

City of Kingston  
Arts Advisory Committee

**Professional Development  
Working Group Report**



DRAFT: December 17, 2018

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## 1. EXECUTIVE SUMMARY

### a. Mandate

The Professional Development Working Group (PDWG) of the City of Kingston Arts Advisory Committee (AAC) was given the mandate by Kingston City Council to research, identify, and develop professional development opportunities relevant to the arts community. The PDWG was given the mandate to identify specific actions and activities that the AAC may recommend to ensure that individual artists and arts organizations are provided with access to additional professional development opportunities that are meaningful, relevant, and effective.

### b. Definition of Professional Development

The term *professional development* refers to specialized training, formal education, or advanced professional learning intended to help **diverse arts and culture professionals** improve their professional knowledge and competence, and their artistic, management, market development, and engagement skills as well as their effectiveness to increase the quality and impact of their work.

**Arts and culture professionals** are defined as diverse artists, arts administrators, community animators, curators, programmers, technicians, and arts educators who are engaged in creating, producing, promoting, performing, presenting, distributing and/or programming artistic work.\*

\* Source: <http://www.arts.wales/funding/individuals/professional-development-creative-professionals>

### c. Summary Recommendations

*Please see page 24 for full recommendations.*

The Professional Development Working Committee recommends that the City of Kingston adopt **a strategy of professional development for arts sector development** to strengthen the practice, performance levels, and community impact of the work of the City's diverse arts and culture professionals, and to ensure the retention of its top talent.

- Recommendations of this report seek to advance relationships and connections between arts and culture professionals and their learning opportunities for development by generating resources and tools such as learning labs, mentorships, collaborations including those with other existing professional development programs, online listings of professional development resources, in-kind workspace arrangements, and technological innovations.
- The Professional Development Working Group recommends that the City of Kingston play a leadership role in coordinating the professional development strategy for arts sector development. This involves the investment of financial and human resources

support for the implementation of inclusive professional development opportunities for Kingston's arts and culture professionals to ensure sectoral development, growth, and sustainability in a rapidly changing 21<sup>st</sup> century environment.

- Specifically, the PDWG recommends the creation of a \$25,000 annual Professional Development funding program, funded by the City of Kingston and administered by the Kingston Arts Council. As well, this report recommends that the City develop a human resource plan for the support of professional development initiatives supported by the City and/or Kingston Arts Council.
- The Professional Development Working Group (PDWG) recommends that this report, and the industry and community research contained in it, be used as a building block for the upcoming **Kingston Cultural Plan** for Kingston's arts sector development.

This investment in professional development will have a **powerful social and economic impact on Kingston**. Cultural industries create jobs. In fact, 700,100\* of the 18 million jobs\* in Canada are in the cultural sector. Statistics Canada reports that culture's direct impact on Canada's economy (\$61.7 billion)\* is 10 times larger than that of sports (\$6.1 billion)\*. For Kingston, the arts have an important social and economic impact in regard to employment, investment in ancillary business especially in the hospitality industry, social cohesion, and the attractiveness of Kingston for business, tourism, and as a place to live. Through the investment in professional development, the impact of Kingston's arts community can be both deepened and broadened to bring about significant creative, social, and economic benefits for the city.

[\\*http://hillstrategies.com/2016/06/22/national-estimates-from-provincial-and-territorial-culture-indicators-2010-to-2014/](http://hillstrategies.com/2016/06/22/national-estimates-from-provincial-and-territorial-culture-indicators-2010-to-2014/)

#### **d. Professional Development Working Group (PDWC) Research**

In 2017 and 2018, the PDWG's research included:

1. an arts community research survey on desired fields of learning;
2. field research on existing professional development opportunities and gaps for artists and arts managers in Kingston; and
3. field research on existing national and international practices for Western-based, Indigenous, and culturally diverse arts workers.

**Community Arts Worker Survey Summary:** Part of the research included a community consultation through an online survey. This market research reflects initial trends in topics of interests for arts professional development in Kingston, to be further explored. (See Appendix II.)

**Very Interested:** Areas of professional development in the arts that were most strongly rated as "very interested" included: arts marketing, audience development and

engagement, major gift fundraising, financial management, artistic collaboration, arts entrepreneurship, arts equity and inclusion, strategic planning, grant writing, and digital strategy.

**Somewhat Interested:** Areas of professional development in the arts that were most strongly rated as “somewhat interested” included: board governance, planned giving, endowment growth, arts education, artistic mentorship, legal considerations in the arts, mental health, time management, leadership skills, networking, Google analytics, and social media.

**e. Key Success Factors in Developing a Professional Development Strategy for Kingston**

As noted in the Cultural Career Council of Ontario’s *National and International Best Practices For In-Career Business Skills Training For Cultural Workers* report (2010)\*, the following are key success factors for professional development programs in the arts:

- i. Having a **supportive government policy** for professional development that can draw upon mandates of different departments (e.g. Culture, Employment and Training).
- ii. Having a **centralized hub** coordinating professional development and progressive learning.
- iii. Building **essential knowledge** (e.g. arts leadership, artistic development, arts marketing, philanthropy, artistic collaborations, audience engagement).
- iv. Focusing on **common and critical skills** that cross disciplines and are adapted to the sector (e.g. equity and inclusion, accounting, human resources).
- v. Establishing **partnerships with academic institutions** that offer excellent support in a variety of ways.
- vi. Establishing **partnerships and collaborations** with other arts training programs and artist collectives (local, national, international) provide access to advanced professional development programs.
- vii. Developing **flexible delivery formats** with a focus on **experiential learning** and the ability to discuss, reflect on and apply new knowledge and skills enabling long-term comprehension and use of information.
- viii. Providing **access** to professional development programs for diverse communities and people with disabilities enabling development throughout the arts and culture sector.

**f. Inclusion as a Requirement**

The professional development strategy must ensure that artists and arts workers from a variety of Indigenous and diverse cultural backgrounds have the opportunity to access professional development opportunities. Inclusion is involvement and empowerment, where the intrinsic value and dignity of Kingston's diverse artists are recognized. An inclusive city endorses and nurtures a sense of belonging. It values and practices respect for the arts practices, talents, beliefs, cultural and economic backgrounds, and the professional development needs of its diverse artists.

In addition to cultural inclusion, the Kingston Arts Council describes diversity and inclusion as follows. "Diversity addresses the non-material culture of the project or organization, specifically the way in which it welcomes people of varying ability, income, language, incarceration history, cultural background, race, ethnicity, faith, gender, orientation, or education level. Inclusion refers to the removal of material or non-material barriers to participation, through policies in human resources, strategic planning, physical environment, programming, audience, community development, and budget management."

**g. Conclusion**

The City of Kingston's Cultural Services department and the Kingston Arts Council (as funded by the City) should be responsible for leading the implementation of a professional development strategy. Arts workers and the Arts Advisory Committee of the City of Kingston will need to consistently inform and evaluate the strategy's objectives to retain and stimulate talent in Kingston, deliver professional development opportunities, develop markets, and improve meaningful work in the arts sector. The City collaboratively achieving these objectives in partnership with the arts community is essential in order for Kingston to be a thriving creative incubator for artistic and community transformation.

To achieve the vision of best practices in professional development in Kingston, which aspires to foster inclusivity and support for existing and future diverse artists and arts managers, concerted efforts will be required to:

1. retain and stimulate arts talent within Kingston;
2. address the needs of Kingston's Indigenous artists as per the Truth and Reconciliation Commission's recommendations;
3. address the needs of Kingston's culturally diverse artists;
4. enhance market development; and
5. ensure sustainability and vitality of Kingston's arts sector and the community.

Key success factors for professional development highlight:

1. the importance of access;
2. the importance of high-quality partnerships;
3. flexible delivery; and
4. a centralized coordinating hub.

**h. Professional Development Working Group Members**

**i. CITY OF KINGSTON ARTS ADVISORY COMMITTEE MEMBERS:**

**Tricia Baldwin** (Director, Isabel Bader Centre for the Performing Arts)

**Kirsi Hunnako** (Executive Director, Kingston Arts Council)

**Jane Karges** (Former Managing Director, Juvenis Festival)

**Danika Lochhead** (Former Executive Director, Kingston Arts Council, PDWG member prior to her new position as Manager, Arts and Sector Development at the City of Kingston)

**ii. COMMUNITY MEMBERS:**

**Angela Elster** (Vice President of the VSO School of Music & Community Programs, former Executive Director, Canadian Network for Arts and Learning, founder of the RCM's Learning Through the Arts program)

**Marc Garniss** (Festival Director, Kingston Canadian Film Festival)

**Elizabeth Hesp** (multidisciplinary artist, Creative Director, Elizabeth Hesp Fine Art)

**Mariah Horner** (Director, Storefront Fringe Festival)

**Don Mitchell** (Operations Manager, Sydenham Street United Church and "The Spire")

**Ashley Newton** (writer, editor, digital designer, Editor in Chief, Free Lit Magazine)

**Chantal Prud'homme** (Directrice générale / Executive Director of Centre Culturel Frontenac)

**Georgina Riel** (Kingston National Aboriginal Day founding member, Indigenous Cultural Consultant, artist, and former Director of the Four Directions Aboriginal Student Centre at Queen's University)

**Dylan Robinson** (Assistant Professor, Canada Research Chair in Indigenous Arts, Queen's University)

**Michael Wheeler** (Co-Creator and Artistic Director, SpiderWebShow, and former Director, Executive Director and Transformation Designer of Generator).

\*\*\*

*The Professional Development Working Group (PDWG) acknowledges that the City of Kingston will need to consider the recommendations of this report in light of its strategic priorities, the priorities of the next Kingston Culture Plan, and budget priorities. It is the aim of the PDWG to provide a depth of information to the City of Kingston on professional development to be considered for the next Kingston Culture Plan to ensure a vibrant and sustainable arts community in Kingston.*



## **2. VISION FOR PROFESSIONAL DEVELOPMENT**

- a. To support Kingston as a creative incubator for artistic transformation.
- b. To foster an inclusive, supportive, and accessible environment for professional development for artists and arts managers in Kingston.
- c. To retain and stimulate talent within Kingston.
- d. To provide research for professional development initiatives to be considered for the next City of Kingston Culture Plan.

### 3. CITY OF KINGSTON TERMS OF REFERENCE: PROFESSIONAL DEVELOPMENT WORKING GROUP

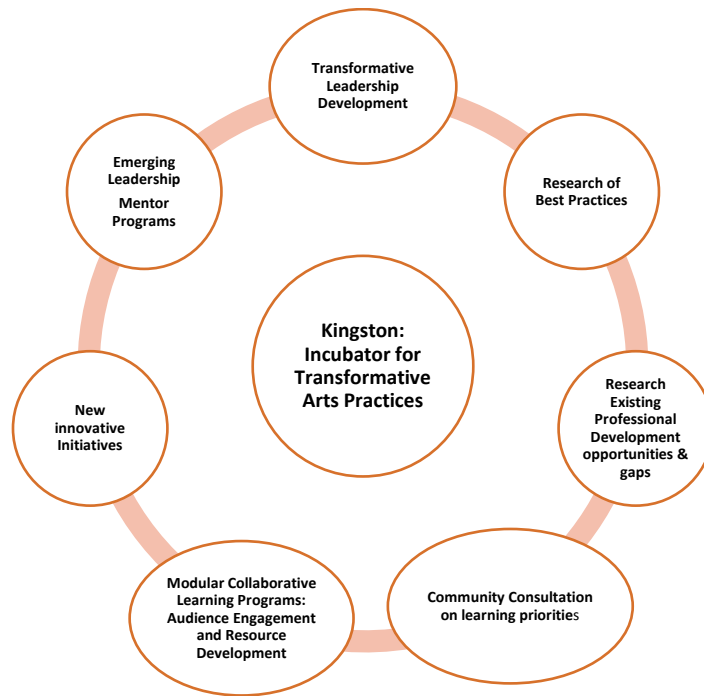
- a. Research, identify and develop professional development opportunities relevant to the arts community.
- b. Forge stakeholder relationships as needed to identify professional opportunities.
- c. Support the efforts of the Kingston Arts Council, Queen's University and the local Boards of Education as it relates to the professional development programs they offer.
- d. Identify specific actions and activities the AAC may pursue to ensure that individual artists and arts organizations are provided with access to additional professional development opportunities that are meaningful, relevant and effective.
- e. A Professional Development Working Group that has been identified by the Arts Advisory Committee (AAC) as a priority area, following a strategic planning exercise that occurred earlier this year.
- f. This work is being pursued in accordance with Committee By-Law Number 2010-205, 'A By-Law to Define the Mandate and Meeting Procedures for Committees Established by the Corporation of the City of Kingston', that states working groups can be established by a standing, advisory or legislated committee and authorized by Council to address specific issues.
- g. The AAC has identified the need to support targeted professional development opportunities for the arts sector and have devised a 'Terms of Reference' for this working group that takes into account the need for a clear mandate as outlined in By-Law Number 2010-205.
  - Point 3: The report will also include non-institutional research and recommendations.
  - Point 4 Correction: Identify specific actions and activities that the *City of Kingston* may pursue.

#### 4. OBJECTIVES

- a. To research existing professional development opportunities for artists and arts managers, and to identify current gaps.
- b. To research best practices in community-based professional development.
- c. To explore new existing models of inclusive and collaborative learning.
- d. To recommend the priority targeted learners and learning areas.
- e. To recommend the mechanisms for artistically-centered leadership training for established and emerging artistic/administrative/board leaders, and independent artists.
- f. To recommend the mechanisms for inspiring peer-based learning environments with top quality instruction for skill-based enhancement, including the areas of artistic development, greater **audience engagement**, artistic and audience diversity (age, cultural, economic), and **resource development** skills and toolkits.

## 5. DELIVERABLES

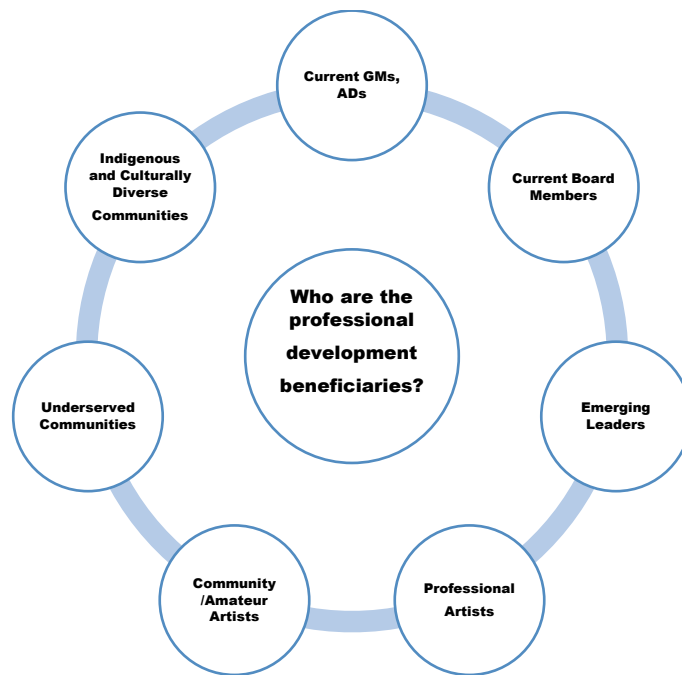
- a. A report identifying existing programs and opportunities along with the identification of gaps in professional development opportunities in Kingston.
- b. A call to action for the Arts Advisory Committee and City Council that encompasses recommendations for a strategic framework for professional development in the arts that highlights targeted learners and learning areas, leadership and skill development, professional development resources, and potential collaborations.
- c. To provide research and recommendations that can be drawn upon for the future Kingston Culture Plan.



## 6. DESCRIPTION OF THE RESEARCH

- a. Field research on existing professional development opportunities and gaps for artists and arts managers in Kingston.
- b. Field research on best and other practices in professional development (see Appendix 1). It is important to note that examples of professional development for Indigenous artists and South Asian artists have been included in this study.
  - i. Arts Build Ontario
  - ii. Artscape
  - iii. Art\$Pay, Kitchener On
  - iv. Canadian Centre for Occupational Health and Safety
  - v. Canadian Network of Arts Learning
  - vi. Cultural Career Council of Ontario - National and International Best Practices for In-Career Business Skills Training for Cultural Workers
  - vii. Charity Village
  - viii. City Of Waterloo
  - ix. Clore Leadership Program UK
  - x. Coursera.org
  - xi. Cultural Human Resources Council
  - xii. Generator, Toronto
  - xiii. Indigenous Arts Professional Development
  - xiv. Make It Kitchener
  - xv. Orchestras Canada
  - xvi. Ottawa
  - xvii. Presenting/Touring Associations Quebec City
  - xviii. Savac: South Asian Visual Arts Centre, Toronto
  - xix. Toronto Arts Council, City of Toronto
  - xx. Work In Culture E-Learning Programs
- c. Research with diverse and specialized community and artistic leaders.
- d. Community research on desired fields of learning.

**7. POTENTIAL TARGET BENEFICIARIES OF PROFESSIONAL DEVELOPMENT**



**Cultural groups** – Western-based, Indigenous, diverse artists and arts groups

**Language Groups** – English, French, Indigenous languages, Diverse languages

**Underserved Groups** – Economic, differently abled groups, non-institution related artists

## 8. PROFESSIONAL DEVELOPMENT DEFINITIONS

### Professional Development for Creative Professionals

The Committee examined different definitions of professional development, and definitions vary due to roles and responsibilities in the arts, diverse cultural traditions, and the level of experience of any given creative professional.

The term professional development refers to a comprehensive variety of specialized training, formal education, or advanced professional learning intended to help **arts professionals** improve their professional knowledge, competence, skill, and effectiveness.<sup>1</sup>

**Note: Arts professionals** are defined as artists, arts administrators, community animators, curators, programmers, technicians, and arts educators who are engaged in creating, producing, promoting, performing, presenting, distributing and/or programming artistic work.<sup>2</sup>

The Arts Council of Wales' approach was particularly relevant, as the objective of its professional development grant programs is to provide professional development support in order to retain and develop creative talent in Wales rather than talent having to immigrate to other cultural centers in order to develop and sustain artistic careers.<sup>3</sup>

The City of Kingston has the opportunity to create and fund professional development programs in order to retain and develop top talent in Kingston. Professional development programs can assist creative professionals to attend training, enhance their creative practice and invest in the skills that will help them to build a sustainable career, and become better skilled, more sustainable, and more resilient while fostering a milieu in which creative professionals can make the best work possible.<sup>3</sup>

One key objective in professional development support programs is to enable artists to make a sustainable living from their arts practice here in our city.

Support for professional development activities and career advancement, including but not limited to knowledge sharing and participation in a wide range of development opportunities, can include the following for arts professionals:

- a. **Study and training:** include conferences, master classes and workshops or training courses that broaden arts professionals' knowledge, refine their artistic approach and/or allow them to acquire greater mastery of their art or professional practice above the basic level.
- b. **Mentorships:** are developmental relationships between professional artists and mentors in which the mentor (a more experienced artist or elder) shares information, skills or knowledge and standards or best practices that will advance the artists' careers,

enhance their education and build their networks. The artists should receive the primary benefit of the mentorship. Peer-to-peer mentorship programs could also be introduced.

- c. **Internships and apprenticeships:** are temporary positions that emphasize on-the-job training, giving work experience in the field or artistic practice above the basic level. The internship/apprenticeship must provide education, not merely employment, and the intern/apprentice should receive the primary benefit.<sup>4</sup>
  
- d. **Research:** Whether examining the multi-faceted forces of evolving arts practice, discovering new approaches to intercultural dialogue creating a forum for exchange of views and arts and cultural practices between different cultures, socially engaged art and other cross-sectoral initiatives such as those in the arts and healthcare, or pushing the boundaries of digital media production, arts researchers in Kingston could contribute their insights, creativity, and commitment to some of the most critical issues and exhilarating possibilities of our current era.<sup>5</sup>

**Sources:**

1. Professional Development Definition - The Glossary of Education <https://www.edglossary.org/professional-development/>
2. Source: <http://www.arts.wales/funding/individuals/professional-development-creative-professionals>
3. Arts Worker - <http://www.arts.on.ca/grants/skills-and-career-development-indigenous-arts-pro?lang=en-ca>
4. Career Development - <http://www.arts.on.ca/grants/skills-and-career-development-indigenous-arts-pro?lang=en-ca>
- Artists - <http://canadacouncil.ca/funding/grants/explore-and-create/professional-development-for-artists>,  
Arts Managers - [https://apply.canadacouncil.ca/Configuration/Application\\_Forms/P4/en-CA/CCA\\_4.6.pdf](https://apply.canadacouncil.ca/Configuration/Application_Forms/P4/en-CA/CCA_4.6.pdf)
5. Intercultural Dialogue - [https://ec.europa.eu/culture/policy/strategic-framework/intercultural-dialogue\\_en](https://ec.europa.eu/culture/policy/strategic-framework/intercultural-dialogue_en)



## 9. CURRENT SOURCES OF PROFESSIONAL DEVELOPMENT IN KINGSTON

### a. Related grants/awards/opportunities accessible in Kingston

The City of Kingston does not have a formal professional development focus or granting program. The following are related grants that may be accessible to Kingston arts workers. Note that these are highly competitive programs (i.e. probability of being funded is small) for very limited grants.

- i. **Awesome Kingston** supports local projects through micro-grants of \$1,000 every month. [https://www.awesomefoundation.org/en/about\\_us](https://www.awesomefoundation.org/en/about_us)
- ii. **Ballytobin Foundation** gives cultural groups access to performance, rehearsal and display space at The Isabel Bader Centre for the Performing Arts by subsidizing the rental fees and performance staffing. <http://ballytobin.com/>
- iii. **Canada Council for the Arts:**
  - a. Artists Professional Development - <http://canadacouncil.ca/funding/grants/explore-and-create/professional-development-for-artists>
  - b. Arts Managers Professional Development - [https://apply.canadacouncil.ca/Configuration/Application\\_Forms/P4/en-CA/CCA\\_4.6.pdf](https://apply.canadacouncil.ca/Configuration/Application_Forms/P4/en-CA/CCA_4.6.pdf)
- iv. **Canada Council for the Arts – Indigenous Artists** <https://canadacouncil.ca/funding/grants/creating-knowing-sharing>
- v. **City of Kingston Arts Fund** provides grants to local arts organizations and projects to foster creativity at all levels and enrich how Kingston residents experience and engage with the arts. Administered by the Kingston Arts Council annually, in 2018 the funds available are \$575,000. <http://www.artskingston.ca/city-of-kingston-arts-fund/>
- vi. **City of Kingston Waiver of Fees Policy** supports not-for-profit organizations requesting use of municipal facilities for programs, community and special events as defined by the policy created. Similar waivers from the Limestone District School Board could also be explored. <https://www.cityofkingston.ca/residents/recreation/facilities/bookings>
- vii. **Community Foundation for Kingston & Area Community Grants** provides grants in all the Foundation's fields of interest: Arts and Culture, Community Development, Education and Literacy, Environment, Health and Social Services, Heritage Preservation, Recreation, Youth and Children's Mental Health. <http://www.cfka.org/community-grants-program/>
- viii. **Kingston Canadian Film Festival** offers animation workshops for kids generally 16 years of age or younger; presents a networking/career mixer for up-and-coming filmmakers

with opportunities to get advice from industry professionals; offers "Pitch" events where emerging filmmakers can pitch their film idea to a panel of industry professionals for feedback; has one-on-one sessions where KCFE pairs emerging artists with professionals for feedback on scripts, ideas, etc.; offers Q&A opportunities at over 80% of KCFE screenings which allows filmmakers (and the general public) to ask our special guest filmmakers questions; has KCFE intern and work study opportunities where it employs 15-20 student staff each year to work with the KCFE core team (many have gone on to jobs at TIFF, VIFF, and other festivals, utilizing KCFE as their primary reference).

- ix. **Kingston Film Office** is developing monthly workshops and information sessions during the academic year (recently including NABET, Dedo Lights, Interactive Ontario, DOCInstitute, IATSE, ACTRA) with Queen's Department of Film and Media; sponsor local productions as community training exercises (9 productions in 2018); facilitate pitch opportunities for licensed production with Bell Fibe TV1 (\$60,000+ in licenses confirmed in 2018); facilitate applications to the Telefilm Talent to Watch Program (2 x \$125,000 applications in 2019); create a database of local cast, crew, locations and suppliers to promote to industry; bridge visiting productions to local talent (more than a dozen short-term positions created in 2018); facilitate internship and mentorship opportunities (3 paid full-time positions and multiple internships in 2018).
- x. **Nan Yeomans Grant for Artistic Development** aims to help young promising artists and/or artisans working in visual media to further their artistic growth and education. Totalling \$2,500 in value and awarded annually to one individual, this grant is intended for training or focused creation. <http://www.artskingston.ca/nan-yeomans-grant-for-artistic-development/>
- xi. **Ontario Arts Council: Career Development** - <http://www.arts.on.ca/grants/skills-and-career-development-indigenous-arts-pro?lang=en-ca>
- xii. **Ontario Arts Council** – Deaf and Disability Arts Projects  
<http://www.arts.on.ca/grants/deaf-and-disability-arts-projects>
- xiii. **Ontario Arts Council** – Indigenous Cultural Fund <http://www.arts.on.ca/news-resources/news/2017/indigenous-culture-fund-programs-now-open>
- xiv. **Ontario Trillium Foundation** funds artistic and community projects including Indigenous, diverse cultures, and deaf and differently abled artists.  
<https://otf.ca/?redirected=1>
- xv. **ReStart** - offers government grants to small businesses to cover some costs of professional development for employees <http://www.restartnow.ca/>
- xvi. **Rotary Club of Kingston** provides grants to fund local and innovative community projects that are primarily volunteer driven. <http://www.kingstonrotary.ca/community-service>

## **b. Mentorship**

- i. **Business for the Arts – ArtsVest Program** <http://www.artsvest.com/>
- ii. **Cultural Human Resources Council: Talent 2 Lead** <https://www.talenttolead.ca/>
- iii. **C-SARN- Mentorship Granting Program:** Formerly known as the Canadian Senior Artists' Resource Network. CSARN's Mentorship Program acknowledges the considerable expertise and wisdom of professional senior artists and supports their desire to remain active in their chosen art form. <http://www.csarn.ca/en/guidelines.html>
- iv. **CAPACOA, The Succession Plan:** National mentorship and peer network development program for emerging and mid-career presenters, arts administrators, managers, agents and other industry professionals  
<http://www.capacoa.ca/services/networking/succession-plan>

## **c. Internship and Apprenticeship**

- i. **Metcalf Foundation Performing Arts Internships Granting Program:** internship program that helps organizations create productive entry points into the sector, realize opportunities to foster leadership, and respond to skill shortages in critical areas. Internship grants will be made for the intern's complete salary and statutory benefits to a maximum of \$32,000 for a full-time, year-long internship. <https://metcalffoundation.com/our-programs/program-area/performing-arts/#performing-arts-internships>
- ii. **Queen's Undergraduate Internship Program** offers Queen's students a chance to gain competitively paid work experience related to their subject of study during 12 to 16 month work terms in technology, languages, business, and industry. Due to the longer work term (compared to a 4-month co-op), employers are highly motivated to maximize their time and investment. This means that Internship students are offered the opportunity to manage more extensive and significant projects.  
<https://www.queensu.ca/artsci/programs-and-degrees/internships-field-studies>

**d. Access to Space and Equipment** for potential professional development and arts creation activities might include but are not limited to the following:

- i. **Arts organizations** such as H'art Centre, Modern Fuel Artist Run Centre Workspace, and Kingston School of Art.
- ii. **Institutional spaces** and services such as residencies at the Isabel Bader Centre for the Performing Arts, Queen's University, Limestone District School Board, and St. Lawrence College.

- iii. **Municipal buildings** and services such as Tett Centre for Arts and Creativity, Artillery Park Aquatic Centre, Libraries, Recreation Centres, City Parks, City Hall and The Grand Theatre.
- iv. **Not-for-profit and charitable organizations** such as community centres, hubs and associations, seniors centres, Boys and Girls Club, places of worship, Robert Meek Building, The Spire, and Legion branches.
- v. **For-profit Organizations and Commercial opportunities** such as Venture Club, Sanctuary and other commercial incubator or innovation hubs that offer space and support to community workers and arts initiatives.

e. **Workshops and Classes**

- i. **Kingston Arts Council:**
  - a. Platform, professional development workshop series, providing workshops on building your submission package, arts sponsorship, audience development and grant writing, etc.
  - b. Special projects such as the Arts & Equity Project, providing PD workshops on how to advance equity in the arts
- ii. **Agnes Etherington Art Centre:**
  - a. Offers classes and workshops in visual arts for adults and youth (class is typically offered once a week for 6-8 weeks, fee charged for adult classes)
  - b. Speaker series
- iii. **Modern Fuel Artist Run Centre**
  - a. Residencies Roundtable workshop
- iv. **Kingston Economic Development Corporation**
  - a. Online marketing 101, business fundamentals for creatives
- v. **Tamarack Institute**
  - a. Connected People: Collective Impact Stream webinar
  - b. Living Cities: Co-Creating the Future of Cities across America
- vi. **Tett Centre for Creativity and Learning**
  - a. Art of Creative Facilitation workshop
- vii. **Ontario Trillium Foundation**
  - a. Grow Grant workshop
- viii. **Workshops:** Local festivals, collectives and organizations run various workshops in line with their programming.
- ix. **Classes** include but are not limited to:
  - a. Kingston School of Art - acrylic painting, life drawing, developing oil, pastel painting, printmaking open studio

- b. Art Noise - colour and composition, art technique exploration, life drawing
  - c. Tett Centre - creative art course led by a Creativity Studio artist
  - d. Agnes Etherington Art Centre - drawing from the model, portrait power
  - e. Musiikki Cafe - life drawing
  - f. Kingston Pipe Band - free lessons
  - g. Kingston Portrait and Figure Artists Group - art class
  - h. Dance studios- Kingston School of Dance, 5678, et al.
- x. **Leadership Development:**
- a. Junior board membership, committee membership, local boards of arts organizations, the Arts Advisory Committee and various Working Groups, jury membership for arts grants.

## **f. Formal Education**

- i. **Queen's University:** M.A. in Arts Leadership and Graduate Diploma in Arts Management, <https://www.queensu.ca/sgs/programs-degrees/arts-leadership-arts-management> and degrees in art, drama, music, film, media and cultural studies.
- ii. **St. Lawrence College:** Courses and diploma programs in the arts and business <https://www.stlawrencecollege.ca/>
- iii. **Boston University:** Excellent online certificate program in fundraising [https://onlineprofundraising.bu.edu/?creative=212067240377&keyword=boston%20university%20fundraising%20certificate&matchtype=e&network=g&device=c&gclid=EA1aIQobChMlolj2r4H63gIV3LXACH0aQwnREAYAiAAEgJ7h\\_D\\_BwE](https://onlineprofundraising.bu.edu/?creative=212067240377&keyword=boston%20university%20fundraising%20certificate&matchtype=e&network=g&device=c&gclid=EA1aIQobChMlolj2r4H63gIV3LXACH0aQwnREAYAiAAEgJ7h_D_BwE)
- iv. **Online Free Arts Leadership University Extension Courses from Coursera** [www.coursera.org](http://www.coursera.org)
  - a. **The Cycle: Management of Successful Arts and Cultural Organizations**
    - 1. University of Maryland, Michael Kaiser
    - 2. <https://www.coursera.org/learn/the-cycle>
  - b. **Arts and Culture Strategy**
    - a. University of Pennsylvania, National Arts Strategies
    - b. Russell Willis Taylor, Peter Frumkin
    - c. <https://www.coursera.org/learn/arts-culture-strategy>
  - c. **Leading Innovation in Arts and Culture**
    - a. Vanderbilt University, David Owens
    - b. <https://www.coursera.org/learn/arts-culture-innovation>
  - d. **Art of the MOOC: Activism and Social Movements**  
Duke University, Pedro Lasch and Nato Thompson  
<https://www.coursera.org/learn/activism-social-movements>

## **g. Online Resources**

- i. Artscape: <https://www.artscape.ca/support-for-artists/learning-professional-development/>
- ii. Canada Council for the Arts: <https://canadacouncil.ca/research>
- iii. Canadian Arts Presenting Association: <http://www.capacoa.ca/en/conference/conference-2018>
- iv. Canadian Centre for Occupational Health and Safety, Government of Canada  
<https://www.ccohs.ca/>
- v. Canadian Dance Assembly: <http://www.cda-acd.ca>
- vi. Canadian Museums Association: <https://www.museums.ca/site/publications>
- vii. Charity Village: <https://charityvillage.com/cms/knowledge-centre>
- viii. Cultural Human Resources Council: <https://www.culturalhrc.ca/hrtools/index-e.php>
- ix. Ontario Arts Council: <http://www.arts.on.ca/research-impact>
- x. Ontario Museum Association: <https://members.museumsontario.ca/resources>
- xi. Ontario Presents provides performing arts presenters with quality professional development  
<https://ontariopresents.ca/webinar-series>
- xii. Orchestras Canada: <http://orchestrascanada.org/oc-resources/>
- xiii. Professional Association of Canadian Theatres: <https://pact.ca/contracts-resources/>
- xiv. Professional Director Certification Program:  
<https://www.professionaldirector.com/about-us>
- xv. The Canadian Association of Heritage Professionals <https://cahp-acecp.ca/>
- xvi. The Canadian Network for Arts and Learning: <https://www.eduarts.ca/>
- xvii. Work in Culture: <http://www.workinculture.ca/Resources>

## **10. Research Survey Findings**

*Please see Appendix I for research on existing local, national, and internationally Professional Development Programs for Western-based, Indigenous, and culturally diverse arts workers.*

*Please see Appendix II for Kingston arts workers research.*

### **a. Summary of Results**

**Number of Respondents:** 65 respondents replied to the survey marketed via Kingston Arts Council emails to grant recipients and social media, Isabel Bader Centre for the Performing Arts facebook, Professional Development Working Committee members' networks, and youth arts social media.

## **b. Areas of Arts Community Interest in Professional Development**

Part of the research included a community consultation through an online survey. This market research does reflect trends in interests in arts professional development to be further explored in Kingston, recognizing that 65 completed online surveys is a small sample.

**Very Interested:** Areas of professional development in the arts that were most strongly rated as “very interested” included: arts marketing, audience development and engagement, major gift fundraising, financial management, artistic collaboration, arts entrepreneurship, arts equity and inclusion, strategic planning, grant writing, and digital strategy.

**Somewhat Interested:** Area of professional development in the arts that were most strongly rated as “somewhat interested” included: board governance, planned giving, endowment growth, arts education, artistic mentorship, legal considerations in the arts, mental health, time management, leadership skills, networking, google analytics, and social media.





**Recommendation 1: CREATE AN ONLINE PROFESSIONAL DEVELOPMENT RESOURCE LISTING FOR CULTURAL WORKERS.**

**Action 1:** Create an online listing with links to diverse professional development resources and tool kits for Kingston's diverse artistic community on the Kingston Arts Council and City of Kingston Cultural Services websites. It is important to note that the majority of this material is free to the user.

**Recommendation 2: CREATE A PROFESSIONAL DEVELOPMENT FUNDING PROGRAM.**

**Action 1:** Create an annual professional development grant program (initially at \$25,000) administered by the Kingston Arts Council and funded by the City of Kingston, that enables individuals or groups to access transformative professional development by means of diverse training, mentorships, internships, and research learning opportunities.

**Recommendation 3: EDUCATE THE ARTS COMMUNITY ON TECHNOLOGICAL INNOVATIONS AND THE ARTS.**

**Action 1:** The City of Kingston and the Kingston Arts Council should explore collaborations with experts (e.g. SpiderWebShow's foldA festival/conference in Kingston) through which creative arts workers can examine opportunities to present live performance integrated with digital technologies, and the digital distribution channels to develop new audiences and artistic practices. Contemporary technology is having an enormous impact on art creation and consumption, and the arts sector needs to significantly boost its knowledge and toolkits to keep up with this rapid change.

**Recommendation 4:**

**USE THIS REPORT, AND THE INDUSTRY AND COMMUNITY RESEARCH CONTAINED IN IT, AS RESOURCE AND BUILDING BLOCK FOR THE UPCOMING KINGSTON CULTURAL PLAN FOR KINGSTON'S ARTS SECTOR DEVELOPMENT.**

**Action 1:** The Kingston Arts Council and City of Kingston Cultural Services should review research in Appendix 1 describing professional development initiatives across Canada, and determine if some of these practices should be established and modified for the Kingston arts and culture community.

**Recommendation 5: CREATE A KINGSTON MENTORSHIP PROGRAM.**

**Action 1:** Create a Kingston-based structured mentorship program for artists and other creative arts workers with a creative and diverse mix of mentors who are willing and able to share their wisdom and expertise with mentees looking for specific learning outcomes. This program could be administered by the City of Kingston or the Kingston Arts Council.

**Action 2:** Create an accessible database of mentors from diverse arts disciplines a helpful resource tool for both individual and artist groups looking for professional development. This could be administered by the Kingston Arts Council.

**Recommendation 6: ESTABLISH KINGSTON ARTS LEARNING LABS.**

**Action 1:** Research the cost of supporting professional development on an ongoing basis through specialized contracts or staff positions at the Kingston Arts Council.

**Action 2:** Create a community consultation process with Kingston's arts community that would determine themes around greatest learning needs over a three-year period.

**Action 3:** Create theme-based, progressive, collaborative learning labs with Kingston's cultural leaders and industry leaders, organized through the Kingston Arts Council and funded by the City of Kingston. Diverging from one-off learning opportunities, this would be a progressive and participative learning process done over time that would develop high-impact opportunities and solutions for major sectoral issues.

Note: Learning labs could include collaborations with professional arts employers, agencies, or commercial arts organizations.

**Recommendation 7: REACH UNDERSERVED ARTISTIC COMMUNITIES.**

**Action 1:** Create a plan to inform, educate, and make accessible professional development opportunities, tools and resources to cultural workers and artists working and presenting within the Indigenous and culturally diverse communities. These non-mainstream creatives may not self-identify as professional artists or may not have ongoing online access to professional development, but still pursue a committed arts practice that has specific learning needs.

**Recommendation 8: CONTINUE CROSS CULTURAL ENCOUNTERS AND EQUITY - CONVENING CULTURAL CONVERSATIONS.**

**Action 1:** The Kingston Arts Council should continue to create critically needed opportunities for cross-cultural learning and equity conversations with Kingston's cultural workers. Specifically, conversations with Indigenous artists and community leaders would inform creative arts

workers with approaches to future intercultural collaborations that respect context, meaning, and process.

**Recommendation 9: CREATE A FACILITY RESOURCE PROGRAM FOR PROFESSIONAL DEVELOPMENT.**

**Action 1:** Develop an annual in-kind space donation program of physical spaces throughout Kingston where some professional development activities (e.g. artistic workshops) could take place.

**Recommendation 10: EXPLORE COLLABORATIONS WITH OTHER EXISTING ARTS LEARNING PROGRAMS AND PARTNERS.**

**Action 1:** Research and create collaborations with existing professional development programs (e.g. Banff Centre Cultural Leadership Program, visiting/permanent arts leadership faculty at Queen's) that provide an ongoing, high level of personal and professional development for the Kingston participants with diverse local, national, and international cultural leaders.

**Action 2:** Examine funding and other partnerships with Employment Ontario, Employment and Social Development Canada, KEDCO, Tourism Kingston, and the private sector.

**Recommendation 11: SUPPLEMENTARY SUPPORT ACTIVITIES**

a. **MARKET DEVELOPMENT PLANNING AND PROFESSIONAL DEVELOPMENT**

**Action 1:** The Kingston Arts Council, in collaboration with the City of Kingston Cultural Services, should create a Market Development Plan and a Professional Development Plan, developed hand-in-hand, so that the investment in both areas will see a tangible benefit.

b. **DEVELOPMENT OF A DIVERSE ARTIST DATABASE**

**Action 1:** The Kingston Arts Council, in collaboration with the City of Kingston Cultural Services, should create a comprehensive local artist database including Indigenous and culturally diverse representations from the Greater Kingston community. This will ensure that communications regarding professional development and other cultural opportunities are communicated to Kingston's diverse artistic community.

**APPENDIX 1:**

**PROFESSIONAL DEVELOPMENT**

**RESEARCH OF EXISTING LOCAL, NATIONAL, AND INTERNATIONAL PRACTICES**

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## A. KINGSTON: EXISTING PROFESSIONAL DEVELOPMENT RESOURCES

### 1. Workshops and classes

#### a. Kingston Arts Council:

- i. Platform, professional development workshop series, providing workshops on building submission packages, arts sponsorship, audience development and grant writing, etc.
- ii. Special projects such as the Arts & Equity Project, providing PD workshops on how to advance equity in the arts
- iii. Source: <http://www.artskingston.ca/>

#### b. Agnes Etherington Art Centre:

- i. Offers classes and workshops in visual arts for adults and youth (class is typically offered once a week for 6-8 weeks, fee charged for adult classes)
- ii. Speaker series
- iii. Source: <https://agnes.queensu.ca/>

#### c. Modern Fuel Artist Run Centre

- i. Residencies Roundtable workshop
- ii. Source: <http://www.modernfuel.org/>

#### d. Kingston Economic Development Corporation

- i. Online marketing 101, business fundamentals for creatives
- ii. Source: <http://business.kingstoncanada.com/en/>

#### e. Tamarack Institute

- i. Connected People: Collective Impact Stream webinar
- ii. Living Cities: Co-Creating the Future of Cities across America
- iii. Source: <https://www.tamarackcommunity.ca/>

#### f. Tett Centre for Creativity and Learning

- i. Art of Creative Facilitation workshop
- ii. Source: <https://www.tettcentre.org/>

#### g. Ontario Trillium Foundation

- i. Grow Grant workshop
- ii. Source: <https://otf.ca>

#### h. Classes

Classes include but are not limited to the following.

- i. Kingston School of Art - acrylic painting, life drawing, developing oil, pastel painting, printmaking open studio
- ii. Art Noise - colour and composition, art technique exploration, life drawing
- iii. Tett Centre - creative art course led by a Creativity Studio artist
- iv. Agnes Etherington Art Centre - drawing from the model, portrait power
- v. Musiikki Cafe - life drawing
- vi. Kingston Pipe Band - free lessons
- vii. Kingston Portrait and Figure Artists Group - art class
- viii. Dance studios- Kingston School of Dance, 5678, etc.

**i. Leadership Development:**

- i. Junior board membership
- ii. Committee membership
- iii. Local boards of arts organizations
- iv. City of Kingston Arts Advisory Committee and various working groups
- v. KAC jury membership for arts grants, etc.

**j. University and College Post-Secondary Education Programs for Professional Development in the Arts**

**i. Queen's University**

- a. **M.A. in Arts Leadership** (Dan School of Drama and Music/Isabel)

**Source:** <https://sdm.queensu.ca/graduate/graduate-students/master-s-degree-in-arts-leadership/>

- b. **Graduate Diploma in Arts Management** (Dan School of Drama and Music/Isabel)

**Source:** <https://sdm.queensu.ca/graduate/graduate-students/master-s-degree-in-arts-leadership/>

- c. **Artist in Community Education (Faculty of Education)**

Queen's Artist in Community Education (ACE) program is designed for practicing artists in visual art, music, drama and creative writing. It qualifies graduates for Ontario College of Teachers certification.

**Source:** <http://educ.queensu.ca/ace>

- d. **Queen's Community Music** - artist training

**Source:** <https://sdm.queensu.ca/community/qcm/>

**ii. St. Lawrence College**

Online and continuing education - business and fundraising skills, artistic development

Source: <http://www.stlawrencecollege.ca/programs-and-courses/con-ed/>

k. **Kingston Grants/Awards for Professional Development**

- i. **Nan Yeomans Grant for Artistic Development** - aims to help young promising artists and/or artisans working in visual media to further their artistic growth and education. Totalling \$2,500 in value and awarded annually to one individual, this grant is intended for training or focused creation.  
Source: <http://www.artskingston.ca/nan-yeomans-grant-for-artistic-development/>
- ii. **Community Foundation for Kingston & Area Community Grants** - provides grants in all the Foundation's fields of interest: Arts and Culture, Community Development, Education and Literacy, Environment, Health and Social Services, Heritage Preservation, Recreation, Youth and Children's Mental Health.  
Source: <http://www.cfka.org/community-grants-program/>
- iii. **City of Kingston Arts Fund** - provides grants to local arts organizations and projects to foster creativity at all levels and enrich how Kingston residents experience and engage with the arts. Administered by the Kingston Arts Council annually, in 2018 the fund available are \$575,000.  
Source: <http://www.artskingston.ca/city-of-kingston-arts-fund/>
- iv. **Ballytobin Foundation** - gives cultural groups access to performance, rehearsal and display space at The Isabel Bader Centre for the Performing Arts and at The Tett Centre for Creativity and Learning by subsidizing the rental fees.  
Source: <http://ballytobin.com/>
- v. **The Awesome Foundation, Kingston** - supports local projects through micro-grants of \$1,000 every month.  
Source: <https://www.awesomefoundation.org/en/chapters/kingston-on>
- vi. **Rotary Club of Kingston** - provides grants to fund local and innovative community projects that are primarily volunteer driven.  
Source: <http://www.kingstonrotary.ca/community-service>
- vii. **City of Kingston Waiver of Fees Policy** - supports not-for-profit organizations requesting use of municipal facilities for programs, community and special events as defined by the policy created.  
Source: <https://www.cityofkingston.ca/residents/recreation/facilities/bookings>

viii. **C-SARN- Mentorship Granting Program:** Formerly known as the Canadian Senior Artists' Resource Network. CSARN's Mentorship Program acknowledges the considerable expertise and wisdom of professional senior artists and supports their desire to remain active in their chosen art form. Four types of mentorship outlined include:

- a) **Traditional one-on-one mentorship** where a young, emerging or mid-career artist is paired with a senior mentor.
- b) **Mentorship by an individual to organizations**, institutions, companies and schools in the form of workshops, seminars, lectures and other individually designed programs.
- c) **Mentorship residencies**, with a clear learning component, at institutions, companies and arts training schools offered on a weekly, monthly or project basis.
- d) **Mentorship residencies focusing on career opportunities** and strategies offered to communities with a group of mentors designing a program uniquely suited to the community involved.

For the purposes of this program, a mentor is defined as a trusted counsellor or guide having achieved the age of 60 with a minimum of 20 years' professional experience. Mentees are identified as professional artists. They can be any age as long as they are professionals, as defined by the Canadian Artist Code, or are emerging artists having recently graduated from a professional school or professional artistic program. Mentors will be paid for their work and mentees will be reimbursed for expenses.

Source: <http://www.csarn.ca/en/guidelines.html>

- l. **Kingston Canadian Film Festival** offers animation workshops for kids generally 16 years of age or younger; presents a networking/career mixer for up-and-coming filmmakers with opportunities to get advice from industry professionals; offers "Pitch" events where emerging filmmakers can pitch their film idea to a panel of industry professionals for feedback; has one-on-one sessions where KCFE pairs emerging artists with professionals for feedback on scripts, ideas, etc.; offers Q&A opportunities at over 80% of KCFE screenings which allows filmmakers (and the general public) to ask our special guest filmmakers questions; has KCFE intern and work study opportunities where it employs 15-20 student staff each year to work with the KCFE core team (many have gone on to jobs at TIFF, VIFF, and other festivals, utilizing KCFE as their primary reference).
- m. **Kingston Film Office** is developing monthly workshops and information sessions during the academic year (recently including NABET, Dedo Lights, Interactive Ontario, DOCInstitute, IATSE, ACTRA) with Queen's Department of Film and Media; sponsor local



productions as community training exercises (9 productions in 2018); facilitate pitch opportunities for licensed production with Bell Fibe TV1 (\$60,000+ in licenses confirmed in 2018); facilitate applications to the Telefilm Talent to Watch Program (2 x \$125,000 applications in 2019); create a database of local cast, crew, locations and suppliers to promote to industry; bridge visiting productions to local talent (more than a dozen short-term positions created in 2018); facilitate internship and mentorship opportunities (3 paid full-time positions and multiple internships in 2018).

## **B. ARTS BUILD ONTARIO**

1. **Goal:** To provide resources in expert training, peer-to-peer professional development and communities of interest keep Ontario's nonprofit arts organizations adaptable and strong.
2. **Current Professional Development Listings:**
  - a.  Accessibility Ontario
  - b.  Ontario Presents Webinar Series
  - c.  Ontario Non-Profit Network
3. **Source:** <https://www.artsbuildontario.ca/learning/professional-development/>

## C. Artscape: Learning and Professional Development

Artscape's learning and professional development programs support artists building businesses based on their creative talents, and creative placemakers making space for creativity in their communities.

### 1. Creative Entrepreneurship Programs

For artists building creative businesses, Artscape offers **programs** and **workshops** through its **Artscape Launchpad** initiative. Our programs are affordable, small, and designed to fit in with busy lifestyles. Arts workers can take a deep dive with the:

- a. **Creative Entrepreneurship Program**
- b. **Creative Business Design Workshop**
- c. **Ignite Series.**

### 2. Artscape Daniels Launchpad (In development, 2018 launch)

These programs are connected to our creative entrepreneurship hub in development, [Artscape Daniels Launchpad](#). Once this facility is open in late 2018, a full slate of programs will also include **networking** and **mentorship** opportunities for artist members working on launching and sustaining businesses based on their creative talents.

Artscape Daniels Launchpad is more than Toronto's newest and most exciting collaborative space. It is an idea to create a community where emerging and established artists, designers and creators who believe they are capable of more, can succeed like never before. Its facilities, programs, community and services are tailored to support artists in generating income without compromising their integrity or values. Launchpad members will help reinvent what business is about and generate creative work that makes the world a better place. Artscape Daniels Launchpad is *where creativity comes to prosper*.

### 3. Creative Placemaking Programs

Arts workers can learn about creative placemaking through Artscape and benefit from programs that deliver practical knowledge based on Artscape's 30+ years in developing and managing spaces for creativity. Explore the [Artscape DIY](#) website. Arts workers can participate in [Artscape-led learning programs](#) offered throughout the year. Groups interested in a custom program are invited to inquire about Artscape's [Mentorship & Coaching](#) program and bespoke consulting.

## **D. Government of Canada**

### **CANADIAN CENTRE FOR OCCUPATIONAL HEALTH AND SAFETY**

[https://www.ccohs.ca/products/courses/course\\_listing.html](https://www.ccohs.ca/products/courses/course_listing.html)

Accident Investigation

Accident Investigation in Ontario

AODA Accessible Customer Service Regulation

AODA IASR Employment Standard

AODA IASR General Requirements

AODA IASR Information and Communication Standard

AODA IASR Transportation Standard

Asbestos in the Workplace

Assembling the Pieces Toolkit

Being a Mindful Employee: An Orientation to Psychological Health and Safety in the Workplace

Bullying in the Workplace

Business Case for Health and Safety

Business Case for Workplace Wellness

Canada Labour Code, Part II: An Overview

Compressed Gases

Confined Space Management

Confined Spaces: The Basics

Contractor Health and Safety

Contractor Health and Safety in Ontario

Dealing with a Hostage Situation

Dealing with Difficult or Hostile Customers

Dealing with Robbery

Developing an Occupational Health and Safety Program

Developing Your Workplace Violence and Harassment Program in Ontario

Domestic Violence in the Workplace

Due Diligence in Occupational Health and Safety

Electrical Hazards

Emergency Preparedness for Workers

Emergency Response Planning

Environmental Management Systems

Federal Hazard Prevention Program

Fire Safety: The Basics

GHS: HazCom 2012 for Workers

Global GHS for Workers

Hazard Identification, Assessment and Control

Health and Safety Awareness for Ontario Supervisors

Health and Safety Awareness for Ontario Workers

Health and Safety Committees

Health and Safety Committees in the Canadian Federal Jurisdiction

Health and Safety for Managers and Supervisors

Health and Safety for Managers and Supervisors in Ontario

Health and Safety for Office Managers

Health and Safety for Senior Executives: Legislation & Liability

Health and Safety For Small Business

Impairment and Cannabis in the Workplace

Indoor Air Quality: An Introduction

Joint Health and Safety Committees in Ontario

Ladder Safety

Ladder Safety in Ontario

Lockout

Managing Pain from Physical and Psychosocial Workplace Demands

Manual Materials Handling

Mental Health: Awareness

Mental Health: Communication Strategies

Mental Health: e-Course Package

Mental Health: Health and Wellness Strategies

Mental Health: Psychologically Healthy Workplaces

Mental Health: Signs, Symptoms and Solutions

Musculoskeletal Disorders (MSDs): Awareness

Musculoskeletal Disorders (MSDs): Prevention

Occupational and Environmental Cancer: Recognition and Prevention

Occupational Health and Safety Management Systems

Occupational Health, Safety and Environmental Management Systems

Occupational Health, Safety and Environmental Management Systems: Awareness

Office Ergonomics

Office Ergonomics in Ontario

Office Health and Safety

Orientation on Health and Safety for New Agricultural Workers

Orientation on Health and Safety for New Workers

Pandemic Awareness

Pandemic Planning

Personal Protective Equipment: The Basics

Preventing Falls From Slips and Trips

Preventing Falls From Slips and Trips in Ontario

Preventing Hearing Loss From Workplace Noise

Return to Work in Ontario

Return to Work: The Basics

Safe Driving: Backing Up

Small Business Health and Safety Certificate Program

Stress in the Workplace

Violence in the Workplace: Awareness

Violence in the Workplace: Establish a Prevention Program

Violence in the Workplace: Recognize the Risk and Take Action

WHMIS 2015: An Introduction

WHMIS 2015 for Managers and Supervisors

WHMIS 2015 for Office Environments

WHMIS 2015 for Workers

WHMIS 2015: Understanding SDSs

Working at Heights

Workplace Inspections

Workplace Violence in the Canadian Federal Jurisdiction: Establish a Prevention Program

Workplace Violence in the Canadian Federal Jurisdiction: Recognize the Risk and Take Action

## E. CANADIAN NETWORK OF ARTS LEARNING

1. **Vision:** CNAL/RCAA envisions a world in which the arts and creativity are recognized as integral to the learning process, both at school and throughout life. By connecting Canada's diverse arts and learning communities, CNAL will shift mindsets about arts education and increase access to meaningful arts experiences for all Canadians, laying the foundation for social, economic and cultural transformation.
2. **Mission:** To unite local, regional and national arts and learning communities in a network for exchange, research and collaboration, cultivating a more creative, innovative and prosperous Canada.
3. **Community Learning:** The Canadian Network for Arts and Learning seeks community partners to co-host a dynamic Eduarts Hubs and celebrate exemplary local initiatives while connecting and engaging with the national arts and learning sector. Each Hub has a community-based focus and consists of professional development, networking and research sessions.

People who attend the Hubs include:

- a. Artists and Artist-Educators
- b. Teachers and Teacher Candidates
- c. Arts Administrators

- d. Academics
- e. Researchers
- f. Advocates of Arts Education

#### **4. Mapping Arts & Learning**

The research sessions are a vital part of every Hub. Previous research resulted in The Network creating a handbook for assessing the impacts of arts and learning, as well as a research report on the state of arts and learning in Canada, and other resources.

CNAL current research is focuses on building an online map showing artist-educators, arts organizations, and arts education happening in schools and other academic institutions. Researching and building Canada's Map of Arts & Learning is our most ambitious and exciting research project to date and will result in a valuable tool for strengthening arts and learning communities across the country. At the Hubs, CNAL tries to ensure that every participant appears on the map. Research gathered from Hub attendees is also vital in helping us guide and shape the functionality of the map.

#### **5. Resources**

- a. Transformative Action on Arts Education: Re-invigorating the Seoul Agenda
- b. Creative Insights: A Handbook for Assessing the Impacts of Arts and Learning
- c. Creative Collaborations: Lessons from Arts-in-Learning Partnerships
- d. Research Report on the Current State and Needs of the Arts-in-Learning Sector in Canada
- e. Rapporteur's Report: Reflections from the CNAL Conference 2015
- f. National Roundtable on Teachers Education in the Arts NRTEA 4th Annual Roundtable Report
- g. Rapporteur's Report: Reflections from the CNAL Conference 2013
- h. Founders Conference Roundtable Findings
- i. Founders' Conference Guest Research Presentation

6. Source: <https://www.eduarts.ca/>

## F. CHARITY VILLAGE

1. **Course Goal:** To offer a series of self-paced, web-based classes that help build essential skills that non-profit workers can use right away.

2. **Courses:**

- a. Boards That Work
- b. Budgeting for Nonprofits
- c. Building a Great Volunteer Program
- d. Case for Support
- e. Corporate Sponsorship
- f. Event Planning
- g. Grant seeking
- h. How Fundraising Works
- i. Planned Giving
- j. Proposal Writing
- k. Receipting Charitable Gifts (Canada)
- l. Strategic Planning
- m. Writing Effective Policies and Procedures
- n. Special Events Bundle
- o. New Mgmt./Leadership Bundle
- p. New Fundraising Bundle
- q. Better Board Kit

**Source:** <https://charityvillage.com/cms/active-learning/courses>

3. **Knowledge Centre**

a. **Goal:** To provide a resource for arts workers to access free resources to help guide careers in the nonprofit sector along with industry news and information about Charity Village.

b. **Source:** <https://charityvillage.com/cms/knowledge-centre>



## G. COURSERA.ORG

**1. Goal:** Coursera provides universal access to the world's best education, collaborating with top universities and organizations to offer courses online.

The courses are free unless the participant wishes to have a certificate for \$60 per course.

### 2. Courses – Cultural Sector Professional Development

**a. The Cycle: Management of Successful Arts and Cultural Organizations**

University of Maryland, Michael Kaiser

<https://www.coursera.org/learn/the-cycle>

**b. Arts and Culture Strategy**

University of Pennsylvania, National Arts Strategies

Russell Willis Taylor, Peter Frumkin

Source: <https://www.coursera.org/learn/arts-culture-strategy>

**c. Leading Innovation in Arts and Culture**

a. Vanderbilt University, David Owens

b. Source: <https://www.coursera.org/learn/arts-culture-innovation>

**d. Indigenous Canada**

a. University of Alberta

b. Source: <https://www.coursera.org/learn/indigenous-canada>

c. Taught by: Dr. Tracy Bear, Assistant Professor

d. Faculty of Native Studies & Dept. of Women's and Gender Studies

**e. Aboriginal Worldviews and Education**

a. University of Toronto – OISE

b. Source: <https://www.coursera.org/learn/aboriginal-education>

c. Taught by: Jean-Paul Restoule, Associate Professor

**f. Art of the MOOC: Activism and Social Movements**

a. Duke University

b. Source: <https://www.coursera.org/learn/activism-social-movements>

c. Taught by: Pedro Lasch and Nato Thompson

## H. CULTURAL CAREER COUNCIL OF ONTARIO - NATIONAL AND INTERNATIONAL BEST PRACTICES FOR IN-CAREER BUSINESS SKILLS TRAINING FOR CULTURAL WORKERS

This is an excellent and comprehensive study on professional development. The following is an excerpt from this report.

### Key Best Practices

#### 1. Supportive Government Policy

The relationship between government strategy and focus on cultural entrepreneurship is very strong. A number of governments directly intervene with funding to promote, advocate and develop entrepreneurial programs.

A sign of the priority given by these governments is that support is *not* isolated in one department or Ministry.

- a. **Manitoba, ACI** receives funding from four government departments: Advanced Education and Literacy; Entrepreneurship, Training and Trade; Culture, Heritage, Tourism and Sport; and Education, Citizenship and Youth.
- b. **Cultural Industries Development Agency (CIDA)** is supported by the Arts Council of England, the London boroughs of Tower Hamlets, Hackney and Newham and the London Development Agency, among others.
- c. **Creative and Cultural Skills (U.K. sectoral council)** offers government-funded and industry-approved apprenticeships leading to vocational qualifications in:
  - i. Live events and promotion
  - ii. Music business (recording Industry)
  - iii. Technical theatre (rigging, lighting and sound)
  - iv. Costumes and wardrobe
  - v. Cultural and Heritage Venue Operations
  - vi. Community Arts Management.
- d. **Queensland Australia's Creative Industry Skills Council** programs feed directly in the Queensland government's skills strategy.

Resources are provided on an ongoing basis to these agencies, allowing for long-term strategic building of training programs in response to assessed gaps, and development and continuous nurturing of key partnerships. Program funding is directed towards both the individuals and the training provider. These resources also allow for programs to be offered to the community for very reasonable fees, or at steep discounts.

## 2. Centralized Hub

Implementation of professional development strategies requires a **centralized hub** whose focus is directly on training; it provides a centre of activity, takes responsibility for the training concerns of a community, coordinates, strategizes, provides overviews and advocates as well as developing and delivering training programs. In some jurisdictions, this falls to a sectoral council, in others to a foundation. In a number of jurisdictions, there are multiple drivers, each with a different angle on training or a focus on a particular niche.

## 3. SUBSECTOR FOCUS on Common and Critical Skills that Cross Disciplines and are Adapted to the Sector

Business skills training usually crosses discipline lines to create synergies and efficiencies. Although it is common to think of a division between the needs of cultural industry media and more traditional disciplines, the divisions are often not that simple. Skillset is the U.K. sectoral council for creative media – animation, computer games, facilities (technical services to creative media) film, television, photo imaging and publishing – but it also includes fashion and textile and does not cover music and sound recording.

- a. **ACI Manitoba** covers all the sub sectors.
- b. **NESTA** focuses on the creative industries but describes them as digital, fashion games, film and the live arts.
- c. **QUT Creative Enterprise Australia** focuses on fashion and design, new media, film, television and music.
- d. The **Clore Leadership Programme (U.K.)** embraces visual and performing arts, film, heritage, museums and archives, creative industries and cultural policy and administration.
- e. **Creative Industries Skills Council (Australia) in Queensland** covers the arts, entertainment, fashion, furniture design, graphic arts, printing and other industries like Millinery, Indigenous Arts, and Journalism.
- f. **CQRHC** arranges training for counsellors in employment agencies who support artists in transition. CQRHC supports a training plan developed by each of its member associations to cover all career levels but also works with employment agencies to provide transition support for experienced cultural workers from whatever field.
- g. **Film Training Manitoba** offers programs in collaboration with unions that lead to certification.
- h. **England's Skillset** develops and maintains national occupational standards for all occupations across the creative media. Skillset offers a continuum of training for those entering the field to senior workers who need upgrading.
- i. **Israel Cultural Excellence Foundation** selects individual artists with potential and creates individual development plans customized to their needs; all the plans include shared business training, individual business mentoring and community work.

#### **4 . Essential Knowledge**

Regardless of the focus, the training recognizes that different disciplines require common skills and essential knowledge such as:

- a. policy, rights and regulatory frameworks
- b. trends and changing business and professional models
- c. leadership and change management skills
- d. marketing research, planning and implementation
- e. product development
- f. project and production management
- g. business and financial literacy (structures, accounting, licensing, etc.)
- h. intra-personal skills (self-analysis, problem solving, time management, etc.)
- i. inter-personal skills (delegating, writing and presentation, team building, etc.)

Curriculum is adapted to the sector, using its language and values in case studies drawn from the sector.

- a. Usually training is delivered by experts from the sector itself. Where outside instructors or counsellors are used, training those trainers so that they understand the features of the sector becomes important.
- b. In some cases, there are direct relationships between standardized workforce skills training and market/workplace skill needs.
- c. Many organizations offer advice on curriculum development, qualifications and standards.
- d. Programs acknowledge that workers need access to continuous upgrading throughout their career.
- e. All programs, whether they support the provider or the individual, recognize the self-employment challenges of the sector.

#### **5. Flexible Delivery Formats with a Focus on Experiential Learning**

The variety of learning formats is wide but all of them reflect in some way the importance the sector attaches to learning through social networks and from experience. Classroom-based learning exists but it is always accompanied in some way by some combination of the following:

- a. mentoring (online and live)
- b. online networks
- c. on site networks
- d. business advisors
- e. HR counsellors
- f. internships
- g. vocational training
- h. apprenticeships
- i. work placements

- j. peer learning
- k. resource centres
- l. lecture series
- m. workshops and seminars
- n. residencies
- o. podcasts
- p. coaching.

## 6. Access to Relevant Training

Programs experiment with both online and live training and use both formats to complement each other.

- a. **The Creative Capital Foundation** focuses on making its skill-building programs accessible for regional artistic communities.
- b. **The Kennedy Center** (in Washington D.C.) takes advantage of its experienced administrators to mentor (online and in person) cultural administrators from local communities, diverse communities, other regions and even other countries. Peer instructors and sector-generated case studies are key to the different curricula.

## 7. Partnerships and Collaborations

Partnerships and collaborations play a fundamental role in the success of these different programs. The partnerships may be intra-governmental (already described above), intergovernmental or cross sectoral.

- a. **California's Center for Cultural Innovation (CCI)** was commissioned by the city of San José to explore needs for its artists, devise strategies for the future and pilot initial services. Funding for CCI's program in Sacramento results from partnering with non-arts foundations – the Sacramento Region Community Foundation and the Nonprofit Resource Center of Sacramento.
- b. **Partnerships** with academic institutions offer excellent support in a variety of ways. For example, ACI Manitoba members can access discounts for training offered by the Cultural Management Program in Continuing Education at the University of Winnipeg.
- c. **London's University of the Arts** provides guidance and business skills training from its faculty, among others, to graduates who are self-employed.

- d. **The Queensland University of Technology (QUT)** created an incubator for emerging business in film, television, music, design and new media; there is a close relationship with the QUT faculty through seminars, workshops, advice and access to all the research necessary.
- e. **NESTA** works directly in partnership with different governments (e.g. City of Manchester and the government of Scotland) to develop creative enterprise training schemes. In other cases, NESTA brings together cross-sectoral teams that embrace arts, business, academia, industry and governments.

Incubators or convergence centres are built on the principle of collaboration, networking and the exchange of knowledge among different disciplines and industries. This emphasis on collaborations and partnerships are consistent with the creative sector's own focus on collaboration, teamwork and social networks of various kinds.

## 8. Applicability to Ontario

There is no doubt that conditions in Ontario exist to create that synergy of creativity, business skill training and entrepreneurship that could propel the creative economy forward, but there is as yet nothing significant to turn around what Ipsos Reid identified as a "weak culture of human resources."

Cross-sectoral organizations such as Cultural Careers Council Ontario have begun to create cross-disciplinary entrepreneurial programs and networks to bring attention to business training and workforce issues. Individual arts service organizations, trade associations and some cultural organizations are developing business skill training programs of genuine strength (e.g. Women in Film and Television, the Ontario Museum Association, Magazines Canada) but these are dedicated to their memberships or constituencies.

There is a growing interest in the whole area of human resources.

- a. **The Metcalf Foundation**, one of the few arts-relevant foundations in Ontario, is focusing on the renewal of the leadership of non-profit organizations, including cultural bodies.
- b. The **Ontario Arts Council** and the **Ontario Media Development Corporation** allow for some business skills training in their research, technical assistance and granting programs.
- c. **Artscape**: The importance of Artscape's projects and other Toronto-based private companies to define creative zones that combine entrepreneurial enterprises, residential holdings, technology centres and networks cannot be underestimated.
- d. **The Ministry of Culture** has identified professional development as an important element of a healthy culture in its Status of the Artist legislation. Its assistance to business of art forums in some towns and its support of municipal cultural planning initiatives have begun to identify potential partners for entrepreneurial training for cultural workers.
- e. **The Ministry of Training, Colleges and Universities** has supported some business-skill development projects (including this one). Local business development centres are beginning to show an interest in cultural enterprises as part of the economic potential of the province.

These are all still weak and fragmented efforts. As the 2009 Artscape report on convergence centres ([http://www.artscapediy.org/ArtscapeDIY/MediaLibrary/ArtscapeDIY/Archives/Artscape\\_Research/Convergence\\_Centres.pdf](http://www.artscapediy.org/ArtscapeDIY/MediaLibrary/ArtscapeDIY/Archives/Artscape_Research/Convergence_Centres.pdf)) has noted, there is “significant unmet demand for varying levels of business development support.”

Unlike other jurisdictions, the Ontario Government’s stated view of the economic potential of the creative sector is at odds with its funding priorities and there seems little or no opportunity for cross-department collaboration and attention to the needs of cultural entrepreneurs.

**7. Source: Professional Development In Ontario’s Cultural Sector**

<http://www.workinculture.ca/workinculture/storage/medialibrary/Resources/ResearchIpsosSearchReport2008.pdf>

## I. CULTURAL HUMAN RESOURCES COUNCIL

**1. Goal:** The Cultural Human Resources Council (CHRC) brings together cultural workers and employers to address training, career development and other human resource issues.

**2. Course and workshop resources** developed by industry to help you prepare the emerging workforce.

- a. The Art of Managing Your Career
- b. Careers in Culture
- c. Skills Assessment
- d. Competency Charts and Profiles
- e. Training Gaps Analyses
- f. Artist as Entrepreneur
- g. The Art of Export Marketing
- h. Towards a Career in Digital Media: High School Teacher's Guide
- i. Project Management 101 for the Digital Media Industry
- j. Production Accounting 101
- k. Convergence Media
- l. Business Skills for Producers
- m. Set Safety Awareness
- n. Rights Management 101
- o. Welcome to the Future: A Guide to Marketing Music in the New Economy
- p. Magazine Publishing Resources
- q. Book Marketing in an Online World

**3. Source:** <https://www.culturalhrc.ca/educators-e.php>

## J. GENERATOR, TORONTO

### 1. Mission Statement

To play a key role in a sustainable independent performance sector driven by self-producing artists.

2. **Mandate:** Generator has transformed into a mentoring, teaching, and innovation incubator that empowers independent artists, producers and leaders.

Generator is commonly known as a *capacity building and mentoring organization for independent performance makers*. Previously focused on theatre, the organization is now, as of summer 2017, highlighting its capacity to include others within the performing arts, including dance and interdisciplinary and culturally diverse practices that do not emphasize one discipline over another.

Commissioned by Toronto Arts Foundation with support from the Metcalf Foundation and Toronto Arts Council, Generator was part of a two and a half year research and evaluation study. Released on Nov 9, 2017, the report looks at two change initiatives in the performing arts sector, Generator and Why Not Theatre's *The Riser Project*. Both ventures have emerged from the theatre community to devise new ways to support independent artists in today's context of precarity and limited resources.

As a hub, Generator offers a complex package of vital peer and personal resources: from social support (professionals who understand one's line of work, who share some of the same lived experiences), to entrepreneurial skills (hard and soft skills), capacity to be flexible in a way that is rooted in one's deepest values (to be meaningful or worthwhile), tolerance for ambiguity or uncertainty (typically both), and ability to remain connected with one's intrinsic motivation (desire) to be an independent theatre maker.

Source: <http://generatorto.com>

### 3. Programs

- a. **Artist Producer Training (APT)** — Their flagship Artist Producer Training program selects approximately eight individuals annually, through a competitive application and interview process, for the opportunity to be paid a modest stipend (\$1000) for one year while attending classes twice a week at Generator's offices for eighteen weeks. Industry professionals teach classes; past instructors have included producers and artistic and managing directors of some of Toronto's large cultural institutions, as well as the smaller, project-based Resident Companies (see below for an explanation of "Resident Companies"). Classroom styles range from



workshops to lecture-presentation to facilitated discussion. Following those eighteen weeks, the last semester of the training program consists entirely of a practicum whereby each trainee is placed inside a different professional arts organization to learn about producing “on site.” These placements are sometimes less like a job, and more of an opportunity to shadow, observe and ask questions. Generator also offers periodic public workshops on a one-off basis that anyone may attend at very low cost (\$20 each).

- b. **Coaching** — Officially, individualized coaching services are primarily for Resident Companies, which are two project-based theatre companies, typically in a period of consolidation or growth, that are given free office space for one year. Informally, APT program participants (current trainees and alumni), are also coached as the need arises. Unofficially, Generator reports that people (beyond APT and Resident Company participants) call them for advice “all the time.”

In this sense, Generator operates an informal help line for independents who may not have Generator and The RISER Project: Sector developers for Independent theatre in Toronto 12 somewhere else to turn to for a quick collegial check-in: “Am I making the right decision?” “Is this typical?” “What should I do?” “What would you do?”

- c. **ArtistProducerResource.com** — Resources created or made available by guest instructors and Resident Companies through the APT program have been culled to populate the first-ever wiki for artist producers. Scheduled for launch in Nov 2017, the wiki is intended to open source (and crowdsource) the kind of knowledge that APT trainees have been learning, along with budget templates and other resources so that independent theatre makers do not have to “reinvent the wheel” every time someone decides to put on a show.
- d. **Convening conversations** — To develop leadership, Generator also works in partnership with other organizations, to bring people together for conversations that help advance issues, or that support practitioners, such as when the topic is about “Mid-Career Struggles: How to get your mojo back.” Usually these conversations are live tweeted under the hashtag #UrgentExchange. On more than one occasion, these conversations have been written up in the media for their frank, candid discussion of challenging topics. One example is “The White Guy Shuffle,” which was a conversation on how to change hiring practices in Canada to empower diverse leadership that is reflective of Canada as a society. The “White Guy Shuffle” #UrgentExchange took place in January 2017, after seven prominent artistic-director positions in Canada were all filled by “white men,” over a period of six months. (Three of the positions had previously been held by “white women.”)
- e. **Resources:** Peer and personal resources that build an understanding of professional practice including self-producing and administration skills.

**Source:** <https://artistproducerresource.ca/tiki-index.php>

- f. **Organizational resources:** Resident Companies are awarded free office space at Generator to help them consolidate around concrete, self-identified organizational goals. Having time and space to consolidate and reflect as an organization, is vital for companies that are no longer “emerging” but operating at the level of “establishing.”
  
- g. **Inspiration:** Generator was influenced by a Norwegian study published in 2014 looked at the careers of freelance musicians and identified “an unpredictable future, threats to the family/work balance and significant amounts of external pressure” as key sources of “demands” that contribute to 13 Toronto Arts Foundation poor mental health among these artists.
  - i. The study found that “social support” and “adequate personal resources” are important “buffers” to meet the demands of a freelance artist’s life (Vaag et al 2014). Social support includes family and friends, as well as a professional network of contacts to whom one could turn for help, advice or empathy. Personal resources include “entrepreneurial skills, value-anchored flexibility, tolerance for ambiguity,” and passion for the art.
  - ii. This Norwegian study is a helpful entry point into understanding the value of the totality of what Generator is building up. Generator helps freelance, self-managing theatre makers flourish; by helping them develop their professional peer network and personal resources.

**Norwegian Study:** *Arts & Health: An International Journal for Research, Policy and Practice*, “Specific demands and resources in the career of the Norwegian freelance musician” by Jonas Vaaga, Fay Giæverb & Ottar Bjerkeset

**Source:**

[https://www.researchgate.net/publication/258340958\\_Specific\\_Demands\\_and\\_Resources\\_in\\_the\\_Career\\_of\\_the\\_Norwegian\\_Freelance\\_Musician](https://www.researchgate.net/publication/258340958_Specific_Demands_and_Resources_in_the_Career_of_the_Norwegian_Freelance_Musician)

- h. **Other Professional Development:** Generator recommends Luminato, a multidisciplinary arts festival, that offers a program for one emerging producer per year, and the Soulpepper Academy of 15 theatre artists includes two theatre producers-in-training.

## K. INDIGENOUS ARTS PROFESSIONAL DEVELOPMENT

### 1. The Victoria Native Friendship Centre

Resources for Indigenous Artists South Vancouver Island, BC Workshops Handbook  
Source: <http://www.vnfc.ca/downloads/vnfc-indigenous-artists-workshop-resource-handbook.pdf>

### 2. The First Peoples' Cultural Council (FPCC)

a. **Mission:** The FPCC is a provincial Crown Corporation formed by the government of British Columbia in 1990 to administer the First Peoples' Heritage, Language and Culture Program. The First Peoples' Cultural Council is supported by legislation: PDF Document First Peoples' Heritage, Language and Culture Act.

b. **Mandate:** The mandate of FPCC is to assist B.C. First Nations in their efforts to revitalize their languages, arts and cultures. Since 1990, the FPCC has successfully distributed over \$45 million to British Columbia's Indigenous communities for language, arts and culture projects.

The FPCC is committed to providing communities with a high level of support and quality resources. Indigenous cultural heritage, and the living expression of Indigenous identities, is integral to the health of all members of the Indigenous communities, as well as to the well-being of all British Columbians.

c. **Source:** <http://www.fpcc.ca/about-us/>

### 3. Art Starts

a. **Mandate:** This collaborative professional learning experience will build capacity as a Teaching Artist to prepare people for the many different components of the school system—from unpacking pedagogy, to understanding curriculum, to gaining awareness about school culture and more.

b. **Source:** <https://artstarts.com/aiil-indigenous>

### 4. ArtBridges

a. **Mandate:** This program supports Ontario-based Indigenous arts professionals and arts professionals of colour for professional development and skill-building opportunities that advance applicants' work and careers. It funds all contemporary and traditional art practices that are supported at OAC. Projects can include: study and training, mentorship, internship and apprenticeship, and documentation of art work."

- b. **Source:** [http://artbridges.ca/view\\_item/classifieds/586](http://artbridges.ca/view_item/classifieds/586)

## 5. Native Women in the Arts (NWIA)

- a. **Goal:** NWIA is a not-for-profit organization for First Nations, Inuit, and Métis women who share the common interest of art, culture, community and the advancement of Indigenous peoples.
- b. **Mandate:** Native women in the arts provides programming provincially, nationally, and internationally, cultivating a new generation of artistic talent. It pursues artistic excellence by presenting quality artists, and by offering exceptional professional development opportunities to emerging, mid-career, and professional artists.
- c. **Programs:**
- i. **Miiyuu Pimaatswiin:** A Symposium for Indigenous Women Arts Leaders.
  - ii. **Kwe Performance Series:** This presents artists from diverse nations and communities and leads to a deeper understanding and appreciation for Indigenous arts, culture, and community.
  - iii. **Ka'nikonhrí:yo Gatherings:** The Gatherings connect cultural leaders to the Indigenous community in Toronto.
  - iv. **Tributaries:** Conceived by Creative Producer Denise Bolduc with NWIA's Erika Iserhoff as Associate Producer, Tributaries pays homage and respect to Indigenous creativity, presence and voice in celebratory, large-scale experience in Toronto.
  - v. **Catalyst Series:** From 1993-2016, NWIA's Catalyst Series presented artists from diverse nations and communities and leads to a deepened understanding and appreciation for Indigenous arts and culture in diverse communities.
  - vi. **Something Old, Something New, Something Borrowed, Something Blue:** In partnership with Native Earth Performing Art's Weesageechak Begins to Dance Festival.
  - vii. **6 Arias from the 6 Directions:** Six creators/writers/performers from the Yukon, Manitoba, Ontario, Nunavut, and Greenland joined forces to explore and create six new original pieces.
  - viii. **Anthologies:** Four anthologies of writing by Indigenous women who shape, move, and inspire.

**Source:** <http://www.nwia.ca/about/>

## 6. Banff Centre for Arts and Creativity

- a. **Mission:** Banff Centre exists to inspire artists and leaders to make their unique contribution to society. It aspires to be the global leader in arts, culture, and creativity.

- b. **Vision:** Human potential is realized at the Banff Centre. As a unique creative and learning experience, the Banff Centre curates innovative programs that develop artists and leaders, inspiring them to conceive and create powerful works and ideas that are shared with the world.

Banff Centre is a catalyst for knowledge and creativity through the power of our unique environment and facilities in the Canadian Rocky Mountains, our rich learning opportunities, cross-disciplinary and cross- sectoral interactions, outreach activities, and performances for the public.

- c. **Programs**

- i. **Indigenous Leadership**

- a. Indigenous Strategic Planning
    - b. Indigenous Negotiation Skills Training
    - c. Leading Teams: Governance for Indigenous Councils and Boards
    - d. Project Management for Indigenous Organizations
    - e. Indigenous Women in Leadership
    - f. Wise Practices in Indigenous Leadership
    - g. Indigenous Business and Economic Development
    - h. Inherent Right to Indigenous Governance
    - i. Establishing Indigenous Institutions of Governance
    - j. Indigenous Negotiation Skills Training

- ii. **Indigenous Arts**

**Mandate:** Rigorous, transformative programs for Indigenous artists, inspired by Banff's unique power of place.

Informed by Indigenous cultures and worldviews, the Banff Centre offers programs in all disciplines for emerging and established Indigenous artists. Its programs are highly transformative, situate rigour and exploration at its centre, and are inspired by 'power of place' here in Treaty 7 territory.

**Programs:** Through outstanding performances, concerts, residencies, presentations, workshops, talks and exhibitions, Indigenous Arts contribute to strong and vibrant Indigenous arts communities in Canada and around the globe in:

- a. Performing Arts
    - b. Visual Arts
    - c. Indigenous Arts
    - d. Literary Arts
    - e. Film and Media.

**Source:**

<https://www.banffcentre.ca/search/node/Indigenous%20professional%20development>

## L. ART\$PAY, KITCHENER ON

1. **Mandate:** Art\$Pay connects visual art practitioners with opportunities, community, and advocates for fair pay.

Art\$Pay is an in-depth tool for the visual arts sector, focusing on employment, marketing, education, professional development and public awareness. The launch of this new not-for-profit initiative in 2016 marked the beginning of a new conversation with the public; one centered on value, fair compensation and opportunities.

2. **Activities:** Art\$Pay is developing an online resource and directory provides a conduit for the public and other sectors to art, education, information and a wide range of services and skills currently not easily accessed or well publicized. The goal is to make others' projects, efforts and events easier and more successful by providing the information necessary to plan and negotiate business transactions.

3. **Listings:** Art\$Pay provides listings for Art, Artists, Skills and Resources:

- a. [Professional Artists](#)
- b. [Developing Artists](#)
- c. [Professional Curators](#)
- d. [Collectives](#)
- e. [Art Rental](#)
- f. [Artists' Skills & Services](#)
- g. [Workshops & Classes](#)
- h. [Art Groups & Organizations](#)

4. **Toolkits** for:

- a. [Exhibiting](#)
- b. [Funders](#)
- c. [Getting Paid](#)
- d. [Understanding Fees & Artwork Prices](#)
- e. CRA Rules, Tax Info - HST, Canada Revenue Rules on taxes and art income, income tax consultants for artists.

**Source:** <https://artspay.org/business-guides/>

5. **Professional Development Listings:**

2018 Regional List of Prospective Business Developing Programming for Creative Industries lists programming that is targeted to creative practitioners and aims to provide them with tools for building their career and/or business.

**Source:**

[https://docs.google.com/spreadsheets/d/1tR1tYkZWRhzOOi96cwOL1\\_h7bulOgRYggltsaFmrgDs/edit#gid=340236972](https://docs.google.com/spreadsheets/d/1tR1tYkZWRhzOOi96cwOL1_h7bulOgRYggltsaFmrgDs/edit#gid=340236972)

6. **Other Professional Development Resources listed:**

- a. [Art Gallery of Ontario Courses & Workshops](#)
- b. [Button Factory Arts](#)
- c. [Cambridge Arts Centre Programs and Workshops](#)
- d. [City of Waterloo - Professional Development Workshops for Artists](#)
- e. [Homer Watson House and Gallery](#)
- f. [Idea Exchange Workshops & Classes](#)
- g. [KWAG Adult Classes](#)
- h. [OCADU Continuing Studies Courses](#)
- i. [Open Studio Printmaking Courses](#) (year-round Printmaking classes)
- j. [The Clay and Glass Gallery](#)
- k. [The Kitchener and Waterloo Community Foundation - CCK Workshop Series](#)
- l. [Toronto School of Art](#)

<b>M. KITCHENER - MAKE IT KITCHENER</b>
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**1. Goal:** Kitchener's four-year economic development strategy aims to make Kitchener an inspiring place to be, whether individuals are launching their business, building careers, or supporting the community.

In 2016, the city's economic development strategy proposed that a creative hub be created for professional development opportunities and for community use for the arts.

**Source:** <http://www.makeitkitchener.ca/about>

<https://www.therecord.com/news-story/7000289-kitchener-aims-to-set-up-creative-hub-to-stimulate-arts-sector/>

**2. Other:** The Cambridge Center for the Arts has a number of classes and workshops for adults and kids, ranging from pottery to drawing, sewing, and music. They also have an artist-in-

residence who runs her own workshops for the general public.

[https://www.cambridgecentreforthearts.ca/en/events/artist-in-residence.aspx?\\_mid\\_=8833](https://www.cambridgecentreforthearts.ca/en/events/artist-in-residence.aspx?_mid_=8833)

## N. ORCHESTRAS CANADA

1. **Mission:** Orchestras Canada helps orchestras achieve together what they cannot accomplish alone, serving Canadian orchestras in both official languages, through research, knowledge sharing, convening, and advocacy.

2. **Online Resources:**

- a. Education & Outreach
- b. Boards
- c. Management
- d. Fundraising
- e. Marketing & Communication
- f. Operations
- g. Human Resources
- h. Statistics & Research
- i. Youth Orchestras

3. **Source:** <http://orchestrascanada.org/oc-resources/>

## O. OTTAWA

1. **Resource Hub**

The Ottawa Arts Council lists professional development resources

<http://www.ottawaartscouncil.ca/en/community/resources/professional-development>

2. **Professional Development Workshops**

The Ottawa Arts Council offers their own workshops and entrepreneurship bootcamps

<http://www.artsoe.ca/programs/professional-development/>



**1. Emerging Artists Mentorship Program**

The Ottawa Arts Council has an emerging artist mentorship program (ages 19-30)

- 2. Young Arts Leaders Collective (YALC)** is a group that supports the professional development of young emerging artists and arts administrators in Ottawa.

**3. Artpreneur conference:**

ARTPRENEUR is a one-day conference dedicated to helping artists succeed. The conference brings together leading creative experts and business leaders who will support artists in building their creative professions. ARTPRENEUR 2017 was a collaborative effort between AOE Arts Council, Ottawa School of Art, and Shenkman Arts Centre and Wallack's Art Supplies. The Conference Committee is dedicated to ensuring that the content, format and atmosphere of the conference:

- i. Bring current and relevant information to artists of all disciplines
- ii. Be affordable and accessible to all artists
- iii. Emphasize the importance of the arts in the economy
- iv. Assist artists in building sustainable careers
- v. Encourage youth in choosing a career in the arts.

Source: <http://www.artpreneurottawa.com/about/>

<b>P. QUEBEC CITY</b>
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**1. Main Education Institutions**

Note: There does not appear to be programs to educate artistic leaders in arts administration, but students are directed to courses in entrepreneurship.

**a. CÉGEPS (colleges):**

There are 3 CÉGEPS in Québec City : Sainte-Foy, Garneau, and Limoilou. All 3 have general education program in arts. Two of them have specific professional development opportunities in arts. These programs are affordable and accessible.

**b. Universities:**

Université Laval is the only university in Quebec City. Students can obtain a certificate (1 year), a diploma (2 years), a licence (3-4 years), bachelor/master's/doctoral degrees.

Advanced laboratories open to students, emerging and established artists include: LANTISS, LAMI, LITIN, SIRC (ex. : Robert Lepage does residencies at LANTISS).

### c. Conservatoires:

The Conservatoire de musique et d'art dramatique is the only conservatory. It is very selective and is known as a direct path to a professional career in the arts.

### d. Additional Education Opportunities:

i. [ENTR'ACTES](#) :

Entr'actes is a cultural non-profit organization which offers mostly recreational programs to mixed ability artists. In Québec, the only centre for professional development for mixed ability artists is Les Muses in Montréal.

ii. [ÉCOLE DE CINÉMA ET DE TÉLÉVISION DE QUÉBEC](#) : This school offers practical, intensive programs in film and television (acting, writing, directing, editing, etc.).

iii. [MODE É ARTO](#) : Mode é Arto is a mix of artistic agency and acting training (they produce actors ready for television and film).

iv. [L'ARTÈRE](#): L'Artère offers professional development in contemporary dance.

v. [ÉCOLE DE DANSE DE QUÉBEC](#) : This institution offers professional programs in dance interpretation of contemporary dance (offered with Cégep de Sainte-Foy).

vi. [THÉÂTRE DE RECHERCHE LE CONTRE-COURANT](#) : This research theatre offers continuous training for both emerging and professional actors, based on Grotowski's acting approach.

### e. Art Institutions:

Typically, professional artists working in Québec's theatre specialized venues graduated from Québec's Conservatoire.

There are four main theatre venues/employers :

- i. [Premier Acte](#) : aims at being the first stage for newly graduates' projects
- ii. [Périscopie](#) : aims at being the stage for creation and alternative theatre
- iii. [La Bordée](#) : aims at being the stage for repertoire theatre
- iv. [Théâtre du Trident](#) : aims at being the stage for established artists and repertoire

### f. Festivals

There are some major festivals in Québec where professional artists can gather and have professional development opportunities.

- i. [Carrefour International de Théâtre](#)
- ii. [Festival d'été de Québec](#)
- iii. [Mois Multi](#)

iv. [Festival de cinéma de la Ville de Québec](#)

g. **Arts Showcase**

[Bourse Rideau](#): A major market place for shows in various performing arts disciplines  
[Professional development workshops](#) for both artists and programmers

h. **Funding**

i. [City of Québec](#)

ii. [Various programs](#) (the list is not exhaustive)

a. **Artistes (artists)**

[Les Ateliers du Réacteur](#) : the City of Québec responded to the cultural organizations' demand and need for a space for visual arts and métiers d'arts professional artists by providing this space.

[Mesure Coup de pouce](#) : funding to help professional and non-professional artists to participate in an activity that will help develop their career (e.g. a workshop, a showcase, a mission, etc.)

[Prélèvement gratuit des matières dans certains écocentres](#) : the City gives access to professional cultural organizations to their eco-centres so they can supply themselves with free materials (wood, pannels, gypsum, chairs, televisions, etc.)

[Première Ovation](#) : mentorship and coaching approach as well as financial support for emerging artists, by disciplines.

[Programme de subvention d'ateliers d'artistes](#) : the City offers funding to professional artists in visual arts and Métiers d'art to cover 50% of cost for their workshop/residency space fees.

a. **Écoles et enseignants (schools and teachers)**

[Sorties scolaires en autobus du RTC](#) : 50% rebate on bus tickets in public transportation for school field trips

[Perfectionnement pour les enseignants en arts](#) : Helps cultural organizations to provide professional development to their art teachers

b. **Entreprises et institutions (business and institutions)**

[Aux premières loges](#) : Program that allows businesses to book a large amount of show tickets for their employees or for donations to community organizations, and have benefits in return (tax exemptions, visibility from the City of Québec, etc.)

c. **Organismes culturels professionnels (professional cultural organizations)**

a. [Camps de jour – programme Vacances-Été](#) : financial support to professional artistic companies to help them offer artistic summer camps for youth

b. [Programme AGIR](#) : financial support for professional cultural organizations for the formation of their administrators, volunteers and leaders so they can develop their administration abilities and performances.

- c. [Programme Vitalité culturelle 2015-2018](#) : operating grants for professional cultural organizations.
- d. [Soutien aux projets des organismes culturels professionnels](#) : project grants.

## Q. SAVAC: SOUTH ASIAN VISUAL ARTS CENTRE, TORONTO

1. **Goal:** SAVAC (South Asian Visual Arts Centre) is a non-profit, artist-run centre in Canada dedicated to increasing the visibility of culturally diverse artists by curating and exhibiting their work, providing mentorship, facilitating professional development and creating a community for our artists. SAVAC was founded to be an organization staffed by people of colour, committed to support the work of artists of colour.

For over 20 years, SAVAC has operated without a gallery space as an explicit, political choice. Instead, as a means of pushing diversity mandates within the Canadian arts ecology beyond the minimum, SAVAC partner with galleries, institutions and museums to integrate artists and curators of colour into the curatorial and programming practices of those institutions.

**Source:** <https://www.savac.net/about/mandate/>

2. **Process:** SAVAC promotes self-representation by developing artistic practice that is often informed by cultural identity through a range of mediums, aesthetics, forms, and techniques. It supports work that (in)directly addresses the ways histories of people of colour are represented alongside the story of ongoing colonialism on Turtle Island and post-colonial histories of the global south. These works are challenging, experimental and offer multifarious perspectives on the contemporary world.

### 3. SAVAC's Professional Development Programs for South Asian Artists

SAVAC offers Professional Development opportunities for artists of colour from the South Asian diaspora with the following online and in-house opportunities in place.

**One to One Mentorship** – Open to all artists of colour across Canada. The One to One Mentorship accessible online is an excellent resource for emerging artists.

- i. **Goal:** SAVAC keeps an open-door policy for mentorship. SAVAC staff are equipped to provide guidance, develop goals and share skills, knowledge and expertise with the artists of colour working in visual and media arts including photography, video production, sculpture, painting, animation, digital media, and performance amongst others.
- ii. **Process:** SAVAC attempts to meet communities' needs by connecting artists with individuals or institutions that will benefit them. SAVAC staff are more than happy to talk through any barriers that artists of colour are facing.
- iii. **Source:** <https://www.savac.net/artists/mentorship/>

## b) Curatorial Opportunities

- i. **Goal:** SAVAC provides emerging curators various opportunities to work with established curators to hone their skills.
- ii. **Examples:** In 2016, its members show, *Terraforming*, at Trinity Square Video provided emerging curator Maria Coates a mentorship opportunity guided by the artistic directors of SAVAC and TSV. Maria was responsible for making selections from an open call for submissions made to TSV and SAVAC members, writing a short text on the selected work, titling the exhibition, and designing the exhibition layout, overseeing the exhibition budget and logistics in consultation with her mentors.

In 2015, SAVAC and the Robert McLaughlin Gallery supported curator Ambereen Siddiqui's successful application for the OAC's Culturally Diverse Curator's grant. This resulted into the *Beyond Measure* exhibition presented at Robert McLaughlin Gallery (Oshawa) which went on to win the Ontario Association of Art Galleries award for Short Curatorial text under 2000 words.

## c. SAVAC Portfolio Review

- i. **Goal:** Portfolio review is a great opportunity to meet other artists from the SAVAC community in a relaxed, supportive environment.
- ii. **Process:** Four selected artists have the opportunity to present their work during the portfolio review session to mid-career artists and curators. The facilitators engage with the artists, ask questions and give specific feedback on the work presented.
- iii. **Result:** Geared to emerging and established artists alike, this program aims to catalyze an open discussion on areas of interest to individual artists, including feedback on past/future projects, suggestions for how to connect with audiences, recommendations for trajectories to explore and advice on to how to install the work in various contexts.

Source: <https://www.savac.net/artists/mentorship/>

## d. Grant Writing Workshop for Access and Career Development

- i. **Goal:** Every year, SAVAC organizes a series of workshops led by Tina Hahn that are geared toward helping artists and arts professionals apply for the Access and Career Development Program.
- ii. **Process:** The session teaches emerging artists how to create a clear and convincing grant application with budgets and supporting material that juries will understand and appreciate. In 2014, over half of the workshop attendees were successful grant recipients.

iii. **Grant Writing Facilitator:** Tina Hahn has over a decade of experience and has lead workshops at Trinity Square Video, the Liaison of Independent Filmmakers of Toronto (LIFT), the Documentary Organization of Canada (DOC), the Diversi Film and Video Fund, Ryerson University, Hart House, and Bishop Strachan School.

iv. **Source:** <https://www.savac.net/artists/mentorship/>

e. **Artist Directory** – An online directory of artists who have worked with SAVAC.

i. **Goal:** To provide a listing of names of artist and curators who have been presented at SAVAC.

ii. **Source:** <https://www.savac.net/artists/artist-directory/>

f. **Open Call**

i. **Goal:** To provide a rolling open call to South Asian Artists for future opportunities for professional development.

ii. **Source:** <https://www.savac.net/artists/call-for-submissions/>

g. **Exhibition Assistance Program**

i. **Goal:** Exhibition Assistance grants assist individual visual artists, craft artists and media artists with costs directly related to preparation for a confirmed, upcoming exhibition. These costs may include materials, framing and presentation, crating and transportation. The exhibition may take place at any public site, providing that it is advertised and open to the public during specific hours. A letter from the gallery or exhibition organizer confirming the applicant's participation is required as part of the application.

This program provides grants of \$500 to \$2,000 to assist individual artists with costs related to presenting their work in an exhibition. Submissions will be evaluated according to Ontario Arts Council and SAVAC guidelines.

ii. **Source:** <https://www.savac.net/artists/call-for-submissions/>

h. **SAVAC's annual *The South Asian Short Film and Video Program***

i. **Goal:** An annual short film and video screening program that showcases new and innovative work by South Asians from Canada and around the world. The program showcases work exploring a wide range of ideas and concerns shaping the global South Asian experience today.

## i. Collaborations with Institutions and Galleries

- i. **Goal:** Off premise showing of affiliated artists' work to promote diversity mandates within the Canadian arts environment.

Each of the above programs facilitates and promotes the professional development and self-representation of artist and fulfills SAVAC's mandate to support the work of artists of colour.

- ii. **Example:** SAVAC presented *The South Asian Short Film and Video* program with Modern Fuel Gallery and Queen's Cultural Studies Department in 2012 and 2013 respectively. This presentation in Kingston extended the South Asian diaspora's socio-cultural perspective beyond Toronto to smaller communities like Kingston. It resulted in exposure and awareness about artists of colour from Southern Asia working in film and video, here in Canada on a more comprehensive level.

Monitor 8: New South Asian Short Films & Video  
Thursday, October 4, 2012

<http://www.modernfuel.org/art/programming/event/586>

SAVAC Presents: Monitor 9 with Modern Fuel Artist Run Centre  
Thursday, November 8, 2013

<http://www.modernfuel.org/art/programming/event/642>

## R. TORONTO ARTS COUNCIL, CITY OF TORONTO

### 1. OVERVIEW

Toronto Arts Council (TAC) specializes in programs for:

- a. mid-senior arts leaders
- b. those for launching special initiatives, and
- c. Board training.

They saw the need to develop both **skills** and **personal leadership confidence and development**.

They also looked at the leadership-training program in Clore UK that *aims to develop the full person* with the following knowledge, skills, and qualities as follows:

- a. Advocacy and influence
- b. The Artist as leader
- c. Authentic leadership
- d. Branding
- e. Coaching and action learning
- f. Communications and engagement
- g. Creativity and leadership
- h. Change management
- i. Cultural learning
- j. Culture and civic society
- k. Collaborative working, partnerships and mergers
- l. Digital strategy
- m. Difficult conversations
- n. Diversity and difference
- o. Entrepreneurship and new business models
- p. Environmental sustainability
- q. Financial management
- r. Fundraising and philanthropy
- s. Future-proofing the sector
- t. Governance
- u. International/cultural relations
- v. Managing people and leading teams
- w. Measuring impact
- x. Presentation skills/media training
- y. Public engagement
- z. Recruitment and talent management
- aa. Resilience, sustainability and handling risk
- bb. Self-management
- cc. Storytelling
- dd. Strategic planning



Source: <https://www.cloreleadership.org/programmes.aspx>

## 2. TAC PROCESS

TAC did not do an official community consultation, but had identified the gap of knowledge from the information they had from the community expressed in applications and roundtables about the dire need for professional development, and the lack of money for it.

TAC had many ideas about groups that could benefit from professional development.

They decided to specialize in the highest need areas, and *do them well*.

## 3. TAC PROFESSIONAL DEVELOPMENT PROGRAMS

### a) TAC Leaders Lab

This program is a result of a collaboration with the Banff Centre for Arts & Creativity.

- i. **Purpose:** Its purpose is to enhance leadership capacity in Toronto's arts and culture sectors.
- ii. **Goal:** The goal of the program is to mobilize Toronto's extensive pool of arts leadership talent to tackle some of the most pressing challenges facing the sector, and the city.
- iii. **Target group:** The TAC aims to serve high potential mid- to senior-level arts professionals who have demonstrated the potential to lead change in their organizations, communities or arts sectors. They ensure that the group selected is diverse, and includes high potential arts professionals who are people of colour and Indigenous people. They have representatives from small to large arts organizations and artist collectives.
- iv. **Program Components:** One intensive leadership retreat week at the Banff Centre with top arts leaders, and 10 monthly peer-learning sessions throughout the year. A big emphasis is on cultural leadership in a diverse city and peer learning rather than limiting the training for those wishing to lead traditional Western-based art institutions.
- v. **Financing:** The TAC pays all costs of the program including airfare, accommodations, meals, and an amount for sundry expenses throughout the program.
- vi. **Program Development/Inspiration:** They looked at some American professional development retreats/courses such as those from Harvard and Stanford, along with analyzing the impact of the changing landscape of the diverse City of Toronto on arts organizations of different disciplines and cultural backgrounds as Canada starts its post-Euro colonial period. They also looked at the peer learning process of the Metcalf

Foundation's creative incubator program and the collaborative sector strengthening initiative of Toronto's mid-size sector, Creative Trust.

- vii. **Source:** <http://www.torontoartscouncil.org/grant-programs/tac-grants/tac-leaders-lab>

**b) TAC Open Door Program**

- i. **Purpose:** Supports innovation and large transformational idea development.
- ii. **Process:** The Open Door funding process provides an opportunity for TAC to identify and examine the gaps and needs in Toronto's arts ecology while testing a new model for funding arts initiatives in all disciplines. The purpose of the program is to empower arts organizations to find solutions for current and future challenges through working with collaborators, sharing learning and expanding their horizons. Through the Open Door process, TAC aims to provide catalyst funding for big ideas and initiatives that have the potential to create transformative change for artistic disciplines, communities of artists and arts organizations and the arts sector at large.

Through this process, skill toolkits are also developed for sector-wide use.

- iii. **Source:** <http://www.torontoartscouncil.org/grant-programs/tac-grants/open-door>

**c) Toronto Arts Foundation's Creative Champions Network**

- i. **Purpose:** Strengthening the arts through board volunteers and leadership.
- ii. **Goal:** The goal is to create a sustainable and dynamic network, Creative Champions, brought together through targeted events and communications, and *to strengthen the arts ecology by creating stronger boards* that are better prepared to provide meaningful guidance and support to the organizations they serve.

Creative Champions Network is working to find creative solutions to key challenges facing the arts community in Toronto. Based on the understanding that volunteer leadership is a powerful force to promote the value of the arts in society, to advance policy, to encourage philanthropy, and to guide sustainable arts organizations, the Network will harness the potential of its membership. Under the guidance of Jini Stolk, Creative Trust Fellow, the Network will facilitate a cohesive and collaborative network of knowledge sharing amongst the estimated 1200 arts champions volunteering on arts boards in Toronto.

iii. **Process**

**Get on Board Workshops & Seminars:** Offering practical knowledge, and an opportunity to share challenges, triumphs and good ideas with fellow board members. Tool kit and resources will be provided.

**Knowledge Sharing:** Newsletter and/or information sharing of best practices, research and articles curated by Claire Hopkinson, Director and CEO, Toronto Arts Foundation.

**Online Community:** Online forum and virtual meeting space for continued dialogue, information sharing, and networking.

iv. **Research**

An advisory committee is struck to ensure that topics of interest are meeting the needs of board members and arts organizations.

- v. **Source:** <http://www.torontoartsfoundation.org/knowledge/creative-champions-network>

d. **Other TAC Advice and Ideas generated**

- i. **Invest in Priority Areas:** Choose one or two specific areas and do them well in order to develop specific talent pools. Other areas can be developed in time when the first groups have been developed.
- ii. **Engage in Partnerships:** Look for partners in our professional development programs (i.e. like TAC did with the Banff Centre)
- iii. **Look at International Best Practices:** Kingston could look at the Australian cultural leadership program that encourages arts professionals to travel to undertaking learning opportunities international or elsewhere in Australia with leading arts practitioners: <http://www.australiacouncil.gov.au/programs-and-resources/leadership-program/>.
- iv. **Enhance Existing Funding Programs:** We could enhance the Kingston Canada Council for the Arts recipients' funding to allow for Kingston artists and arts professionals to undertake learning opportunities outside Kingston to expand their vistas:
- o Professional Development for Artists: <http://canadacouncil.ca/funding/grants/explore-and-create/professional-development-for-artists>
  - o Professional Development for Arts Professionals: <http://canadacouncil.ca/funding/grants/supporting-artistic-practice/professional-development-for-arts-professionals>

**e. Educational Institute Programs:**

Schulich School of Business, York University, Arts, Media and Entertainment Management, MBA Specialization

Source: <http://schulich.yorku.ca/specializations/arts-media/>

Humber College, Arts Administration and Cultural Management program, Ontario Graduate Certificate

Source: <https://creativearts.humber.ca/programs/arts-administration-and-cultural-management>

## S. TOURING AND PRESENTING ASSOCIATIONS

**1. CAPACOA, The Succession Plan:** National mentorship and peer network development program for emerging and mid-career presenters, arts administrators, managers, agents and other industry professionals.

Source: <http://www.capacoa.ca/services/networking/succession-plan>

### 2. Webinar Series on Arts Presenting

a. **Goal:** Ontario Presents and Atlantic Presenters Association provide performing arts presenters with quality professional development.

b. **Courses:**

- i. Everyone is Welcome!
- ii. 5 Ways to Expand Your Audience
- iii. Creating Effective Boards
- iv. Clarifying Community Engagement
- v. Be Prepared: Supporting Volunteers for Success

c. **Source:** <https://ontariopresents.ca/webinar-series>

## T. WATERLOO ON

1. **Goal:** This workshop series has been designed to build creative capacity that is a recommendation in the city's [culture plan](#).
2. **Activities:** Artists and the creative sector have been invited to participate in professional development workshops for 2017. Workshops have been designed to meet the professional development interests of artists and affiliate organizations. Sessions have included: Successfully Engaged Boards, Legal Duties and Liabilities of Boards, Communicating Your Brand, and Top 3 Things You Need to Know To Export Art and Craft
3. **Source:** <https://www.waterloo.ca/en/living/ProfessionalDevelopmentWorkshopsforArtists.asp>

## U. WORK IN CULTURE E-LEARNING PROGRAMS

1. **Goal:** To enable arts workers to gain the knowledge, skills, and insight necessary to get ahead in the cultural sector.

Developed by experts in the industry, WorkInCulture's online learning program gives arts workers access to a wealth of knowledge and experience. Each eLearning module is designed to enhance business skills, with a focus on the specific needs of the cultural sector. These courses provide relevant examples and practical exercises, and will guide you through many of the processes step-by-step.

2. **Courses:**

- a. **Marketing:** Key concepts and strategies of marketing, with a particular focus on the cultural sector. This course guides the learner through goal setting, creating a strategy, and the creation of a marketing plan.
- b. **Managing People:** This course will help first-time managers and leaders to get the right skills for effectively managing staff and team-members.
- c. **Business Planning:** Arts workers learn the basics of business planning, with a focus on the needs of a creative business. This course uses relevant examples, and practical resources.
- d. **Project Management:** Arts workers learn the practical skills necessary to successfully lead any project. Includes a bonus module focused on project management for facilities.

- e. **Financial Management:** This course teaches the basics of financial management. This course covers everything from setting up accounts to budgeting and managing cash flow.
  - f. **Partnership and Collaboration:** This is a toolkit of knowledge and skills of partnership and collaboration. This course guides arts workers through the collaborative process, from self-assessment to evaluation.
3. **Source:** <http://www.workinculture.ca/eLearning>

## APPENDIX II

### Research Survey of Kingston's Creative Arts Workers

#### A. Objectives of the Survey

1. To research existing professional development opportunities for artists, arts managers, and educators in the city of Kingston, and to identify current gaps.
2. To help identify the barriers that are currently preventing artists, arts managers, and educators in Kingston, Ontario from accessing professional development opportunities
3. To research best practices in community-based professional development.
4. To explore new models of inclusive and collaborative learning.
5. To help identify priority targeted learners and learning areas.
6. To help identify the mechanisms for artistically-centered leadership training for established and emerging artistic/administrative/board leaders, and independent artists.
7. To help identify the mechanisms for inspiring peer-based learning environments with top quality instruction for skill based enhancement, including the areas of artistic development, greater audience engagement, artistic and audience diversity (age, cultural, economic), and resource development skills and toolkits.

#### B. Methodology

The survey questions were created by members of the Arts Advisory Committee's Professional Development Working Group. The study was conducted online, in English, using the Google Forms tool. The AAC PD Working Group distributed the request for participation and link to the survey through the Kingston Arts Council's social media platforms, and via email to KAC grant recipients. As well, members of the AAC PD Working Group circulated the call on their personal and professional social media platforms, in Kingston-based arts groups on Facebook, and to their personal networks via email. The survey was active from October 5, 2018 through November 18, 2018. A total of 65 people completed the survey. Results were compiled and analyzed to determine trends and inform recommendations for further action.

*Caveate:* This market research does reflect initial trends in interests in arts professional development to be further explored in Kingston, recognizing that 65 completed online surveys is a small sample.

#### C. About the Survey Respondents

There were 65 responses received for the survey. Selecting all roles that applied to them, respondents described themselves as follows:

- Professional Artist 51.5%
- Arts Administrator/Worker 40.9%

- Arts Educator 33.3%
- Avocational/Amateur Artist 30.3%
- Arts Board Member 15.2%
- Community Engagement Artist 3%

Respondents indicated the discipline in which they primarily work. The top four responses were:

- Visual Arts 37.9%
- Music 15.2%
- Theatre 13.6%
- Literary 9.1%

Most respondents considered themselves either “emerging” or “mid-career” rather than “established.”

Respondents indicated all forms of their training and continuing development. The top four responses were:

- Ongoing professional development through workshops, conferences, etc. 66.7%
- Self-taught 62.1%
- Bachelor’s degree 39.4%
- Apprenticeship or mentorship 25.8%

The hours per week that respondents participated in full-time paid, part-time paid, and volunteer work varied considerably by role. “Part-time paid” received the most responses for artists and art educators, while “Full-time paid” received the most responses for arts administrators.

#### **D. Summary of Survey Responses**

When asked to rank the training opportunities they would participate in and benefit from, there was a strong response for “**specialized training**” and “**workshops**”. “**Apprenticeship or mentorship**” also received a notable response.

Regarding the main barriers respondents face in taking advantage of training and development opportunities, “cost” and “working full-time/lack of free time” were indicated as major barriers.

Thirty respondents provided a variety of answers to the question, “What are the online resources you need access to be better informed in building your arts career in Kingston?” Recurring themes included: central listings for arts jobs, events, programs, grants, professional development and exhibition



opportunities, mentors, workshops, and classes; legal and business resources (e.g. taxes); technical skills development resources; and, discipline-specific resources (e.g. how to distribute music rights).

There was a strong call for all types of **mentorship**. When asked which types of mentoring respondents would like available to them, the responses were as follows:

- Informal mentoring (62.5% of respondents)
- Long-term formal (53.1%)
- One-stop mentoring advice (40.6%)

In addition to this, 71% of respondents indicated that they would be interested in offering mentoring services.

Arts administrators expressed a strong interest in training and resources on the topics of **arts equity and inclusion**, and **major gift fundraising** (high number of respondents indicated they are “very interested”). They also expressed an interest in training and resources about board governance and planned giving (high number of respondents indicated they are “somewhat interested”).

Artists and educators expressed a strong interest in training and resources for a number of hard skills. Recurring themes included: **marketing** (including social media), **financial management, business processes** (e.g. contracts), **fundraising**, and how to connect with national and international experts and resources. This group also expressed a strong interest in training and resources for a number of soft skills with an emphasis on the following: how to build confidence, communication skills, public speaking, and networking.

Nineteen respondents provided further comments regarding their professional development needs in Kingston. There was little consensus in responses, which included expressed need to: foster artist development in the area of public art; provide English language support; develop and increase access to French resources; gain a commitment from organizations to pay fair wages; bring in high-profile professionals from outside the city; and, to improve communications from Cultural Services to the arts community.

While it is not related to professional development, it should be noted that a number of respondents expressed **the need for affordable/free and accessible venues** and **rehearsal/meeting spaces** in Kingston. Community presentations of emerging and mid-career visual artists could benefit from available exhibition spaces in the city’s prominent downtown area. The opinion was also expressed that there is benefit to professional development opportunities in Kingston, but there are few opportunities to work as a professional in Kingston, leading people to move elsewhere.

At the February 28, 2019 meeting of the Arts, Recreation and Community Policies Committee the following amendment was passed with respect to Business Item 8. c) iii., Professional Development Working Group report:

Moved by Councillor Osanic

Seconded by Councillor Hill

**That** the correspondence item received from Katharine Porter, H'art Centre, listed as 11 a) on the addendum for February 28, 2019 Arts, Recreation and Community Policies Committee meeting, be appended to Professional Development Working Group report; and

**That** the first clause of the Professional Development Working Group report recommendation be amended by insert the words 'as amended' after the 'as attached'.

**Re: Addendum  
City of Kingston Arts, Recreation & Community Policies Committee Meeting  
Council Meeting # 02-2019  
Agenda: Thursday, February 27, 2019**

Dear Members:

H'art Centre missed the opportunity to directly contribute to the City of Kingston Arts Advisory Committee Professional Development Working Group Report, DRAFT December 17, 2018. To correct an omission, we respectfully request that the Committee consent to an addition in the following section:

*Appendix 1:  
Research of Existing Local, National, and International Professional Development  
Research of Practices  
A. Kingston: Existing Professional Development Resources  
1. Workshops and Classes*

The addition would be as follows:

**H'art Centre**

- i. Offers MixAbilities Inclusive Arts Training program, a professional development workshop designed to help local artists/educators learn to support participants with disabilities, who are Deaf, or who face barriers to participation in the arts. Recipient of the City of Kingston's 2018 Celebrating Accessibility Award;*
- ii. Offers Able Artists, an ongoing workshop series that brings professional artists with disabilities and leaders in the inclusive arts field from across Canada to Kingston to share their stories, insights, and work with artists, educators, and the public. Nominee for the 2017 City of Kingston's Celebrating Accessibility Awards*
- iii. Provides THE BOX, a 3,500 square foot inclusive and accessible space in downtown Kingston at low or no cost to community groups for creative and professional development activities. Recipient of the 2012 City of Kingston Celebrating Accessibility Award. Source: <https://www.hartschool.ca>*

The recommendations outlined in the report reflect an important step for the professional development of many artists in our community. We believe they can be improved through a robust community stakeholder consultation process. We look forward to taking part in that process.

I want to take this opportunity to remind the committee, that people with disabilities, who are Deaf, and who are underserved may face many additional barriers to participation in the arts, unrelated to advanced professional development opportunities. There is still important groundwork to be done before the City and our publicly funded arts organizations understand the unseen barriers to participation in their programming, events, festivals, and services. Accessibility of the Arts must be a distinct priority for the City of Kingston.

If it becomes a distinct priority, Kingston will become a leader in advancing our society towards a more inclusive future. When H'art Centre hosted Senator Bovey in April 2018 at our 20<sup>th</sup> anniversary celebration and a roundtable event for local community arts organizations, she shared a vision of the arts in relationship with inclusion. She called for the creation of a *Canadian Cultural Bill of Rights* — or the enshrining of “the **rights of all** to access to culture, to the arts and to arts education”. With over 20 years of experience in this field, H'art Centre is well placed to help the City of Kingston seize the opportunity to become a leader in this effort.

Already, we have taken our proven approach to including adults with developmental disabilities in the arts and successfully adapted it for seniors living in Kingston's publicly funded long-term care homes. These seniors now have access to the arts, regardless of their age or abilities. In addition, we have developed a partnership with Immigrant Services Kingston and Area; together with their staff, facilitators and translators, we will identify barriers that prevent newcomers from participating in community arts programs, events, and services and develop appropriate and local solutions.

We look forward to sharing more about our initiatives when we submit our full proposal for your consideration in August 2019. Thank you for your time and attention.

Sincerely,



Katherine Porter  
Executive Director  
H'art Centre