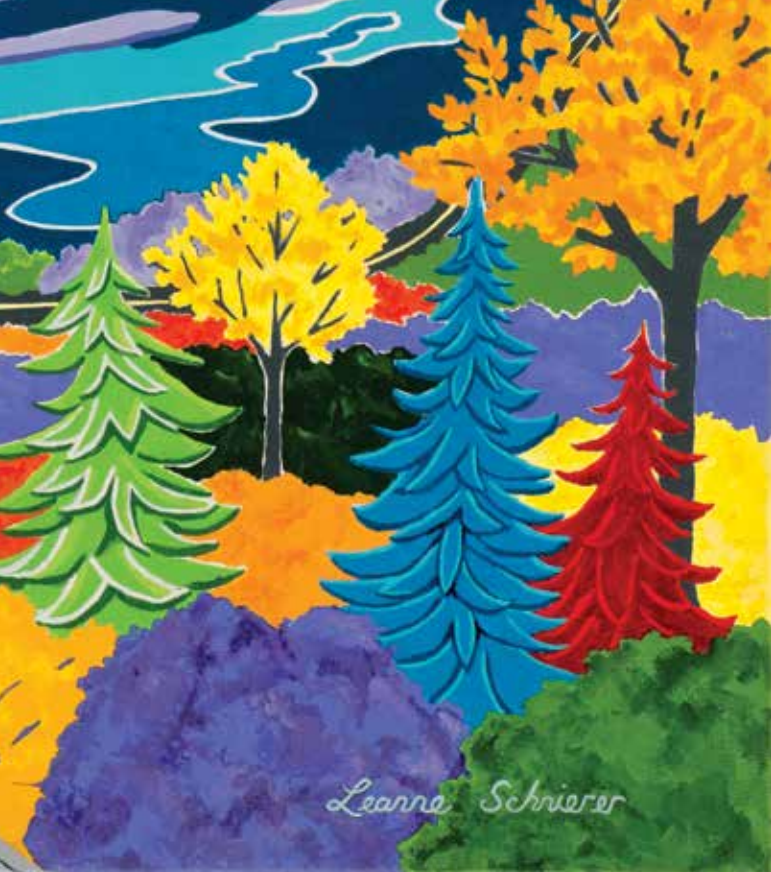


4

AMBITION:
A Thriving and
Well-Funded
Arts and Heritage
Ecosystem



**CONNECTIONS
& EXCHANGES:**
A 10-Year Plan
To Transform
Arts and Heritage
In Edmonton

A Thriving and Well-Funded Arts and Heritage Ecosystem

Edmonton is a city that supports its cultural ecosystem with purpose, vision and flexibility. Funding models and strategies focus on fostering, attracting and retaining artists and heritage practitioners, and creating cascading, long-term impacts for the cultural ecosystem, and therefore Edmonton as a whole.

On the Cover: *Autumn in the Valley*.
Credit: Leanne Schnierer, artist

STRUCTURE

Each book describes the structure of the plan:

- The name of the **ambition** and the vision it imagines for Edmonton in 10 years;
- Which of Council's Strategic Plan goals the **ambition** aligns with;
- The **aims** required to realize the **ambition**;
- The actions that drive the completion of each **aim**, as well as articulating the responsible organization for each specific **action**.

MEASUREMENT

Alongside the **actions** and under each **aim** is the way the Measurement, Evaluation and Learning framework will be applied ("How We Will Measure Progress"). These sections will also indicate the chosen measurement indicators, the determined approach to measure that indicator, and the frequency of that measurement.

Overall, the MEL framework incorporated into this plan allows for modern cultural planning that is increasingly accountable and open to stakeholders, practitioners and community alike.

CONSIDERING INDIGENOUS CULTURAL INDEPENDENCE

As reflected in the treaty relationship acknowledgement in this report, the plan makes a commitment to the Indigenous people of this territory. Accordingly, in the course of developing and carrying out implementation plans, the Edmonton Arts Council (EAC), the Edmonton Heritage Council (EHC) and Arts Habitat Edmonton (ArtsHab) have committed to the following implementation principle throughout this 10-Year Plan:

Indigenous peoples have agency in their journeys of revitalizing and participating in traditional, contemporary and future manifestations of their culture.

Indigenous Peoples of this territory freely choose whether or not to participate in Edmonton's arts and heritage sectors and they determine how they will participate. This principle ensures that the EAC, EHC and ArtsHab deliver the plan in such a way that we never create barriers or interfere with the ongoing development of Indigenous cultural independence.

MOVING THE PLAN FORWARD

As we use the plan as the definitive direction to carry out our transformative change over the next decade, it is essential that it remains responsive to the real-time evolution of the city and adapt to the changing arts and heritage landscape. For the plan to succeed, the EAC, EHC and ArtsHab will continue to engage in ongoing conversations and consultations with the community and the arts and heritage sector throughout the lifetime of this plan.

Other Ambition Books

AMBITION BOOK	AIMS	ALIGNMENT WITH COUNCIL'S STRATEGIC PLAN
Book 2: Alive With Arts and Heritage	<p>Edmonton's neighbourhoods come alive with meaningful and relevant opportunities for participation and engagement.</p> <p>Edmontonians feel a sense of belonging and connectedness to peoples, places and stories.</p> <p>Arts and Heritage leaders are actively engaged in civic planning and implementation.</p> <p>Conditions are in place to remove barriers for all Edmontonians to participate in cultural experiences.</p>	<p>Healthy City</p> <p>Urban Places</p>
Book 3: A Hub for Extraordinary Creation and Reputation	<p>Dynamic exchanges of ideas and expertise occur between Edmonton's arts and heritage sector and the world.</p> <p>Diverse platforms for collaboration exist within Edmonton that allow artistic and heritage communities to connect, create and collaborate.</p>	<p>Healthy City</p> <p>Regional Prosperity</p> <p>Climate Resilience</p>

AIM

Arts and heritage practitioners are economically resilient.

HOW WE WILL DO THIS (ACTIONS BY RESPONSIBLE ORGANIZATION)

EDMONTON ARTS COUNCIL

- Increase investment in artists working in a wide-range of art forms and practices to foster experimentation, creative collaborations with community and public presentations.
- Increase investment in artists and arts professionals from equity-seeking groups.¹
- Build funding mechanisms with an emphasis on:²
 - multi-year projects
 - mentorships
 - residencies
 - professional development

EDMONTON HERITAGE COUNCIL

- Increase investment in Edmonton's heritage through the EHC's Community Investment Program (HCIP).
- Research, develop and implement an equitable heritage practitioner pay scale (e.g., model on arts community CARFAC).³
- Build funding mechanisms with an emphasis on:²
 - multi-year research and documentation projects
 - mentorships
 - residencies
 - professional development

MEASUREMENT INDICATORS FOR THIS AIM (HOW WE WILL MEASURE PROGRESS)

LIVING WAGES OF SECTOR PRACTITIONERS:

APPROACH: *Statistics Canada, Census of Population* | **FREQUENCY:** Every 5 years

PAY EQUITY (BY GENDER, ETHNICITY, INDIGENOUS STATUS):

APPROACH: *Statistics Canada, Census of Population* | **FREQUENCY:** Every 5 years

TURNOVER IN THE ARTS, HERITAGE, AND CULTURAL SECTORS (NUMBER OF SECTOR PRACTITIONERS LEAVING THE SECTOR OR LEAVING EDMONTON):

APPROACH: TBD during implementation planning and development | **FREQUENCY:** Initial established baseline and every 2 years

INCOME TO THE ARTS, HERITAGE, AND CULTURAL SECTORS AS A PORTION OF ALL GIVING TO NONPROFITS:

APPROACH: TBD during implementation planning and development | **FREQUENCY:** Initial established baseline and every 2 years

TOTAL SALARIES, WAGES, COMMISSIONS, AND BENEFITS PAID BY PERFORMING ARTS ORGANIZATIONS IN ALBERTA (FOR-PROFIT AND NON-PROFIT ORGANIZATIONS):

APPROACH: *Statistics Canada, Table 21-10-0182-01 (Performing arts, summary statistics)* | **FREQUENCY:** Initial established baseline and every 2 years

SOURCES OF REVENUE, PERFORMING ARTS ORGANIZATIONS IN ALBERTA (NON-PROFIT):

APPROACH: *Statistics Canada, Tables 21-10-0184-01 (Performing arts, salary expenses and volunteer statistics, not-for-profit), 21-10-0187-01 (Performing arts, detailed sources of revenue, not-for-profit (x 1,000)), 21-10-0188-01 (Performing arts, sources of performance revenue, not-for-profit (x 1,000)), 21-10-0189-01 (Performing arts, sources of public sector grants, not-for-profit (x 1,000)), and 21-10-0190-01 (Performing arts, sources of private sector revenue, not-for-profit (x 1,000))* | **FREQUENCY:** Initial established baseline and every 2 years

DISTRIBUTION OF ARTS, HERITAGE, AND CULTURAL SECTOR FUNDING SOURCES: PERCENTAGE FROM INDIVIDUALS; PERCENTAGE FROM PUBLIC SECTOR; PERCENTAGE FROM CORPORATIONS:

APPROACH: Tracking by the Edmonton Arts Council, Edmonton Heritage Council and Arts Habitat Edmonton | **FREQUENCY:** Initial established baseline and annually



Launch of the Edmonton Living Rooms exhibit at La Cité Francophone.
Credit: Edmonton Heritage Council

AMBITION: A THRIVING AND WELL-FUNDED ARTS AND HERITAGE ECOSYSTEM

AIM

Arts and heritage practitioners are economically resilient.

(CONTINUED)

MEASUREMENT INDICATORS FOR THIS AIM (HOW WE WILL MEASURE PROGRESS)

VOLUNTEER PARTICIPATION IN LOCAL ARTS, HERITAGE, AND CULTURAL ORGANIZATIONS/EVENTS:

APPROACH: *Statistics Canada*, Table 21-10-0184-01 (Alberta) (Performing arts, salary expenses and volunteer statistics, not-for-profit)

Data from sector organizations within Edmonton

FREQUENCY: Initial established baseline and every 2 years

NUMBER OF MULTIYEAR GRANTS AWARDED TO SECTOR PRACTITIONERS, BY PRACTITIONER TYPE:

APPROACH: Tracked by the Edmonton Arts Council and Edmonton Heritage Council

FREQUENCY: Initial established baseline and annually

VISITOR SPENDING ON ARTS, HERITAGE, AND CULTURAL ACTIVITIES:

APPROACH: *Statistics Canada*, microdata collected in the Travel Survey of Residents of Canada (quarterly) and the International Travel Survey (annually)

FREQUENCY: Initial established baseline and every 2 years

VISITORS—NUMBER OF TRIP ACTIVITIES TO ARTS, HERITAGE, AND CULTURAL FACILITIES/EVENTS :

APPROACH: *Statistics Canada*, microdata collected in the Travel Survey of Residents of Canada (quarterly) and the International Travel Survey (annually)

FREQUENCY: Initial established baseline and every 2 years

AIM

New and existing arts and heritage innovation and builds resilience in organizational capacity enables the sector.

HOW WE WILL DO THIS (ACTIONS BY RESPONSIBLE ORGANIZATION)

EDMONTON ARTS COUNCIL

- Build funding mechanisms for arts and festival organizations with an emphasis on:
 - Multi-year operating grants;
 - Annual programming grants;
 - Commissions, co-productions and co-presentations of work by artists, ad-hoc groups, collectives and ensembles;
 - Dissemination and artistic exchange of work through tours, exhibitions and digital technologies;
 - Hosting artists and organizations from across Canada and the globe.
- Develop and support a management services model with and for the arts community.
- Establish and nurture a partnership framework with arts funders to co-ordinate investments, shared measurement and promotion of the public value of the arts.⁴
- Invest in EAC operations to develop staff capabilities and technological infrastructure to manage investments, public art and conservation projects and customize digital platforms to measure and demonstrate the value and impact of the arts.⁵

EDMONTON HERITAGE COUNCIL

- Increase heritage organization and practitioner capacity through training, mentorships.⁶
- Multi-year funding opportunities for heritage organizations and heritage practitioners.
- Research the prospect of programming grants for heritage organizations to enhance development, access and consistency of heritage programming.

EDMONTON ARTS COUNCIL, EDMONTON HERITAGE COUNCIL AND ARTS HABITAT EDMONTON

- Provide change capital to cultural organizations to retool and reorganize to meet the needs of a rapidly changing city.⁷

MEASUREMENT INDICATORS FOR THIS AIM (HOW WE WILL MEASURE PROGRESS)

NUMBER OF ORGANIZATIONS IN THE ARTS, HERITAGE, AND CULTURAL SECTORS, BY BUDGET SIZE:

APPROACH: Scan of organizational publications and interviews across the sector	FREQUENCY: Initial established baseline and every 2 years
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NUMBER OF EMPLOYEES IN THE SECTOR (AND/OR: NUMBER OF PRACTITIONERS WITH ARTS, HERITAGE, OR CULTURAL OCCUPATIONS):

APPROACH: <i>Statistics Canada</i> , Census of Population	FREQUENCY: Every 5 years
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GDP CONTRIBUTION OF ARTS, HERITAGE, AND CULTURE TO ALBERTA'S ECONOMY, BY INDUSTRY:

APPROACH: <i>Statistics Canada</i> , Table 36-10-0453-01 (Culture and sport indicators by domain and sub-domain, by province and territory, industry perspective (x 1,000))	FREQUENCY: Initial established baseline and annually
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NUMBER OF SECTOR EMPLOYEES ENROLLED IN PROFESSIONAL SKILLS DEVELOPMENT PROGRAMS, E.G. LEADERSHIP, REAL ESTATE READINESS, AND PROJECT MANAGEMENT:

APPROACH: TBD during implementation planning and development	FREQUENCY: Annually
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QUALITY OF SKILLS DEVELOPMENT PROGRAMS:

APPROACH: TBD during implementation planning and development	FREQUENCY: Annually
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ORGANIZATIONAL CAPACITY: SUSTAINABLE FUNDING MODELS; USE OF TECHNOLOGY; QUALITY OF MANAGEMENT PRACTICES:

APPROACH: TBD during implementation planning and development	FREQUENCY: Initial established baseline and after 5 and 10 years
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MAINTENANCE WORK ON EXISTING ARTS, HERITAGE, AND CULTURAL INFRASTRUCTURE; REPAIRS; CHANGES TO OUTDATED OR INACCESSIBLE SIGNAGE:

APPROACH: Review of ongoing, updated inventory	FREQUENCY: Initial established baseline and annually
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NUMBER OF SECTOR ORGANIZATIONS ADOPTING HUMAN RESOURCE PRACTICES DESIGNED TO PROMOTE INCLUSION, CREATIVITY, AND SAFE AND HEALTHY WORKPLACES:

APPROACH: TBD during implementation planning and development	FREQUENCY: After 5 and 10 years
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TOTAL NUMBER OF STUDENTS WHOSE MAJOR FIELD OF STUDY IS RELATED TO ARTS, HERITAGE, OR CULTURE:

APPROACH: <i>Statistics Canada</i> , Census of Population	FREQUENCY: Every 5 years
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End Notes

¹ **Equity-Seeking** is a term that covers groups who face barriers to equal access. Equity-seeking groups include groups whose members are treated differently because of their faith, immigrant status, sexual orientation, economic status, and level of education and/or literacy. The designated groups in Canada are visible minorities, women, Aboriginal peoples, and people with disabilities. Glossary of Access & Equity Terms, City of Toronto Task Force on Community Access & Equity.

² **Funding Mechanisms:** There is a new approach to funding mechanisms that moves away from discipline-based grants to focus on the interrelationship of an arts ecosystem (research and development, creation, production, presentation, distribution, market development). In its Creative Strategy, the City of Melbourne has developed a strategic funding framework that has the ability to define strategic priorities over time and allows opportunities to shift priorities in order to support specific areas of the ecosystem in need of attention at specific moments in time. Presentation in rural areas, support for international exchange, new investment for emerging artists, and the integration of new technologies in artistic creation are examples of how a focus on the arts ecosystem can guide strategic investment.

³ **CARFAC, Canadian Artists' Representation /Le Front des artistes canadiens**, is an artist-run organization founded in 1968 by artists for artists. It is the federally certified representative organization of professional visual and media artists in Canada. It is composed of CARFAC National, and its regional organizations. CARFAC works closely with RAAV (Le Regroupement des artistes en arts visuels du Québec), its counterpart in Quebec. CARFAC is obligated to represent the interests of Canadian visual and media artists and to establish standards, royalties and royalty scales in this sector. CARFAC's founding principle and continued concern is that artists, like professionals in other fields, be paid fairly for their creative output and services. CARFAC is recognized under the Status of the Artist Act (L.C.1992, ch. 33). **Professional Fees** are recommended compensation for work done in association with an artistic project such as an exhibition.

⁴ **Funding Partnership Framework:** A framework to help funders to develop and improve their own impact practice, and the impact practice of the people and organizations they support. The Edmonton Artists' Trust Fund (EATF) is a joint project of the Edmonton Arts Council and Edmonton Community Foundation and is designed to invest in Edmonton's creative community and to encourage artists to stay in the community.

On a more comprehensive scale, the Arts Impact Fund (UK) launched in 2015 is a collaborative project by Bank of America, Merrill Lynch, Arts Council England, Nesta, and the Esmée Fairbairn and Calouste Gulbenkian foundations. Run by Nesta, the pilot program provides loan-financing to eligible arts organizations, and brings together expertise from the arts sector with charitable foundations, investors, and social impact specialists in order to:

- Identify arts organizations seeking to expand or scale-up their work.
- Contribute to the debate on how to track and report on artistic and social outcomes within the wider arts sector.
- Establish understanding of the demand for social impact funding from arts-based organizations.
- Demonstrate how arts organizations can generate both financial and social returns.
- Promote case studies of arts organizations improving organizational resilience through social investment.
- Establish the fund mechanics, metrics on loss/default rates, and returns to potentially allow for a larger fund in the future

⁵ **Digital Platforms:** In Canada, there is an emerging digital arts management platform co-operative – Artse United – serving both individual creators and producers and larger organizations across all disciplines in Canada. The mandate of Artse is to offer data, project management, qualitative, and quantitative impact analytics modules as an alternative to the Canadian Arts Database and other legacy and embedded digital tools that do not fully respond to sector need.

⁶ **Organizational Capacity:** “A wide range of capabilities, knowledge, and resources that non-profits need in order to be effective.” Grantmakers for Effective Organizations, (2014), *What is Nonprofit Capacity and Why Does it Matter?* Washington, DC

⁷ **Change Capital:** “Change capital represents an investment in an organization to: 1) support improvements in the efficiency or quality of its programs or operations, or 2) support growth, downsizing or other adjustments to the size and scope of the organization. If successful, change capital enables an organization to better support its costs with reliable, recurring revenue.” Rebecca Thomas, Rodney Christopher, Holly Sidford *Case for Change Capital in the Arts: Building Vibrant Cultural Organizations*. (2011) Nonprofit Finance Fund, p. 8. Retrieved from <https://www.giarts.org/sites/default/files/Case-for-Change-Capital-In-the-Arts.pdf>.

EcoStation by Brandon Blommaert
Credit: Raffaella Loro



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CONNECTIONS & EXCHANGES:

A 10-Year Plan
To Transform
Arts and Heritage
In Edmonton



edmonton
arts
council



Arts
Habitat
Edmonton