



Proceedings Document

ROUNDTABLE ON ARTS AND CULTURE

On December 9th, the Toronto City Summit Alliance became known as the Greater Toronto CivicAction Alliance (CivicAction for short!)

NOVEMBER 5, 2010

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1. PURPOSE

The Roundtable on Arts and Culture constitutes an integral part of the process informing the CivicAction's** upcoming Summit of regional leaders in February 2011. The Roundtable provides an opportunity to reflect on themes and issues identified by the working group, propose other issues and challenges that may not have come into focus to date, and discuss the best path forward in terms of a framework for the arts and culture sector to address those issues and challenges that are common to organizations across size, discipline, and specific location. The outcomes of these discussions will inform the arts and culture specific agenda at CivicAction's Greater Toronto Summit 2011 in February.

**** On December 9th, the Toronto City Summit Alliance became known as the Greater Toronto CivicAction Alliance (CivicAction for short!)**

2. ACKNOWLEDGMENTS

The CivicAction acknowledges with deep thanks the many people and organizations that contributed to the success of the Roundtable on Arts and Culture, including:

2.1 Working Group Members

1. Nichole Anderson, Business for the Arts
2. Cameron Bailey, Toronto International Film Festival
3. Scott Belton, TD & Acting Up Stage
4. Jill Black, J.E. Black & Company Ltd.
5. Bill Boyle, Harbourfront
6. Stephen Bulger, Contact Photography Festival & Stephen Bulger Gallery
7. Colin Clarke, Toronto Youth Wind Orchestra
8. Rita Davies, City of Toronto
9. Lisa de Wilde, TVO
10. Glenn Dobbin, ROM
11. Sean Farnel, HotDocs
12. Jim Fleck, Business for the Arts
13. Ken Gass, Factory Theatre
14. Joe Halstead, Caribana
15. Camilla Holland, Tarragon Theatre
16. Claire Hopkinson, Toronto Arts Council
17. Sandy Houston, Metcalf Foundation
18. Matthew Hyland, Oakville Galleries
19. Matthew Jocelyn, Canadian Stage Company
20. Sonia Sakamoto-Jog, Reel Asian Film Festival
21. Tim Jones, Artscape
22. Bernita Kieffe, AGO
23. Jacoba Knaapen, Toronto Alliance for the Performing Arts
24. Che Kothari, Manifesto
25. Anita Lee, National Film Board of Canada
26. Brad Lepp, Luminato
27. Gayle Longley, RBC
28. Beryl MacLeod, Toronto Youth Wind Orchestra
29. Costin Manu, Rose Theatre Brampton
30. Jeff Melanson, National Ballet School
31. Weyni Mengesha, Artist
32. Marie Moliner, Canadian Heritage
33. Natasha Mytnowych, Canadian Stage Company
34. Nada Ristich, BMO
35. Tracey Sandilands, Pride Toronto
36. Barbara Sellers-Young, York University, Centre for Fine Arts
37. Gavin Sheppard, Re-Mix
38. Jini Stolk, Creative Trust
39. Matthew Teitelbaum, Art Gallery of Ontario
40. Gerry Townsend, Mississauga Living Arts Centre
41. Jim Valentine, Mirvish Productions

2.2 CivicAction Members & Staff

Julia Deans, CEO
John Tory, Chair
Michelynn Lafleche, Summit 2011
Project Director
Naki Osutei, VP Strategy
Mladen Svigir, Consultant
Joanna Flatt, Policy Intern (School of
Public Policy and Governance,
University of Toronto)

Tiffany Blair, Policy Intern (School of
Public Policy and Governance,
University of Toronto)
Heather Goodwin, Intern (School of
Urban Studies, University of Toronto)
Jaclyn Sopik, Intern

2.3 Speakers

JOHN TORY

Chair, CivicAction

MATTHEW JOCELYN

Artistic & General Director, Canadian
Stage Company

JANET ECKER

President, Toronto Financial Services
Alliance

LAURIE MACDONALD

Executive Director, VQA Ontario

TONYA SURMAN

Co-Chair, Ontario Nonprofit Network &
Executive Director, Centre for Social
Innovation

2.4 Facilitators

Marie Moliner
Mladen Svigir
Cameron Bailey
Scott Belton

Tina Edan
Ritu Bhasin
Naki Osutei
Jonathan Naymark

2.5 Note-takers

Carolyn Dubois
Heidi Karst
Adrian Lightstone
Ellen Zarchin

Joanna Flatt
Tiffany Blair
Heather Goodwin
Jaclyn Sopik

The CivicAction would like to thank TIFF Bell Lightbox for providing the venue as a gift in kind for this event. We would also like to thank all of our Arts & Culture Working Group Members for their input into this important process

3. ROUNDTABLE PARTICIPANTS

There were 72 participants from the following organizations who took part in the Roundtable on November 5th, 2010.

- 401 Richmond Ltd
- Acting Up Stage
- Arts & Craft Record Label
- ArtsBuild Ontario
- Artscape
- Author
- Beautiful City.ca Alliance
- Bhasin Consulting
- Business for the Arts
- Business for the Arts
- Canadian Heritage
- Canadian Opera Company
- Canadian Stage Company
- Centre for Social Innovation
- City of Toronto
- Creative Trust
- Design Industry Advisory Committee
- Equity
- FatLabs
- Fringe Festival Toronto
- Gallery TPW
- Ginder Consulting
- Hot Docs
- Humber
- imagineNATIVE Film Festival
- Italian Chamber of Commerce
- J.E. Black & Company Ltd
- KPMG
- Luminato
- Manifesto
- Markham Arts Council
- Markham Museum
- Maytree Foundation
- Mirvish Productions
- National Film Board of Canada
- OCAD University
- Ontario Cultural Attractions Fund
- Ontario Nonprofit Network
- Ontario Trillium Foundation
- Own Museum
- Pride Toronto
- Ryerson University
- Salon Voltaire
- Summerworks
- TD
- The National Ballet of Canada
- The Sedina Show
- Theatre Centre
- Toronto Arts Council Foundation
- Toronto Centre for the Arts
- Toronto Financial Services Alliance
- Toronto International Film Festival
- Toronto Youth Wind Orchestra
- United Way Toronto
- York University, Centre for Fine Arts
- Varley Gallery
- Venture Communications
- Volcano Theatre
- VQA Ontario
- WhyNot Theatre
- Word on the Street
- www.shannonlitzenger.com
- York Regional Arts Council

4. AGENDA

09.00	Welcome <ul style="list-style-type: none">• Julia Deans, CEO, CivicAction
09.05	Opening Remarks <ul style="list-style-type: none">• John Tory, CivicAction
09.10	Outline Structure of Day <ul style="list-style-type: none">• Working Group Co-chairs:<ul style="list-style-type: none">○ Cameron Bailey, Co-director, TIFF○ Scott Belton, Chair, Acting Up Stage & VP, TD Bank
09.15	Session 1: The Why and the What - Vision and Issues <ul style="list-style-type: none">• Matthew Jocelyn , Artistic & General Director, Canadian Stage
09.30	Small group discussion
10.30	Coffee/Tea Break
10.45	Session 2: The How - Models of Sustainable and Impactful Collaboration <ul style="list-style-type: none">• Janet Ecker, President, Toronto Financial Services Alliance• Laurie MacDonald, Executive Director, VQA Ontario• Tonya Surman, Co-chair, Ontario Nonprofit Network & Executive Director, Centre for Social Innovation
11.30	Small Group Discussion and Feedback Session
12.45	Closing presentation / reflection
13.00	Networking Lunch

5. OPENING REMARKS

John Tory

CHAIR, CIVIC ACTION

SUMMARY OF REMARKS:

John Tory opened with a discussion of the CivicAction's far-reaching consultations leading to the 2011 Summit, recognizing the Arts and Culture Roundtable as a vital part of the preparatory process. He acknowledged that there is a fair amount of uncertainty as to the future role of arts in city building, but stressed that for a city to thrive there must be a keen focus on the sector. The decision to hold this roundtable after Toronto's municipal elections was intended to avoid politicization of the issues under discussion, and to allow for a free flowing discussion of ideas for action. John followed with a series of remarks on the current environment of arts and culture and offered suggestions to set the tone of the day. He recommended that:

- Deliberations should not take place in a psychology of fear. Cities and regions around the world are in an uncertain and transformative period: be it municipal leadership in Toronto or civic responses across the Atlantic. This "new reality", however can be seen as an opportunity to think thoughtfully about how to sustain the sector and keep it thriving. The challenge is to present City Council with a reasonable and coherent set of options for the sector that will advance the cause of arts and culture.
- The City of Toronto should strive to be a model of arts and culture for the world. In order to foster action, it is necessary to focus on areas that will advance the arts and culture sector in Toronto. A key question to consider in the discussion is what can be enhanced or created to make Toronto the leader it aspires to be 10 years from now?
- We must use collaboration, as it is a fundamental element of any successful strategy to strengthen the arts and culture sector. Examples of collaboration include: Bringing together private sector groups and arts and cultural organizations; encouraging big arts organizations to work with smaller ones; helping arts groups to support those that have limited access to the arts.

ABOUT JOHN TORY:

John Tory is a lawyer, business leader, community activist and broadcaster. He was formerly an elected representative serving as Member of Provincial Parliament for Dufferin Peel Wellington Grey, as Leader of the Ontario PC Party and as Leader of the Official Opposition in the Ontario Parliament.

The early years of Mr. Tory's career were spent practicing law in Toronto, and he was later elected as a managing partner of one of Canada's biggest law firms. In the 1980's he served as Principal Secretary to Premier Bill Davis and as Associate Secretary of the Ontario Cabinet.

In 1995, John Tory joined the Rogers Group of Companies, first as President and CEO of Rogers Media Inc. and then as President and CEO of Rogers Cable, Canada's largest cable and internet service provider. He presently serves on the Board of Directors of Rogers Communications Inc. and a number of other companies.

Mr. Tory has an extensive background in volunteer community service. He served as volunteer Chairman and Commissioner of the Canadian Football League and has chaired fundraising campaigns for St. Michael's Hospital and the United Way. He maintains an active involvement in those two

organizations, as well as chairing the current fundraising campaign for the Toronto International Film Festival. He also holds leadership positions in a wide range of charitable organizations ranging from autism to kids at risk, Canadian authors and children with physical disabilities.

John Tory was a founding Board Member and is the voluntary Chair of CivicAction, a highly respected city-building organization. He hosts a daily three hour talk show on Canada's leading talk station Newstalk 1010.

John Tory's community work has been widely recognized. He is a recipient of both the Paul Harris and Mel Osborne Awards from the Rotary and Kiwanis organizations respectively and was named a Life Member of the Salvation Army Advisory Board. He is also the recipient of an African Canadian Achievement Award.

John and his wife Barbara have been married for 32 years and have four children and two grandchildren.

6. SESSION 1: THE WHY AND WHAT

6.1 Vision and Issues

Matthew Jocelyn

ARTISTIC & GENERAL DIRECTOR, CANADIAN STAGE

FULL REMARKS:

Thank you so very much for this invitation to speak this morning. I don't quite feel legitimate in addressing you, being somewhat of a newcomer to this city, and not having attended the previous work sessions as so many of you have done. I feel so illegitimate indeed that after being invited to make this address, I spent an entire weekend – I kid you not – staring alternately at a blank screen and a blank page, blaming one then the other for not being able to assemble my thoughts.

And I can't even understand why. We know why we are here – we all know that we need desperately and enthusiastically to create and embrace a vision for this city, a collective vision and strategy that will help lead Toronto towards what it has the potential to become - a truly outstanding city for the arts in the 21st Century. So why should it be so damn hard to articulate that? Or to propose a jumping off point for today's debates. Not for lack of passion or conviction or even know-how.

But I must admit that returning to Toronto and entering the world of culture in this city, I am continuously overwhelmed by just how high the stakes are, by everything that is at stake, by how seemingly political our agenda is – the agenda of our survival, our present-day existence and our «glorious future» – and yet by our relative inexistence as a collective force and identity and necessity within the political sphere. Culture in Canada? The arts in Toronto? Aside from a very small group, many of whom are here today, who really cares?

So as a kind of rescue cord, I find my mind going back to the original polis, the city, the city-state– a notion that far precedes even the Toronto City Summit Alliance – I go back some 2500 years, to the city of Athens and the origins of theatre as we know it today. As an inveterate dreamer, my mind even takes me back 35000 years to the first hand-crafted musical instruments known to mankind, or further back still to the first known cave-paintings in Central Europe – that is, to the first known manifestations of human kind's fundamental need for some form of poetic expression.

But for the moment, we'll limit ourselves to Greece – around 500BC, where side by side, the basic tenets of democracy and those of the civic and poetic role of art as the very heartbeat of society were being hammered out. I'm not going to say anything that everyone present doesn't already know, but here it is: the form of art which I personally practice – theatre - was developed in order to bring together all the inhabitants of the polis for a collective experience which was at once to produce emotion – a uniquely shared cathartic, potentially life-changing emotion – and to provoke thought, individual, critical thought.

Just think of it: one of the most important objectives of the nascent democracy was to create a society in which, despite vast inequalities between the different classes and the different genders, every individual was encouraged to develop critical thought, to think, and the collective, poetic experience – theatre - was the tool used to do so.

Not only that, this connected sense of art and humanity, humanity and civilization, civilization and peace, this connected sense of art and society's greatest goal, peace, was the committed responsibility of the governing body, the government. Everyone - slaves included - was expected to attend these 3-day biannual festivals, and the poor received compensation for lost wages in order to be able to do so. There was quite simply no separation between the making of art and the making of society, and the fundamental role of art – to enable us to better understand our own selves and to gain insight into the human experience at large – was accepted as being equally fundamental within and for that society. That was the origins of democracy – it's worth remembering. Even if slightly romanticized.

So now let's fast forward to Toronto 2010. What has happened? Just how fundamental is the artistic experience to our collective sense of society, to our experience within it? And what are we doing, each of us, the makers and producers and directors and leaders, to make sure that every inhabitant of this city, every child, every adolescent, every individual regardless of race or education or economic conditions really does have access to a poetic experience, really does learn to take pride in this city because this city has real pride in the humanity of each of its inhabitants, and makes it a priority to feed that.

How is it moreover that the political support so fundamental for the production of art – not as a commodity but as a binding collective experience – is so alarmingly absent? And that we put up with it? Semantic questions, I know.

But these questions lead to the need for very concrete action – both in terms of our relationship with our audiences, and our need for advocacy. Audiences are an urgent question for us collectively, as arts organizations. The need for advocacy is no less urgent, and deserves the engagement of the Toronto City Summit Alliance as a whole.

I read the minutes of the meetings leading up to today's round table, and this question – access to art or «audience development» has of course been identified as the key issue connecting all of the groups represented here, the primary common denominator. The very fact that we have had to invent a term like « audience development» - a term used the world over in response to a generalized audience crisis – is proof enough that the fundamental connective threads between what we do and who participates are partially severed.

I certainly live that as a daily reality in the theatre where I work. I see who is coming, and especially who isn't, I see what role we play and how far that is from what I think we could be doing, should be doing. And I battle alongside my colleagues to find methods and answers and money.

Slowly, we are in the process of identifying what I call the various «zones of exclusion»: the groups of people in our city who don't go to the theatre, and why.

The list of course is endless : economic conditions, general education, lack of interest, a bad experience, parking problems, language, being physically or mentally challenged, fear of not feeling comfortable, never thought of it, uncomfortable seating. And so on and so forth. Every reason not to go to the theatre, every reason not to partake of the artistic experience, is a really good reason. But identifying these zones of exclusion at least allows us to begin, ponderously, to address them.

But if we are having problems with our audiences, surely it is also because what we do is simply not that important – or no longer considered to be so. Perhaps we have also unwittingly participated in the erosion of our own *raison d'être*, and that has helped to lead us where we are today.

The German political philosopher Hannah Arendt identified two major causes of what she called the devaluation of culture, that is, art and culture's progressive disappearance from the centre of our lives. The first cause is when culture is used as the basis for establishing social values, when the experiencing of art becomes a vehicle for social advancement, for acquiring social status, its intrinsic value - the experience itself as a necessary part of our humanness – is subverted. Culture as class actually destroys culture as core.

Secondly, when culture – when «the experiencing of art» as I prefer to put it – becomes essentially a commodity or a diversion, and is assimilated within the commercial structure of the entertainment industry, it of course loses its meaning as a depository and reflection of our fundamental poetic nature.

In one case as in the other, the identity-building, democratic role of the experiencing of art is short-circuited, and we find ourselves struggling not just to produce real art, but to justify its very production and the need for its accessibility, as is the case today. The making of art, especially at a professional level, is very definitely not a democratic process. The experiencing of it most definitely should be.

So what can we do, together, now, to address this issue? As I asked before, how can we make sure that everyone in this city, everyone without exclusion, has at least one experience of a public artistic event next year? I don't have an answer – but I hope we can work on that now – I really do. A Toronto-city culture card, for example, giving access once in the year to one of our institutions, or giving a discount to them all? A card that is given or sold, depending on age or means?

And across-the-board support for this operation offered by the City of Toronto, the result of unrelenting advocacy by the Toronto City Summit Alliance!

I admit to having been spoiled these past twenty-eight years – living in a country where most regional or national institutions are funded, by the various levels of government, at 80% of their operating budgets. This allows for a very different relationship to the creation of art, of course, but especially to a very different relationship with the audiences. There is very little commercial pressure, and in most theatres, for example, the average ticket price hovers around 20\$. That is the greatest advantage of public funding: it really does mean greater accessibility, and consequently a much wider demographic participation. It is worth fighting for, it really is.

Audiences are the second of what, within our theatre, we call the four pillars, a kind gauge to help chart the course of everything we do, to organize our objectives, to keep them focused.

Pillar number one is the art itself: what are we producing, what stories are we telling, and how do we make them relevant and progressive and necessary in this city today? How do we create the conditions that are going to enable us to do this work, to support the artists, to break new ground and to do it well?

Pillar number two: the audiences. Thinking about our place within the community, our role, and how we accomplish that. Identifying the zones of exclusion, inventing the practice of inclusion.

Pillar number three: the spaces. How do we make our buildings the best possible home for the art and for the audiences alike? What place do our buildings occupy in the city? Toronto has been phenomenally successful on this level: the avalanche of new or revamped art-centred buildings over the past two decades is, to my knowledge, without comparison – except perhaps in Dubai. Every discipline – excepting the theatre, ironically – has some shining emblem of a state-of-the-art institution in and for the 21st century. That's a very exciting accomplishment, a model.

The fourth pillar is training: what are we doing to ensure the most demanding, the highest level of training for future artists, and at the same time to promote arts education within the school systems at every level? How are we feeding the curiosity and appetite and knowledge-base of both the artists and the audiences of tomorrow?

This is a bit of a parenthesis, but I must say that one thing that very much impressed me in rediscovering Toronto, was the architectural choice of some of the training institutions – George Brown Chefs' school on Adelaide, for example, or the National Ballet School on Jarvis Street. Walls of windows where we can watch the young cooks or the young dancers at work, where even as they learn they are part of the world as opposed to being cut off from it, where the city and the young talent, the artistic talent it is producing (and in case you didn't know cuisine is now officially one of the performing arts!) are celebrated and shared in such a generous way.

This is a really strong symbol, a symbol that the city does know how to place culture at its core, that the architects and artisans and administrators of these institutions do know how to impose both their art and their future at the very centre of the urban experience.

I am really looking forward to the months to come, and to the genesis of our work together, our making of the vision. There is at times a climate of despair, and we do live within a frightening economic reality – one in which no level of government, despite great efforts and brief surges of generosity, has really made the creation of art and its accessibility a true priority. In our own city the priority now - perhaps rightly so - seems to be pot-holes. To that I merely add: beware the pot-holes of the spirit. At the end of the day, they make for an even bumpier ride.

I'd like to end with a few words by Hannah Arendt from «The Permanence of the World and the Work of Art». She says:

« The “doing of great deeds and the speaking of great words” will leave no trace, no product that might endure after the moment of action and the spoken word has passed. Acting and speaking men and women need the help of artists in their highest capacity, the help of the painters, the poets and historiographers, the monument builders and writers, because without them the only product of their activity, the story they enact and tell, would not survive at all. In order to be what the world is always meant to be, a home for men and women during their life on earth, the human society must be a place fit for action and speech, for activities which are entirely useless for the so-called necessities of life, which are of an entirely different nature from the activities of fabrication by which the world itself and all objects in it are produced. »

6.2 Summary of Discussion

The first session was meant to identify the goals that should be reflected in our collective vision for arts and culture in the Greater Toronto Area. A very broad vision was proposed as a starting point:

To build on excellence within the Greater Toronto Area and strengthen the arts and culture sector to establish the region as a global art and culture capital.

We asked participants to reflect on this broad vision and communicate the aspects that they would like to see added/removed in order to arrive at an aspirational vision for the sector.

Participants agreed that the region should strive to be a culture capital and a global leader in the field. Some concerns were raised about the use of the word “excellence” in that it can mean different things to different people and wasn’t well-defined enough to be included in the vision, however there was consensus around the need to build on existing strengths.

The breakout discussions also helped identify additional aspects that should be reflected in the ultimate collective vision. These included:

- The need for the sector to come together, unite, and collaborate on common issues
- Participation and engagement in arts and culture should be inclusive and inviting, and move away from the status and exclusivity often associated with arts and culture events; stress the value of arts and culture to the individual
- Connecting the need for a thriving arts and culture scene with the creation of an overall civic building effort toward shaping the sort of society and community that Toronto region residents want to live in reflecting the values of the sector as well as the broader population
- Importance of developing audiences that reflect the diversity of the Greater Toronto region population in terms of age, ethnicity, and location within the region
- Create a strong brand that potential audiences can identify with and relate to
- Encouraging arts and culture to become a pillar of the region’s identity
- Including participation and support from other sectors in defining and delivering the vision (e.g., private sector, government, non-profits focused on non-arts related issues)
- Big and bold thinking with aspirational goals and creation a sense of urgency for the need to achieve big things
- Uniting arts organizations of various sizes and across all disciplines around a common vision
- Bringing attention to the fact that arts education needs to start at a young age; fill the gaps in the current educational curriculum
- Encouraging organizations to be more responsive to demands from audiences

Looking forward to the Greater Toronto Summit 2011 in February, these considerations will be discussed with the goal of coming out of the Summit process with an aspirational vision for the sector that encourages a cross-sectoral approach toward enhancing the profile of arts and culture in the Greater Toronto region.

7. SESSION 2: THE HOW

7.1 Models of Sustainable and Impactful Collaboration

Janet Ecker

PRESIDENT, TORONTO FINANCIAL SERVICES ALLIANCES

SUMMARY OF REMARKS:

The Toronto Financial Services Alliance (TFSA) governs as a collaborative partnership between members of the public and private sectors. The TFSA was created in 2001 through a partnership between the City and the financial sector. The City recognized that this sector was a major employer and that they knew very little about the financial sector and its ability to create jobs in the region. The sector was looking for an opportunity to promote better understanding of what it would take to support financial services job growth. This mutual interest in generating strong growth of high value jobs spurred the formation of TFSA's multi-stakeholder model. Both the federal and provincial governments are now partners in the organization along with all of the major financial companies, major financial associations, business schools and many business support firms like law, accounting and consulting. Learning from the success of the TFSA reveals several important features of a successful multi-stakeholder project.

- **Skin in the game:** Individuals are more inclined to take a vested interest in an idea or initiative when they feel a personal stake in the process or a passion for the cause. It is important to foster engagement, and encourage individuals to commit time and effort to promote the initiative.
- **Herding cats:** Strong leadership is crucial to sustain interest from a wide audience of participants. It is important that a complex multi-stakeholder project have enough "crazy people" to take risks, convene others and share influence in order to sustain momentum of the idea.
- **Power in vision:** A shared perspective is necessary to harmonize the interests of varying groups.
- **Action orientation:** In the development of an organization, it is important to locate and determine new opportunities for action and take advantage of them when possible.
- **Government engagement:** It is necessary to effectively engage the public sector. This can be achieved with communication that resonates with governmental objectives and concerns.
- **Inclusive Membership:** It is important to create a cluster of related financial organizations, including, but not limited to schools, consultants, and law firms. A widely collaborative process can enhance the credibility of the organization and validate its capacity to recognize a variety of perspectives.

ABOUT JANET ECKER:

Janet L. Ecker has a proven track record of leadership inside and outside government in policy and public affairs. A former Ontario Finance Minister, she managed some of the toughest files at Queen's Park from social services and education, to economic policy and public-private partnerships.

Currently President of the Toronto Financial Services Alliance (TFSA), she heads a growing public-private partnership dedicated to increasing Toronto's role as a global financial services hub and one of the two pre-eminent financial centres in North America. First established by the City of Toronto in partnership with the financial industry, TFSA works on behalf of the entire financial cluster, including its business and educational support sectors. With both the federal and provincial governments now joining the partnership, TFSA has established the Global Risk Institute in Financial Services to leverage

the sector's global reputation for stability and the Centre of Excellence for Financial Services Education to capitalize on Toronto region's human capital advantages.

Ms. Ecker also serves as Public Policy Advisor to Tramore Group, a project and change management professional services firm. The past chair of the Rouge Valley Health System, she sits on a number of corporate and non-profit boards and agencies, including Canadian Medical Association Holdings Inc., the Stratford Shakespearean Festival and the Commonwealth of Learning. A former fellow with the School of Policy Studies at Queen's University, she is a frequent public speaker and media commentator. The first woman to deliver a budget in Ontario in 2002, she received a "Canada's Most Powerful Women: Top 100 Award" from the Women's Executive Network and the Richard Ivey School of Business in 2003. She is also a member of the Advisory Committee for Equal Voice, a national, multi-partisan organization working to elect more women to public office.

Laurie MacDonald

EXECUTIVE DIRECTOR, VQA ONTARIO

SUMMARY OF REMARKS:

The VQA is a small industry that's come a long way from the bad old days of 'cheap Ontario wine' to a trustworthy and attractive single generic brand that is easily recognizable in the marketplace. Ontario wine had been sold mostly on price and was only competitive because of huge import tariffs. In the 1980s, free trade brought significant urgency to the industry when all the tariff protection was phased out. Ultimately, the industry not only survived, but flourished: Between 1990 and 2010, VQA sales went from \$5 million to \$270 million. This was achieved with a lot of determination, hard work and leadership. Other key success factors include:

- **A strong idea with a clear vision:** A few determined winery principals developed the idea to create a standard and certification system that would help consumers identify quality Ontario wines. Pressing ahead with commitment to the vision was essential to sustain the process and complete the program.
- **Pooling of industry resources:** Organizations opted to working together instead of individually to achieve a common goal. Winery principals and staff devoted tremendous personal and financial effort towards the promotion of the program and collective objective.
- **Inclusion and mobilization:** A sustained effort was made to bring wineries, of all sizes, together to encourage contributions and active participation. Town hall meetings invited all parties to contribute. Over time, the VQA brand began to resonate with consumers, enticing the bigger wineries to get on board. The large wineries offered significant resources and enabled the formation of a single compelling plan for government review.
- **Collective voice:** Collective voice and consumer influence increased support from public sector. The Government was convinced of the plan and offered seed funding to leverage industry marketing efforts, as well as in-kind support from the LCBO and agricultural funding to improve grape quality.

ABOUT LAURIE MACDONALD

Laurie Macdonald is the Executive Director of Vintners Quality Alliance Ontario (VQA Ontario), the wine authority responsible for administering the Vintners Quality Alliance Act and regulations governing the production and labelling of Ontario's appellation wines. She has been with VQA since 2000.

Before joining VQA Ontario, she was Registrar and CEO of Professional Engineers Ontario, responsible for the regulation of the practice of engineering in Ontario under the Professional Engineers Act. Laurie started her career in the mining industry, specializing in blasting and explosives engineering.

Tonya Surman

CO-CHAIR, ONTARIO NONPROFIT NETWORK; EXECUTIVE DIRECTOR, CENTRE FOR SOCIAL INNOVATION

SUMMARY OF REMARKS:

The Ontario Nonprofit Network's (ONN) serves 46,000 nonprofits in Ontario, representing the interests of a highly diverse community. In developing its governance structure, titled the Constellation Model, members of the ONN were initially faced with the question of how to best bring together a group of organizations with different mandates towards a common cause. The key to achieving this goal was the formation of a **shared vision**. Other crucial elements include **recognizing relevant stakeholders**, **collaborative fundraising initiatives** and **coordinated actions** based on strategic planning.

The Constellation Model aims to respect the objectives of different organizations, recognizing that self interest can enable passion, drive, and energy. The model encourages an examination of the bigger ecosystem in order to identify thought leaders that can take action and lead a 'constellation'. The constellations within the model are formed in response to threats or changing objectives and only exist until a particular outcome has been achieved. A stewardship group functions as part of the model to provide counseling to the constellations over the duration of their work. To enhance accountability and balance the risk of self interest, a third party secretariat is also integrated as part of the program to oversee the ONN's activities.

Other key elements of success include:

- Lightweight governance: Strive to leverage existing leadership within the network
- Action focused teams (constellations): "Law of two feet", act to the meet the desired objectives and then transition to other projects
- Third party coordination
- Recognizing the areas of overlap between diverging self interest

For more information please visit: <http://socialinnovation.ca/innovation/think-pieces>

Corresponding slides can be found in Appendix I.

ABOUT TONYA SURMAN:

Tonya Surman is a social entrepreneur, community animator and network choreographer. With a passion for bringing life to world-changing projects, Tonya is the founding executive director of the Centre for Social Innovation – a dynamic convergence space in Toronto whose mission is to catalyze, connect and support new ideas that are changing the world. CSI provides shared space to 200 social mission groups, acts as a community centre for social innovators and is an incubator for world-changing projects.

In 2009, CSI was awarded the 'City Innovation' award from the Canadian Urban Institute and Tonya was recognized as a 'Leader in Social Change' from the Canadian New Media Awards. In 2010, Tonya became a Global Ashoka Fellow for her innovative work building models of collaboration. 2010 also saw CSI innovate a citizen-based Community Bond for the purchase of an old building to create another vibrant social change community in Toronto.

Previous to CSI, Tonya was the founding Partnership Director for the Canadian Partnership for Children's Health and Environment, whose work, in part, led to a new legislative framework to manage chemicals and the banning of Bisphenol A in baby bottles. Tonya has been creating and leading social ventures since 1987 and has built her body of knowledge around multi-sectoral collaboration and

entrepreneurship for social change. Author of a number of publications on collaboration and social innovation, Tonya currently co-chairs the Ontario Nonprofit Network.

7.2 Summary of Discussion

In the second breakout session, the topic of a potential framework, model, or structure to enhance collaboration and cooperation among sector participants was discussed. Three models from other sectors were reviewed as sample frameworks: 1) The Toronto Financial Services Alliance (TFSA); 2) Vintners Quality Alliance (VQA) Ontario; 3) Ontario Nonprofit Network (ONN) Constellation model.

Participants were asked to reflect on the principles and characteristics of these and other models to identify the main attributes that a framework for collaboration in the arts/culture sector should adopt.

There was broad agreement that the sector needs to come together and identify the key issues common to most or all organizations so that the policy asks from government can be simplified. It was perceived that this would increase the success of advocacy initiatives by the sector and also help move away from intra-sector competition. To achieve this, it was suggested that any model would have to be sensitive to the needs of both small and large arts organizations and ensure that the voices of the smaller players are also heard. Beyond the size of organizations, there was also the widespread view that any new model would also have to overcome the silos that exist across disciplines. Furthermore, engaging and including other sectors, particularly the private sector, to help create champions of the arts in the broader community were seen as key to the success of any potential framework.

Several potential roles for a new model were discussed. These included: 1) general sharing of information and networking across organizations, as well as individuals within those organizations, to strengthen the bonds and encourage identification with the broader arts/culture ecosystem; 2) focus on advocacy and policy influence with a common voice targeted at municipal, provincial, and federal governments; 3) engagement in sector-wide and cross-sectoral initiatives to increase marketing and promotion of the sector and help grow audiences.

Flexibility was a common theme when discussing potential frameworks. It was recognized that the needs and issues facing the sector may change over time and that any model would need to be flexible enough to respond to these changes.

The issue of research and the need for a fact-based assessment of the current state of the arts sector also arose. While data on the contribution and size of arts sector generated by many, it was acknowledged that the sector needs help to continuously update that data to identify trends and also to packaging the information in a way that resonates with government as well as the broader population.

Several examples from past collaborative initiatives in the Greater Toronto region as well as some from other jurisdictions were discussed, including Toronto's Cultural Renaissance, ArtsVote, Philadelphia 2020, and Culture Montreal.

Concerns around funding were brought up by many participants. In particular, the question of how the ultimate model should be funded: by the participating organizations or by government or through private-sector contributions?

8. APPENDIX I

The Constellation Model

removing BPA from baby bottles
= BPA removed from everything



MARKET TRANSFORMATION

network of networks to serve
46,000 in nonprofits in Ontario



ONTARIO NONPROFIT NETWORK

POLICY INNOVATION

The constellation model brings together multiple groups to work toward a joint outcome.

It is a framework to serve partnerships, coalitions, networks and movements.

voice

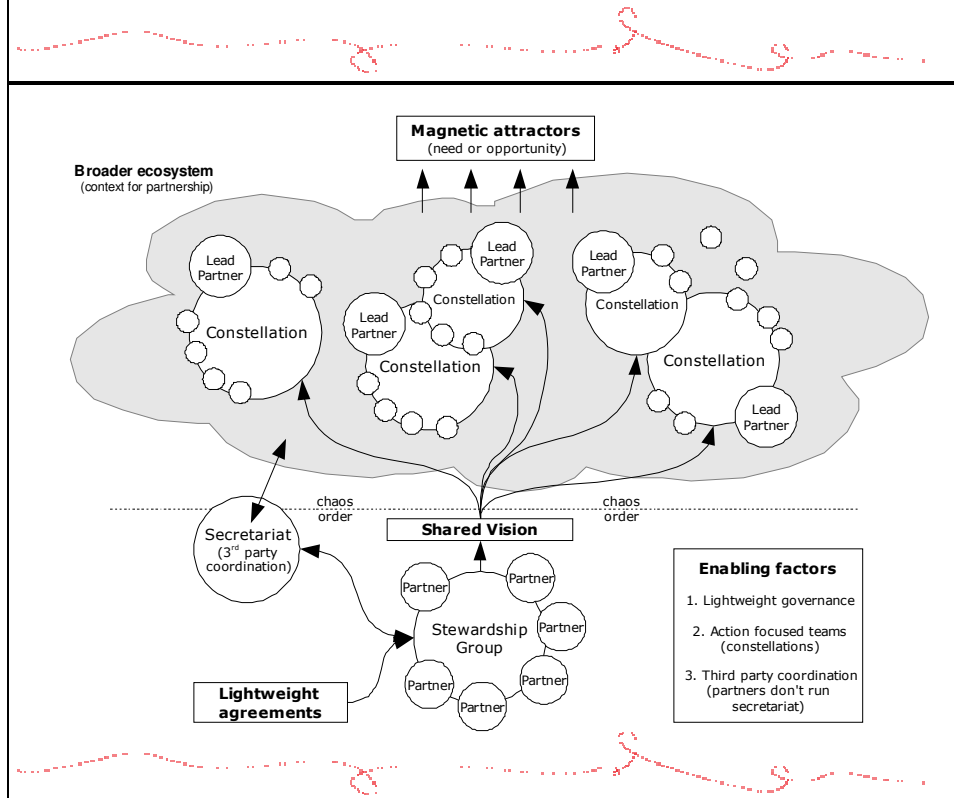
coordinated messages

money

joint fundraising

strategy

coordinated actions



magnetic
attractor

ecosystem

chaos

constellations

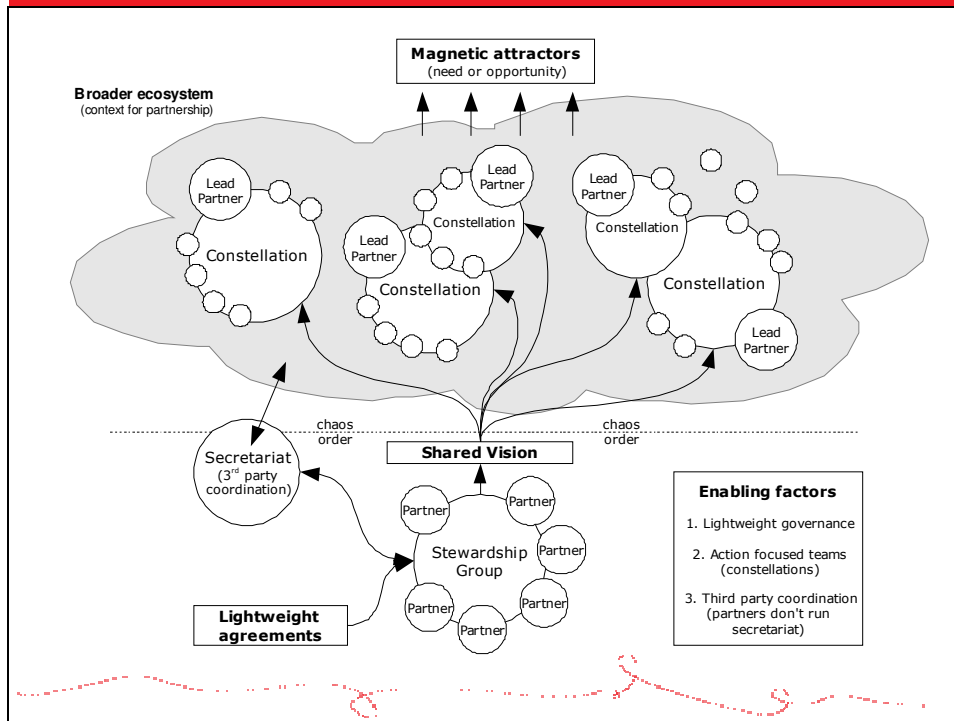
order

stewardship

shared vision

third-party

energy



Design elements? Essence?

- action focused
- ecosystem approach
- self-organizing
- adaptive
- self-interest
- converging-interest
- balance of structure & flow
- core competencies
- balanced leadership

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