancy, we are trying to reduce inequality.

Q: Are recent figures on the assimilation rate?

A. Unfortunately we don't have recent figures but we will try to get them.

#### 4.4 Aimé Dontigny

- Acknowledgement of the privilege of working in Ottawa; we have a responsibility to use his privilege to advocate for equity issues.
- Bureaucracy is viewed as “bad” by artists but the right bureaucracy is a force for good because it can provide transparency of principles, and can be used by any community, especially under privileged, to defend their rights.
- The changes announced two years ago should respond to the main wishes of the community. Results of the Engage and sustain program should be proof of our commitment to enact change.
- Engage and sustain – commitment from applicants to show how we represent the diversity of their community. It needs to be done for large institutions that were privileged with funding in the past and also small grass roots organizations who apply for funding.
- It's important to look beyond easy measures and looking at the real impact it does within the organization and the broader community.

- Artistic excellence can be problematic but we can accept the idea that excellence has different parameters.

Q: Is there a timeframe by which Council will be reviewing progress on the equity file with funded organizations?

A: This will be assessed on an ongoing basis over the next five years during the transition into the New Funding Model. Part of this is to inform on the new requirements and then to allow time for funded organizations to present their progress not just for one year but over time.

Q: What about specific funding for racialized, the deaf and disabled arts organizations? There seems to be no specific reference to their needs? Is this an oversight?

A: Council has had specific approaches in the past to these organizations and certainly still provides supports for engaging the deaf and disabled. We anticipate, and hope, the New Funding Model will be a new page for these arts organizations and that they will both apply and be successful. Council also earmarked a portion of the new funds specifically to help equity-seeking arts communities in the new programs.

Q: We're sure Council is aware of the U.K.'s attempts through the 'Creative Case for Diversity' and how that changed to providing increased support to marginalized artists and arts organizations. Given that Council's model is somewhat similar, wouldn't it make more sense to focus on the latter artists specifically rather than waiting to see what happens with other organizations?

A: Yes, Council is very aware of the U.K. and New York State situations: inclusion and diversity in large organizations is not a given. However, we feel that we've provided significant support in the past to these arts organizations and that many are in a good position to be successful. We will, however, keep a close eye on this so that our results are unique to our landscape and demonstrate the real change we hope to achieve.

## 5. Conclusion and Issues for Further Consideration:

Evident in the comments offered and questions raised, there are a number of issues that can set a foundation for NASO/Council dialogue in the foreseeable future. Whether from Mr. Brault's keynote, the Senators' voices and all the panelists that followed (including Council staff and NASO representatives on each one), the importance of renewing the relationship between Council and NASOs and sharing knowledge during these times of significant transition are in need. This was further noted in the final session of NASO representatives.

Set out below, these issues can set an agenda for discussion with Council on a process to address them, and others that may arise, in the coming years and that part of that process allows time for NASOs to network, share knowledge and discuss possible collaborative activities.

Here are the issues:

- The need for more indigenous, racialized, deaf, disabled, mad, queer at the table: issues of conflict potential and non-reflective structures. How else decolonize? How else be real on equity, pluralism? How else to be present on Turtle Island?
- Access to high-speed internet is a real obstacle in the North. In Iqaluit, it can cost \$600 per month. Something needs to be done to address this inequity.
- During the morning's panel discussion, participants were shocked to hear that applicants to the Digital Strategy Fund had not understood the purpose of the fund and where at a loss for what to do next. There's an urgent need for digital literacy training.
- The format for setting this year's agenda resulted in more open exchanges between Council staff and NASO representatives. To renew the relationship, setting agendas for these meetings needs to involve both parties in its construction.
- Issues of equity in funding, in artists wages are still a priority. We have such little information on these matters and this makes it difficult to address. Can we get more information on these?
- As arts workers, we know the challenge of our wages and pensions and health/dental care. We could use more focus on these things and possible collaboration with the two Senators and Council to address.
- Senator Bovey introduced her 'octopus'. This makes direct correlation with areas to assess impact as we know the arts has quite the reach/scope in terms of whom it impacts, how and the timeframes, e.g., immediate and longer-term. This was also emphasized in the impact panel along with various methodologies to do such work. It would be very helpful to continue this dialogue to enrich the NASO communities and to enable NASOs to feed in to the Canada Council process
- The absences of a cultural policy hub is quite noticeable. Can NASOs join together to support such a development? Can Council support it?
- The absences of a cultural policy hub is quite noticeable. Can NASOs join together to support such a development? Can Council support it?



- We need more understanding of the challenges Francophone organizations outside of Quebec are facing and the supports they need.
- It would seem important for NASOs and Council to have a shared understanding of key terms in the equity field. What are the commonalities/differences between diversity, equity, pluralism? How do these concepts relate, if at all, to Inuit, Indigenous peoples?
- People felt strongly about the notion of new ethics of partnerships: “We have to work for the betterment of the sector”, and, “Collaboration is 1 + 1 = 3”
- NASOs need to consider best ways to engage in collaborative projects. This came up in the conversations in the digital panel where it was noted that there remain important cultural obstacles to overcome:
  - i. Are we ready to disclose confidential information such as fees? Not really. Unless perhaps this information is protected and is only accessed by users who sign a confidentiality agreement and who agree to use this information for statistical purposes only (i.e. defining the average fees paid in a given sector).
  - ii. People feel more confident sharing anonymized data. However, the less accurate the data, the less valuable it is.
  - iii. Opening and linking our data requires agreeing on definitions. According to the experience of Creative Manitoba, this is not an easy undertaking. In Montréal, 15 performing arts organizations have partnered to pool their patron data into a central repository for the purpose of generating marketing insights. The initial outcomes were positive.
  - iv. An example of the potential of open and linked data was shared of an application to assist with contract writing, i.e., the analogy of the tax software in which the wizard/assistant retrieves information from past years and helps the users by recalling information, making suggestions or asking questions. Such an initiative would not only assist NASOs but would also contribute to creating authoritative data on which could then be used in other parts of the creative chain.
- Age is usually not included when talking about diversity. The tendency is to give space to young artists but senior artists get neglected. The need to support all spectrum of artists to have continuity - emerging artists will become senior and disappear. Discrimination based on age can be based both on young and old age, this time we focus on old age.
- Increase of health issues with age and the issue of poverty among senior artists.
- There is a challenge in balancing showcasing of senior and emerging artists (previously senior artists were overrepresented). There is also a challenge in balancing curatorial practice and considering equity in curatorial practice (age range, cultural/historical background etc).

The range of issues raised during this conference provide opportunities for Council and the NASO Annual Meeting Coordinating Committee to discuss the purpose, focus and agenda for the next meeting between them.

## 6. Appendices

### Appendix I

# National Arts Services Organizations Initiatives on Equity, Digital Technology and Impact Assessment in an Evolving Canadian Arts Ecology



## THE BROADER CONTEXT OF EQUITY:

**INDIGENOUS PERFORMING ARTS ALLIANCE (IPAA)** offers a wide range of resources and thoughts on indigenous rights and protocol that could lead to more equitable reconciliation with indigenous practices. <http://www.ipaa.ca/resources/documentation>

**DEAF CULTURE CENTRE (CANADIAN CULTURAL SOCIETY OF THE DEAF INC.)** offers an abundance of information on their site relating to the equitable treatment of, planning and program considerations for Deaf artists. Standouts include the Deaf Artists and Theatres toolkit. [https://www.deafculturecentre.ca/Public/Research/Category\\_Details.aspx?ID=2](https://www.deafculturecentre.ca/Public/Research/Category_Details.aspx?ID=2)

**ORCHESTRAS CANADA** has resources on inclusive practice for the organizations we serve. <http://orchestrascanada.org/oc-resources/>

**DISABILITY ARTS AND CULTURE ASSOCIATION** (Stage Left) through their work with <http://www.calgaryartsequity.org/resources.html> has assembled a series of reports on PDF's, see also the article <http://www.stage-left.org/1614/MDCTRDisArtsArticle.pdf>

**UNION OF QUEBEC WRITERS AND WRITERS (UNEQ)** For 40 years, the has been working to promote and disseminate Quebec literature, in Quebec, in Canada and abroad, as well as to defend social rights. Economic writers there is a Gender Equality Committee of the UNEQ, who in 2016, started a research grant looking at gender equality in literature. The objective of the research is to draw a portrait of the situation in order to assess the disparity and to quantify it in order to better understand it; it is a question of demonstrating the tangible effects of the perception bias which favors the works of men to the detriment of those of women (in literature as in all other spheres of activity, for that matter). <https://www.uneq.qc.ca/2017/10/19/subvention-de-recherche-comite-egalite-hommes-femmes/>

**THE WRITERS UNION OF CANADA** is the national organization of professionally published book authors. Has a very detailed Equity policy statement. Given the large public profile of the organization over the past year, steps around equity and representation has been undertaken with some major announcement on Equity coming soon. <https://www.writersunion.ca/equity-policy>; <https://www.writersunion.ca/reports-writers>

**THE AD HOC ASSEMBLY (ARTISTS DRIVING HOLISTIC ORGANISATIONAL CHANGE)** is comprised of Canadian performing arts companies and artists who are dedicated to the continued and sustained forward movement of ethno-cultural and socially diverse performance works, artistic processes and traditions. Members of this group have banded together in solidarity and joint advocacy for the creation and dissemination of diverse performance works. We are seeking to establish a new artistic working relationship between performing artists and organizations that will reflect the specific artistic goals of member organisations which have, historically, been culturally marginalized from the existing structures. The All in Table and information embedded in their website is a worthwhile read. <https://adhocasassembly.wordpress.com/all-in/> The site

boosts the consideration of what is different diversities and why the concept is not universal.  
<https://adhocassembly.wordpress.com/indivisible-report/different-diversities/>

**ASSOCIATION OF VISUAL ARTS FRANCOPHONE GROUPS (AGAVF)** establishes a national platform for representation and consultation and continues its political advocacy activities and it is under its leadership that the Joint Working Group of representatives of the Canada Council for the Arts, the Department of Canadian Heritage and the arts community (AGAVF / FCCF) is created. The association's mandate is to assess the needs of the visual arts community in French Canada and to find solutions adapted to these needs. A document which comes to the forefront of Equity is their report on Visual Arts in Francophone Minority Communities  
[http://www.agavf.ca/pdf/Arts\\_visuals\\_dans\\_communautes\\_francophones.pdf](http://www.agavf.ca/pdf/Arts_visuals_dans_communautes_francophones.pdf)

**PROFESSIONAL ASSOCIATION OF CANADIAN THEATRES (PACT)** is a member-driven organization of professional Canadian theatres which serves as the collective voice of its members. For the betterment of Canadian theatre, PACT provides leadership, national representation and a variety of programs and practical assistance to member companies, enabling members to do their own creative work. A good article is on their website on Equity, Diversity and Inclusivity entitled [An Awkward Call to Arms](#)

**THE CANADIAN LEAGUE OF COMPOSERS (CLC)** speaks for the interests of Canadian composers. We offer professional development opportunities and resources to members, including a schedule of suggested commissioning fees, and we use advocacy and partnerships to foster an environment in which Canadian art music is highly valued. In 2015, the Canadian League of Composers Regional Council formed its first ever Equity Committee in order to give special focus to demographic concerns raised by stakeholders in relation to the Canadian new music community. Not only do we have an equity policy but this robust and suggestive action response in terms of equity question is a result <https://www.composition.org/equity/gender-equity-policy-suggestions/>

**ORCHESTRAS CANADA** a national membership organization for Canadian orchestras based in Peterborough, Ontario, with staff's efforts supplemented by skilled consultants based in centres across the country. Our activities are overseen by a national board of 9-11 Directors. With member orchestras in every Canadian province; their members and associates include 173 professional, community, youth and training orchestras and related organizations. The organization has an entire resource page focussed on Inclusivity, Equity, and Diversity with resources on the subjects in discussion. An impressive standout here is the document adaptable for organizations who wish to also make their own IDEA (Inclusion, Diversity, Equity, and Accessibility (IDEA) Declaration)  
<https://drive.google.com/file/d/0ByYaeZ6uqJ75MnNpQ0F6SHhMYTA/view>

**THE INDEPENDENT MEDIA ARTS ALLIANCE (IMAA)** is a member-driven non-profit national organization working to advance and strengthen the media arts community in Canada. Representing over 100 independent film, video, audio, and new media production, distribution, and exhibition organizations in all parts of the country, the IMAA serves over

16,000 independent media artists and cultural workers. Here you can find their Toolkits on [Cultural Diversity in the Media Arts](#) which is an interesting and recommended read. <http://www.imaa.ca/resources/toolkits/>

**THE CANADIAN DANCE ASSEMBLY (CDA)** is the voice of the professional dance sector in Canada and promotes a healthy, sustainable environment in which professional dance practice can grow and thrive. CDA cultivates a strong national voice for Canadian professional dance and supports the development of resources for this field of artistic expression. Through conferences, workshops, and networking events we connect the dance community from coast to coast, building a cohesive and dynamic milieu. The CDA has placed in policy for the organization working in the context of pluralism with a committee and documents to support the context and governance of the organization. <http://www.cda-acd.ca/en/advocacy/cdas-pluralism-committee>

**CULTURAL PLURALISM IN THE ARTS MOVEMENT ONTARIO (CPAMO)** is a movement of Indigenous and racialized artists engaged in empowering the arts communities of Ontario. CPAMO seeks to open opportunities for Indigenous and racialized professionals and organizations to build capacity through access and working relationships with cultural institutions across Ontario that will result in constructive relationships with Indigenous and racialized professionals and organizations. At the center of CPAMO's work is the belief in pluralism as a way to move beyond simply acknowledging culturally diverse arts organizations. CPAMO seeks to achieve an energetic engagement with diversity and actively seeks to build relationships based on understanding across lines of artistic and cultural difference. Their toolkit provides a basis for how to understand working through diversity to equity and into the reality of pluralism. <https://sites.google.com/site/cpamotoolkit/>; <https://cpamo.org/reports-and-resources/>; <https://cpamo.org/equity-education-in-the-arts/>

**THE NATIONAL INDIGENOUS MEDIA ARTS COALITION'S (NIMAC)** is a permanent region within the structure of the [Independent Media Arts Alliance](#) (IMAA) – a non-profit national organization working to advance the media arts community in Canada and representing 80+ independent media arts organizations across the country. NIMAC acts as the Indigenous arm of the IMAA. NIMAC also operates as a distinct organization, delivering arts activities as an incorporated, not-for-profit arts organization with its own membership. Priority is to support, promote, and advocate for Indigenous media artists and arts organizations within the context of Canadian media arts practices. We connect Indigenous artists to not-for-profit arts organizations on a national scale. Their [Cultural Diversity in the Media Arts Toolkit](#) is worth taking a look at.

**DISABILITY ARTS AND CULTURE ASSOCIATION (STAGE LEFT).** It was challenging to draw the appropriate information for the association and also to copy the biographic information from Stage Left's website. The work done in Equity, Advocacy and Disability Arts and Culture is extensive with qualitative work also in the underrepresented Prairie regions of Canada. Visit <http://www.stage-left.org/1629/index.html>

## CONVERSING WITH THE DIGITAL:

**THE ARTIST-RUN CENTRES AND COLLECTIVES CONFERENCE (ARCA)** is a Canadian organization that represents – by way of the nine artist-run centres’ associations that form its membership – over 180 artist-run centres and collectives in cities and towns across the country. Artist-run centres’ associations – are the recognized non-profit geography, identity and discipline-based artist-run associations which subscribe to the objects of the Corporation and represent its membership. Standouts here is a brief that outlines the concept of the “public domain” as both a legal category and a symbolic battleground where international intellectual property law is contested by post-national “free culture” movements, which do not identify with social and economic inequalities arising from the restriction of cultural expression in a networked society. <https://www.arca.art/en/pages/resources/>

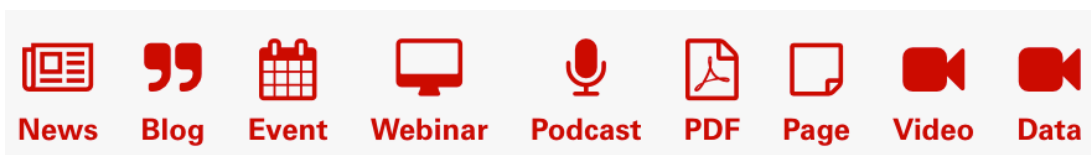
**THE DEAF CULTURE CENTRE** engages its users online in four language possibilities English, French, LfQ and ASL offering a new way to consider access on websites that our organizations create. <https://www.deafculturecentre.ca/Public/index.aspx>

**REGROUPEMENT DES ÉDITEURS CANADIENS-FRANÇAIS** offers an informative page on e-books and the process involved when considering an e-book as an option. Founded in 1989 by great accomplices, the Regroupement now has seventeen members scattered across the continent, from East to West between Moncton, Tracadie-Sheila, Ottawa, Sudbury, Toronto, Winnipeg and Regina. The purpose of the CRSF was to enable francophone publishers active outside Quebec to take concerted action in the areas of marketing, promotion, representation and training. <https://avoslivres.ca/depliant-cap-sur-le-numerique/>

**ASSOCIATION NATIONALE DES ÉDITEURS DE LIVRES** offers a documents section on it’s website with detailed PDF document on books and the reader in a digital age, a stand out is The Book Industry in the Digital Era – Submission to the Department of Canadian Heritage – Consultations on Canadian Content in a Digital World visit <http://anel.qc.ca/documentation/etudes-et-documents/>

**MAGAZINES CANADA** is the national trade association representing Canadian-owned, Canadian-content consumer, cultural, specialty, professional and business media magazines. French and English member titles offer a wide range of topics including business, professional, news, politics, sports, arts and culture, leisure, lifestyle, women and youth, made available on multiple platforms. Worthy mention on many aspects of the digital technology and access frameworks. Though most of its digital content is ONLY available to members. A BIG STANDOUT is the many ways the site is used as an engaging tool and also a part of the Magazines digital strategy. For example here is a visual of the many ways it engages.





<https://magazinescanada.ca/resource-centre-browse/>

**THE LEAGUE OF CANADIAN POETS** mission is to develop the art of poetry; to enhance the status of poets and nurture a professional poetic community; to facilitate the teaching of Canadian poetry at all levels of education; to enlarge the audience for poetry by encouraging publication, performance and recognition of Canadian poetry nationally and internationally; to uphold freedom of expression. A standout on this NASO's page is the mapping of Poet Laureates across Canada. Geo-Mapping is becoming an interesting way in which Arts organizations are indicating their reach. <http://poets.ca/poetslaureate/>

**THE ASSOCIATION OF CANADIAN PUBLISHERS (ACP)** represents approximately 115 Canadian-owned and controlled book publishers from across the country. The membership is diverse and includes publishers from a variety of genres. Over 80% of Canadian-authored titles are published by the Canadian-owned sector. This means a strong Canadian-owned sector is vital to the development of new Canadian authors and writers. If you are curious about the work others are doing in addressing the need in their membership and how their membership is addressing the digital economy then we suggest reading: [http://publishers.ca/wp-content/uploads/2017/02/acp\\_digital\\_consultation\\_submission\\_july\\_2010-1.pdf](http://publishers.ca/wp-content/uploads/2017/02/acp_digital_consultation_submission_july_2010-1.pdf)

**THE WRITERS UNION OF CANADA** is the national organization of professionally published book authors. An interesting document can be found on the digital age. <https://www.writersunion.ca/writers-bill-rights-digital-age-20>

**SODEP** is a non-profit organization, legally constituted since 1980. Founded in 1978, it is the world's leading association dedicated to the defence and promotion of cultural journals. Its mandate is to make cultural journals published by member publishers accessible to as wide a readership as possible by performing advocacy and advocacy functions, and by providing various administrative support services. Digitally engaging a standout here are the PDF periodicals looking at the Indigenous representations in its journals. <https://www.sodep.qc.ca/premieres-nations/>

**THE CONSEIL QUÉBÉCOIS DU THÉÂTRE** brings together and represents practitioners and professional theater organizations in Quebec to foster the development and promotion of theatrical art in all its diversity. The CQT fulfills its mandates in the service of a plural theatrical community. Boasting an impressive resources page the following is standout in its digital section. <http://www.cqt.ca/documentation/numerique>

**THE INDEPENDENT MEDIA ARTS ALLIANCE (IMAA)** is a member-driven non-profit national organization working to advance and strengthen the media arts community in Canada. Representing over 100 independent film, video, audio, and new media production, distribution, and exhibition organizations in all parts of the country, the IMAA serves over 16,000 independent media artists and cultural workers. Also, of important mention is that IMAA developed in partnership by Nordicity and the CMF, features a directory listing some 50 crowd funding platforms accessible to Canadians and featuring the platforms that are most relevant to creative content projects. <https://crowdfunding.cmf-fmc.ca/>

**THE REGROUPEMENT QUÉBÉCOIS DE LA DANSE (RDQ)** brings together and represents more than 500 dance professionals in research, creation or repertoire and plays a leading role in the advancement of all sectors of the discipline: creation, production, dissemination, training, service. Initiator of projects based on consultation and long-range interventions, including the *Master Plan for Professional Dance in Quebec 2011-2021*, the RDQ actively contributes to the recognition and improvement of the conditions of dance practice on the stage public for 30 years. Has penned the following: *For a sustainable cultural prosperity, consultation with the Government of Canada's Digital Economy / For Sustainable Cultural Prosperity, Government of Canada Consultation on Canada's Digital Economy*. <http://www.quebecdanse.org/publications/memoires-et-manifestes>

**THE CANADIAN ARTS PRESENTING ASSOCIATION/L'ASSOCIATION CANADIENNE DES ORGANISMES ARTISTIQUES (CAPACOA)** serves the performing arts touring and presenting community through its commitment to integrate the performing arts into the lives of all Canadians. CAPACOA takes initiative in providing leadership, knowledge, communications, skills development and advocacy on behalf of its members and within the arts presenting community. Has a resource page with recording on various aspects of digital technology information. <http://www.capacoa.ca/en/services/professional-development/arts-in-perspective>  
Also, a timely report <http://www.capacoa.ca/en/services/research-and-development/digitizing-performing-artss>

**THE ABORIGINAL CURATORIAL COLLECTIVE / COLLECTIF DES COMMISSAIRES AUTOCHTONES (ACC/CCA)** is a national arts service organization that supports, promotes and advocates on behalf of Canadian and international Aboriginal curators, critics, artists and representatives of arts and cultural organizations. The ACC/CCA develops and disseminates curatorial practices, innovative research and critical discourses on Aboriginal arts and culture. By fostering collaboration and exchange the ACC/CCA builds an equitable space for the Aboriginal intellectual and artistic community. We engages in a publication of interviews and podcasts on their website <https://www.acc-cca.com/research-page/podcasts/> and uses their website to house a series of extensive (but not exhaustive) list of bibliographic references on First Nations, Métis and Inuit art, the Aboriginal Curatorial Collective aims to offer a wide range of resources for those researching contemporary Indigenous visual art. The bibliography includes mainstream publications as well as master's theses, doctoral dissertations, brochures, and catalogues. <https://www.acc-cca.com/research-page/bibliography/>



**QAGGIAVUUT** will strengthen, promote, advocate and create space for Nunavut Performing Artists with a focus on Inuit. Their Qaggiq Project brings together partners dedicated to supporting the Arctic performing arts. Spearheaded by the Qaggiavuut Society, we believe it is vital to broaden connections throughout the circumpolar world in order to develop and nurture the performing arts, our communities and our environment. The Qaggiq programming is open to emerging and established Arctic performing artists throughout Canada and delivers performing arts education to Arctic children and youth. A research study embedded within the project identifies and consults with performing artists in Canada's Arctic and provides a means for documenting, marketing and consulting with artists via an online Cultural Map. A interesting use of digital technology give voice to the artists who based on location, access that may notnecessarily have the same voice.

<http://www.qaggiavuut.com/en/qaggiq-project-winner-2016-arctic-inspiration-prize>

#### SPILL-PROPAGATION (DEAF ARTS)

In considering Access, Equity and digital interaction, Spill Propagation uses many forms of communication in digital and visual form to engage with its organization.

<http://spill-propagation.ca/>

**VIDEOS · VIDEOS**

 **LSQ · ASL · FRENCH**

 <b>Presentation of invité.es</b> <i>Introducing our guests</i>	 <b>Submit your file</b> <i>Preparing your proposal</i>	 <b>Funding and Copyright</b> <i>Funding and copyright issues</i>
 <b>Where to show his work?</b> <i>Exhibiting, presenting your work</i>	 <b>Develop your career</b> <i>Making progress in your career</i>	 <b>For dissemination sites</b> <i>To the attention of exhibiting spaces</i>

 **LSQ · ASL · ENGLISH · FRANÇAIS**

#### MEASURING/ASSESSING IMPACT:

**OPERA.CA** is the national association for opera in Canada, offering membership to opera companies, businesses, teaching institutions and individuals, it seeks to create and sustain an environment that makes opera central to Canadian life. Opera.ca works with members across the country to advance the interests of Canada's opera community and create greater opportunity for opera audiences and professionals alike. Opera.ca provides services in advocacy, communications, and support for Canadian opera creation. Their Charting Civic Impact is worth reading for any NASO organization.

[http://www.opera.ca/sites/default/files/pdf/page/charting\\_our\\_civic\\_impact\\_0.pdf](http://www.opera.ca/sites/default/files/pdf/page/charting_our_civic_impact_0.pdf)

**THE CANADIAN DANCE ASSEMBLY (CDA)** is the voice of the professional dance sector in Canada and promotes a healthy, sustainable environment in which professional dance practice can grow and thrive. CDA cultivates a strong national voice for Canadian professional dance

and supports the development of resources for this field of artistic expression. Through conferences, workshops, and networking events we connect the dance community from coast to coast, building a cohesive and dynamic milieu. With a bold move of “Decolonizing Canadian Dance” the CDA assess the context of dance, performance and presentation in Canada. We are rooting the investigation in indigeneity.

<http://www.cda-acd.ca/en/membership/decolonizing-canadian-dance>

**THE CANADIAN ARTS PRESENTING ASSOCIATION/L’ASSOCIATION CANADIENNE DES ORGANISMES ARTISTIQUES (CAPACOA)** serves the performing arts touring and presenting community through its commitment to integrate the performing arts into the lives of all Canadians. CAPACOA takes initiative in providing leadership, knowledge, communications, skills development and advocacy on behalf of its members and within the arts presenting community. The following report speaks to the many aspects of impact. <http://www.capacoa.ca/en/services/research-and-development/belonging> and <http://www.capacoa.ca/en/services/valueofpresenting> places some important connection on performance, presentation and community impact.

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<https://cpamo.org/reports-and-resources/>

**DIVERSITÉ ARTISTIQUE MONTRÉAL (DAM)** has taken on the mission to promote cultural diversity in the arts by encouraging the recognition and inclusion of all artists in professional networks, cultural institutions and distribution channels in Montreal. DAM tries to maintain an active and critical watch over the policies and actions of arts and culture authorities, with a view to better recognize culturally diverse artists and arts organizations. DAM works on the basis that culturally diverse artists contribute to the vitality and excellence of the arts. Therefore, DAM tries to foster closer ties between artists and institutions, and to promote cross-cultural synergy while highlighting the specificity of each culture. Their reports section is applicable for the equity, inclusion and diversity conversation:

<http://www.diversiteartistique.org/en/publications/studies/>

## Appendix II

The following speakers provided power point presentations that can be viewed online:

Kate Cornell – Canadian Dance Assembly

Christina Loewen – Opera.ca

Margot Charlton – Toronto Arts Foundation

Gabriel Zamfir – Canada Council for the Arts

Frederic Julien – CAPACOA

Link: <https://tinyurl.com/2017-NASO-ONSA>