

# SKILLS FOR SUCCESS: Business Skills for the Creative Community

## FINAL REPORT

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June 2013

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## EXECUTIVE SUMMARY

### Context

The arts and culture sector plays a prominent role in the economic and social prosperity of Ontario. Increasingly, individuals, organizations and governments are seeking ways to improve the business skills capacity of the sector to help expand the potential of the sector's benefits to the province.

As an organization supporting the people who work in the sector through life-long career development and business skills training, WorkInCulture's information, training, resources and tools help arts and culture professionals develop the business skills to match their creative talents. The organization strongly embraces partnerships and collaborations as fundamental to planning and delivery of business skills training.

### The Project

In 2012, the Labour Market Partnerships Program of Employment Ontario supported WorkInCulture in a project to identify other potential partners around the province interested in working together on training strategies to build the capacity of the sector.

The project had two key activities: facilitated conversations in four areas of Ontario drawing together representatives from different sectors and arts disciplines; and research into an initial framework for measuring skill issues. (Nordicity, a firm specializing in cultural sector research and policy, conducted the latter research.) These complementary activities allowed WorkInCulture to:

- Identify possible partners for future activities
- Collect information on existing resources and contacts
- Identify skill gaps and priorities
- Incorporate regionally based, arts based consultation into a provincial training strategy led by WorkInCulture

WIC held four conversations in a central location in four regions of the province – Toronto (for the Greater Toronto Area), Kingston (for Eastern Ontario), Guelph (for Southwestern Ontario) and Sudbury. In total, 88 people attended.

The agenda at each covered these topics: the highest priority skill categories, what was working already (resources, programs, etc.), what needs to get better, successful outcomes if business skills training was improved, and specific activities to bring us to these outcomes. Over the course of the conversations, participants also made recommendations to WorkInCulture about its role and future planning. Working from a consistent skills framework, Nordicity surveyed participants in advance in order to

prioritize skills and then after the meetings to assess comfort levels with those skills in practice.

In order to develop and implement the project, WorkInCulture worked closely with key partners: three provincial arts service organizations (the Ontario Crafts Council, CARFAC Ontario representing visual and media artists, and Professional Writers of Canada) and local advisory groups, representing the cultural community in the particular regions.

### **Observations and Recommendations**

A consistent methodology for the regional conversations and for the research allowed for comparisons, demonstrating a lot of similarity among the regions. All four identified **partnerships and collaborations** as a priority skill area. Entrepreneurial skills (in particular, **marketing and financial management**) were also high priorities in all the regions. Sudbury noted a particular interest in **change management** reflecting the current preoccupations of the cultural community there.

All four regions identified the need for **better coordination** of business skills training programs, **better knowledge transfer** and **improved attitudes** to business skills training for cultural workers. WorkInCulture's recommendations are intended to help address these findings through:

- more centralization and coordination of information;
- improved knowledge transfer tools and strategies;
- better research and documentation;
- and stronger relationships and networking.

This final report is in two parts: the Nordicity research paper, and this report which integrates the two complementary activities of the project.

### **Thanks**

WorkInCulture appreciates the support of Employment Ontario through its Labour Market Partnerships Program. WorkInCulture would also like to thank all the provincial and local partners who provided generous advice and assistance throughout.

## CONTEXT

In 2012, WorkInCulture (WIC) approached Employment Ontario (Ministry of Training, Colleges and Universities), for support from the Labour Market Partnerships program (LMP) to identify and recruit partners interested in working together on training strategies to build the capacity of the arts and culture sector.

WorkInCulture's mission is to support the people who work in the cultural sector through life-long career development and business skills training. The organization is charged with developing information, training, resources and tools to help arts and culture professionals develop the business skills to match their creative talents. (Programs delivered by WorkInCulture in 2013 are listed in Appendix C.)

Given its role as an organization working on behalf of the whole arts and culture sector, WorkInCulture strongly believes in partnership and collaboration as fundamental to planning and delivery.

Ontario regional and municipal plans have identified the potential of the sector to be a key contributor to economic prosperity and social benefit. But while the potential, often linked with tourism and with municipal regeneration, is exciting, the cultural workforce is challenged by a lack of critical business skills, both traditional and digital, that would enable it to deliver on these expectations.

There are many reasons for this – geographic isolation, lack of financial resources, unequal access to training resources and opportunities, and the cultural workforce's own sense of inadequacy around business language and skills, among others.

Previous research from WIC (*Skills Check-In, 2012*) showed that cultural workers had a strong interest in improving their business skills but their training is often haphazard. WorkInCulture identified the need to improve training by developing provincial, regional and local strategies to share existing resources and opportunities, and to develop new ones in an efficient, consistent and collaborative way.

Three provincial partners – CARFAC-Ontario (the association of professional visual and media artists), PWAC (the Professional Writers Association of Canada) and The Ontario Crafts Council – all consulted and gave Executive Director and staff time, as well as communication with their members, to the strategy development process. These three organizations represent a large proportion of the artists working in the province and provide some business and entrepreneurial training specific to their particular disciplines as part of a range of services. At the same time, they recognize the need to stretch resources further and provide more consistent opportunities on common and critical business skills. The provincial partners undertook to help WorkInCulture identify other potential partners from targeted regions – Central Ontario, Northern Ontario,

Southwestern Ontario and Eastern Ontario – and thus begin the building of a network around the province.

## THE CONSULTATIONS

### Process

The project's goals were to:

- Identify possible partners from a range of sectors
- Collect information on existing resources and contacts
- Identify skill gaps and priorities
- Incorporate regionally-based, arts-based consultation into a provincial training strategy led by WorkInCulture.

WIC identified a central location in each region to hold consultations – Kingston (Eastern ON), Guelph (Southwestern ON), Toronto (Greater Toronto Area) and Sudbury (near-Northern ON). Local regional committees (Appendix A) in each area but Toronto advised WIC on contacts and invitations, planning, logistics, and possible financial assistance. The committees also strengthened local validation of the project and the local or regional character of the meetings.

Each meeting incorporated five key areas for discussion:

1. Confirmation of priority skills previously identified by survey
2. What's working in professional development (resources, programs, etc.)
3. What needs to get better (gaps)
4. Successful outcomes of better training
5. Specific tasks or activities to bring us to these outcomes

(Appendix E is a chart summarizing and comparing all four discussions.)

WIC also proposed to begin developing realistic skill training measurement criteria, and employed Nordicity, a research firm with expertise in cultural sector issues, to assist in that.

## Participation

In all 88 individuals attended the discussions (See Appendix B for list). The participants represented a wide range of organizations and disciplines, as had been the goal. Local advisory committees (See Appendix A) and the provincial partners participated in drawing up invitation lists and soliciting contacts. The goal was to find influencers – organizations or individuals who could bring resources and funds, networks, programs and contacts, or individuals who could articulate messages and sway communities and memberships.

There were some interesting observations about participation:

- City governments were extremely supportive of the initiative and were highly involved either in logistics or discussions, confirming the important role of cultural policy and their concerns around improving the capacity of the local workforce. They should be strong partners for any future activities.
- Drawing out the education sector was difficult and disappointing. While a number of the educational institutions have developed some arts-oriented business training or shown an interest in it, that training is so dispersed in that it was difficult to find the right people to involve. In other cases, the academic calendar was so rigid that our discussions kept running into exams or academic holidays. Academic representatives themselves said that it was often a difficult and time-consuming process to get participation and/or buy-in for external projects from the appropriate people from within an institution.
- In several regions, existing community networks (such as members of the emerging Eastern Ontario arts councils network or from Municipal Cultural Planning Inc. or the Creative City Network in Southwestern Ontario) proved helpful in identifying contacts and encouraging participation.
- In theory, there are ongoing business networks in these regions (e.g. Community Futures Development Corporations, Southwest Economic Alliance, small business enterprise centres) that could be nurturing cultural entrepreneurs. In fact their participation was more limited than we had hoped – occasionally drawing particular individuals with an interest in culture. Nonetheless, we met with several business centres, a community futures development corporation and the Southwest Economic Alliance (through Workforce WindsorEssex). While we would like to see more support for the small business needs of cultural entrepreneurs, it has to be said that at each regional consultation, many participants described some alienation from generic business supports and wanted professional development to be from within the arts and culture sector. As one person put it, “standard practitioners often don’t get what we do.”
- In Toronto and to a much more limited degree in Sudbury, the for-profit side of the sector (commonly referred to as ‘the cultural industries’) was better represented. It strengthens the observation from many participants about continuing to operate in ‘silos’.



Some of the regions worked better as regions than others. In Toronto where the vast majority of arts service and trade organizations are located, there is a strong history of working together already in such bodies as PASO (an acronym for the Provincial Arts Service Organizations network) or the Metcalf-funded Arts Service Organization Network initiative led by Orchestras Canada. Other GTA involvement was more difficult to achieve, although there are models of capacity building in Brampton and York Region.

In Eastern Ontario the emerging arts councils network seems to have reinforced engagement; those councils also had good contacts to call on outside their own communities.

Regional advisors from the Ministry of Culture, Tourism and Sports were also helpful in identifying contacts.

In Southwestern Ontario, distances and very strong local identities made generating attendance problematic.

In Sudbury we found a number of consultations going on and rather than burn out the community through 'over-consultation', we decided to share a day with ArtsBuild Ontario and limit participation to the city of Sudbury alone.

A separate visit to North Bay allowed WorkInCulture to initiate contacts with key organizations there and determine, at least on a preliminary basis, that the skills challenges in that town were similar to those found in the other communities.

## **Immediate Results**

The next part of this report will focus on the discussions, topics and strategic recommendations that emerged from the partnership building strategy. Although implementation was not the purpose, the power of bringing people together to network and share ideas led to some immediate and unexpected outcomes.

- In Toronto, participants recommended WorkInCulture initiate more research; bearing that in mind, WIC was able to secure Ontario Media Development Corporation support for a focused and concise survey on practical labour market intelligence. WIC hopes to use this tool to get more timely information for use by employers. If the model is successful, it could be adapted to the non-profit side of the sector.
- In Eastern Ontario, WIC ran workshops six weeks later on two issues that surfaced at the consultations – marketing and succession. The workshops were held in Cornwall and Kingston and were a collaboration with the arts councils

network which was cemented at the consultations. The workshops address basic business skills and can be repeated in other communities.

- Finally, at the end of June the Guelph Wellington Business Enterprise Centre revived an existing one-day workshop on planning an art business and ran it with the support of WIC and the Guelph Arts Council. The curriculum covers fundamental business management topics that surfaced at the consultation and could be replicated for other communities.

## SKILL PRIORITIES

### Process

By comparing skill priorities WIC determined whether there were common issues across the regions (so as to inform future strategy), and also whether it was possible to get at common and critical skills given the wide range of participants and disciplines.

A two-part process helped to arrive at priorities. Working with Nordicity, WIC identified nine general skill areas:

1. Analytics
2. Leadership
3. Financial Management
4. Governance
5. Change Management
6. Managing Projects
7. Partnerships and Collaboration
8. People Management
9. Marketing

In Toronto, pre-consultation discussion identified partnerships and collaborations as the priority meeting topic. For the other regions participants completed an advance survey to prioritize skills to address. The first order of business at the consultations was to narrow priorities down again. **Partnerships and collaborations emerged as the skill priority common to all regions.** Perhaps, not surprisingly, this has been a particular pressure from many funding bodies, government departments and within the communities themselves as a response to shrinking resources.

**There was also consistency around marketing and financial management as skill gaps.**

While these surfaced in Sudbury as well, only in Sudbury did the topic of **change management** take on greater urgency, reflecting perhaps the nature of the community: some expressed concerns about finding new roles for long-standing bodies such as the Sudbury Arts Council; there are new facilities options in the city; and the city is experiencing a growing film industry.

Nordicity then surveyed participants after each meeting to:

- clarify their understanding of the top-line skills
- assess ease and confidence with using specific skills in practice

While 44% of all participants responded to those surveys, survey participation was not even across the regions, so it is not possible to parse the responses as finely as we would like. Regardless, the results provide solid directions to build on.

(See accompanying Nordicity report, *Skills for Success/Business Skills for the Creative Community: Evaluation* for more detail.)

## 1. Partnerships and Collaborations

Nordicity reported that participants assessed themselves as relatively at ease with the skills of partnership and collaboration. Partnership was defined as “addressing specific challenges with identified, desired outcomes” and with specific skills and resources suited to those problems; collaboration was described as “offering the potential to address complex problems in a more consensual way” which “widens the pool of problem-solving experience and talent to address them.”

But when looked at more closely (Nordicity report, p. 10), that relative ease was considerably diminished with some particular skills such as:

- Evaluation
- Comfort with common financial vocabulary
- Constructing a deal or partnership agreement
- Closing a deal or partnership agreement
- Writing or vetting a contract
- And especially, dissolving a partnership/collaboration that is not working

This may explain why in the consultation sessions, **participants almost uniformly wanted more expertise in the area and specifically from an arts and culture perspective – they asked for shared models, best practices, “adaptable frameworks”, workshops and tool kits, etc.**

### Partnerships and Collaborations in Practice

**The creative community engages in partnerships consistently and frequently. But the vast majority (80% - Nordicity, p. 11) takes place within the same sector.** In other words, our partnerships tend to be with similar organizations with similar outlooks and experiences. There may be some silos breaking down within the cultural sector, but there is still a barrier between culture and other sectors. That may explain another comment: “I perceive a greater need to partner with other businesses and industry sectors to develop resources and skills that are not readily available or affordable in the not-for-profit area.” **Broadening the range of partners outside the sector will be important.**

Bringing people together was an important part of developing relationships that lead to partnerships and collaborations. This was particularly true in Sudbury where the Franco-

Ontarian model of collaborative development around shared cultural space may be an important case study. But as Nordicity noted (p. 12), at least one out of five successful partnerships or collaborations come from attending a conference. **Conferences and networking are important to building relationships in the sector and should be kept in mind in developing any strategies.**

## 2. Marketing

Marketing was defined broadly as “all the activity one undertakes to promote one’s work, art, brand, project, enterprise and/or service (in other words, not just paid initiatives such as advertising).”

Where marketing was identified as a priority (in Kingston and Guelph), participants were asked to self-assess their ease with a range of marketing skills. Participants scored traditional activities such as press releases highest, and **understanding the customer base the lowest** (Nordicity, p. 13). But broad rather than targeted marketing can be fruitless so understanding how to determine, analyze and use audience demographics affects everybody working from the individual artist to the enterprise or organization. As one participant put it very well: “We need to market to several distinct audience segments. Providing a focus for each one is a challenge. Blanket marketing, or trying to appeal to all segments, has not worked well.”

### Marketing in Practice

That discomfort with analytics is reflected in the marketing skills participants actually use – **while participants report that they track website traffic, collect audience data, or capture coverage, they are actually least comfortable with the skill of analyzing that material.**

Like others, cultural workers are seeing real growth in social media tools: Facebook is the most popular social media network among survey respondents with 77% reporting activity on that platform (Nordicity report, p. 15) and there has been an 18% growth in social media following over the past 12 months. But while more people are using social media platforms, developing a realistic and relevant marketing strategy around those platforms is less common – 62% have a social media strategy ‘to a limited extent’ only (Nordicity report, p. 14). And while 15% of respondents conduct evaluations of marketing activities, 69% do that only to a limited degree (Nordicity, p. 14).

**Once again, analytical and strategic skills in marketing are not strong.**

## 3. Financial Management

This may be one of the most challenging of all skills areas for the community – it came to the surface as a top priority in Kingston and Guelph and was one of the four most important skill gaps in Sudbury.

Financial management skills were described as ranging from financial literacy (i.e. preparing a budget and tracking revenue and expenses) to more detailed planning related to cash flow management, analysis and cost forecasting. Financial management skills also encompass the suite of skills necessary to deal with investors, donors and funders.

**Respondents were not “at ease” with any financial management skill. Of the skill areas surveyed, financial management received the overall lowest scores.** Of all the financial management skills, respondents were most comfortable (though still not “at ease”) with managing project finance and grants (Nordicity report, p. 17). But it is a far cry from managing a single report form for a grant to managing complex activities, multiple streams of revenues and expenses, regulatory financial demands, reporting, analysis, etc.

### **Financial Management in Practice**

From Nordicity’s report, the proportion of respondents actively engaged in financial management activities was somewhat limited – a very slight majority regularly prepared annual reports or other financial updates and 23 % actively set fundraising goals (p. 18).

When surveyed on access to financial management expertise, only 8% of respondents indicated they had regular access to such expertise (Nordicity report, p. 18). Nordicity also noted that while financial management skills were self-assessed harshly on their own, when they were assessed in the context of partnerships and collaborations, they rated somewhat higher.

The question of financial skills is an important topic for professional development. However, experience in the community shows that it often makes the least appealing of workshops. It poses a dilemma – how to link and attract the creative community to learning they indicate they want and need, but may be nervous about, intimidated by, etc.

## **4. Change Management**

Change management emerged as a topic specific to Sudbury: people there felt generally comfortable with the skills related to the topic, although least comfortable with managing and monitoring risk.

Is this a reflection of the specific features of Sudbury? Participants characterized Sudbury as resilient, a community that has re-made itself several times and is justifiably proud of the changes over the last two decades.

Now, the City of Sudbury is reviewing its cultural plan. Sudbury Arts Council took the opportunity of the Skills for Success meeting to ask for some guidance and discussion about future activities and rethinking its role. The Ontario Arts Council and the Ontario Trillium Foundation have been actively supporting and monitoring a creative consortium, intended to facilitate collaboration of various kinds in the city. In particular, the Franco-Ontario community there has been engaged in an exciting collaborative development of shared cultural facilities that is integrating cultural organizations in a thoughtful and careful way.

**Are there things we can learn from Sudbury – its history and its present? Should the Franco-Ontarian collaborative experience be documented as a possible case study with lessons for the larger cultural sector in Ontario?**

It should be noted that despite this comfort with change, participants still suggested that workshops and documentation of other partnership practices would be helpful.

## SKILLS FOR SUCCESS: THE CONVERSATIONS SUMMARIZED

In this section, WIC summarizes themes that ran through the four conversations about business skills.

### What's Working

#### Attitudes

- Funders encourage partnership and collaboration (Ontario Trillium Foundation has virtually made it a requirement)
- Creative community members are more interested in business skills development than previously
- Best practices from other industries and countries are perceived to provide direction and re-shape attitudes
  - e.g. The Partnering Initiative, a UK program of the International Business Leaders Forum; studies, encourages and trains multi-party stakeholder partnerships for a sustainable solutions to today's complex problems

#### Experience

- Collaborative networks are underway (e.g. PASO – provincial arts service organizations; the Arts Service Organization Network, led by Orchestras Canada; Toronto's Creative Trust; the Sudbury ROCS; the Eastern Ontario Arts Councils network)
- Municipalities are supportive, have staff devoted to culture, are developing cultural policies, and share experiences through networks such as Creative City Network
- Celebratory events such as Culture Days (a cross-Canada marketing opportunity for both individuals and organizations) and many local festivals are shining attention on the sector, providing opportunities for networking and potentially for learning
- Facilities-based communities encourage networking and sharing of attitudes and learning (e.g. Toronto's 401 Richmond, 215 Spadina, Artscape; Hamilton's Cobalt Connects)

#### Resources

- WorkInCulture offers shared resources, research, online learning, shared platforms and mentoring
- Arts service organizations and community-based local arts councils provide more business skills training opportunities to their members (examples – ArtsBuild Ontario is creating a database, case studies and online learning around facility management; CARFAC-ON offers publications on business practices and its occasional workshop series *The Work of Art* on specific business practices for artists; PWAC provides conference learning and publications of best practices;



- Ontario Crafts Council has a workshop series, *From Maker to Making a Living*; the Arts Ottawa East arts council has developed a succession planning toolkit and workshop for sharing with small cultural organizations)
- Social media facilitates online learning and sharing of resources
  - Small business centres such as Community Futures Development Corporations, Chambers of Commerce and business enterprise centres offer generic business skill training
  - Some community colleges and universities offer business training for some art forms (e.g. Canadore College, Ryerson University, Humber College, Fanshawe, etc.)
  - Local libraries are an untapped resource for training programs and distribution of learning
  - Charity Village offers online learning
  - The Business of Art is expanding its ArtsVest program that offers matching incentives and best practices on attracting/managing sponsors
  - ArtsBuild Ontario and WorkInCulture are partnering on mentoring arts facilities managers
  - The Canada Council and Ontario Arts Council both offer programs that support mentoring and the transfer of knowledge
  - Creative Trust has materials and programs around collaboration and other themes
  - Young Associates is a growing resource program for financial learning and is collaborating with WorkInCulture on an online basic financial management course for culture
  - Royal Conservatory of Music's Learning Through the Arts and Living Through the Arts have programs in Sudbury and Windsor
  - Tech Soup Canada has online webinars and resources around technology for non-profits
  - The Ontario government offers generic business advice, services and resources
  - Some individual consultants and artists have developed workshops with valuable curriculum that should be given elsewhere

## What Needs to Get Better

### Coordination

- Services are often duplicated
- It's difficult to match specific skill needs with what's available
- Silos still prevent us from collaborating, accessing training or knowing what's available
- There is no central source of information on business skill training resources or learning opportunities
- There is a need to match learning opportunities with events where people can come together

- Training is not consistent or ongoing

#### Knowledge Transfer Challenges

- Project based funding often leaves organizations short-staffed and lacking continuity
- There are few models on how to create and manage effective partnerships
- Staff turnover at government requires constant rebuilding of relationships and knowledge
- Consistent research is lacking into labour market issues, gaps and case studies
- More varieties of learning formats need to be made regularly available as ‘one size does not fit all’; often learning is project- or pilot-based and is given only once
- Individuals and organizations generally lack budgets, resources, funds and time to take advantage of training when needed or when available
- Generic business programs do not provide examples or language that speaks to the cultural sector’s circumstances (One quote gives the flavor of a general feeling at all the consultations: “ Standard practitioners often don’t get what we do.”)

#### Attitudes

- There is still some resistance or reluctance to learn business skills
- Cultural workers do not know the business skills they need for sustainable careers and entrepreneurial development (“They don’t know what they don’t know” was the comment of one participant in Kingston)
- Messages about the importance of business skills training and return on investment are lacking so that boards, managers and individuals are not convinced of the necessity
- Many cultural workers are still intimidated by the skills they require (e.g. especially financial)

#### Regulatory Challenges

- Many business training programs are not open to artists or cultural workers because they are not EI-qualified

#### **Successful Outcomes for the Future**

- More centralization and coordination of information about business skills training relevant to the cultural sector, resulting in less duplication and more awareness of learning options
- Professional development offered where artists and cultural workers gather to facilitate access and learning in a very practical context
- An online hub for learning and for sharing best practices, a database of equipment, facilities, skills, qualified instructors and consultants

- Better education about what business skills are and what's needed for careers
- Shared resource bank of case studies, models, best practices and other tools or templates such as contracts and agreements directly relevant to the cultural sector
- Clear messages about the benefits of professional development and the importance of business skills for the sector
- Accessible, inexpensive learning in a variety of formats, with an emphasis on experiential and practical – including distance learning, internships, work experience, mentoring – delivered consistently
- A broader range of partners to teach and mentor cultural workers in business skills including the libraries, academic institutions and small business centres
- Pooling of budgets and training for greater efficiency
- Peer circles to encourage networking, learning and sharing
- Mentoring programs to facilitate transfer of knowledge
- Stories about effective change management available to the creative community
- Business centres include resources and curriculum for the cultural entrepreneur with culture-based examples, curriculum and language
- Municipal plans that reinforce and support business skills training for the cultural workforce
- Regulations changed so that cultural entrepreneurs and freelancers can access government-sponsored self-employment programs
- Training in business-required skills to complement artistic training

## STEPS TO GET THERE

As part of the exercise, WorkInCulture also asked participants to work in small groups to imagine specific projects to facilitate partnerships or collaborations and to move the community ahead. These projects are briefly listed here.

### Kingston:

1. Ensure regular gatherings of peers to discuss shared issues.
2. Develop a community resource bank of 20 experts from different sectors in the community interested in mentoring or teaching business skills to the creative community.
3. Create a learning network that meets regularly.

### Guelph:

1. Run a one-day workshop on the business of being an artist
2. Create a partnership toolkit relevant to culture and make it available electronically.

### Sudbury:

1. Continue work on a 'Creative Consortium', a collaborative network for a stronger creative community.
2. Re-vision the Sudbury Arts Council.
3. Develop an understanding of the partnerships skills needed by individual artists.

The meetings also offered opportunities for recommendations, summarized here, to WorkInCulture.

Toronto's meeting recommended that WorkInCulture:

- Take a stronger role in developing labour market research and documenting best practices
- Encourage collaboration through an online self-populated database
- Develop a role as a broker of partnerships around business skills training
- Help build or facilitate new program opportunities with other training providers, especially for senior executive directors

Kingston meeting participants recommended WorkInCulture:

- Create a bank of coaches available broadly to the sector in a variety of business skill areas
- Build on existing WIC mentoring programs to deliver them across the province
- Tap into local talent when creating or delivering programs
- Encourage/support progressive change, especially at the board level
- Devise a training mechanism to foster board involvement and leadership, especially to help with recruitment and retention in smaller communities

- Embrace a larger role in research, such as providing overviews that integrate community-based exercises such as cultural mapping
- Develop training for cultural administrators in how to use cultural plans
- Develop a toolkit on partnership relevant to the creative community
- Establish a biennial cross-sectoral and cross-province conference on skills and labour market issues
- Assemble demographic data to help in understanding audience and audience development
- Create workshops to help artists understand how market analytics can be useful to them

Guelph attendees suggested WorkInCulture:

- Collaborate with Business for the Arts on developing local business and art councils to encourage networking and partnerships
- Develop, host and distribute a partnership toolkit relevant to the cultural sector
- Deliver workshops on successful partnerships in the creative community
- Connect with tourism

Sudbury's participants suggested WorkInCulture:

- Become a centralized hub for PD resources, needs, best practices and training
- Identify collaborative and partnership skills for cultural organizations and individual artists; develop a bank of resources including a toolkit and workshops
- Make WorkInCulture mentoring programs available locally for certain groups and provide workshops on best mentoring practices in culture

## RESULTS AND RECOMMENDATIONS

WorkInCulture saw some immediate results from convening the consultations and from networking – not just for itself as an organization, but also for its existing partners, for participants and even for the sector.

WorkInCulture operates on partnership as a principle of its activity, but had not thought closely about the skill sets involved. In Toronto the community properly noted differences between collaboration and partnership, and began defining the different skill sets and attributes needed from the perspectives of different players (See Appendix D). Partnerships and collaborations emerged strongly as a skill issue for the entire community, giving WIC clear direction in terms of planning and numerous partners around the province willing to work on this.

Acting on partnerships through this project helped to:

- Broaden reach
  - Local advisory committees, provincial partners and others identified and invited their own contacts and thus helped extend the geographic and organizational reach of our consultations
- Avoid redundancies
  - In Sudbury, conversations uncovered potential duplication between the Sudbury Arts Council and the Franco-Ontario organizations around planning for future festivals
  - ArtsBuild Ontario, the City of Sudbury and Ontario Arts Council were all able to participate in and learn from the same conversations
- Stretch financial and human resources
  - The S, D & G Community Futures Corporation and CARFAC-Ontario made contacts that allowed them to work together on marketing and promotion for the same workshop later in the season
  - The provincial partnerships provided WorkInCulture with senior-level strategic input that augmented its own in-house resources, and added on-the-ground promotion and communications support
- Share knowledge
  - Toronto’s outline of skills for partnership and collaboration helped to shape the skill sets survey for future meetings
  - At early planning meetings, the Ontario Crafts Council which is working on export readiness opportunities learned of expertise in that from workshops held in Guelph
- Ensure appropriate representation and relevance
  - With so many sub groups involved, WorkInCulture heard comments from many disciplines and from other sectors
  - Provincial partners attended the meetings and were able to work directly with their own members in those communities to bring that expertise to

## the conversations

For WorkInCulture and its provincial partners, the planning and consultations helped with moving forward on existing goals but also clearly identified what more has to be done:

- Identify possible partners from a range of sectors
  - Representatives from arts funding agencies and governments identified contacts and validated conversations;
  - Municipal government staff were a strong part of discussions and planning and will prove key to any implementation plans
  - Some individual business centres strongly supported the initiative and actively recruited others; in the future, WorkInCulture will have to work together with them to promote the benefits of supporting cultural entrepreneurs to their broader business networks; expanding its conversations with Business for the Arts will also be important
  - Academia in particular seemed hard to recruit and will require more thought and attention
  - Local arts councils in Eastern Ontario were important to the effort and other arts councils are likely to be interested in networking around entrepreneurial and business skills
  - More work has to be done in Toronto to engage broad networks such as performers' unions (e.g. Canadian Actors' Equity Association, Alliance of Canadian Cinema, Television and Radio Artists) or producers' groups such as Opera Canada and others
- Collect information on existing resources and contacts
  - WIC identified a broad range of individuals with a shared interest in professional development; they are now on the WorkInCulture communications list
  - The exercise also uncovered existing curriculum or workshops for certain skills as well as potential local trainers, information which has to be captured and expanded in an accessible database
- Identify skill gaps and priorities
  - There was surprising consistency around the province on three priority skill areas (partnerships and collaborations, financial management, and marketing and promotion) but also occasional regional differences (e.g. change management in Sudbury)
  - Work has to continue to assess levels of confidence, practical applications and skill training needs in the other skill areas outlined at the beginning of the project
  - The current priorities are in line with planning at WorkInCulture on e-learning and in-person training
- Incorporate regionally based, arts-based consultation into a provincial training strategy led by WorkInCulture.

- While there was clearly a base of common skills, culture-based consultation showed the importance of drawing relevant examples from various arts disciplines as well as linking complementary training for those disciplines
- Building a bank of local talent and trainers will be important to any capacity-building strategy
- Despite talk about the ‘silos’ breaking down, more has to be done on the gap between the non-profit and profit ends of the arts and culture spectrum as well as between the arts and culture sector and other sectors (e.g. business)

Finally, the following recommendations relate to the discussion findings above and most particularly to the challenges participants identified (i.e. *What Needs to Get Better*).

### 1. Coordination

Facilitate centralization and coordination of information through:

- Convening regular networking opportunities on business skill topics locally and provincially with peer or regional groups
- Developing online capacity for networking and learning, sharing information and best practices, and promoting business skills learning opportunities
- Developing strategic partnerships with a range of sectors and networks to share resources, learning and information

### 2. Knowledge Transfer

Encourage, develop and partner in capacity-building programs that:

- Emphasize skill priority issues such as partnership and collaboration, marketing and financial management, based on research from the sector
- Are specifically relevant to culture or demonstrate culture-based examples, language and curriculum
- Employ technological solutions such as webinars and e-learning to broaden the network and reach of learning
- Utilize a variety of learning formats such as experiential learning, mentorships and internships, toolkits and in-person learning

### 3. Attitudes

Improve research capacity in order to:

- Provide consistent, relevant Ontario-based sectoral information and labour market intelligence



- Support and clarify the impact of culture in the economy of the province and the return on investment of business skills training for entrepreneurs and organizations
- Document and promote best practices and lessons

#### 4. Regulations

Though some programs demanding EI-eligibility may be outside the reach of the cultural sector, facilitate stronger relationships between the cultural sector and business centres of various kinds through:

- Networking opportunities between business and cultural groups
- Communication and exchange of information and research
- Collaboration with small business training centres on the development of programs for cultural entrepreneurs

In conclusion, the support provided by Employment Ontario through the Labour Market Partnerships Fund has been instrumental in enabling WorkInCulture to build partnerships around business skills training in four key provincial regions that will form the foundation of a province-wide network designed to build the capacity of the cultural workforce and drive economic growth.

As noted previously, the LMP grant concentrated on identifying potential partners and possible strategies and was not intended for implementation. However, there have already been concrete results and there will be more.

The work undertaken has served as the basis for WorkInCulture's successful application for a 3-year Ontario Trillium Foundation grant that will allow it to continue to work with the four regions in this project and to expand to Huntsville and North Bay.

WorkInCulture, its staff, board and partners, thank Employment Ontario for its support.

## **APPENDIX A**

### **LIST OF LOCAL ADVISORY COMMITTEES**

#### **Kingston (April 5<sup>th</sup>)**

Kingston Arts Council  
Valley Arts Council  
Quinte Arts Council  
Cornwall and the Counties Arts and Culture Council  
Arts Ottawa East  
Council for the Arts in Ottawa  
Prince Edward County Arts Council

#### **Guelph (April 17<sup>th</sup>)**

Guelph-Wellington Business Enterprise Centre  
City of Guelph  
Town of Minto  
Stratford Public Library  
Guelph Arts Council

#### **Sudbury (May 8<sup>th</sup>)**

Ontario Arts Council  
Greater Sudbury Development Corporation  
Cinefest  
Sudbury Symphony Orchestra  
Art Gallery of Sudbury  
Sudbury Theatre Centre  
Sudbury Arts Council  
Le Théâtre du Nouvel-Ontario

## APPENDIX B

### SKILLS FOR SUCCESS: DISCUSSION PARTICIPANTS

Name	Organization, Affiliation, Discipline
<b>Sudbury</b>	
Alexandra Lee	Silver Birch String Quartet
Ann Suzuki	Fabric Artist
Ashlyne Botelho	Northern Lights Festival Boreal
Brenda Renwick	Gallery and Guest House
Christine Peets	Professional Writers Association of Canada
Danielle Tremblay	Galerie du nouvel-ontario
Dawn Cattapan	Sudbury Symphony Orchestra
Dennis Landry	Copperworks Consulting
Diane Davy	WorkInCulture
Diane Leblanc	Prise de parole
Emily Trottier	City of Greater Sudbury
Gouled Hassan	Ontario Arts Council
Jen McKerral	Think North
Karen Tait-Peacock	Art Gallery of Sudbury
Kristian Clarke	CARFAC-Ontario
Liz Brownrigg	Potter
Mark Carter	Cinefest
Meredith Armstrong	City of Greater Sudbury
Mike Large	Copperworks Consulting
Monique Mercier	Sudbury SummerFest
Paddy O'Sullivan	Sudbury Arts Council
Paul Finley	Greater Sudbury Synergy Project
Paulette Gagnon	Regroupement des organismes culturels de Sudbury
Tamara Gagnon	Potter
Tammy Frick	Cinefest
Tara Levesque	Copperworks Consulting
<b>Guelph</b>	
Anthony Carnovale	writer
Astero Kalogeropoulos	City of Guelph
Belinda Wick-Graham	Town of Minto
Catherine Tovell	writer

Christine Lawrance	Ontario Crafts Council
Diane Davy	WorkInCulture
Gary Moon	North Perth Arts and Culture Council
Judi Riddolls	Guelph Wellington Business Enterprise Centre
Kris LaCourse	Stratford/Perth Centre for Business
Kristian Clarke	CARFAC-Ontario
Mandy Jones	Town of Minto
Mary Calarco	craftsperson
Monica Schut	artist, Guelph Wellington Business Enterprise Centre
Rick Sickinger	Huron County
Sam Coghlan	Stratford Public Library
Sandy Crawley	Professional Writers Association of Canada
Scott Honsberger	Music Ontario
Sonya Poweska	Guelph Arts Council
Veronica Samek	Work Force Windsor Essex

### **Kingston**

Annalee Adair	City of Kingston
Brett Christopher	Theatre Kingston
Bruce Davis	Stormont, Dundas and Glengarry Community Futures Development Corporation
Carol Bauer	Quinte Arts Council
Carol Feeny	Quinte Arts Council
Christine Lawrance	Ontario Crafts Council
Christine Peets	writer
Colin Wiginton	City of Kingston
Diane Davy	WorkInCulture
Evelyn Culleton	Creative Economy, City of Pembroke and County of Renfrew
Heather Savage	Brockville Arts Task Force and Brockville Arts Council
Jan Allen	Agnes Etherington Arts Centre
Jane Thelwell	Anglin Bay Pottery
Karen Dolan	Kingston Arts Council
Kendra Smith	Valley Arts Council
Laurie Sponagle	Artist
Louise Richer	Regional Advisor, MTCS and MCI
Matt Salton	Reelout Queer Film and Video Festival/Reelout Arts Project
Micheline Joannis	Arts Ottawa East
Patti Kinghorn	Deep River Theatre Operating Committee (Theop)
Patti Petkovich	Kingston Potters' Guild
Paul Roberston	City Curator, Kingston
Peter Au	Chinese and Canadian Heritage Cultural Association

Primrose Craig  
Sandy Crawley  
Sharon Proulx  
Susan Holland

Kingston School of Art  
Professional Writers of Canada  
Regional Advisor, MTCS and MCI  
John M. Parrott Art Gallery at Belleville Public Library

### **Toronto**

Adele Dobkowski	ArtsBuild Ontario
Alicia Rose	Business for the Arts
Brial Bell	Our Digital World
Carol Beauchamp	Theatre Ontario
Demetra Christakos	Ontario Association of Art Galleries
Diane Davy	WorkInCulture
Earl Miller	MaRS
Elena Bird	City of Toronto
Gerry Hawes	MTCS
Heather Webb	Women in Film and Television-Toronto
Jacoba Knaapen	Toronto Alliance for the Performing Arts
Jennifer Green	Toronto Arts Foundation
Jennifer Murray	Humber College
Jini Stolk	Toronto Arts Foundation/Creative Trust
Kate Edwards	Association of Canadian Publishers
Kathleen Webb	Mobile Experience Innovation Centre
Kristian Clarke	CARFAC-Ontario
Lila Karim	Arts North York
Lucy White	Professional Association of Canadian Theatres
Marie Lalonde	Ontario Museum Association
Mary Collier	Ontario Museum Association
Pru Robey	Artscape
Sandy Crawley	Professional Writers Association of Canada
Steve Bellamy	Humber College
Warren Garrett	CCI-Ontario Presenting Network

### North Bay

A separate visit there to allowed WorkInCulture to make initial contacts with several individual artists and the following organizations:

The White Water Gallery  
Ministry of Tourism, Culture and Sports  
Near North Mobile Media Lab  
The North Bay & District Multicultural Centre  
The Farm Fashion/ Downtown Improvement Area/CBACH  
Chamber of Commerce /Dionne Quints Museum

The North Bay and District Business Centre  
Graphic Design/Photograph  
Capitol Centre  
Line Gallery

## APPENDIX C

### WORKINCULTURE PROGRAMS AND SERVICES - 2013

#### Professional Development

##### E-learning - Crash Courses

- Marketing: It's just Another Conversation
- Managing People
- Planning My Arts Business
- Managing My Finances (for fall 2013)
- Managing Projects (for fall 2013)

##### In-person Learning

- The Mentoring Network (focus for 2013 - arts facilities managers)
- Internships (on-the-job training for 7-month placements)
- The Business of Art (6 week/18 hour course)
- Marketing: It's Just Another Conversation (½ day workshop with e-learning)
- Success in Transition (½ day workshop with booklet; partner - Arts Ottawa East)
- Managing People (½ day workshop with e-learning) – planned for 2013/14
- Planning My Arts Business (½ day workshop with e-learning) – planned 2013/14
- Managing My Finances (½ day workshop with e-learning) – planned 2013/14
- Managing Projects (½ day workshop with e-learning)- planned for 2013/14

#### Services

- Job Board (100 new jobs in the arts and culture sector posted monthly)
- Course Board (cross-Canada advertising of PD opportunities)

#### Online Resources

- Profiles of Creative Entrepreneurs
- HR Tools - guides to managing people
- Get Mentored - a guide to securing and making the most of mentors
- Tips & Templates - on career skills, managing people, and other topics
- WIC Research
  - Skills Check-in (A report on Artists' Business Skill Needs)
  - Reports on best practices for mentoring and peer learning, applicable to the creative community
  - Overview of business skills training for creative communities in other countries
  - Enriching Our Work in Culture (creative community skill issues)

## APPENDIX D

### SKILLS FOR SUCCESS – TORONTO

#### WHAT SKILLS AND ATTRIBUTES ARE REQUIRED TO PARTNER SUCCESSFULLY?

1. Collaboration is a **strategy** – a long-term relationship among equals, speaks to leadership skills, has implications for individual mandates and promotes an exchange of common values. Generally the skills or characteristics required are:

- Alignment
- Collaborative
- Strategic Planning
- Degree of complexity
- Voluntary
- Leadership
- Business Development
- Diplomacy
- Transformative
- Visioning (conceptual)

Partnerships are **tactical** – project-based, practical measures, operational, transactional, not necessarily transformational. The skills required for successful partnerships include:

- Coaching
- Contract Language
- Legal
- Operational
- Administrative
- Technical
- Financial

3. Executive Director's Perspective:

- Partnerships
  - negotiation
  - boundary setting
  - HR management
  - team building
  - communication
  - decision-making
  - resiliency
  - discerning who has strengths you lack
  - budgeting
  - project management
  - legal (e.g. contract law)
  - strategic visioning
  - credibility
  - networking
  - board management
- Collaboration
  - diplomacy
  - faith/trust
  - ability to build consensus
  - open-mindedness/fluidity
  - compromising for consensus
  - respect
  - self-awareness

4. Worker/Staff-person/Artist Perspective (skills & attributes)

- strong interpersonal skills/team player
- grant writing
- strategic thinking at your level
- organizational skills
- facilitation skills
- event planning
- problem-solving
- communication skills
- negotiation skills
- funder dev't & mgm't



- knowledge transfer
- metrics & analytics
- generosity
- enthusiasm
- ability to document
- track record
- commitment

5. Government perspective:

- Collaboration – cloud-like project, complex, diffuse, hard to pin down – you notice a problem and need to arrange people around the problem with the right skills

- facilitation
- communication
- openness/flexibility
- experimentation
- ability to work around goals
- project mgm't
- visioning
- creative problem solving
- transparency
- good understanding of sector
- innovation
- exit strategies
- relationship building
- conceptualization

- Partnerships help solve clock problems - tactical in some way. In this context the government needs the following skills for successful partnerships:

- finding common ground
- identify roles & responsibilities
- formal contract law
- governance
- graceful prudence
- negotiation
- willingness to take a risk
- risk mgm't/mitigation
- goal setting
- identifying resources
- project mgm't
- time mgm't
- critical path

# APPENDIX E

## SUMMARIZED CHART - CONSULTATIONS DISCUSSIONS

	A	B	C	D	E
1	Topics	Toronto - Feb 22	Kingston - April 5	Guelph - April 17	Sudbury - May 8
2					
					1. Change Management 2. Partnerships and Collaboration (Note: this settled two ties: 1. Change Mgmt and Fin. Management; 2. Partnerships & Collaboration and Marketing)
3	Skills Priorities	Partnerships and Collaborations	1. Marketing 2. Financial Management 3. Partnerships/Collaborations	1. Marketing 2. Running an Arts Business (combined Project, People & Financial Management ) 3. Partnerships & Collaborations	
4					
5	What's working	<ul style="list-style-type: none"> <li>Associations provide more discipline- and subject-specific PD</li> <li>Collaboration growing among ASOs (e.g. PASO)</li> <li>Community Colleges offering some business training</li> <li>Social media allow knowledge sharing</li> </ul>	<ul style="list-style-type: none"> <li>Associations and local arts councils providing more business skills training</li> <li>Local business centres providing opportunities</li> <li>Some government opportunities for business skill training</li> <li>General government support around setting up businesses</li> <li>Law and business advice occasionally from existing universities and colleges</li> <li>Online learning</li> <li>Non-sectoral bodies provide some help</li> <li>Local libraries and Chambers of Commerce can be effective as distributors of training</li> </ul>	<ul style="list-style-type: none"> <li>Currently good support from municipalities (Stratford, North Perth, Guelph, Huron, Windsor, etc.)</li> <li>Culture Days (good marketing of arts)</li> <li>Social media effective where networks are large</li> <li>ASO training in business skills offered</li> <li>shared workspaces</li> <li>sharing information thru online sources</li> </ul>	<ul style="list-style-type: none"> <li>Sudbury resilient, entrepreneurial; big education establishment</li> <li>Small town feel: easy to get involved; Volunteer mobilization excellent; private sector can be part of solution</li> <li>Cultural institutions have decades of history</li> <li>Individual artists ; diverse ; strong local recognition</li> <li>Govt sharing with &amp; learning lessons from other municipalities;</li> <li>Regional Business Centre offers a lot (advice, programs, resources workshops); good grantwriting wkps.; grants from Sudbury Art Gallery; Learning Thru the Arts initiative</li> <li>Associations - new attitudes to build on</li> <li>Model partnerships exist (e.g. Artists on Elgin, Studio Tour);</li> <li>FO community a role model of collaboration</li> <li>Existing internships for younger artists &amp; New film courses at post-secs good response to one sector; Business of music at Cambrian</li> <li>Collaboration: Many artist run activities, shared spaces (e.g. Artists on Elgin, GNO, Studio Tour, Sudbury Basin Potters); Funders encourage collaboration</li> <li>Strong local festivals; good media coverage</li> </ul>

	A	B	C	D	E
6	Existing Resource	<ul style="list-style-type: none"> <li>• Metcalf-funded ASO learning network</li> <li>• WIC - shared resources</li> <li>• Creative Trust</li> <li>• Culture Days</li> <li>• Young Associates business skills seminars</li> <li>• TechSoup seminars</li> <li>• Facilities-based communities that offer more collaboration (e.g. CSI, 401 Richmond, Artscape, MaRS)</li> <li>• Some funders support partnerships or creation of partnerships (OTF, Metcalf)</li> <li>• Best Practices in other industries (UK Model - Partnership Brokers: Building Partnering Skills)</li> </ul>	<ul style="list-style-type: none"> <li>• Colleges and Universities support (e.g. Legal aid from Queen's Law School; Queen's business schools offer some business advice)</li> <li>• ASO programs (e.g. WIC/ArtsBuild mentoring program; CARFAC workshops; WIC online learning; Theatre Ontario; InterMedia Arts Alliance for Film and TV)</li> <li>• Local business centres offer workshops and advice and occasionally Artrepreneur days (e.g. Trenval, Belleville: Community Futures Development Corporations, Cornwall; Creative Minds - local economic development)</li> <li>• Canada Council and OAC flying squad programs offered 1:1 opportunities (programs under review or ending)</li> <li>• Ontario gov't- services, advice and forms on how to set up business, NFPs, etc.</li> <li>• Online learning (e.g. Charity Village, WIC)</li> <li>• Non-sectoral bodies (e.g. Volunteer Canada and local Volunteer groups)</li> <li>• Local arts councils offer workshops (tax, grant writing, etc.)</li> <li>• WorkInCulture takes a lead and offers programs, online resources, etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Culture Days (good marketing opportunity for arts); Culture Camp which made artists aware of possibilities for maximising impact)</li> <li>• Shared access needed to marketing resources</li> <li>• Many one-off sessions from various providers (ASOs offer some training in business skills)</li> <li>• Business centres offer training (e.g. Guelph Wellington Business Enterprise Centre)</li> <li>• ArtsBuild/WIC mentorship opportunities</li> <li>• OTF funding available to assess partnership feasibility</li> <li>• Leadership programs - Univ. of Guelph (collective spaces and low rental studio space for students)</li> <li>• Guelph has a person dedicated to advocating for arts on municipal staff</li> <li>• Information sharing through online tools</li> <li>• Local community colleges (e.g. Fanshawe College) offer training in music skills and other things</li> </ul>	<ul style="list-style-type: none"> <li>• Cultural orgs. in Sudbury have extensive knowledge, experience and history</li> <li>• WorkInCulture, Arts Service Orgs strong</li> <li>• Charity Village learning online</li> <li>• OAC rep resident in Sudbury</li> <li>• Regional business centre - good programs</li> <li>• Information about what is going on is readily available</li> <li>• Regional services &amp; business skills learning available through Music and Film in Motion, Living Through the Arts, RCOM Learning Through the Arts (supported by OAC), Cinefest Forum, Reg. Business Centre</li> <li>• Existing internships</li> <li>• Examples of partnerships &amp; collaborations exist (Fr. community, shared cooperative spaces for artists)</li> <li>• Strong volunteer drive</li> <li>• Enhanced opportunities for screenwriters/comedy, youth market</li> <li>• New partnerships thru Creative Consortium</li> <li>• New energy in city and renewed focus on organizational development; also renewed grassroots focus</li> <li>• New leadership in city - renewed commitment and opportunity</li> <li>• CARFAC legal clinic</li> </ul>
7	What Needs to get better Barriers	<ul style="list-style-type: none"> <li>• Duplication of services creates confusion</li> <li>• Resistance to business training; reluctant learning culture</li> <li>• Individuals and orgs lack capacity (time, resources, etc.) to take advantage of training; also training not a budget priority for inds. or orgs</li> <li>• Project based funding so lack of consistency; staff turnover in govt requires constant rebuilding of relationships</li> <li>• Few models on how to create and manage partnerships; need to create knowledge transfer opportunities through systems, processes and culture</li> <li>• Research needed to identify gaps and case studies</li> </ul>	<ul style="list-style-type: none"> <li>• Time and Cost (for individuals and organizations)</li> <li>• Self-employment programs are not open to artists unless they are EI qualified</li> <li>• Difficulty of Matching specific skill needs with what's available</li> <li>• Board support, understanding and investment often hard to come by</li> <li>• Artists - May not know the skills they need</li> <li>• Look outside 'silo' in terms of not-for-profit and individual skills (i.e. not just arts and culture)</li> <li>• Need a range of formats, geared to different learning styles</li> <li>• Rural artists - location and cost of travel to attend</li> <li>• Attitudes to business skills - fear, worry and anxiety</li> <li>• Develop mentoring and peer learning circles (combine social and PD - Cheers with Peers)</li> </ul>	<ul style="list-style-type: none"> <li>• A &amp; C orgs and individuals need better marketing skills, resources</li> <li>• hard to find info abt resources and learning</li> <li>• difficult to find time; lots of burnout</li> <li>• Need to articulate better messages (around the benefits of a &amp; c)</li> <li>• Case studies from Creatives shared across prov.</li> <li>• More consistent training</li> <li>• better education about what business skills are; local community colleges (e.g. Fanshawe College) combine business skills with training in music and other things</li> <li>• cost and accessibility need to be improved</li> <li>• more mentorship-excellent format for learning</li> <li>• PD programming offered with events where people congregate</li> <li>• more buy-in from artists into business skills (changes in attitude)</li> <li>• More inclusive sources of information needed</li> <li>• Artists need to be more aware of these skills and skill needs</li> <li>• Need fewer silos, less duplication, more meaningful partnerships; (also important from funder perspective); including cross-sectoral</li> <li>• Need consistent ministry staffs</li> <li>• network of local community champions needed</li> </ul>	<ul style="list-style-type: none"> <li>• PD needs to be developed as offerings through other opportunities (e.g. festivals)</li> <li>• need more targeted data (e.g. consumer profiles);</li> <li>• Information needs centralization and coordination</li> <li>• Need arts admin/mgmt skills training through colleges and universities</li> <li>• need to improve perceptions of culture in Sudbury; people need persuasion to come downtown</li> <li>• Need to strategize for how culture uses planned downtown redevelopment</li> <li>• Need to clarify messages and understand how to sell the benefits of culture</li> <li>• Need for inventory of shared &amp; potential spaces,resources, equipment, courses, etc</li> <li>• Need to clarify benefits of collaboration for organizations; FO community a model of collaboration across artistic silos;</li> <li>• Orgs have to be less silo'ed; need to understand skills of partnership (e.g. identify goals, benefits, who you want to work with)</li> <li>• Resources exist but need to create easier access (online, better packaging, regional bus centres offering artist-centred learning)</li> </ul>
8					

	A	B	C	D	E
<p>9</p> <p><b>Success - Outcome 2015</b></p>	<ul style="list-style-type: none"> <li>• W/C resources expand with shared opportunities, learning, platforms</li> <li>• greater respect for economical and social contribution of arts which can be measured through improved research</li> <li>• More knowledge sharing possible</li> <li>• Less duplication</li> <li>• Broader range of partners (incl. government, other sectors, etc.)</li> <li>• More resources and efficiency</li> </ul>	<ul style="list-style-type: none"> <li>• Engagement of the whole community through research and messages which validate the role &amp; contribution of arts and culture</li> <li>• more consistent delivery of training</li> <li>• Consolidation (pooling of budgets and training)</li> <li>• Better analytics</li> <li>• Consolidation of information (one website or point of entry for information about arts and culture in Kingston)</li> <li>• Embrace tourism</li> </ul>	<ul style="list-style-type: none"> <li>• Regular peer circles (incl. cross-disciplinary) encourage networking and sharing</li> <li>• Artists have mentorship and knowledge exchange opportunities</li> <li>• Youth are engaged as artists and/or consumers</li> <li>• SouthWestern Economic Alliance includes culture in their training initiatives</li> <li>• Better analytics for ROI of PD</li> <li>• Success stories (case studies) shared</li> <li>• Distance learning on business for culture</li> <li>• Better messages regularly to all about benefits</li> <li>• Libraries part of network of learning</li> <li>• Artists - all have websites with clear identities; and social media skills or partners</li> <li>• Artists have regular support from business enterprise centres to gain business skills (especially around sales)</li> <li>• Municipal cultural plans include access to business skills and training; culture linked to other sectors</li> <li>• Wide variety of learning formats and levels of training possible</li> <li>• Partnership measurements &amp; processes</li> <li>• Arts &amp; business council established locally</li> </ul>	<ul style="list-style-type: none"> <li>• Artists, orgs - clear agreements to share resources, facilities, admin., expertise,</li> <li>• Cultural tourism impact quantifiable</li> <li>• Corporate climate supports arts; it is seen as engine for ec. development</li> <li>• Artists are appreciated, paid fairly</li> <li>• Sudbury more attractive to outside workers;</li> <li>• City's cultural dept. robust partner for change; messages abt culture's impact clear;</li> <li>• Artists use unconventional venues; public art everywhere; city more appealing</li> <li>• More collaboration &amp; funding; partnerships w/ entrepreneurial focus in &amp; across sectors</li> <li>• Strategize for cultural impact in master plans for downtown redevelopment</li> <li>• More networking regionally &amp; in peer grps (move the Creative Consortium forward)</li> <li>• Mentoring for artists at all levels</li> <li>• Accessible, affordable PD incl. entrepreneurial and business skills</li> <li>• Effective facilitation of discussions; when staff turns over, vision &amp; strategy clear</li> <li>• Stories abt anticipating change shared</li> <li>• Sud. Arts Council coordinates &amp; facilitates</li> <li>• Online hub for learning, best practices (such as measurement), database (equipment, spaces, skills)</li> </ul>	
<p>11</p> <p><b>Specific Projects</b></p>		<ol style="list-style-type: none"> <li><b>1. Regular gathering of peers:</b> <ul style="list-style-type: none"> <li>• different peer groups needed</li> <li>• Use email list from current Eastern Ontario region participants to communicate and gather people</li> </ul> </li> <li><b>2. Community Resource Bank (Kingston)</b> <ul style="list-style-type: none"> <li>• by 2014, create a community resource bank of 20 experts across skills and expertise; can be built on cultural mapping results in Kingston</li> <li>• ask people to self-identify and seek interest of arts and culture groups in participating</li> <li>• define values, curriculum, criteria for selection</li> <li>• assess needs of sector and prioritize</li> <li>• develop train-the-trainer opportunity</li> <li>• communicate with chambers of commerce, EDs of organizations, Funders, CFDC, economic development, etc.</li> <li>• at outset set SMART goals and analyze after pilot</li> </ul> </li> <li><b>3. create a learning network</b> <ul style="list-style-type: none"> <li>• Build on relationships and stay connected</li> <li>• email meeting contact list</li> <li>• each person commits to contacting three other people to come to a meeting to establish common goals and how to share expertise</li> <li>• meet again and identify others to help us as we move forward</li> <li>• Quinte Arts Council to host meeting in Mid-September</li> </ul> </li> </ol>	<ol style="list-style-type: none"> <li><b>1. Run one-day business of being an artist workshop in Guelph - reasonable cost (2nd group project put forward a similar project, called Pitch to Paycheque)</b> <ul style="list-style-type: none"> <li>• existing program at GWBEC and existig database if target mkts</li> <li>• for individual freelancers and artists</li> <li>• survey of needs</li> <li>• partners to do social media and e-blasts and posters</li> <li>• communicate with university, WIC, PWAC, Film, CARFAC, Innovation Guelph, Music Ontario, Dance Ontario, Chanber of Commerce, galleries, OAC, libraries</li> <li>• measure success thru eval. survey; communicate it thru press relase ; also diversity of attendees</li> </ul> </li> <li><b>2. Partnership toolkit</b> <ul style="list-style-type: none"> <li>• research needed into existing resources</li> <li>• audience - cultural workers, ASOs, cult agencies, ec</li> <li>• need - definitions, agreement to share resources, host of info, define key curriculum details, committee, and team leaders</li> <li>• should be available electronically</li> </ul> </li> </ol>	<ol style="list-style-type: none"> <li><b>1. Creative Consortium/ SAC - facilitated workshop "toawrds a stronger creative Community"</b> <ul style="list-style-type: none"> <li>• based on Sudbury Cultural Plan ( by Feb '14)</li> <li>• continued facilitated peer-to-peer networking</li> <li>• Trillium - collaborative application</li> </ul> </li> <li><b>2. Vision for Sudbury Arts Council (SAC)</b> <ul style="list-style-type: none"> <li>• ID clear outcomes &amp; role (especially programming vs advocacy)</li> <li>• better comm'y consultation (e.g. Wordstock dates don't conflict w/ other literary events; or, SAC facilitate prof. dev't for participants)</li> <li>• align SAC with city; ID 2 - 3 achievable issues to benefit whole community</li> <li>• 2nd group - also wanted umbrella/'backbone' org. to advocate, group</li> </ul> </li> <li><b>3. Development of partnership skills individual artists</b> <ul style="list-style-type: none"> <li>• convene forum to research howartists work together &amp; their info needs</li> <li>• canvass ASOs, others for resources</li> <li>• possible role for SAC?</li> </ul> </li> </ol>	

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12	Possible WIC role	<ul style="list-style-type: none"> <li>• Labour Market Research (e.g. best practices)</li> <li>• Online collaborative, self-populated database (work together collaboratively thru technology)</li> <li>• Develop role as a broker for partnerships around business skills training (e.g. speed-dating event; help build or facilitate new program opportunities with other training providers especially fo senior EDs)</li> </ul>	<ul style="list-style-type: none"> <li>• Create a bank of coaches available to the sector broadly</li> <li>• Build on existing WIC mentoring program</li> <li>• Tap into local talent when creating or delivering programs</li> <li>• Encourage/support progressive change especially at the board level</li> <li>• Devise a training mechanism to foster board involvement and leadership especially to help with recruitment and retention in smaller communities</li> <li>• Embrace role in research and bring together various cultural mapping exercises from across the province</li> <li>• Develop training for cultural administrators in how to use cultural plans</li> <li>• Develop toolkit on partnerships</li> <li>• Establish a bi-annual cross-sectoral, cross-province conference on skills</li> <li>• assemble demographic data to help in audience development; workshops; workshops to help artists understand how market analytics are useful to them and how to access them</li> </ul>	<ul style="list-style-type: none"> <li>• Collaborate with Business for the Arts on developing local business and art councils</li> <li>• host and distribute partnership toolkit</li> <li>• deliver workshops onsuccessful partnerships</li> <li>• connect with Tourism</li> </ul>	<ul style="list-style-type: none"> <li>• Centralized hub for PD resources, needs, best practices and PD offerings</li> <li>• identify collaborative and partnership skills for organizations and individual artists; develop bank of resources, including toolkit and workshops</li> <li>• WIC mentoring programs could be made available locally for certain groups or workshops on best mentoring practices in culture</li> </ul>