

Fostering Arts at a Local Level

A review of Community Arts Councils in Ontario

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Prepared for Ontario Arts Council's Community and Multidisciplinary Arts Office
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INTRODUCTION

This Report is based on a review conducted between March and June 2010 by mDm Consulting on behalf of the Ontario Arts Council. We designed the survey to update and expand on research undertaken in 1997–1998 on the number and types of Community Arts Councils (CACs) in the province of Ontario.

Of the 44 councils participating in this survey, 19 receive OAC operating grants and 25 do not receive OAC operating support.

Survey Methodology

The review used the following data-collection methods:

Key informant interviews – We conducted 43 in-depth interviews with CAC representatives (staff or volunteers) who were knowledgeable about their council’s history and role in the community.

CAC profiles – 44 CACs completed profiles of their councils covering contact details, mandate, founding date, brief history, legal structure, number of staff, region served (size of community), types of programs, activities or services delivered, age groups served, facilities, partnering and networking, and other funding sources.

OAC archival material and online review – We reviewed 45 profiles of councils surveyed in 1997–1998 and conducted an online search to determine which councils were still operating and to locate new councils.

National review – We reviewed documents and websites to discover information about how community arts councils are funded in other provinces.

Interview Questions

We asked respondents for information about the following:

- Council history and evolution
- Socio-economic regional information, including public support for the arts
- Infrastructure
- Council activities, including evaluation methods
- Financial support, partnerships and in-kind donations
- Local, provincial and national networking
- Current opportunities and strengths
- Current challenges
- History and relationship to OAC

Almost all of the respondents were willing and eager to share their experiences and offer their ideas about how to improve the sector. Many were encouraged by this research and requested that the Report be made available to them. Most of the respondents provided detailed information and some forwarded documents about council planning

and strategies as well as copies of their communications tools. During the interview, they had an opportunity to speak in confidence if there were issues of particular sensitivity that they wanted to discuss. Only a few respondents asked for this provision.

A list of participants is provided in Appendix One and a map of council locations and their networks is available at Google Maps:
<http://maps.google.ca/maps/ms?ie=UTF8&hl=en&vps=1&jsv=255b&oe=UTF8&msa=0&msid=116046474053627363436.000485ee631c971d0f9a7>.¹

Appendix Two contains a list of 22 CACs that we identified and attempted to contact via email or phone. Nine of these CACs had either ceased operations or contact information could not be found. One council actively chose not to participate. The remainder did not reply to our email or phone message.

In addition, Lila Cano of Community Arts and Heritage Education Project in Thunder Bay provided information about the closing of the Thunder Bay Regional Arts Council and the arts community in the Northwest. Conversations with OAC Northwestern Consultant Marilyn McIntosh revealed the wealth of activity happening in northern Ontario and the need for more infrastructural support in order for arts councils to be more responsive to community needs.

Appendix Three contains survey questions and a copy of the profile questionnaire. After the interviews, further follow-up was done with some CACs to clarify profile content. All of the profiles have been compiled in an abbreviated form in a separate document, *Profiles of Community Arts Councils in Ontario*.

The consultants are indebted to the participants for their time, effort and ideas in the creation of this Report and to Loree Lawrence, Community and Multidisciplinary Arts Officer, for providing information on OAC strategies and priorities.

Investigative Limitations

We could not always obtain the detailed, in-depth information about CAC activities we wanted through website scans and a telephone interview. Some of the information gleaned is based on the opinion of a council staff person or volunteer; self-reporting and self-identifying are of limited objectivity and accuracy.

Throughout the Report, the qualitative and quantitative analyses refer only to the councils that responded to this survey and not to the actual number of existing CACs in the province.

¹ The Barrie Arts and Culture Council that appears in the network of the Orillia and District Arts Council was formed after this study was concluded.

EXECUTIVE SUMMARY

*We are a connector, the hub of arts and culture in the area,
the voice of the arts in the community.*

This quote from an Ontario **community arts council (CAC)** could very well sum up the aspirations of all of the province's CACs. In general, CACs exist to:

- promote the arts
- provide opportunities for the public to connect with cultural programs, and
- support and advocate for artists and arts organizations.

The objective of this research project is to better understand the scope of CAC activities. CACs have evolved and changed significantly in the past decade; some have closed and new ones have formed. The Ontario Arts Council commissioned this Report to better understand the climate in which CACs operate and how to work more closely with the sector to ensure that artists and arts organizations have access to adequate services and programming.

The Report documents CAC activities and the role CACs play in their communities, assesses the needs of CACs, identifies existing models and highlights CACs showing innovation and/or in need of additional support. The Report concludes with recommendations for how OAC can intervene in this sector to benefit artists and arts organizations across the province.

The CAC sector in Ontario is diverse, with varied needs and multifaceted functions. Each CAC finds its own role, with activities that grow out of its history and relationship to the community it serves, the number and kinds of artists in its region, the philosophy of council leadership, and its access to financial and human resources.

The survey findings indicate that CACs have the potential to be important voices for arts and culture in their region or local community. However, they lack resources and face many challenges. It is a complex sector with as many differences to be found between councils as similarities; there is no one-size-fits-all solution to the needs identified by survey participants.

Many CACs, even those with extremely limited resources, are doing significant work to champion arts and culture in their area. Some have an impressive track record, and a number of communities can credit their local CAC with fostering new cultural spaces, creating arts events in the community or initiating programs that are making their cities or towns more arts-friendly.

Below is a summary of the survey's main findings:

- Community arts councils can be divided into three main types: service-oriented, presenting and producing, and programming. Many councils engage in a combination of these activities.

- The CAC sector is not static: new councils have emerged to serve new or extended areas; some councils have changed their focus and mandate; and others have closed because of lack of resources or community support.
- 81% of councils in rural areas were formed since 1990; some councils have histories dating back to the 1970s.
- CACs act as a bridge between artists and the community. The development and delivery of communication tools, such as newsletters, bulletins and websites, are important services provided to the public.
- 89% of councils surveyed declared some form of advocacy as a part of their work. In some cases, advocacy is largely communications and promotion about arts activities and events, but 36% of organizations listed strategizing, lobbying and working to be “a voice at the table for arts” among their main activities.
- Many CACs own or have access to facilities for their own use or the use of the communities they serve; however, most CACs in rural and northern communities lack adequate space.
- 25% of CACs have granting programs; others provide awards and bursaries to encourage arts within their region.
- Of the CACs that receive OAC operating support, those in Toronto and southern cities have the most staff; those in their early stages of development are in need of more staff support; and smaller councils are usually limited to an administrator on short-term contract, which makes sustainability very challenging.
- All CACs acknowledged the crucial contributions of their boards of directors and other volunteers; 56% of CACs in rural Ontario are run entirely by volunteers and 29% in northern Ontario. Boards of volunteer-run councils are very active in the daily activities and administration and without them these councils would not operate.
- CAC members are artists, arts and cultural organizations and arts supporters. Membership rates are accessible. Some councils have experienced an influx of artists into their region, while others struggle to maintain membership levels.
- CACs are affected by events that impact the economy in their region, such as the closing of automobile, manufacturing and mining industries. CACs in northern Ontario serve large, economically challenged geographic areas with relatively small populations.
- Councils serving culturally diverse communities in urban and suburban areas are seeking effective outreach strategies. Arts activities in rural and northern communities must compete with other recreational opportunities.

- CACs' relationship to their local government (city, municipality or county), chambers of commerce, local foundations, community development groups, tourism boards and other cultural groups and civic institutions is a key factor in ensuring stability by providing partnering opportunities or financial support (ranging from 15% to 94% of their annual budgets).
- OAC is an important source of support for CACs: 43% of CACs interviewed receive operating support (between 2% and 30% of their annual operations); 16% of those not receiving operating support have recently received project support. CACs look to OAC for information to support artists and arts groups in their region, including information on grants and grant-writing sessions.
- 89% of councils that receive OAC operating funding also receive operating support from their municipal or regional governments but only 40% of non-operating funded CACs receive support from their local governments.
- CACs are seeking ways to educate themselves, enhance their impact and raise their profile; they are networking and finding support from other sectors, including tourism, social service agencies, cultural development groups, funders and other CACs.
- Most councils use some form of evaluation (tracking programs, questionnaires, surveys, meetings with stakeholders, etc.) and 27% reported they engage in strategic planning.

A strong provincial network of arts councils could offer OAC an “ear to the ground” to better understand how arts and culture are supported and represented in communities throughout the province.

Many respondents were encouraged by OAC's initiative to review the field and saw it as an opportunity for OAC and community arts councils to rejuvenate their relationships with each other and revitalize the sector.

Recommendations

CACs appreciate the support OAC has given them, but many councils feel OAC does not fully understand their specific needs and the communities in which they work. OAC-funded councils want OAC to appreciate that local municipal needs are not necessarily the same as OAC provincial priorities. The OAC might consider changes to the way it funds CACs and examine communications and outreach strategies for the sector.

Changes to OAC granting programs

- Create a program distinct from the Community and Multidisciplinary Arts Organizations program that is specifically tailored to the work of CACs;
- Provide seed funding to help new councils build organizational capacity;
- Assist CACs and the artists and arts organizations in their regions to better understand the hows and whys of community-engaged arts projects and OAC's Artists in Community/Workplace (AICW) program; and

- Examine current funding levels awarded to CACs and assess the feasibility of providing operating support to all eligible CACs according to their budget and size of population they serve.

Support for communications, education and advocacy

- Offer more grant information sessions throughout the province to assist artists, arts organizations and councils to become more familiar with OAC priorities and strategies;
- Educate CACs about cultural trends to help them better respond to the changing face of their communities;
- Inform CACs about OAC's Compass Program so they can apply for funding to hire consultants to assist in development of strategic plans and evaluation; and
- Support further research leading to a document illustrating best practices and models for CACs.

An opportunity for OAC exists to play a leadership role by incubating a new network.

Support the development of a provincial network of CACs to deliver the following:

- Professional development opportunities, such as an annual gathering, workshops, forums for peer-to-peer mentoring and resource sharing;
- An interactive website with resources, chat forums for online sharing, and profiles of successful projects;
- Information about potential funding opportunities from various government agencies and public and private foundations; and
- Assistance to CACs to improve their websites and other communication tools.

PART ONE

TYPES OF COMMUNITY ARTS COUNCILS

Council activities grow out of community needs and each council's unique circumstances and history. Some councils refer to themselves as Local Arts Councils and others, although they act as arts councils, do not use the term in their title.

Councils can be divided into three main types. However, some CACs are a mix of two or more of the following:

- Service-Oriented Arts Council
- Presenting and Producing Arts Council
- Programming Arts Council

SERVICE-ORIENTED COUNCILS

Activities of service-oriented CACs include:

- Professional development and capacity building for artists and arts groups
- Lobbying and incubating new ideas, projects or spaces
- Advocacy and communications

Professional development includes workshops for individual artists on topics such as tax preparation, copyrights, applying for grants, or building business skills. In addition, some councils offer skill-development workshops for specific art forms, on topics such as documenting work, painting techniques or understanding the music recording industry. Capacity building support for organizations includes information on board development, budgeting and strategic planning.

CACs see building organizational and individual capacity for artists and arts groups as an important part of their work and a way to respond to members' needs. However, this work takes time and resources, and some have stopped offering this service.

Workshops were very popular when we did them, but this has now fallen by the wayside since we lost our coordinator.

The highest percentage of professional development for artists occurs in southern cities, excluding Toronto. See Appendix Four for more information.

CACs act as a bridge between artists and the community. The development and delivery of communication tools – print and online newsletters, event listing guides, brochures, advertisements and articles in local media outlets – is a major activity of some CACs, and even councils with limited resources maintain an outreach and communications role. Almost all councils have a web presence, and some are looking to improve the interactive and design elements of their website. Some councils research information of interest to artists and link their website to other sites, including that of the OAC.

89% of CACs surveyed declared some form of advocacy as a part of their work. In some cases, advocacy is largely communications and promotion, but 36% of organizations identified strategizing, lobbying and generally working to be “a voice at the table for arts” as one of their main activities. Service-oriented CACs are often invited to bring their perspective to community planning and development initiatives.

Cities have more arts groups, artists and cultural spaces than smaller communities. CACs that serve urban areas are mostly service-oriented and see their role as a champion for the arts and a voice for the arts community. They measure their success by seeing arts and culture grow in their area. A few exceptions to this are UrbanArts, Scarborough Arts, and Lakeshore Arts, three Toronto CACs which are mainly programmers, and one non-urban CAC which describes itself as primarily service-oriented (Arts Council – Haliburton Highlands, in rural Ontario).

We didn't need another organization that produced artistic events but one that supported the existing artists, organizations and businesses involved in production and programming.

Urban arts councils have paid staff and are able to dedicate more time to lobbying and investigating new ideas. They frequently have complex relationships with their local governments and a good deal of time is spent navigating municipal politics, including securing financial or in-kind support from local government.

Many service-oriented CACs see themselves as catalysts or sponsors who sometimes assist other groups with presenting and producing. At times, they incubate an idea before handing it off to other groups.

We have played a leading or supporting role in launching programs such as studio tours, a youth video project, various festivals, a voice studio, a new theatre company, and a film and video resource centre, but none became part of ongoing operations.

PRESENTING AND PRODUCING COUNCILS

Activities of Presenting and Producing Councils include:

- Presentations of work by local artists
- Presentation of work by artists from outside the region
- Producing multidisciplinary or discipline-specific festivals and special events

18% of surveyed councils are primarily presenting/producing councils, but 41% do a combination of presenting/producing and running programs. See Appendix Four for more details. Presenting/producing councils believe their role is not only to advocate for the arts but to provide access to arts activities for the general public in their area. This includes work by local artists and artists from outside the region, frequently musicians playing their music or writers reading from their works.

Presenting and producing activities include performing arts events, gallery tours, exhibitions, readings, festivals, concert series, art in public places, artist showcases, fundraisers and award ceremonies.

In some small to mid-sized communities, CACs are the only arts presenters. For example, Brighton Arts Council, Arts Quinte West and Seguin Arts Council identify event presentation as one of their prime activities. In tourist areas, public events such as festivals or gallery tours promote the work of local artists and provide an accessible arts experience to visitors. For example, Orillia & District Arts Council runs an annual Village of the Arts series. Some councils present work in cooperation with other community

organizations. For example, North Perth Art and Culture Council presents a joint concert with the Rotary Club.

Some other examples of presenting and producing include:

- South Simcoe Arts Council's annual *Arts on Main Festival*, which includes visual, performing and literary arts, and its summer *Tailgate / Farmers' Market*, offering an opportunity for local artists and artisans to sell their work;
- Minto Arts Council's *Basement Café Concert Series* of three live music programs each year featuring local and nationally recognized musicians, and the curating of six exhibits each year at its gallery;
- Arts Richmond Hill's annual *Heritage Village Festival*, a street festival featuring local artists; its *Festival of Lights*, which includes a multicultural program for children and adults; and *Choral Extravaganza*, featuring local amateur and professional choirs; and
- ARIEL's co-presentation of local professional artists' work and other activities at Gallery at the Centre, an art gallery cooperative run in partnership with the City of Elliot Lake.

We present in partnership, sometimes do our own presenting We're basically filling a gap, but in the future we want to move into a facilitator role.

Some CACs have taken on the responsibility of presenting but plan to step away from that role in the future, while others, such as Sudbury Arts Council, want to do more presenting but are waiting until they have more resources and support. Presenting and producing activities can provide councils with an important source of revenue. CACs take on either full or partial responsibility for activities and frequently find producing partners who provide donations or in-kind support, such as space, food or promotion. Detailed partnership arrangements, the full history of how events are conceived and initiated, or how each council defines the terms "presenter," "producer" and "sponsor" were not determined as part of this research.

PROGRAMMING COUNCILS

Activities of Programming Councils include:

- Running ongoing programs in the community for children, youth and adults
- Running arts education programs in the schools

Programming CACs provide arts programs that serve and respond to local needs. Only one council, UrbanArts in Toronto, describes itself as primarily a programming group, but other councils offer programming as part of their activities. Programs can take time to negotiate and plan, and therefore the amount of programming activity can vary from year to year.

Community-engaged arts programs are developed in response to community needs and frequently have social change as one of their goals. These kinds of programs are designed and run over a period of months or years, often in partnership with local community organizations or agencies.

*We have muralists working with youth in the region
We're working with newcomer children; this work really
has an impact.*

Programming illustrates a council's commitment to its community. Some examples of community-engaged arts programming include:

- UrbanArts' work with youth at risk in the Mount Dennis / Weston neighbourhood of Toronto;
- Windsor Arts Council's work with Windsor Pride's to support LGBTIQ youth and its work with the Bulimia Anorexia Nervosa Association (BANA); and
- Hamilton Arts Council's partnering with Hamilton Immigration Settlement Services to connect to newcomer artists settling in the area.

Community arts is an arts practice with its own aesthetics, ethics and principles. Community arts activity is highest in Toronto, where there are a number of experienced artists working to foster creative projects with community members. Other areas in Ontario did not report much community arts activity, and interviewees from some rural and northern CACs were not familiar with the terms *community arts* or *community-engaged arts*. Education and capacity building could help these councils better engage with their communities while providing new opportunities for local artists.

Some councils offer arts education programs to children, youth and adults. Work with children and youth in schools or summer programs provides arts opportunities for the participants and a role for local artists in educating the young.² Markham Arts Council decided to work with youth independently of the schools and has, in cooperation with teens in its area, started a "Teen Arts Council" to support arts projects for youth and provide seed money and administrative direction.

Arts education for adults is offered in some form by all council models. This provides recreational and educational opportunities for local residents and a connection between local artists and the community. For example, the Dufferin Arts Council's Luncheon Speaker Series, begun in 1993, is one of its most popular programs and features notable artists, educators and journalists from the region and elsewhere. Other CACs provide lessons in art-making techniques, such as painting with watercolours, sculpting or poetry writing.

OTHER IMPORTANT SUPPORT PROVIDED BY ALL TYPES OF COUNCILS

Facilities

Space is a valuable resource used for performances, displays, exhibitions, workshops or meetings. See Appendix Five for more information. Arts councils with their own space use their facilities for their own programming and presenting or make it available to artists and arts organizations. Councils without space sometimes help artists and arts

² CACs working with children and youth include: Brighton Arts Council, Conseil des Arts de Hearst, Arts Council – Haliburton Highlands, Arts Hamilton, Muskoka Arts Council, North Perth Art and Culture Council and Prince Edward County Arts Council.

organizations find suitable spaces. Most councils rent space and a few councils own their own space. Some CACs have been able to transform spaces into art spaces; for example, Brampton Arts Council rents two heritage buildings from the city for performances and workshops.

Some small councils, such as Tweed and Area Arts Council and Conseil des arts de Hearst³, have gallery and performance spaces, but most rural and northern councils lack adequate space for arts activities. For some art shows, Seguin Arts Council negotiates with a local hockey arena to convert the space and navigates around hockey practice schedules, finding it a challenge to be a low priority at the venue.

Some councils have begun to investigate social enterprise. For example, Sarnia Lambton Arts Council wrote a business plan and raised funds to acquire a vacant Victorian house in the downtown area that it has named the Lawrence House Centre for the Arts in honour of its original owner. In addition to being a performance space, the building has a retail space that sells visual arts, CDs and books by local artists and acts as a ticket office for performing arts events.

Awards, Bursaries and Grants

Many councils provide donations to arts groups, but 27%, or 12 councils, have structured granting programs. Financial support is a way for an arts council to take a leadership role in the community and raise the profile of the arts. London and Kingston arts councils award grants to local artists and arts organizations with funds provided by their local government. They administer the funds using the standard arms-length and peer-assessment process used by granting councils across the country.⁴

We are most proud of our Community Arts Investment program which funds 17–20 operating organizations. The impact extends beyond the actual investment in the organizations to the communities they serve.

Smaller councils also provide grants (the scope of this research did not include the mechanisms used by each council for deciding awards). For example, Brampton Arts Council awards small grants from its corporate fundraising initiatives and York Region Arts Council offers marketing grants for groups and professional development grants for individuals to take courses or workshops.

Small councils provide awards and bursaries to encourage interest in the arts. South Simcoe Arts Council and Scugog Council for the Arts have award ceremonies to celebrate the contribution of artists to the community; Dufferin and Minto arts councils offer scholarships and bursaries for local students who want to go on to further studies in the arts; and Seguin Arts Council awards an annual prize of arts supplies to the most promising male and female visual artist at a local school. No matter how modest, this support shows that these CACs are investing in the future of arts in their region.

³ Hearst's French-language programming has provided them with access to additional funding sources, and in 2010 they became the owners of a newly renovated performing arts centre and gallery.

⁴ Other councils that award grants or funds for projects are AOE (Ottawa East), Brampton, Dufferin, Hearst, Muskoka, Oakville, Ottawa, PineRidge, Seguin, Sudbury, Windsor and York Region.

OPERATING MODELS

ADMINISTRATION AND GOVERNANCE

Operating models are usually determined by necessity and CACs function as best they can with the resources available to them. See Appendix Six for more information. CACs tend to fall into one of the following three human-resources models:

- Two or more staff (executive director and support staff), a policy-driven board and volunteers from the community;
- One staff member (full-time, part-time or contract), a working board and volunteers from the community; or
- No staff, a working board and volunteers from the community.

CACs receiving operating grants in Toronto and southern cities have more staff than other councils.⁵ AEO (Ottawa East) has nine staff plus interns. Most established councils in all parts of the province have an executive director and support staff with a policy-driven board of directors or a “hybrid” policy/working board. The key factor in attaining this structure is adequate funding to hire staff.

Some smaller councils have an administrator on short-term contract, which makes administrative sustainability very challenging. For councils in their early stages of development, survival can be determined by the strength of a single administrator in concert with the commitment of volunteers.

56% of CACs in rural Ontario are run entirely by volunteers, and 29% in northern Ontario. The exception in northern Ontario is Hearst, which has five full-time employees. Boards of volunteer-run councils are very active in the daily activities and administration and without them these councils would not operate. Boards usually assign committees to specific functions, such as special events, communications, membership or programs.

Newly formed CACs, such as Seguin, Brighton, Arts Quinte West and Nipissing, are still exploring which operational model best fits their organization. They are listening to their stakeholders’ needs and basing decisions on their own resources. Some are looking to neighbouring arts councils for advice.

Most councils, regardless of their operating models, are proud of their organizational culture for effectively managing their resources for optimal impact.

For a small organization with a small budget, we accomplish a lot – we are well respected and always asked to be part of any type of community planning. We pride ourselves that art is always at the table in our neighbourhood.

VOLUNTEERS/BOARDS

CACs uniformly acknowledge the crucial contributions of their volunteers, whether they serve on the board, on committees or at events. Many councils named their committed and hardworking volunteers as one of their chief assets.

⁵ Exceptions are Mississauga and Brampton Arts Councils, who have 4 and 5 staff persons respectively, but do not receive OAC operating support.

We are a tight, hardworking, passionate group. We have never had staff, we have no office and we work out of our own homes, but our council is working well: we have a lot of support and a terrific public turnout to our art exhibits.

Some CACs are not entirely satisfied with their board of directors and are seeking to implement more rigorous recruitment standards or trying to have a greater number of professional and/or culturally diverse artists sit on their board.

CACs without paid staff members experience challenges similar to most if not all volunteer-run organizations. Volunteer-based and single-staff CACs encounter volunteer and board burn out. Many volunteers overextend themselves for long periods of time and eventually need to leave the organization. In rural and northern communities, many volunteers are older retirees, which can limit the amount of time they are able to offer.

MEMBERSHIP

CACs conduct membership campaigns to sign up individual artists and arts organizations. Some councils expressed frustration that they were not able to interest local artists and arts organizations in joining their organization. One interviewee described the local scene as “territorial” and “political.” A fractured situation such as this weakens the effectiveness of an arts council.

Other CACs reported that they had good rapport with local cultural groups and often partnered with them on projects. These reciprocal relationships benefit both CACs and local cultural organizations.

Members look to us to help them, to promote and guide them, and to point out opportunities. We are a place for information.

More artists living in an area translates to more potential CAC members. Some rural councils are benefiting from artists leaving cities to live in smaller communities. For example, according to a report from Hill Strategies, Scugog saw the second largest increase in the concentration of artists per capita in the province, growing from 0.62% to 1.23 % from 2001 to 2006⁶; and, Elora first saw an influx of artists in the 1960s, and now the region is well known for its artist studios and events.

Urban councils serve a variety of arts practices, although some disciplines, such as dance, tend to be underrepresented. Rural and northern CACs have more individual members who are largely visual artists, craft artists, musicians and writers.

In general, membership rates are affordable; individual rates vary from \$15 to \$50 and organizational rates vary from \$25 to \$150. Members are artists, arts groups and arts supporters. For some small councils, membership fees are a vital source of operating revenue and, in some cases, the only source of revenue.

⁶ Artists in Small and Rural Communities in Canada, Hill Strategies Research Inc., 2010.
http://hillstrategies.com/docs/Artists_small_rural2006.pdf

REGIONAL DIFFERENCES

Large cities, suburban areas, small urban centres, rural towns and surrounding areas and northern communities face very different circumstances and challenges. Large urban arts councils serve more professional artists⁷ and arts organizations but they also assist amateur artists. Most rural and northern councils did not differentiate between professional and amateur artists when discussing their activities and membership base; they serve all arts and culture activities in their area, which can range from presenting professional visual artists and writers to community theatre and children's choirs. As well, rural and northern councils often program activities during tourist season and promote the work of local artists for the tourist market.

URBAN AND SUBURBAN

Larger urban centres with populations of 200,000 or more have CACs with histories dating back to the 1970s.⁸ Cities such as London, Kingston, Windsor, Guelph and Waterloo serve neighbouring regions in addition to their own local communities.

CACs in urban centres like Windsor and St. Catharines have been affected by the demise of automobile and manufacturing industries, leaving community members with less disposable income to spend on arts and culture. The 905 cities of Markham, Brampton, Oakville and Mississauga, although relatively prosperous, have the problem of being so close to Toronto that their residents don't necessarily spend their arts and culture money at home.

Populations in the 905 communities include new Canadians, immigrants who have been here for many years, and first and second generations born in Canada, among others. Markham and Mississauga residents who identify as visible minorities account for 65% and 49% of their total populations, respectively.⁹ CACs serving culturally diverse communities reported difficulties with outreach into ethnocultural communities. They attributed this to the fact that these groups have their own networks and support systems and may not choose to use the services of an arts council or may choose to attend events created by groups from their own communities. Language issues are also a factor.

York Region Arts Council is hoping to improve outreach to culturally diverse artists and organizations through social media and the creation of an interactive website. Oakville works with its local multicultural association and credits the Korean, Caribbean and Mexican communities for being actively involved in animating art in their community.

Some urban and suburban CACs reported healthy relationships with their local governments, working with them to create cultural plans and policies for their communities, while others continue to educate local city councils on the value of the arts.

⁷ The OAC defines professional artists as those who: have developed skills through training and/or practice; are recognized as such by artists working in the same artistic tradition; have a history of public presentation or publication; seeks payment for their work; and, actively practise their art, apart from short breaks. Professional arts organizations engage professional artists.

⁸ In the 1970s, councils were founded in Brampton, Etobicoke, Guelph, Hamilton, Oakville and Scarborough.

⁹ Statistics Canada 2006 Census: <http://www12.statcan.ca/census-recensement/2006/dp-pd/prof/92-591/index.cfm?Lang=E>

The CACs of Toronto are categorized by the municipal government as Local Arts Service Organizations (LASOs). They receive a healthy level of funding from the city and program activities for culturally diverse communities and youth at risk. The Toronto Arts Council (TAC), included in the last survey of arts councils in the province, has a community arts granting program that supports community-engaged arts throughout the city, including the areas serviced by the LASOs. In addition, TAC's other discipline programs support artists working in and with communities. TAC was not surveyed for this Report as it is strictly a granting arts council and not eligible to apply to OAC for support.

NORTH

CACs in northern Ontario serve large, economically challenged geographic areas with relatively small populations. Some communities are isolated, and smaller towns struggle to survive. The Aboriginal population is growing¹⁰ and there are distinct francophone communities amongst a mostly anglophone population.¹¹

Many northern Ontario communities have suffered from closures of mining and natural resource industries. Colleges and universities help stabilize the community and are potential partners for arts and culture. Some municipal governments are exploring the economic benefits of tourism and the film industry. Arts councils hope this will have a benefit for the local arts scene. In some communities, arts participation takes a back seat to sports and recreation activities.

The oldest council in our review, the Arts Council of Sault Ste. Marie and District, was founded in 1959. Some northern Ontario communities have lost their local CAC. In centres such as Thunder Bay and Kenora, no new council has emerged, while in other areas, the local community has made an effort to restore the presence of arts and culture by founding new councils. ARIEL in Elliot Lake, founded in 2008, is revitalizing the arts in its community after the absence of an arts council for more than 10 years.

Some organizations are filling gaps in the absence of an arts council. The Community Arts and Heritage Education Project (CAHEP) in Thunder Bay is offering professional development for artists and arts education for youth and children.

RURAL

Of the councils surveyed, 81% of councils in rural areas were formed since 1990 and three were formed in the 1970s and 1980s.¹²

¹⁰ Most Aboriginal communities in northern Ontario show population increases. The average growth rate for Aboriginal communities in northern Ontario from 2011–2006 was 16.5%. *The Changing Population of Northern Ontario: 2001 to 2006*, Chris Southcott, Lakehead University. <http://www.fnetb.com/English/Reports/report12-eng.pdf>.

¹¹ No arts councils in northeastern Ontario participated in the survey. The francophone population in northwestern Ontario is 3.5% of the population. Government of Ontario website. http://www.ontario.ca/en/communities/francophones/profile/ONT05_024276.html.

¹² Councils were formed in Elora in 1985, Prince Edward County in 1979 and PineRidge in 1989.

CACs like Brighton and Muskoka have a catchment area that includes a mix of rural and town inhabitants. Many rural CACs self-identified their regions as primarily anglophone and having populations of predominantly European descent.

A large number of CACs are in regions that have either burgeoning or thriving tourism industries. Artists in communities such as Haliburton, Prince Edward County, Orillia, Fort Erie and Muskoka benefit from their respective tourism seasons. Haliburton's tourist visitors more than quadruple from low to high peak seasons.¹³ While at first glance this might seem like an advantage, it is not always a given that tourists will be interested in the arts, and weather is a big factor in event planning such as art gallery tours. In the remaining months of the year, there is a marked drop off in sales.

It is hard to get them off their docks and out to events when the weather is good.

Small centres and their regions, such as Fort Erie or Trenton and the Bay of Quinte, have high unemployment as a result of the exodus of manufacturing industries. As in similarly affected areas in southern Ontario, the result is less disposable income for residents to spend on arts and culture. Local governments also cite these economic challenges as a reason not to include CACs in their budget allocations.

Several CACs noted that having more than one type of arts facility, such as a theatre and an art gallery, helps a community to maintain a presence for its arts activities. Some regions have key arts festivals or events such as music festivals or art studio tours that attract large numbers of people and act as a focal point for the arts in their communities.

An increasing number of professional artists from major centres are choosing to relocate to rural areas such as Brighton, Prince Edward County and Haliburton. This new population of artists includes visual artists as well as some performing artists, such as musicians and theatre artists, seeking opportunities to exhibit their art or perform. This influx provides opportunities for CACs to increase membership and expand services.

Some communities, such as Elliot Lake, are becoming retirement communities, which potentially might provide more audience members and consumers for arts and culture in the region.

¹³ Table 1.4:

<http://www.tourism.gov.on.ca/english/research/rtp/2008/cd46/index.htm#RANGE!A77>.

LOCAL SUPPORT

The relationship of a CAC with its local government (city, municipality or county), other cultural groups and civic institutions is a key factor in ensuring its health, longevity and profile in the community.

The amount of support provided to CACs, including in-kind assistance, depends on interconnected factors, including:

- Size of population and area served
- Socio-economic landscape
- Political will and knowledge about the economic benefits of the arts
- Number of cultural institutions, arts organizations and artists in the area

MUNICIPAL SUPPORT

89% of councils that receive OAC operating funding also receive operating support from their municipal or regional governments¹⁴, but only 40% of councils that do not receive OAC operating funding receive support local government support. Some CACs receive in-kind assistance from the municipality in the form of rent-free municipally owned property for programming, office space or free utilities.¹⁵ Some councils enter into negotiated agreements with their local municipality to determine delivery of services, including granting.

Despite volumes of research on the benefits of arts and culture to communities, some CACs are still not supported by their local government; a few describe local government attitudes to be at best disinterested and at worst hostile. In communities hit by past or recent economic downturns, the arts and cultural sector struggles to retain interest from the public and support from municipal governments.

CACs do not have time or resources to take on difficult and long negotiations with local governments. For example, it took one well-established rural arts council many meetings with government bureaucracy before a decision was made to allow the council's arts bulletin to be inserted into tax bills to be mailed to residents.

CACs that serve wider regions negotiate with several municipal governments, each of which may approach culture differently. On a positive note, the Niagara Region municipal government is taking an interest in cultural planning, including developing a cultural asset map that identifies cultural activities and artists living in the region. Fort Erie Arts Council has been asked to pilot aspects of the plan.

Some CACs have to negotiate a relationship with government departments, such as recreation, parks, tourism and culture and economic development, whose portfolios overlap with council interests. Some describe these relationships as becoming more productive, while others feel they have to step lightly.

¹⁴ Prince Edward County and Muskoka do not receive financial support from their local governments.

¹⁵ CACs that reported receiving in-kind support from their municipalities include ARIEL, Markham, Muskoka, Sarnia Lambton and Scugog.

We have a strong relationship and a good understanding of what each of us can do. My advice: Don't build a wall and make it a "them" and "us" situation.

Support for the arts is not fixed and can wax and wane depending on who is elected and who is in charge of particular government departments. CACs must be vigilant with lobbying and advocacy and from time to time must renegotiate or carve out new roles.

Our role has really changed ... we pushed to have the City create its first Cultural Plan; we worked in cooperation with Culture Division ... we strive to make sure City Council understands the value of the arts.

With a new municipal Culture Plan and Culture Division in place, Mississauga Arts Council no longer offers grants and instead focuses on professional development opportunities for local artists and improving media coverage of the arts. In Brampton, the arts council is working with a newly formed city Culture Department to figure out division of responsibilities; a granting process has been approved, but because of budget shortfalls, there have not yet been any funds to set up a grants program.

When governments provide funds for CACs to run grants programs, it shows respect and trust for the abilities of the council. However, it also creates a new challenge – balancing the responsibilities of being a granting council and an advocacy council.

FINDING ALLIES

Despite some obstacles, CACs are working to establish themselves as the “go-to place” for advice about cultural activities in their areas. As a result, staff and/or volunteers are asked to sit on committees exploring tourism, city planning or economic development.

There are big changes coming to our region, and we are truly embedded in the plans being developed by, or in consultation with, our sector ... [We were] chosen by the local arts community to provide oversight to their capacity-building plan ... in order to prepare for our new arts centre and to support the social and economic health of our community.

Municipalities that see culture as an asset and potential economic engine are willing to throw more support behind their CACs. This way of thinking is shaped by the Creative Community discourse that has greatly influenced community planning and development in the last decade. Originally a response to crumbling urban environments in large cities, Creative City concepts are now being embraced by smaller municipalities as a way to revitalize their communities through arts and culture. Planners in small and mid-sized cities are mapping assets and finding that local artists can be the key to transforming their aging downtowns, parks and heritage buildings into more dynamic and vibrant places. A creative community has many spin-offs, including attracting and retaining residents and businesses.

The municipality is doing cultural mapping ... this will help cultural groups in the area. There has been a shift in thinking ... seeing economic benefit of the arts leading to a rural creative economy.

Councils such as London and Ottawa East are very knowledgeable about the Creative City movement and are linked in to the Creative City Network of Canada. In fact, Waterloo Regional Arts Council did such a good job of focusing on the enterprise aspects of arts and culture that the regional government set up the Prosperity Council of Waterloo Region's Creative Enterprise Task Force. As a result, the Waterloo Regional Arts Council closed in 2010 and was replaced by a website hosted by Waterloo Regional Tourism Marketing Corporation. This raises questions about whether artists and arts groups will benefit from creative economy initiatives or be forced to justify their existence through more arguments about the economic benefits of the arts.

Other councils are also becoming increasingly involved in creative economy discussions in their region; for example, the Arts Council of Muskoka is involved in Creative Muskoka's Municipal Roundtable on the Creative Economy.

PARTNERING

Local support for the arts is not restricted to municipal support. CACs receive assistance from other local groups, such as chambers of commerce, local foundations, community development groups and tourism boards. These relationships sometimes result in partnering on projects such as arts festivals or tours, development of art in public places, community arts programming or development of new spaces.

Some municipal community foundations provide their councils with funds; for example, Brampton and Area Community Foundation and Kitchener and Waterloo Community Foundation. Local business improvement areas (BIAs) – areas within which businesses pay an additional tax or fee in order to fund improvements within the area's boundaries – are not currently a significant source of funding for CACs; however, some councils receive in-kind assistance or donations from individual businesses.

At times, CACs are approached by local arts organizations that need their expertise, resources and support in order to carry out an initiative or program. At other times, councils act as catalysts, bringing partners together for interesting opportunities.

We have helped five major arts events get started and now they are all self-sustainable.

We have always welcomed new ideas ... We added a Writers' Festival plus a Writers' Competition [to our activities].

The amount and level of partnering depends on a variety of factors, including the history, trust and rapport between the council and local community, and economic necessity. Smaller and/or newer councils need partners to help cover costs and get their operations off the ground. All councils strive to maximize their resources and efforts by looking for partnering opportunities. Partnering can take many forms including:

- Co-presenting festivals and events
- Supporting community-engaged arts programming to address specific issues and concerns
- Promoting of the location as a tourist destination

- Working to acquire a dedicated arts space, such as a theatre, gallery or studio space
- Joining forces on fundraising events
- Sharing promotion expenses
- Sharing office space in order to reduce costs

Some examples of partnering include:

- York Region Arts Council's partnership with York Region Media Group to become the primary portal in the region for information on arts and culture.
- Kingston Arts Council and Fort Erie Arts Council are partnering with their local Immigration Services to pair newcomer artists with Canadian artists to assist in transition;
- The Arts Council of Sault Ste. Marie and District is partnering with social services groups to provide arts programming for adults with learning disabilities; and
- Scarborough Arts Council is partnering with Scarborough CARES (Community, Art, Recreation and Education Services) – a collaborative project of Boys and Girls clubs, social agencies and other community organizations – to offer a satellite program that enriches children's skills through digital arts media and creative recreation.

CACs are expected to fulfill many functions, and sometimes community expectations exceed council resources or mandates. CACs experienced in partnering cautioned that arts councils must be very clear about what they can and cannot do when they enter into relationships with other groups.

BUILDING HUBS

CACs raise the profile of arts and culture when they build, renovate or rent a building that becomes the local hub for the arts. Some examples include:

- St. Catharines and Area Arts Council with the City of St Catharines and Brock University will open an Arts Centre in 2013;
- Brantford Arts Block will open a 20,000 square foot Brantford Centre for the Arts space with café, theatre, artist spaces, gallery, offices and meeting spaces in 2012;
- In 2011, Tweed and Area Arts Council opened the Marble Church Arts Centre;
- Oakville Arts Council is working with the town to open a centre for culture in the near future;
- AEO Arts Council (Ottawa East) recently became a resident partner at Shenkman Arts Centre;
- Toronto's UrbanArts, in partnership with Microsoft, plans to move to a new and larger facility focusing on multimedia arts production.

Getting a space is seen as a measure of "making it" not only in the eyes of the council but of citizens as well. The Markham Arts Council represents a dynamic and growing population. Residents want an arts and culture centre and are "starting to make noise about it." In communities where the local CAC is seen as a dynamic leader, it may well be looked to as the group to spearhead a new arts centre.

FUNDING SOURCES

CACs' sources of revenue vary considerably from region to region. Different regions have access to varying levels of resources, infrastructure and funding, and in general southern Ontario and urban communities fare better.

All councils interviewed want OAC to recognize the importance of their contribution and the impact they have on their communities. Each council operates in a unique socio-economic climate and wants its role acknowledged by OAC in the form of funding.

In the mid 1990s, OAC shifted its funding priorities with regard to community arts councils away from service provision to prioritize community-engaged programming, thereby changing the direction of the grants program for community arts organizations and reducing funding to the sector. As a result, some CACs lost their operating funding status; one respondent described this loss as traumatic for their organization. CACs that lost funding had to adjust and adapt; some did not survive or had to cut back their activities.

OAC-FUNDED COUNCILS

CACs that receive OAC operating support are awarded between 2% and 30% of their annual operation budget. Most councils that receive operating funding have a good relationship with OAC and appreciate that OAC has responded to their needs and sent representatives to their communities to offer workshops and attend events. They also value good communications with program officers.

Our OAC funding was crucial and enabled us to catapult forward.

Councils that do not receive operating support may be eligible to apply for OAC project grants to support arts programming or professional development initiatives. Five councils reported that they had recently received project support, and others plan to apply for project funding in the near future. South Simcoe Arts Council is a good example of a council that has taken advantage of the funding opportunities at OAC; since 2006, it has received three Multi-Arts Projects grants and has plans to apply for a Compass grant.

We're learning as we go ... we didn't realize how helpful the [OAC] can be. We didn't know we could call and ask ... but we have opened the door and realize they are there to help us.

Approximately 25% of councils that receive operating support and some that have applied for project support feel the OAC application process is onerous, noting the long length of time they spend preparing applications versus the small amount of funding they receive. One respondent noted that program changes can make it difficult to maintain continuity in applications and ease in reporting.

Service-oriented CACs find the current application too focused on programming; they feel it does not provide them with opportunities to report on all the other work they do. They feel that valuable initiatives such as networking, advocacy and facilitating professional development are difficult to express within the current application format.

Some funded councils share the same opinion as non-funded councils that the OAC does not understand their specific needs and the communities in which they work. Funded councils want OAC to better understand that their local, municipal needs are not necessarily the same as OAC provincial priorities. Prince Edward County noted that OAC's major strategic initiative to engage francophone, Aboriginal and culturally diverse artists and arts organizations is "a tough fit for rural councils."¹⁶

As a way for OAC to better support councils, the London Arts Council suggested moving away from grants to a mutually negotiated contract for the delivery of services important to both OAC and the CAC. It believes this model would better encourage dialogue between CACs and OAC.

FUNDING CHALLENGES

CACs that apply for OAC project or operating funding enter a competitive process in which they will benefit from grant writing expertise, solid ideas linked to community needs, and an understanding of OAC priorities.

Some councils, after applying unsuccessfully for project support, did not reapply. When asked if they had requested feedback from the grants officer, some indicated they had not contacted the OAC or did not know they could get feedback.¹⁷ A few councils have not applied for OAC funding for over a decade and rarely look at the OAC website.

Approximately 25% of non-OAC-funded councils said that they did not understand program eligibility criteria, and expressed confusion about how to navigate the granting system.¹⁸ A few CACs did not know about project funding (e.g., Artists in the Community/Workplace and Multi-Arts Projects programs). There are some perceptions that the current funding system at OAC only funds well-established councils, is Toronto-centric, and privileges funding to Aboriginal and francophone artists.

Most new CACs have little to no relationship with OAC. They are still establishing themselves by identifying their community's needs and developing their own operational models. They want to understand more about what the OAC has to offer before they proceed. One exception is Nipissing Arts Council, which has made contact with OAC and hosted a funders' meeting for local artists as one of its first activities.

OTHER FUNDING SOURCES

Councils cobble together funding from myriad sources to sustain themselves. Municipal governments are an important source of support for most councils, but support varies from generous to nominal. OAC-funded councils receive 15% to 94% of their annual budgets from their local governments. The more established CACs have generally strong relationships with their municipal governments, and this funding gives them stability and infrastructure that allow them to seek diverse revenue sources.

¹⁶ Aboriginal, francophone and visible minorities make up 3.8% of the population of Prince Edward County (StatsCan 2006 Census).

¹⁷ Most OAC project programs and all operating programs offer feedback to unsuccessful applicants as stated in grant notification letters.

¹⁸ For clarification about OAC programs potential applicants can talk to the Information Services Coordinator at 416-969-7429, toll free 1-800-387-0058 extension 7429, or email info@arts.on.ca

Other CACs face local municipal councils that are either sympathetic but cash-strapped or do not see the arts as a priority in their budget allocations. One municipality is quoted by its local council as having suggested that the CAC go to the OAC, which it reportedly described as the "mothership."

Since CACs share the term "arts council" with OAC, the municipality reasoned that OAC should be responsible for supporting its "satellites."

Accessing funding from the private sector is difficult because it puts councils in direct competition with the arts organizations they serve, corporations and businesses do not generally support advocacy work and the outcome of the councils' work is often long term and not easily measured.

A popular source of support among councils is FedDev Ontario, a federal agency that funds economic and community development in southern Ontario. The Northern Ontario Development Program of Industry Canada's FedNor offers support for communities in northern Ontario. Some CACs receive federal funds through the Department of Canadian Heritage for festivals, such as the Arts Council of Sault Ste. Marie and District's *Art in the Park* and Arts Ottawa East's *FestivARTS*.

Ontario Trillium Foundation has provided support to help CACs build infrastructure, develop strategic plans and launch special projects.¹⁹ As mentioned above, some councils receive support from municipal community foundations such as Brampton and Area Community Foundation or Kitchener and Waterloo Community Foundation.

¹⁹ OTF provides support to most larger urban councils, and the following smaller councils reported OTF support for special projects: Amalquin, Elora, Fort Erie, Orillia, PineRidge, Sault Ste. Marie, Scugog and South Simcoe.

OUTREACH AND NETWORKING

CACs network for support, to share ideas and to gain insights. Newer councils look for mentoring while established councils seek discussions with peers and information on best practice models. In addition to informal networking within their communities and with each other, many councils interviewed expressed the need for an organized network to help them feel less isolated and to act as a mentor for the field. Information and outreach provided by OAC staff is informative and appreciated as a way of helping CACs develop.

COMMUNITY ARTS ONTARIO

Community Arts Ontario (CAO) is an organization supported by the OAC whose mission and mandate, to “cultivate and connect the arts, artists and people across Ontario from urban, rural and remote communities,” would seem to dovetail well with the needs of the province’s CACs.

Yet a number of councils have given up their CAO membership, citing lack of support for their work and a sense that CAO has new priorities that do not include them. Some newer councils did not know of CAO’s existence. Some of the older councils reported that they retain their membership mainly for the reduced insurance rates available through the CAO’s group liability insurance plan.

The absence of a strong voice for Ontario’s CACs adds to feelings of isolation and has led some CACs to seek support on an ad-hoc basis from other councils.

ARTS COUNCILS’ NETWORK

In 2006, five arts councils that consider themselves to be primarily arts service organizations came together to discuss their common interests and needs. The impetus for the meeting was frustration. The changes in funding priorities at OAC in the 1990s left some councils out of the funding arena, and all five of these councils felt concerned that the lack of a province-wide network to serve their needs was hampering their work.

Although other councils joined the network, in time it became clear that there was no desire to start another formal organization. Instead, these councils wanted to establish a communications tool to help them share ideas and work together in order to become better advocates and representatives for the arts in their regions.

To this end, the steering committee prepared a set of goals/objectives and a vision/mission for an Arts Councils’ Network as well as a descriptive framework to help define what an arts council is and what its function is in its local community. At the same time, it was agreed that the reach of the network should be increased by initiating dialogue with a number of other arts councils in the province.²⁰ The group last met in 2009. Its members have found it challenging to find the time and resources to meet on a regular basis.

PEER TO PEER SUPPORT

Some councils in southern Ontario border on each other and there is overlap in membership and communities served. South Simcoe and Dufferin arts councils sponsor

²⁰ Information taken from document compiled by Sally Wismer, Guelph Arts Council, in 2006.

an *Arts & Culture Guide* that reaches individuals in the Dufferin, South Simcoe and Caledon areas. Prince Edward County and Quinte collaborated on a joint fundraiser for the first time in 2010. However, a few rural councils reported that neighbouring CACs are protective of their turf, not interested in working together and do not allow artists outside their area to participate or join in their activities.

Some councils contact others in other parts of the province to ask for advice on matters such as how to incorporate, set up membership structures, or run juried art shows. In some cases, they visit each other's communities to attend events.²¹

In Toronto, the CACs meet to discuss shared interests and have cooperated on several projects, such as Arts Etobicoke and Lakeshore Arts' joint project *Art on the Move*, an initiative that helped raise the profile of art on the streets by painting vehicles with original artwork designed by professional artists in collaboration with children, youth, adults and seniors.

Some CACs network with and receive support from other community not-for-profit organizations within their region.

We have an informal coffee klatch of community leaders that meets regularly to share information and offer support.

OAC OUTREACH

OAC outreach initiatives in the form of grant information sessions or the attendance of OAC representatives at local events is encouraging for both the CACs and their communities. This builds communication between OAC and rural and northern communities by helping to demystify the council and break down perceptions of OAC as a Toronto-centric organization.

The grant writing session reinforced that they are there and open and we can call them to ask for advice.

When the officer came to our area, it made a huge impact. Can the officer or other OAC staff get out and visit the rural communities more often?

However, some CACs still feel uninformed and confused about OAC programs and priorities. CACs with limited or no staff encounter the limits of volunteerism; volunteer board members find it difficult to sort through granting information or keep current with program changes.

Some CACs found the OAC website informative and even use it as a resource to pass on information to their members. Others found it cumbersome and confusing, citing some language and acronyms daunting for those not familiar with the sector.

²¹ See page 4 of this Report for a link to a Google map showing which councils are networking with each other.

ORGANIZATIONAL CHANGES AND EVALUATION

Services provided by councils are not static; a council's activities evolve and change in response to:

- Socio-economic circumstances of its region
- Ethnocultural make up of its population
- Boundaries of the area it serves
- Changes in ideological stance of leadership (executive director and board of directors)

Some councils change their names to differentiate themselves from the previous council; for example, York Region Arts Council, formed to conduct outreach and marketing of artists, arts groups and events in the region, replaced ArtLink, a group that worked primarily in schools.

Some councils were renamed when they expanded their reach; for example PineRidge Arts Council replaced Pickering Arts Council to serve the additional communities of Ajax, Durham and Scarborough; and South Simcoe Arts Council replaced the New Tecumseth & Area Arts Council in order to reflect its service to a wider region.

Some councils change their focus and services when new boards are elected; in other cases, changes are made after community consultations. For example, after discussions with stakeholders, Council for the Arts in Ottawa decided to stop spreading itself so thin as a presenter and concentrate instead on service delivery.

Other changes are made in response to pressures or needs coming out of the local community. For example, CACs in Toronto have begun to turn their attention to more youth programming, possibly in response to a call from the City of Toronto and funders to address problems in priority neighbourhoods where three of the four Toronto CACs are located.

Evaluation Tools

Most councils solicit feedback about their work and have instituted some form of evaluation, ranging from simple questionnaires at events to long-term strategic-planning initiatives. The ways in which councils seek feedback include one or more of the following approaches:

- Tracking attendance at events
- Tracking website hits
- Tracking membership numbers
- Questionnaires at events
- Surveys of members
- Donor feedback
- Local media response and coverage
- Roundtable meetings with stakeholders
- Anecdotal stories and feedback from the community

Evaluation helps councils plan programs and hone arguments for the importance of the arts. Developing an evaluation strategy is key to long-term planning and effective advocacy. Most interviewees felt that their council could be doing more in terms of evaluation but explained that, with few resources, this is not an area that they have much time to investigate.

Although they have fewer resources, smaller CACs have the advantage of “an ear to the ground” that allows them to get a sense of how they are doing through informal feedback. One council noted that it sometimes gauges the success of its programs by “the number of complaints we get the next day!”

Strategic Planning

Twelve councils indicated that they were doing some form of strategic planning or community consultation.²² Some of these councils, such as Council for the Arts in Ottawa and UrbanArts, are inviting participants, members and other stakeholders into the planning process by holding focus groups and community meetings. Prince Edward County Arts Council is gathering statistics on the economic impact of the arts in its region.

Other CACs, such as Dufferin Arts Council, did not use the term “strategic plan” but are asking themselves questions such as “Is the role of the arts council clear?” “Are there other groups we can be working with?” and “Are we too content with what we have been doing?”

While some CACs are new to strategic planning, others regularly update their strategic plans to respond to changes in the field.

²² The following groups reported strategic planning or community consultations: ARIEL, Brampton, Brantford, Ottawa, Fort Erie, Mississauga, Nipissing, Prince Edward County, St. Catharines, Scugog, Waterloo and UrbanArts.

PART TWO

CACS' REQUESTS OF OAC

The survey question "In what ways can the Ontario Arts Council support your organization?" resulted in responses ranging from practical suggestions for help with specific short-term needs to a paradigm shift in the way CACs are viewed and supported. However, there was an overall need expressed to be better understood, or as one respondent put it, "We would like a little more respect for what we are trying to do out here." Although many CACs appreciate the role OAC plays in supporting and funding the arts throughout the province, councils reported that applying to OAC can feel like being put into "a box that doesn't fit." CACs requested the following assistance and actions from OAC:

Applying for Grants

- Increase funding levels to CACs receiving operating grants.
- Provide assistance in applying for operating support, including working with CADAC forms.
- Adjust application forms so that they will better reflect the work done by CACs and consider assessing CACs separately from other applicants.
- Create clearer and easier-to-complete application forms.
- Request less formal reporting.
- Make OAC funding priorities clearer.
- Support organizational development by funding pilot projects in addition to Compass Grants.

Outreach

- Provide more opportunities for CAC staff, boards and committees to meet with OAC staff.
- Provide more OAC attendance at CAC events.
- Increase OAC information meetings and grant-writing workshops with local artists and arts groups.
- Become less Toronto-centric; put more regional OAC representation in place.
- Visit CACs when in the region on other council business.

Supporting the Development of Community Arts Councils

- Refer CACs to resources on developing infrastructure and board governance.
- Organize networking opportunities for CACs and skill exchanges between councils.
- Build a section of the OAC website dedicated to CACs, for interactive forums, webinars and blogs on topics of importance to arts councils.
- Provide a list of consultants who could help CACs build skills.
- Provide information on best practices in the field.
- Make connections to international, national and local studies on the impact of the arts to assist CACs with advocacy efforts.
- Work with CACs to develop definitions of arts councils that fit the current reality of the field.

Communications

- Provide a list of Ontario CACs and contact information.
- Ensure that non-funded CACs receive OAC e-newsletters, bulletins, etc.
- Sensitize OAC staff to the role of CACs and their needs.

CASES FOR MORE SUPPORT FROM OAC

The OAC rationale and objectives for this survey are:

To gain a fuller understanding of the scope of [CAC] activities and work more closely with them to ensure that artists and arts organizations have access to adequate services and programming, the Community and Multidisciplinary Arts Office wants to document their activities and the role they play in their communities, assess their needs and be apprised of the existing Community Arts Council models in Ontario.

In addition to funding, key factors for a successful arts council are:

- Imaginative and dedicated leadership (staff and board)
- Innovative and new ways of approaching its mandate
- Responsive programs or services
- Good support of artists and arts organizations

GROUP A: Small Councils Showing Growth

These seven councils are examples of CACs with limited resources and, except for South Simcoe Arts Council, no staff. Despite their lack of infrastructure they are exploring new programs and projects.

Fort Erie Arts Council, founded in 2005, shows tremendous growth and its events are well attended from within and outside the Niagara Region. It is undertaking, with Niagara Regional Government, a cultural assets mapping activity in order to become more familiar with cultural resources in the region. The council is developing programming with local community agencies and is planning to host an exhibit from Vancouver called *Arts as a Mirror*. Many groups in the area look to the council for support and/or leadership and it is “outgrowing its resources.” The council is currently completely volunteer-run and the board is filling in with staff duties.

ARIEL – Arts and Culture Roundtable in Elliot Lake, founded in 2008, runs a cooperative art gallery in partnership with local artists and the town council that exhibits local artists’ work and hosts readings. It is starting a summer arts program for children. ARIEL is trying to respond to local artists’ needs and has found resources to undertake a strategic-planning process.

Brighton Arts Council, founded in 2005, supports a very diverse group of arts disciplines, including visual arts, music and writing, and is experiencing growth in its membership. It is investigating ways to effectively support a recent influx of professional artists from Toronto who have moved into the community. It has no staff and is dependent on membership fees for revenue; it is poised for growth but needs funding to move to the next level.

Nipissing Arts Council, founded in 2010, is just getting off the ground but already hosted a Funders Forum for the Arts to assist artists and arts groups in its region. It serves a large area and has formed a board made up of representatives from communities in the region. Its leadership is dedicated and they describe “a new

generation of volunteers” who want to make the council relevant for its members and the general public. It is planning to write a culture plan for the region, consider its future programs, build a website as a hub for information on the arts, and hold a biennial multidisciplinary festival to showcase arts in the area.

Seguin Arts Council, founded in 1988 as the Humphrey Arts Council, changed its name after a municipal amalgamation. It presents the Seguin Regional Art Tour, now in its 21st year of operation, helps small organizations with seed money, and is trying to foster an artist-in-the-school program. It is volunteer-run and has yet to get support from its municipal council. It is poised for growth but need funding to move to the next level.

South Simcoe Arts Council, founded in 2007, replaced the former New Tecumseth & Area Arts Council. It serves a large region and is working with local towns to explore the economic advantages of the arts. It runs festivals, curates musical evenings and readings in local restaurants, conducts art walks, provides workshops to artists and arts groups and publishes a culture guide. It is seeking support for a staff position after current funding for the position runs out.

Tweed and Area Arts Council, founded in 2006, sourced funding to save and renovate a local church to create an arts presentation centre that opened in 2010. The council has a strong, fiscally responsible board and staff with a spectrum of expertise. As the arts centre develops, workshops will be offered to people of all ages in all arts disciplines and focus will be turned toward the involvement of youth in the arts.

GROUP B: Large Urban and Suburban Councils Responding to Change

These four councils are examples of councils with resources and infrastructure but without OAC operating support. They are serving the needs of culturally diverse populations and/or undertaking new initiatives.

York Region Arts Council, founded in 2008, serves a region with a large number of artists and arts groups and a growing, culturally diverse population. It is a market-driven organization that is focusing attention on communications and education.

Mississauga Arts Council, founded in 1982, was the catalyst for the founding of some key cultural groups in its area: Meadowvale Theatre, Visual Arts Mississauga, Art Gallery of Mississauga, Living Arts Centre and Community Foundation of Mississauga. The region has a professional arts community and a growing, culturally diverse population.

Brampton Arts Council, founded in 1978, was originally a performing arts council but has since expanded to include all disciplines. The region served is culturally diverse and the council is looking to do more outreach and build links with ethnocultural organizations. It has rebranded, developed a strategic plan, partnered on innovative arts programming, and is working toward launching a grants program through funding from the city.

Brantford Arts Block, formed in 2006, took the place of Brantford Regional Arts Council. It is now well on its way to opening a new downtown community arts centre to provide exhibition, performance, studio and work space for artists. It currently programs and presents classes, exhibits, musical performances and festivals but in the future

wants to focus on advocacy in order to “unify and encourage the arts and cultural community, while stimulating creative expression in all who practice, appreciate or have yet to discover the arts.” The young, energetic leadership understands the role the arts plays in neighbourhood revitalization, the importance of community consultations and how an interactive website will be an asset.

GROUP C: CACs Receiving OAC Operating Grants: Exploring New Directions

These three OAC-funded councils are examples of CACs exploring new directions, in addition to their regular programming and services.

Markham Arts Council founded in 2004, is placing some of its focus on the needs of youth. It set up a Teen Arts Council and partnered with the Mayor’s Youth Task Force to hold a youth film festival and competition. It offers professional development to artists on topics such as the business of making art, how to approach galleries, and how to market art on the Internet. It runs arts “mixers” so local artists can meet each other. In order to address the ethnocultural make-up of the community, it has started a partnership with the Toronto International Film Festival to hold screenings of films from diverse countries.

Arts Council – Haliburton Highlands founded in 2003, is placing some of its focus on marketing the arts and outreach to the arts community. It formed a performing arts round table in order to find out artists’ needs and applied to the Ontario Ministry of Culture for funds to develop a marketing plan in order to highlight the region as a cultural destination for tourism. It provides professional development for artists on topics such as business skills, tax preparation, marketing online, grant writing and working in the schools, and assists arts organizations with strategic and business planning.

Arts Council – Windsor & Region founded in 1980, runs a gallery space and is focusing on community outreach. It is working to encourage all local ethnocultural groups to participate in arts activities, sponsoring community-engaged arts programs that partner local artists with social service groups such as Windsor Pride and BANA (Bulimia Anorexia Nervosa Association), and working on bringing more artists onto its board of directors.

RECOMMENDATIONS FOR OAC ACTION

CACs have the potential to be a strong voice for arts and culture in communities all over the province. However, the sector is lacking in resources and, as outlined in this Report, faces many needs and challenges. It is a complex sector with as many differences to be found among councils as similarities; there is no one-size-fits-all solution to the needs identified by survey participants.

It is not possible within the limitations of this Report to address all needs and challenges facing CACs. The following recommendations reflect some of the concerns of the councils and take into consideration OAC's strategic priorities, including working with arts service organizations to improve services to artists and arts organizations throughout the province.

Three areas in which the OAC can play a leadership role in supporting and strengthening the health of CACs are:

- **Changes to OAC granting programs**
- **Support for communications, education and advocacy**
- **Facilitation of networking in the field**

Recommendation #1: Revisions to the current granting programs

CACs can currently apply to OAC for operating and/or project grants. Operating grants are offered to eligible community arts councils through the Community and Multidisciplinary Arts Organizations (CMAO) program. CACs can apply for project support through discipline-specific programs or through the Artists in the Community/Workplace, Multi-Arts Projects, Arts Education Projects and Compass programs.

OAC action:

1. Create a program distinct from CMAO that is specifically tailored to the work of CACs,
2. Provide seed funding for new councils in areas of the province that meet OAC priorities, especially the northern and rural areas of Ontario. A multi-year project grant would enable a council to build a solid foundation in its initial years of growth, move from being volunteer-run to having staff support and plan for operating support.
3. Assist CACs to better understand their potential to foster and support community-engaged arts projects through the Artists in Community/Workplace program,
4. Examine and re-evaluate the current funding levels for CACs and assess the program's actual financial impact on grant recipients. Consider ways in which the program can optimize its effect on the sector by increasing the amount of funding available and/or providing larger grants to councils that exemplify best practices.

5. Consider providing operating support to all eligible CACs proportionally to their budget and the size of population they serve.²³

Recommendation #2: Communications, Education and Advocacy

CACs value networking and sharing of ideas, and OAC holds valuable information that can be conveyed to the sector either through outreach sessions, the OAC website or workshops/conferences.

OAC action:

1. Offer more grant information sessions throughout the province to assist artists, arts organizations and councils to become more familiar with OAC priorities and strategies in order to prepare stronger grant applications.
2. Educate CACs about cultural trends, such as the economic benefits of the arts, the Creative City movement and cultural competency to help them better respond to the changing face of their communities.
3. Inform CACs about OAC's Compass program, so eligible CACs can apply for assistance to hire consultants to help them to develop strategic and evaluation plans to strengthen their infrastructure, planning and programming.
4. Support further research leading to a document illustrating best practices and models for CACs.

Recommendation #3: Building a Network for CACs

The absence of a provincial service organization capable of representing and supporting CACs is a loss to the sector. A network would help support, educate and animate the sector. Community Arts Ontario and the informal Arts Council Network are not currently able to meet the needs of CACs across the province. We recommend that OAC assist in the building of a network among CACs.

Such a network would ideally provide leadership, foster partnerships and facilitate cooperation and knowledge sharing. The function and objectives of the network would be determined by its members but OAC could provide leadership.

The network, with support from OAC, could provide the following:

1. An annual gathering with workshops on issues that affect the field, guest speakers and forums for peer-to-peer mentoring and resource sharing
2. An interactive website with tools and basic information about setting up arts councils, tip sheets, templates, chat forums for online sharing and profiles of successful projects
3. Resources and year-round workshops/seminars to improve organizational infrastructure, including but not limited to board governance and best practices, HR tools, and volunteer recruitment and management

²³ The BC Arts Council grants approximately \$500,000 per year toward operating costs of eligible arts councils in the province. To receive funding, arts councils must have been in operation for at least two years, employ professional artistic and administrative leadership, and receive financial assistance from their local government, among other eligibility criteria. The grants have a formula component for eligible CACs and a component based on merit.

4. Information about potential funding opportunities from various government agencies and public and private foundations
5. Assistance to CACs to improve their websites, especially their interactive potential

CONCLUSION

The scope and diversity of Ontario's community arts councils made the task of analyzing them challenging. No composite picture emerged, but this Report attempts to pull out some common threads in terms of models, regions and local support.

Arts councils do not play the same role in each community; some are serviced-oriented CACs while others take on the complex tasks of producer and cultural animator. CACs change over time in response to the fluidity and needs of their communities, and some have added or dropped programs and services. Some of the councils interviewed are 40 to 50 years old, while others are just forming or emerging out of the ashes of another council that closed. Some do not embrace the term "arts council," stating that it sounds bureaucratic or confuses the public, while others feel that it best describes what they do.

OAC's 2008-2013 Strategic Plan states: We envision an Ontario where "people of all ages and in all regions in Ontario actively engage and participate in the arts." Whether a community arts council is small or large, has operating funding or no funding at all, has staff or is completely volunteer-run, is situated in Toronto or a small community in northern Ontario, it shares these goals with other arts councils: they all are trying to build healthy arts communities, raise the profile of the arts and make arts experiences more accessible.

CACs are in need of OAC support. Many councils feel isolated and are hampered by a number of challenges, ranging from garnering local government support to negotiating partnerships; from locating space for programming to competing for local interest with a myriad of recreation activities; and from attracting and retaining members to applying for grants. A strengthened CAC community would also be of benefit to the OAC, offering an "ear to the ground" to help it better understand how the arts are supported and represented in communities throughout the province.

Communication is a key factor and a mutual responsibility. Although there may be some gaps in the OAC's communications with CACs, especially those that do not receive funding, CACs must also make an effort to seek out information, be current on OAC programs and priorities, and contact grants officers with specific needs and questions.

The researchers were struck by the dedication of arts council representatives and intrigued by the innovative ways they are approaching the relationship between arts and community. However, some councils appeared to be stagnant or out of touch with the changing face of their communities, raising questions about their relevance and ability to be the voice of arts in their region.

This Report has not uncovered the entire picture; further research could not be accomplished within this study's time frame. Some councils which might have revealed other perspectives did not respond to a request to participate in the survey. This Report can be considered a snapshot of councils at this time and not an impact study.

The contents of this Report are supplemented by the accompanying document: *Profiles of Community Arts Councils in Ontario*. The profiles were filled out by council representatives and in some cases additional information was added based on the interviews and follow up research. The profiles cover contact information, mandate, history and types of programming.

Many respondents were encouraged by OAC's initiative to review the field and saw it as an opportunity for OAC and community arts councils to rejuvenate their relationships with each other and revitalize the sector.

APPENDIX ONE SURVEY PARTICIPANTS

Council	Location	Interviewee
NORTHERN ONTARIO		
Amalguin Highlands Arts Council	Sundridge	Hazel Sohm
ARIEL – Arts and Culture Roundtable in Elliot Lake	Elliot Lake	Murray Finn
*Arts Council of Sault Ste. Marie and District	Sault Ste. Marie	Sandra Houston
Conseil des arts de Hearst	Hearst	François Girard
Nipissing Arts Council	North Bay	Amanda Burk
Seguin Arts Council	Mactier	Allan Beckley
Sudbury Arts Council	Sudbury	Barbara Constantine
TORONTO		
*Arts Etobicoke		Louise Garfield
*Lakeshore Arts		Susan Nagy
*Scarborough Arts Council		Tim Whalley
*UrbanArts Community Arts Council		Marlene McKintosh
CITIES (Southern Ontario)		
*Arts Council - Windsor & Region	Windsor	Justin Langlois
*Arts Hamilton	Hamilton	Patti Cannon
Brantford Arts Block	Brantford	Josh Bean
*Conseil des Arts AOE Arts Council	Ottawa	Christine Tremblay
*Council for the Arts in Ottawa/ Conseil des arts d'Ottawa	Ottawa	Peter Honeywell
*Guelph Arts Council	Guelph	Sally Wismer
*Kingston Arts Council (Kingston Regional Arts Council)	Kingston	Krista Oulton Welsh
*London Arts Council	London	Andrea Halwa
*Quinte Arts Council	Belleville	Carol Feeney
*St. Catharines and Area Arts Council	St. Catharines	Patti Broughton
Waterloo Regional Arts Council	Waterloo	Martin de Groot
RURAL (Southern Ontario)		
*Arts Council – Haliburton Highlands	Haliburton	Kim McBrien
*Arts Council of Muskoka	Bracebridge	Sandra Turnbull
Arts Quinte West	Trenton	Christine Pellati
Brighton Arts Council	Brighton	Ron Waddling
Dufferin Arts Council	Shelburne	Harvey Kolodny
Elora Arts Council	Elora	Beverley Cairns
Fort Erie Arts Council	Fort Erie	Catherine Mindorff
Minto Arts Council	Harriston	Wesley W. Bates
North Perth Arts and Culture Council	Listowel	Brenda Kaufman
Orillia & District Arts Council	Orillia	Christine Fry
PineRidge Arts Council	Pickering	Cathy Schnippering
*Prince Edward County Arts Council	Picton	Judy Kent
Sarnia Lambton Arts Council	Sarnia	Lynne Brogden
Scugog Council for the Arts	Port Perry	Carey Nicholson
South Simcoe Arts Council	Alliston	Nancy Williams
Tweed and Area Arts Council	Tweed	Don Herbertson

	Location	Interviewee
905 REGION		
Brampton Arts Council	Brampton	Marnie Richards
*Markham Arts Council	Unionville	Judi McIntyre
Mississauga Arts Council	Mississauga	Linda Thomas
*Oakville Arts Council	Oakville	Megan Whittington
Arts Richmond Hill	Richmond Hill	**see note
York Region Arts Council	Aurora	Nancy Bodi

* OAC funded councils

**Arts Richmond Hill submitted a profile but the staff person declined an interview and we were unable to reach the president of the board.

APPENDIX TWO SURVEY NON-PARTICIPANTS

	ARTS COUNCIL	NO REPLY	CLOSED	NOTES
1	Algonquin Arts Council	X		
2	Arts Carleton Place	X		
3	Arts Council of Northumberland	X		Email bounced back
4	Arts Milton	X		
5	Dryden Regional Arts Council			Could not find contact information
6	Durham Council for the Arts			Declined to participate
7	Kapuskasing Arts Council			Could not find contact information
8	Kawartha Lakes Kenora Arts Council		X	
9	Kirkland Lake Arts Council	X		
10	Mississippi Mills Arts Council		X	Website shut down
11	Mount Forest & District Arts Council	X		
	New Tecumseth & Area Arts Council			Changed name to South Simcoe Arts Council (see Survey Participants)
	North Bay Arts Council			Now Nipissing Arts Council (see Survey Participants)
12	Oshawa & District Arts Council			Could not find contact information
13	Peterborough Arts Umbrella		X	
14	Purple Hills Arts and Heritage Society	X		
15	Southgate Community Arts Council		X	
16	Stratford Arts Council			Could not find contact information
17	Strathroy District Arts Council	X		
18	Thunder Bay Regional Arts Council		X	
19	Valley Arts Council	X		
20	Wallaceburg Arts Council	X		
21	Westport Arts Council	X		
22	Wilderness Arts Council	X		

In addition to the 22 councils listed attempts were made to find more councils in northwestern Ontario in Kenora, Atikokan, Fort Frances and Sioux Lookout.

APPENDIX THREE

SURVEY QUESTIONS AND PROFILE TEMPLATE

1. Tell me about the community, area or region your arts council serves.
2. How does your arts council function (staff, board, volunteers, etc.)? Is this model working well?
3. How did your programs or services evolve? What has changed?
4. How do you gauge the impact of your programs or services?
5. What are the biggest challenges facing your arts council?
6. What are your current opportunities and strengths?
7. Where does your funding come from?
8. Who do you network with, in your region and beyond?
9. What is your relationship to the Ontario Arts Council? (current and past)
10. In what ways can the Ontario Arts Council support your organization?
11. Do you relate to the term “arts council”?

COMMUNITY ARTS COUNCIL PROFILE

Name of organization:

Address:

Phone:

Email:

Website:

Contact Person:

Mandate:

Founding date:

Brief history:

Has your organization:

- Incorporated
- Received Charitable Status
- Membership Fees for users

Number of staff: full time _____ part time _____ contract staff _____

Region or Area served (size of community): _____

1. Which of the following programs, activities or services do you provide?

- Presentation of arts activities by local artists
- Presentation of arts activities by artists from outside of your region
- Cultural preservation
- Delivery of arts education opportunities for children and youth
- Delivery of arts education opportunities for adults
- Delivery of professional development for artists and arts groups
- Advocacy or public education about benefits of the arts
- Lobbying about need for increased support to the arts
- Providing grants to local artists and arts groups
- Space and facility rental
- Bilingual programs
- Other: _____

2. What age groups do you serve?

- Children
- Youth
- Adults
- Seniors

3. What facilities do you rent or own?

Facility	Rent	Own
Office		
Performance space		
Gallery space		
Meeting room		
Storage		
Other:		

4. What groups do you partner with in your area?

- Local businesses
- Community development groups
- Community arts groups
- Social service and health agencies
- Environmental groups
- Ethnocultural groups
- Aboriginal groups
- Other: _____

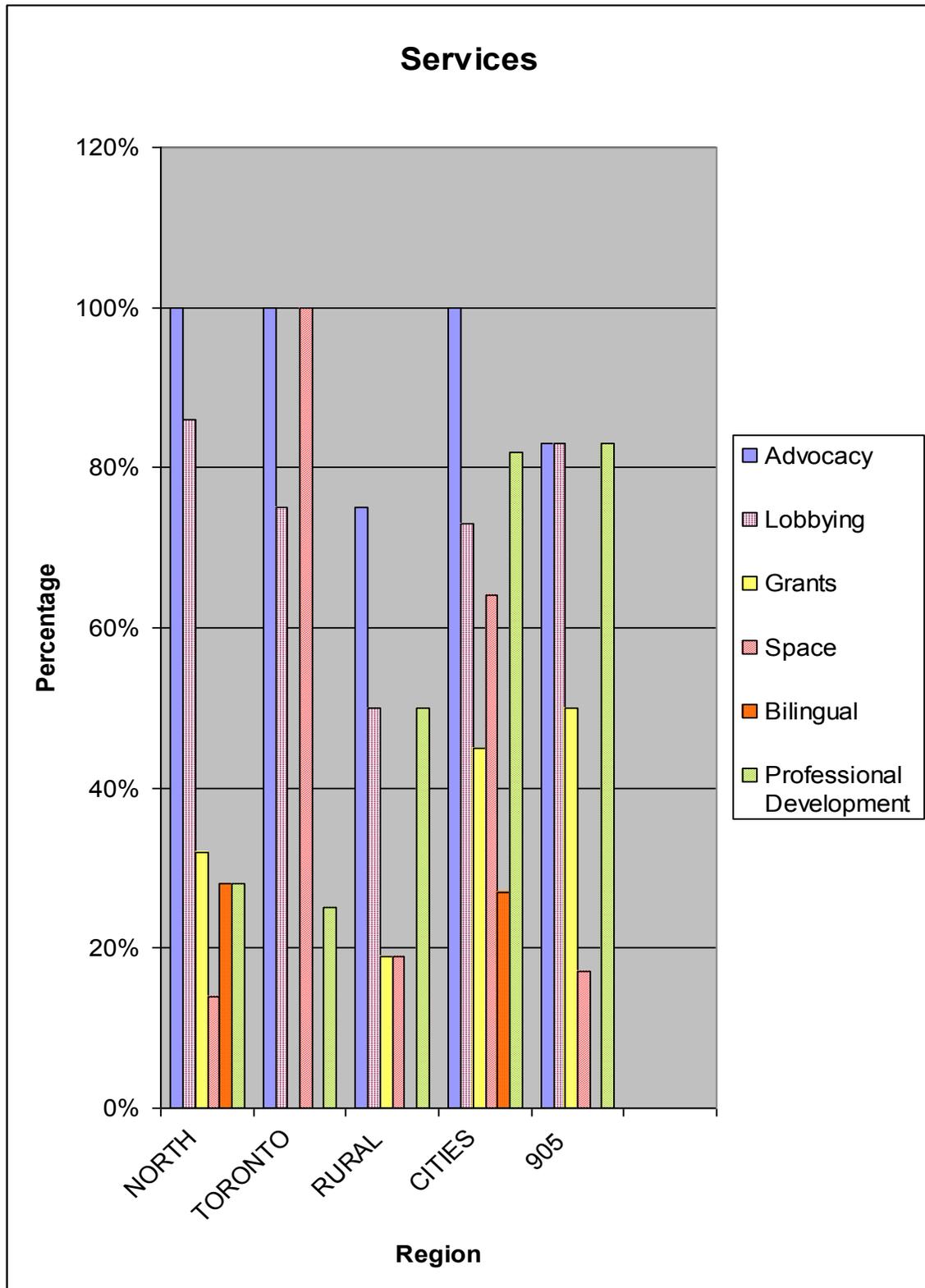
5. What groups do you network with outside of your area?

- Other Community Arts Councils
- Community Arts Ontario
- Other: _____

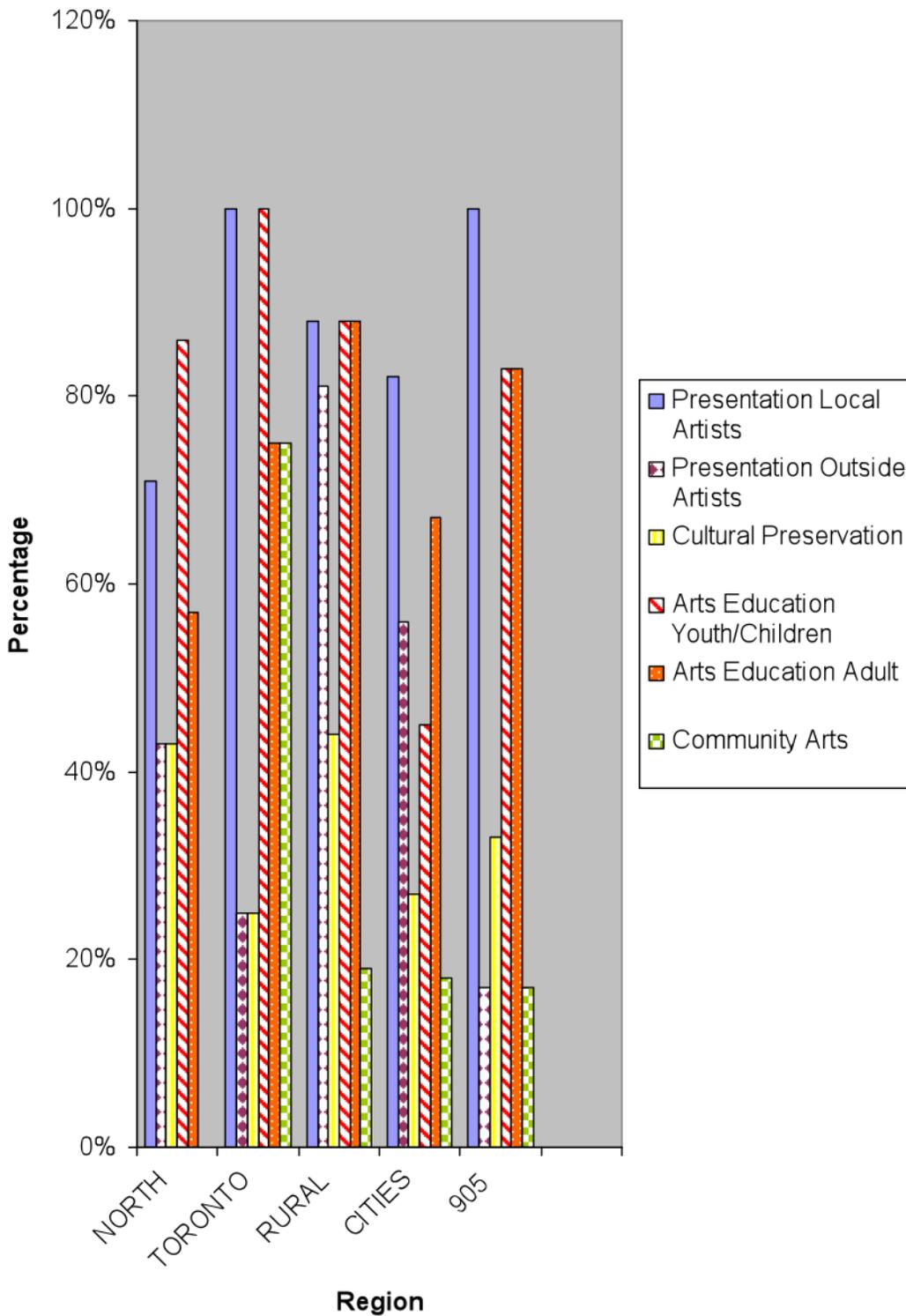
6. From what agencies or foundations do you receive funding for cultural programs?

- Ontario Arts Council
- Canada Council
- Dept. of Canadian Heritage
- Ontario Trillium Foundation
- Other: _____

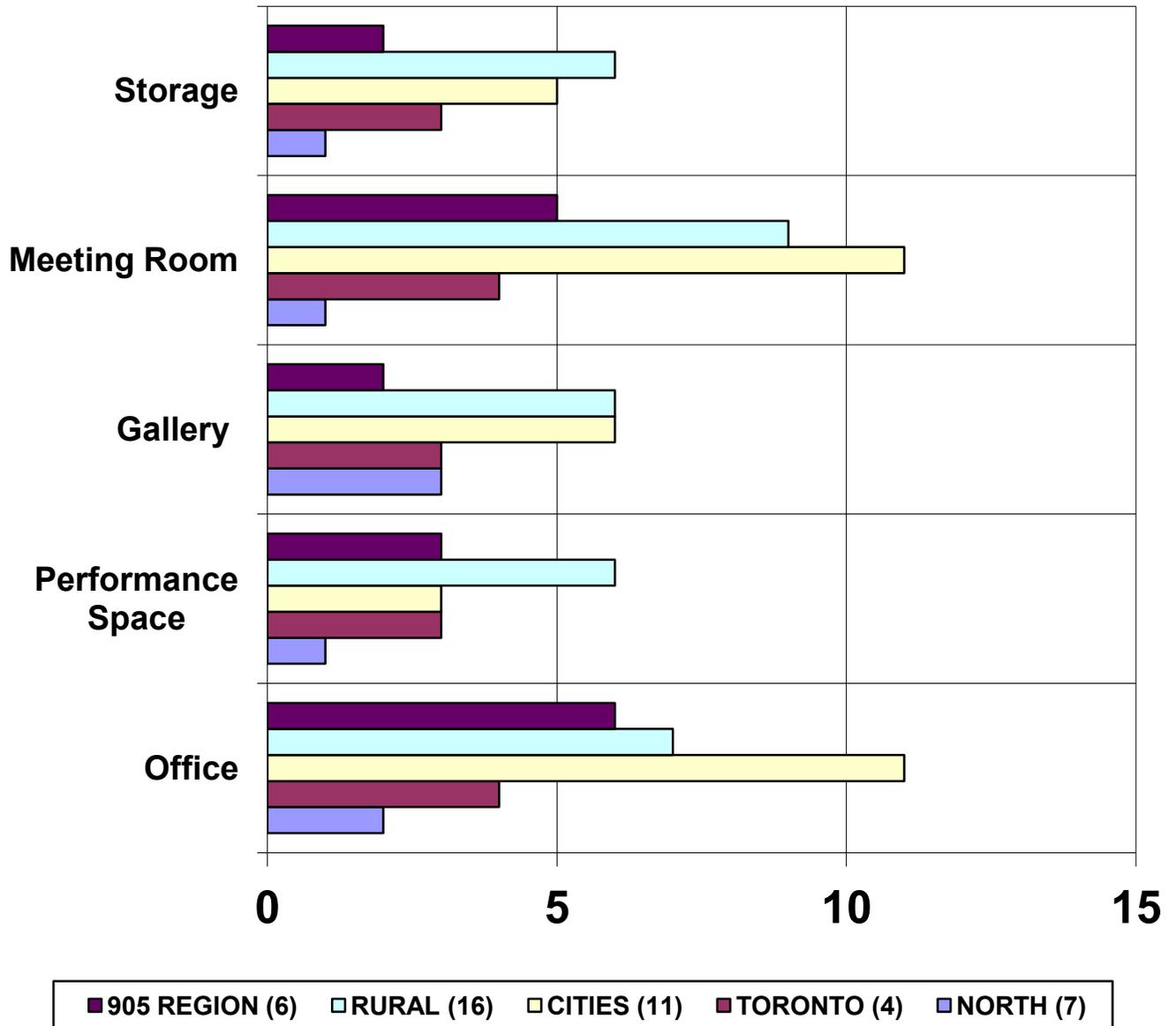
APPENDIX FOUR CAC ACTIVITIES BY REGION



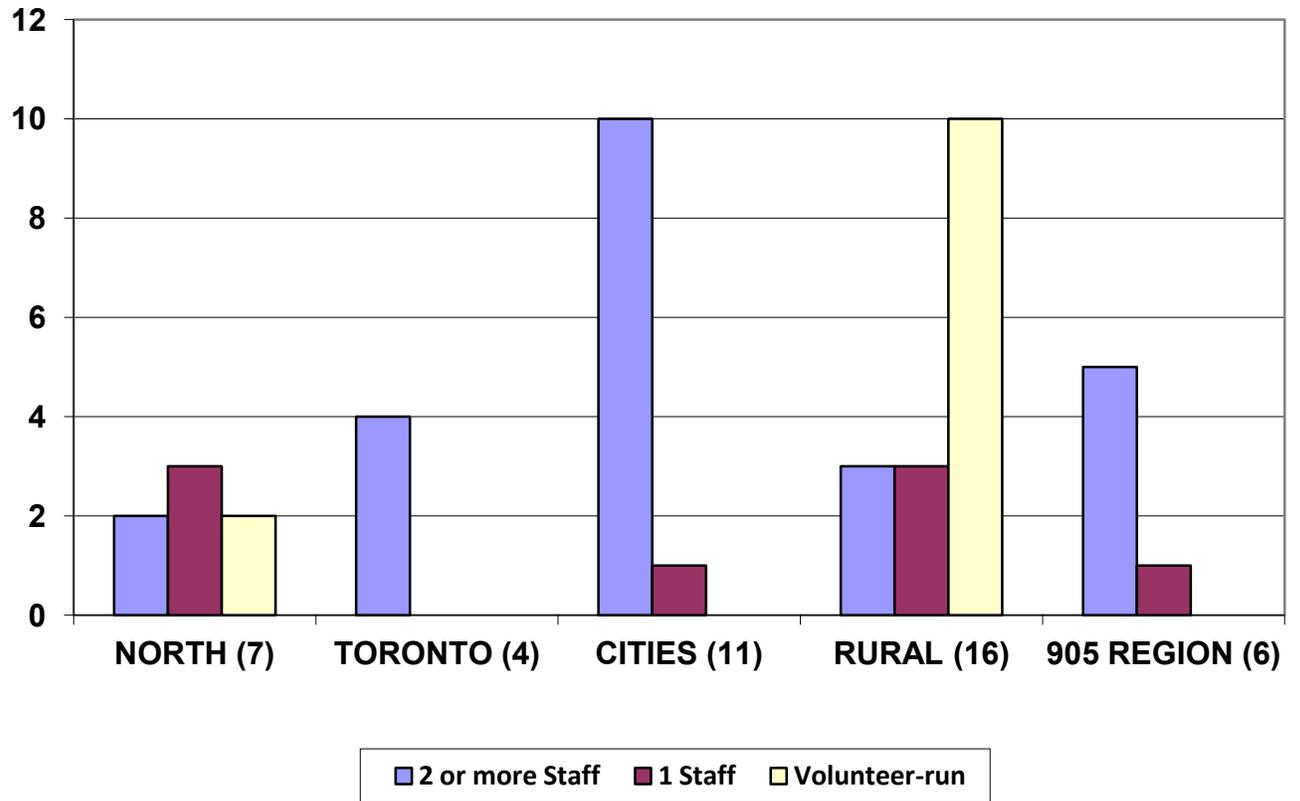
Presentation and Programming



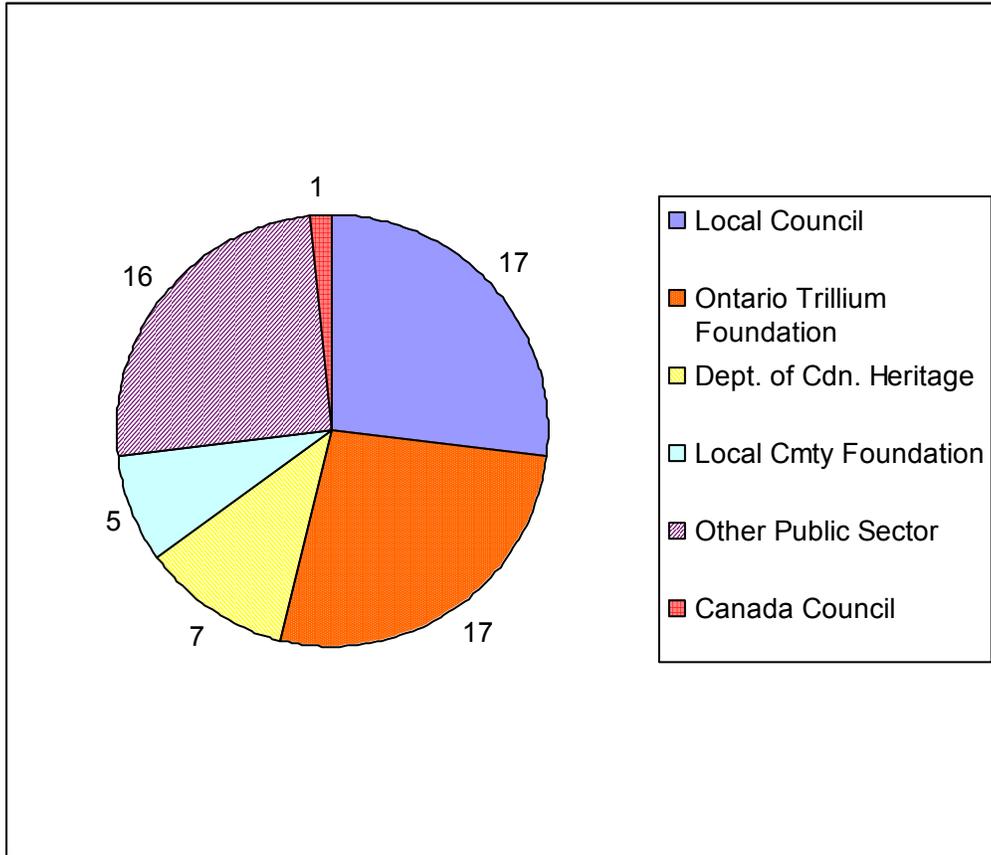
APPENDIX FIVE CAC FACILITIES



APPENDIX SIX STAFFED AND VOLUNTEER-RUN CACS



**APPENDIX SEVEN
CACs RECEIVING OPERATING GRANTS
OTHER SOURCES OF FUNDING**

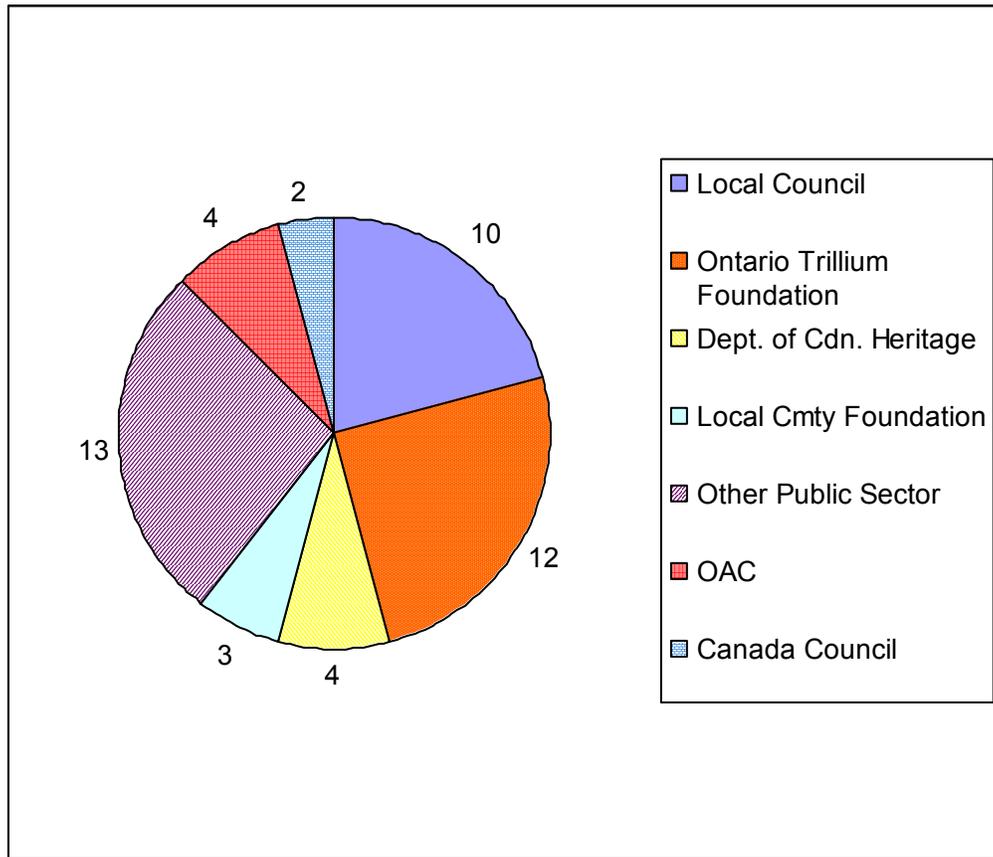


CACs receiving OAC operating grants (19)

Notes:

Other Public Funding: Ontario Ministry of Tourism and Culture, New Horizons for Seniors Program (Human Resources and Skills Development Canada), Service Canada, Ontario Ministry of Training, Colleges and Universities, Canada Summer Jobs (Service Canada), FedNor (Industry Canada), FedDev Ontario, Ontario Arts Foundation.

Canada Council support is project grants.



Non-Funded Councils (25)

Other Public Sector: Ontario Summer Jobs, Service Canada, Ontario Tourism Marketing Partnership Corporation, Ontario Ministry of Citizenship and Immigration, Fondation franco-ontarienne, Ontario Ministry of Tourism and Culture, FedNor (Industry Canada), FedDev Ontario, Community Futures Development Corporations (FedDev Ontario).

OAC support is project grants.