PROFESSIONAL DEVELOPMENT

RESEARCH OF BEST PRACTICES

Professional Development Working Group

Arts Advisory Council, City of Kingston

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A. KINGSTON: EXISTING PROFESSIONAL DEVELOPMENT RESOURCES

1. **Workshops and classes**

   a. **Kingston Arts Council**:

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

   b. **Agnes Etherington Art Centre**:

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

   c. **Modern Fuel Artist Run Centre**
      i. Residencies Roundtable workshop
      ii. **Source:** http://www.modernfuel.org/

   d. **Kingston Economic Development Corporation**
      i. Online marketing 101, business fundamentals for creatives
      ii. **Source:** http://business.kingstoncanada.com/en/

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

   f. **Tett Centre for Creativity and Learning**
      i. Art of Creative Facilitation workshop

ii. **Source:** https://www.tettcentre.org/

g. **Ontario Trillium Foundation**
   i. Grow Grant workshop
   ii. Source: https://otf.ca

h. **Classes**
   Classes include but are not limited to:

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

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

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

   i. **Queen's University**

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

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

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

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

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

Artist in Community Education (ACE) is designed for practicing artists in visual art, music, drama and creative writing. It qualifies graduates for Ontario College of Teachers certification.
Source: http://educ.queensu.ca/ace

    d. **Queen's Community Music** - artist training
     Source: https://sdm.queensu.ca/community/qcm/

  ii. **St. Lawrence College**
Online and continuing education - business and fundraising skills, artistic development
Source: http://www.stlawrencecollege.ca/programs-and-courses/con-ed/

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

  i. **Nan Yeomans Grant for Artistic Development** - aims to help young promising artists and/or artisans working in visual media to further their artistic growth and education. Totalling $2,500 in value and awarded annually to one individual, this grant is intended for training or focused creation.
Source: http://www.artskingston.ca/nan-yeomans-grant-for-artistic-development/

  ii. **Community Foundation for Kingston & Area Community Grants** - provides grants in all the Foundation's fields of interest: Arts and Culture, Community Development, Education and Literacy, Environment, Health and Social Services, Heritage Preservation, Recreation, Youth and Children's Mental Health.
Source: http://www.cfka.org/community-grants-program/

  iii. **City of Kingston Arts Fund** - provides grants to local arts organizations and projects to foster creativity at all levels and enrich how Kingston residents experience and engage with the arts. Administered by the Kingston Arts Council annually, in 2018 the fund available are $575,000.
Source: http://www.artskingston.ca/city-of-kingston-arts-fund/

  iv. **Ballytobin Foundation** - gives cultural groups access to performance, rehearsal and display space at The Isabel Bader Centre for the Performing Arts and at The Tett Centre for Creativity and Learning by subsidizing the rental fees.
Source: http://ballytobin.com/

  v. **The Awesome Foundation, Kingston** - supports local projects through micro-grants of $1,000 every month.
Source: https://www.awesomefoundation.org/en/chapters/kingston-on

vi. **Rotary Club of Kingston** - provides grants to fund local and innovative community projects that are primarily volunteer driven.
Source: http://www.kingstonrotary.ca/community-service

vii. **City of Kingston Waiver of Fees Policy** - supports not-for-profit organizations requesting use of municipal facilities for programs, community and special events as defined by the policy created.
Source: https://www.cityofkingston.ca/residents/recreation/facilities/bookings

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

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

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

B. TORONTO ARTS COUNCIL, CITY OF TORONTO

1. OVERVIEW

Toronto Arts Council (TAC) specializes in programs for:

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

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

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

dd. Strategic planning

Source:

2. TAC PROCESS

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

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

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

3. TAC PROFESSIONAL DEVELOPMENT PROGRAMS

a) **TAC Leaders Lab**

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

i. **Purpose:** Its purpose is to the enhance leadership capacity in Toronto's arts and culture sectors.

ii. **Goal:** The goal of the program is to mobilize Toronto's extensive pool of arts leadership talent to tackle some of the most pressing challenges facing the sector, and the city.

iii. **Target group:** The TAC aims serve high potential mid- to senior-level arts professionals who have demonstrated the potential to lead change in their organizations, communities or arts sectors. They ensure that the group selected is diverse, and includes high potential arts professionals who are people of colour and Indigenous people. They have representatives from small to large arts organizations and artist collectives.

iv. **Program Components:** One intensive leadership retreat week at the Banff Centre with top arts leaders, and 10 monthly peer-learning sessions throughout the year. A big emphasis is on cultural leadership in a diverse city and peer learning rather than limiting the training for those wishing to lead traditional Western-based art institutions.

v. **Financing:** The TAC pays all costs of the program including airfare, accommodations, meals, and an amount for sundry expenses throughout the program.

vi. **Program Development/Inspiration:** They looked at some American professional development retreats/courses such as those from Harvard and Stanford, along with analyzing the impact of the changing landscape of the diverse City of Toronto on arts

organizations of different disciplines and cultural backgrounds as Canada starts its post-Euro colonial period. They also looked at the peer learning process of the Metcalf Foundation's creative incubator program and the collaborative sector strengthening initiative of Toronto's mid-size sector, Creative Trust.

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

b)   **TAC Open Door Program**

i.   **Purpose:** Supports innovation and large transformational idea development.

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

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

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

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

i.   **Purpose:** Strengthening the arts through board volunteers and leadership.

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

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

iii. **Process**

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

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

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

iv. **Research**

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

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

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

i.   **Invest in Priority Areas:** Choose one or two specific areas and do them well in order to develop specific talent pools. Other areas can be developed in time when the first groups have been developed.

ii.   **Engage in Partnerships:** Look for partners in our professional development programs (i.e. like TAC did with the Banff Centre)

iii.   **Look at International Best Practices:** Kingston could look at the Australian cultural leadership program that encourages arts professionals to travel to undertaking learning opportunities international or elsewhere in Australia with leading arts practitioners: http://www.australiacouncil.gov.au/programs-and-resources/leadership-program/.

iv.   **Enhance Existing Funding Programs:** We could enhance the Kingston Canada Council for the Arts recipients' funding to allow for Kingston artists and arts professionals to undertake learning opportunities outside Kingston to expand their vistas:
    o Professional Development for Artists:http://canadacouncil.ca/funding/grants/explore-and-create/professional-development-for-artists

    o   Professional Development for Arts
Professionals:http://canadacouncil.ca/funding/grants/supporting-artistic-practice/professional-development-for-arts-professionals

e. **Educational Institute Programs:**

Schulich School of Business, York University, Arts, Media and Entertainment Management, MBA Specialization
Source: http://schulich.yorku.ca/specializations/arts-media/

Humber College, Arts Administration and Cultural Management program, Ontario Graduate Certificate
Source: https://creativearts.humber.ca/programs/arts-administration-and-cultural-management

C. SAVAC: SOUTH ASIAN VISUAL ARTS CENTRE, TORONTO

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

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

   Source: https://www.savac.net/about/mandate/

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

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

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

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

    i.   **Goal**: SAVAC keeps an open-door policy for mentorship. SAVAC staff are equipped to provide guidance, develop goals and share skills, knowledge and expertise with the artists of colour working in visual and media arts including photography, video production, sculpture, painting, animation, digital media, and performance amongst others.

    ii.   **Process**: SAVAC attempts to meet communities' needs by connecting artists with individuals or institutions that will benefit them. SAVAC staff are more than happy to talk through any barriers that artists of colour are facing.

    iii.   **Source:** https://www.savac.net/artists/mentorship/

b) **Curatorial Opportunities**

    i.   **Goal:** SAVAC provides emerging curators various opportunities to work with established curators to hone their skills.

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

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

c) **SAVAC Portfolio Review**

    i.   **Goal**: Portfolio review is a great opportunity to meet other artists from the SAVAC community in a relaxed, supportive environment.

    ii.   **Process**: Four selected artists have the opportunity to present their work during the portfolio review session to mid-career artists and curators. The facilitators engage with the artists, ask questions and give specific feedback on the work presented.

    iii.   **Result**: Geared to emerging and established artists alike, this program aims to catalyze an open discussion on areas of interest to individual artists, including feedback on

past/future projects, suggestions for how to connect with audiences, recommendations for trajectories to explore and advice on to how to install the work in various contexts.

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

d) Grant Writing Workshop for Access and Career Development

i. **Goal**: Every year, SAVAC organizes a series of workshops led by Tina Hahn that are geared toward helping artists and arts professionals apply for the Access and Career Development Program.

ii. **Process**: The session teaches emerging artists how to create a clear and convincing grant application with budgets and supporting material that juries will understand and appreciate. In 2014, over half of the workshop attendees were successful grant recipients.

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

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

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

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

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

f) Open Call

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

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

g) Exhibition Assistance Program

i. **Goal:** Exhibition Assistance grants assist individual visual artists, craft artists and media artists with costs directly related to preparation for a confirmed, upcoming exhibition. These

costs may include materials, framing and presentation, crating and transportation. The exhibition may take place at any public site, providing that it is advertised and open to the public during specific hours. A letter from the gallery or exhibition organizer confirming the applicant's participation is required as part of the application.

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

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

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

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

i) **Collaborations with Institutions and Galleries**

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

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

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

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

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

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

4. **Ideas Generated:** Here in Kingston, arts organizations could initiate collaborations with out of town institutions and galleries to showcase Kingston artists' work and provide exposure beyond the immediate community.

D. INDIGENOUS ARTS PROFESSIONAL DEVELOPMENT

1. **The Victoria Native Friendship Centre**

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

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

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

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

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

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

3. **Art Starts**
    a. **Mandate:** This collaborative professional learning experience will build capacity as a Teaching Artist to prepare people for the many different components of the school system—from unpacking pedagogy, to understanding curriculum, to gaining awareness about school culture and more.
    b. **Source:** https://artstarts.com/aill-indigenous

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4. **ArtBridges**

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

   b. **Source:** http://artbridges.ca/view_item/classifieds/586

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

   a. **Goal:** NWIA is a not-for-profit organization for First Nations, Inuit, and Métis women who share the common interest of art, culture, community and the advancement of Indigenous peoples.

   b. **Mandate:** Native women in the arts provides programming provincially, nationally, and internationally, cultivating a new generation of artistic talent. It pursues artistic excellence by presenting quality artists, and by offering exceptional professional development opportunities to emerging, mid-career, and professional artists.

   c. **Programs:**

      i. **Miiyuu Pimaatswiin:** A Symposium for Indigenous Women Arts Leaders.
      ii. **Kwe Performance Series:** This presents artists from diverse nations and communities and leads to a deeper understanding and appreciation for Indigenous arts, culture, and community.
      iii. **Ka'nikonhrí:yo Gatherings:** The Gatherings connect cultural leaders to the Indigenous community in Toronto.
      iv. **Tributaries:** Conceived by Creative Producer Denise Bolduc with NWIA's Erika Iserhoff as Associate Producer, Tributaries pays homage and respect to Indigenous creativity, presence and voice in celebratory, large-scale experience in Toronto.
      v. **Catalyst Series:** From 1993-2016, NWIA's Catalyst Series presented artists from diverse nations and communities and leads to a deepened understanding and appreciation for Indigenous arts and culture in diverse communities.
      vi. **Something Old, Something New, Something Borrowed, Something Blue:** In partnership with Native Earth Performing Art's Weesageechak Begins to Dance Festival.
      vii. **6 Arias from the 6 Directions:** Six creators/writers/performers from the Yukon, Manitoba, Ontario, Nunavut, and Greenland joined forces to explore and create six new original pieces.
      viii. **Anthologies:** Four anthologies of writing by Indigenous women who shape, move, and inspire.

   d. **Source:** http://www.nwia.ca/about/

6. Banff Centre for Arts and Creativity

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

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

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

c. Programs

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

    ii. Indigenous Arts

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

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

       a. Performing Arts
       b. Visual Arts
       c. Indigenous Arts

<div style="margin-left: 2em;">
d. Literary Arts

e. Film and Media.
</div>

<div style="margin-left: 1em;">
c. **Source:**
https://www.banffcentre.ca/search/node/Indigenous%20professional%20development
</div>

E. GENERATOR, TORONTO

1. **Mission Statement**

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

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

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

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

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

3. **Source:** http://generatorto.com

4. Programs

a. **Artist Producer Training** (APT) — Their flagship Artist Producer Training program selects approximately eight individuals annually, through a competitive application and interview process, for the opportunity to be paid a modest stipend ($1000) for one year while attending classes twice a week at Generator's offices for eighteen weeks. Classes are taught by industry professionals; past instructors have included producers and artistic and managing directors of some of Toronto's large cultural institutions, as well as the smaller, project-based Resident Companies (see below for an explanation of "Resident Companies"). Classroom styles range from workshops to lecture-presentation to facilitated discussion. Following those eighteen weeks, the last semester of the training program consists entirely of a practicum whereby each trainee is placed inside a different professional arts organization to learn about producing "on site." These placements are sometimes less like a job, and more of an opportunity to shadow, observe and ask questions. Generator also offers periodic public workshops on a one-off basis that anyone may attend at very low cost ($20 each).

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

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

c. **ArtistProducerResource.com** — Resources created or made available by guest instructors and Resident Companies through the APT program have been culled to populate the first-ever wiki for artist producers. Scheduled for launch in Nov 2017, the wiki is intended to open source (and crowdsource) the kind of knowledge that APT trainees have been learning, along with budget templates and other resources so that independent theatre makers do not have to "reinvent the wheel" every time someone decides to put on a show.

d. **Convening conversations** — To develop leadership, Generator also works in partnership with other organizations, to bring people together for conversations that help advance issues, or that support practitioners, such as when the topic is about "Mid-Career Struggles: How to get your mojo back." Usually these conversations are live tweeted under the hashtag #UrgentExchange. On more than one occasion, these conversations have been written up in the media for their frank, candid discussion of challenging topics. One example is "The White Guy Shuffle," which was a conversation on how to change hiring practices in Canada to empower diverse leadership that is reflective of Canada as a society. The "White Guy Shuffle" #UrgentExchange took place in January 2017, after seven prominent artistic-director positions in Canada were all filled by

"white men," over a period of six months. (Three of the positions had previously been held by "white women.")

e. **Resources:** Peer and personal resources that build an understanding of professional practice including self-producing and administration skills.

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

f. **Organizational resources**: Resident Companies are awarded free office space at Generator to help them consolidate around concrete, self-identified organizational goals. Having time and space to consolidate and reflect as an organization, is vital for companies that are no longer "emerging" but operating at the level of "establishing."

g. **Inspiration:** Generator was influenced by a Norwegian study published in 2014 looked at the careers of freelance musicians and identified "an unpredictable future, threats to the family/work balance and significant amounts of external pressure" as key sources of "demands" that contribute to 13 Toronto Arts Foundation poor mental health among these artists.

   i. The study found that "social support" and "adequate personal resources" are important "buffers" to meet the demands of a freelance artist's life (Vaag et al 2014). Social support includes family and friends, as well as a professional network of contacts to whom one could turn for help, advice or empathy. Personal resources include: "entrepreneurial skills, value-anchored flexibility, tolerance for ambiguity," and passion for the art.
   ii. This Norwegian study is a helpful entry point into understanding the value of the totality of what Generator is building up. Generator helps freelance, self-managing theatre makers flourish, by helping them develop their professional peer network and personal resources.

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

      Source: https://www.researchgate.net/publication/258340958_Specific_Demands_and_Resources_in_the_Career_of_the_Norwegian_Freelance_Musician

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

F. CITY OF WATERLOO

1. **Goal:** This workshop series has been designed to build creative capacity which is a recommendation in the city's **culture plan**.

2. **Activities:** Artists and the creative sector have been invited to participate in professional development workshops for 2017. Workshops have been designed to meet the professional development interests of artists and affiliate organizations. Sessions have included: Successfully Engaged Boards, Legal Duties and Liabilities of Boards, Communicating Your Brand, and Top 3 Things You Need to Know To Export Art and Craft

3. **Source:** https://www.waterloo.ca/en/living/ProfessionalDevelopmentWorkshopsforArtists.asp

G. ART$PAY, KITCHENER ON

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

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

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

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

    1. Professional Artists
    2. Developing Artists
    3. Professional Curators
    4. Collectives
    5. Art Rental
    6. Artists' Skills & Services
    7. Workshops & Classes
    8. Art Groups & Organizations

4. **Toolkits** for:

     i.   Exhibiting

    ii.   Funders

   iii.   Getting Paid

   iv.   Understanding Fees & Artwork Prices

    v.   CRA Rules, Tax Info - HST, Canada Revenue Rules on taxes and art income, income tax consultants for artists.

Source: https://artspay.org/business-guides/

5. **Professional Development Listings**: 2018 Regional List of Prospective Business Developing Programming for Creative Industries lists programming that is targeted to creative practitioners and aims to provide them with tools for building their career and/or business.
Source:
https://docs.google.com/spreadsheets/d/1tR1tYkZWRhzOOi96cwOL1_h7buIOgRYggItsaFmrgDs/edit#gid=340236972

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

     i.   Art Gallery of Ontario Courses & Workshops

    ii.   Button Factory Arts

   iii.   Cambridge Arts Centre Programs and Workshops

   iv.   City of Waterloo - Professional Development Workshops for Artists

    v.   Homer Watson House and Gallery

   vi.   Idea Exchange Workshops & Classes

   vii.   KWAG Adult Classes

  viii.   OCADU Continuing Studies Courses

   ix.   Open Studio Printmaking Courses (year-round Printmaking classes)

    x.   The Clay and Glass Gallery

   xi.   The Kitchener and Waterloo Community Foundation - CCK Workshop Series

   xii.   Toronto School of Art

H. MAKE IT KITCHENER

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

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

   Source: http://www.makeitkitchener.ca/about

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

   Other: The Cambridge Center for the Arts has a number of classes and workshops for adults and kids, ranging from pottery to drawing, sewing, and music. They also have an artist-in-residence who runs her own workshops for the general public.
   https://www.cambridgecentreforthearts.ca/en/events/artist-in-residence.aspx?_mid_=8833

I. QUEBEC CITY

1. Main Education Institutions

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

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

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

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

c. Conservatoires:

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

d. Additional Education Opportunities:

i.   ENTR'ACTES :

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

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

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

iv.   L'ARTÈRE: L'Artère offers professional development in contemporary dance.

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

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

e. Art Institutions:

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

There are four main theatre venues/employers :

i.   Premier Acte : aims at being the first stage for newly graduates' projects
ii.   Périscope : aims at being the stage for creation and alternative theatre
iii. La Bordée : aims at being the stage for repertoire theatre
iv.   Théâtre du Trident : aims at being the stage for established artists and repertoire

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

i.   Carrefour International de Théâtre
ii.   Festival d'été de Québec
iii.   Mois Multi
iv.   Festival de cinéma de la Ville de Québec

g. **Arts Showcase**

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

h. **Funding**

i.   City of Québec

ii.   Various programs (the list is not exhaustive)
    a.   **Artistes (artists)**
    Les Ateliers du Réacteur : the City of Québec responded to the cultural organizations' demand and need for a space for visual arts and métiers d'arts professional artists by providing this space.
    Mesure Coup de pouce : funding to help professional and non-professional artists to participate in an activity that will help develop their career (ex. : a workshop, a showcase, a mission, etc.)
    Prélèvement gratuit des matières dans certains écocentres : the City gives access to professional cultural organizations to their eco-centres so they can supply themselves with free materials (wood, pannels, gypsum, chairs, televisions, etc.)
    Première Ovation : mentorship and coaching approach as well as financial support for emerging artists, by disciplines.
    Programme de subvention d'ateliers d'artistes : the City offers funding to professional artists in visual arts and Métiers d'art to cover 50% of cost for their workshop/residency space fees.

    b.   **Écoles et enseignants (schools and teachers)**
    Sorties scolaires en autobus du RTC : 50% rebate on bus tickets in public transportation for school field trips
    Perfectionnement pour les enseignants en arts : Helps cultural organizations to provide professional development to their art teachers

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

    d.   **Organismes culturels professionnels** (professional cultural organizations)
      a.   Camps de jour – programme Vacances-Été : financial support to professional artistic companies to help them offer artistic summer camps for youth
    b. Programme AGIR : financial support for professional cultural organizations for the formation of their administrators, volunteers and leaders so they can develop their administration abilities and performances.
    c. Programme Vitalité culturelle 2015-2018 : operating grants for professional cultural organizations.
    d. Soutien aux projets des organismes culturels professionnels : project grants.

J. OTTAWA

1. **Resource Hub**

The Ottawa Arts Council lists professional development resources
(http://www.ottawaartscouncil.ca/en/community/resources/professional-development)

2. Professional Development Workshops

The Ottawa Arts Council offers their own workshops and entrepreneurship bootcamps
http://www.artsoe.ca/programs/professional-development/

1. **Emerging Artists Mentorship Program**
   The Ottawa Arts Council has an emerging artists mentorship program (ages 19-30)

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

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

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

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

K. ARTS BUILD ONTARIO

1. **Goal:** To provide resources in expert training, peer-to-peer professional development and communities of interest keep Ontario's nonprofit arts organizations adaptable and strong.

2. **Current Professional Development Listings:**

   a. ⊞ Accessibility Ontario
   b. ⊞ Ontario Presents Webinar Series
   c. ⊞ Ontario Non-Profit Network

3. **Source:** https://www.artsbuildontario.ca/learning/professional-development/

L. WORK IN CULTURE E-LEARNING PROGRAMS

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

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

2. **Courses:**

i. **Marketing:** Key concepts and strategies of marketing, with a particular focus on the cultural sector. This course guides the learner through goal setting, creating a strategy, and the creation of a marketing plan.

ii. **Managing People:** This course will help first-time managers and leaders to get the right skills for effectively managing staff and team-members.

iii. **Business Planning:** Arts workers learn the basics of business planning, with a focus on the needs of a creative business. This course uses relevant examples, and practical resources.

iv. **Project Management:** Arts workers learn the practical skills necessary to successfully lead any project. Includes a bonus module focused on project management for facilities.

v. **Financial Management:** This course teaches the basics of financial management. This course covers everything from setting up accounts to budgeting and managing cash flow.

vi. **Partnership and Collaboration:** This is a toolkit of knowledge and skills of partnership and collaboration. This course guides arts workers through the collaborative process, from self-assessment to evaluation.

3. **Source:** http://www.workinculture.ca/eLearning

M. CULTURAL HUMAN RESOURCES COUNCIL

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

2. **Course and workshop resources** developed by industry to help you prepare the emerging workforce.
   i. The Art of Managing Your Career
   ii. Careers in Culture
   iii. Skills Assessment
   iv. Competency Charts and Profiles
   v. Training Gaps Analyses
   vi. Artist as Entrepreneur
   vii. The Art of Export Marketing
   viii. Towards a Career in Digital Media: High School Teacher's Guide
   ix. Project Management 101 for the Digital Media Industry
   x. Production Accounting 101
   xi. Convergence Media
   xii. Business Skills for Producers
   xiii. Set Safety Awareness
   xiv. Rights Management 101
   xv. Welcome to the Future: A Guide to Marketing Music in the New Economy
   xvi. Magazine Publishing Resources
   xvii. Book Marketing in an Online World

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

N. CHARITY VILLAGE

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

2. **Courses:**
   i. Boards That Work
   ii. Budgeting for Nonprofits
   iii. Building a Great Volunteer Program
   iv. Case for Support
   v. Corporate Sponsorship
   vi. Event Planning
   vii. Grantseeking

    viii.   How Fundraising Works
      ix.   Planned Giving
       x.   Proposal Writing
      xi.   Receipting Charitable Gifts (Canada)
     xii.   Strategic Planning
    xiii.   Writing Effective Policies and Procedures
    xiv.   Special Events Bundle
     xv.   New Mgmt/Leadership Bundle
    xvi.   New Fundraising Bundle
   xvii.   Better Board Kit

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

4. **Knowledge Centre**

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

Source: https://charityvillage.com/cms/knowledge-centre

O. COURSERA.ORG

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

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

2. Courses – Cultural Sector Professional Development

    i.   **The Cycle: Management of Successful Arts and Cultural Organizations**
    University of Maryland, Michael Kaiser
    https://www.coursera.org/learn/the-cycle

    ii.   **Arts and Culture Strategy**
    University of Pennsylvania, National Arts Strategies
    Russell Willis Taylor, Peter Frumkin
    Source: https://www.coursera.org/learn/arts-culture-strategy

    iii.   **Leading Innovation in Arts and Culture**
    Vanderbilt University, David Owens
    Source: https://www.coursera.org/learn/arts-culture-innovation

iv.   Indigenous Canada
University of Alberta
Source: https://www.coursera.org/learn/indigenous-canada
Taught by: Dr. Tracy Bear, Assistant Professor (she is fabulous!)
Faculty of Native Studies & Dept. of Women's and Gender Studies

v.   Aboriginal Worldviews and Education
University of Toronto – OISE
Source: https://www.coursera.org/learn/aboriginal-education
Taught by: Jean-Paul Restoule, Associate Professor

vi.   Art of the MOOC: Activism and Social Movements
Duke University
Source: https://www.coursera.org/learn/activism-social-movements
Taught by: Pedro Lasch and Nato Thompson

P. Artscape: Learning and Professional Development

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

1. Creative Entrepreneurship Programs

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

  i.   **Creative Entrepreneurship Program**
 ii.   **Creative Business Design Workshop**
iii.   **Ignite Series**.

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

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

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

creative work that makes the world a better place. Artscape Daniels Launchpad is *where creativity comes to prosper*.

Launchpad programming is supported by FedDev Ontario, the Ontario Trillium Foundation, Ontario Media Development Corporation, the City of Toronto through Start Up Here Toronto, the Metcalf Foundation and the J.W. McConnell Family Foundation.

3. Creative Placemaking Programs

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

Q. TOURING ASSOCIATIONS

4. **CAPACOA, The Succession Plan**: National mentorship and peer network development program for emerging and mid-career presenters, arts administrators, managers, agents and other industry professionals.
   Source: http://www.capacoa.ca/services/networking/succession-plan

5. **Webinar Series on Arts Presenting**

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

      i.   Everyone is Welcome!
      ii.   5 Ways to Expand Your Audience
      iii.   Creating Effective Boards
      iv.   Clarifying Community Engagement
      v.   Be Prepared: Supporting Volunteers for Success
   c. **Source:** https://ontariopresents.ca/webinar-series

R. ORCHESTRAS CANADA

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

    ii.   **Online Resources:**

        i.   Education & Outreach
        ii.   Boards
        iii.   Management
        iv.   Fundraising
        v.   Marketing & Communication
        vi.   Operations
        vii.   Human Resources
        viii.   Statistics & Research
        ix.   Youth Orchestras

    iii.   **Source:** http://orchestrascanada.org/oc-resources/

S. CANADIAN NETWORK OF ARTS LEARNING

    1.   **Vision**: CNAL/RCAA envisions a world in which the arts and creativity are recognized as integral to the learning process, both at school and throughout life. By connecting Canada's diverse arts and learning communities, CNAL will shift mindsets about arts education and increase access to meaningful arts experiences for all Canadians, laying the foundation for social, economic and cultural transformation.

    2.   **Mission:** To unite local, regional and national arts and learning communities in a network for exchange, research and collaboration, cultivating a more creative, innovative and prosperous Canada.

    3.   **Community Learning:** The Canadian Network for Arts and Learning seeks community partners to co-host a dynamic Eduarts Hubs and celebrate exemplary local initiatives while connecting and engaging with the national arts and learning sector. Each Hub has a community-based focus and consists of professional development, networking and research sessions.

        People who attend the Hubs include:

i. Artists and Artist-Educators
ii. Teachers and Teacher Candidates
iii. Arts Administrators
iv. Academics
v. Researchers
vi. Advocates of Arts Education

4. Mapping Arts & Learning

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

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

5. Resources

i. Transformative Action on Arts Education: Re-invigorating the Seoul Agenda
ii. Creative Insights: A Handbook for Assessing the Impacts of Arts and Learning
iii. Creative Collaborations: Lessons from Arts-in-Learning Partnerships
iv. Research Report on the Current State and Needs of the Arts-in-Learning Sector in Canada
v. Rapporteur's Report: Reflections from the CNAL Conference 2015
vi. National Roundtable on Teachers Education in the Arts NRTEA 4th Annual Roundtable Report
vii. Rapporteur's Report: Reflections from the CNAL Conference 2013
viii. Founders Conference Roundtable Findings
ix. Founders' Conference Guest Research Presentation

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

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

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

Key Best Practices

1. Supportive Government Policy

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

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

i. **Manitoba, ACI** receives funding from four government departments: Advanced Education and Literacy; Entrepreneurship, Training and Trade; Culture, Heritage, Tourism and Sport; and Education, Citizenship and Youth.

ii. **Cultural Industries Development Agency (CIDA)** is supported by the Arts Council of England, the London boroughs of Tower Hamlets, Hackney and Newham and the London Development Agency, among others.

iii. **Creative and Cultural Skills (U.K. sectoral council)** offers government-funded and industry-approved apprenticeships leading to vocational qualifications in:
   a. Live events and promotion
   b. Music business (recording Industry)
   c. Technical theatre (rigging, lighting and sound)
   d. Costumes and wardrobe
   e. Cultural and Heritage Venue Operations
   f. Community Arts Management.

iv. **Queensland Australia's Creative Industry Skills Council** programs feed directly in the Queensland government's skills strategy.

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

2. Centralized Hub

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

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

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

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

4 . Essential Knowledge

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

i. policy, rights and regulatory frameworks

ii. trends and changing business and professional models
iii. leadership and change management skills
iv. marketing research, planning and implementation
v. product development
vi. project and production management
vii. business and financial literacy (structures, accounting, licensing, etc.)
viii. intra-personal skills (self-analysis, problem-solving, time management, etc.)
ix. inter-personal skills (delegating, writing and presentation, team-building, etc.)

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

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

5. Flexible Delivery Formats with a Focus on Experiential Learning
The variety of learning formats is wide but all of them reflect in some way the importance the sector attaches to learning through social networks and from experience. Classroom-based learning exists but it is always accompanied in some way by some combination of the following:
i. mentoring (online and live)
ii. online networks
iii. on site networks
iv. business advisors
v. HR counsellors
vi. internships
vii. vocational training
viii. apprenticeships
ix. work placements
x. peer learning
xi. resource centres
xii. lecture series
xiii. workshops and seminars
xiv. residencies
xv. podcasts
xvi. coaching.

6. Access to Relevant Training

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

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

7. Partnerships and Collaborations

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

i. **California's Center for Cultural Innovation (CCI)** was commissioned by the city of San José to explore needs for its artists, devise strategies for the future and pilot initial services. Funding for CCI's program in Sacramento results from partnering with non-arts foundations – the Sacramento Region Community Foundation and the Nonprofit Resource Center of Sacramento.

ii. **Partnerships** with academic institutions offer excellent support in a variety of ways. Forexample, ACI Manitoba members can access discounts for training offered by the Cultural Management Program in Continuing Education at the University of Winnipeg.

iii. **London's University of the Arts** provides guidance and business skills training from its faculty, among others, to graduates who are self-employed.

iv. **The Queensland University of Technology (QUT)** created an incubator for emerging business in film, television, music, design and new media; there is a close relationship with the QUT faculty through seminars, workshops, advice and access to all the research necessary.

v. **NESTA** works directly in partnership with different governments (e.g. City of Manchester and the government of Scotland) to develop creative enterprise training schemes. In other cases, NESTA brings together cross-sectoral teams that embrace arts, business, academia, industry and governments.

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

8. Applicability to Ontario

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

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

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

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

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

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

7. Source: Professional Development In Ontario's Cultural Sector
http://www.workinculture.ca/workinculture/storage/medialibrary/Resources/ResearchIpsosSearchReport2008.pdf