

A RECIPE FOR A BEAUTIFUL FUTURE

Arts and Culture in the New Toronto

TORONTO ARTS COUNCIL

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The Mission of the Toronto Arts Council is to promote the development of, the accessibility to and the excellence of the arts in Toronto at the professional and community levels

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A RECIPE FOR A BEAUTIFUL FUTURE

Arts and Culture in the New Toronto

“**O**ne can endlessly cite statistics to prove employment, economic impact and tourist magnetism. What the arts — given a chance — bring to a city is something in addition to all these material rewards. They give a great city an image of its soul.”

Tom Hendry, *Cultural Capital: The care and feeding of Toronto's artistic assets* (1984, TAC)

Arts and culture make Toronto a great place to live, to visit and to do business. Culture has helped change us from “Toronto the good” to “Toronto the exciting.” We’ve become one of the three major theatre centres in the world. Our neighbourhoods come alive with music, dance and the visual arts. This vibrant cultural scene is a key ingredient in making Toronto one of the best cities on the continent in which to live and work.

On January 1, 1998 Toronto becomes the fourth largest city in North America. There are great opportunities for arts and culture in this new big scheme of things and opportunities for Toronto to capitalize on one of its most valuable resources.

This report provides the recipe for building on what we have achieved through decades of municipal investment — making arts and culture grow into an even stronger sector of the economy and an even greater catalyst for improving Toronto’s quality of life.

Recognizing that there is a certain amount of overlap in the mandates and reporting requirements of the various work groups, this report attempts to complement, not duplicate other efforts. For a detailed matrix of arts, culture and heritage in Toronto, please refer to the report of the Arts, Culture and Heritage Work Group, *Building on Strength*.

There are lots of facts and figures in the next pages. These are the raw ingredients. The challenge is to combine them into a dish of unparalleled excellence, which is also economical on the house-keeping budget.

August 13, 1997

EXECUTIVE SUMMARY OF RECOMMENDATIONS

Immediate - Now to January 1998:

1. Arts organizations and individual artists should be consulted throughout the transition process on structural decisions affecting their sector.
2. During the transition, support for the arts must at minimum remain at current dollar and service levels.
3. TAC should work with Metro and other municipalities, as appropriate, to ensure seamless delivery of service to clients throughout 1998 and beyond.
4. TAC should develop a plan to ensure city-wide representation on Board and Committees.

Short-term - January 1998 to December 1998:

1. Adopt an arm's length arts funding body building on the Toronto Arts Council.
2. Ensure a compatible relationship between team and cluster functions for the arts, culture and heritage in the new municipal structure. Reflect the arts, culture and heritage sector's employment and economic contribution to the city in considering a potential appropriate linkage within a Development Services cluster.
3. Working within the arts, culture and heritage cluster and building on existing research and policy at the TAC and elsewhere, develop a comprehensive arts, culture and heritage policy for the city.
4. Continue current level of support to the critical mass of professional arts organizations and artists concentrated in the downtown core.
5. Increase arts grants budget appropriately to allow for expansion of TAC individual artists' programmes on a city-wide basis.
6. Strengthen community arts councils and other grassroots community arts potential and activity city-wide.
7. Ensure that Toronto Arts Council equity and access policies are implemented city-wide.
8. Develop Strategic Plan for asset growth for Toronto Arts Council Foundation.

Long-term - January 1999 to 2005:

1. Implement the One Percent Solution. The coming merger presents significant opportunities for all, from the grassroots community festival all the way up to the most successful commercial theatre. Careful expenditure of just 1% of the City's budget on the whole arts, culture and heritage envelope will build on the successes achieved to date.
2. Position Toronto as a major international city through strategic investment of arts and culture expenditures.

3. Make promotion of cultural tourism a city-wide economic development priority since cultural tourists stay longer and spend more money than others.
4. Establish a pool of working capital of about \$5 million to help kick start large, innovative cultural projects with sound business plans, such as the recent Barnes Exhibition at the AGO.
5. Extend artist live-and-work developments, which have been successful at increasing quality of life in transitional neighbourhoods in Toronto, throughout the city.
6. Explore the advantages of establishing a Department of Culture within the municipal structure.
7. Appropriately reflect and integrate arts, culture and heritage in the City's new official plan.

Consultations

The TAC has consulted with arts councils from across Metro; staff responsible for arts and culture from all municipalities; artists and cultural workers from all municipalities; executives from many of the country's leading cultural organizations and individuals representing cross-sectoral community interests such as education, youth at risk, social services, etc. **(see Appendix II, Organizations and Individuals Consulted.)**

We have also researched the cultural policies, practices and budgets of cities such as Paris, Munich, London, New York, Chicago, Pittsburgh, and Seattle. We will be presenting this information on September 15th and 16th at an international symposium we are co-hosting with Metro Culture Division entitled *Culture and the Civic Society*.

We thank all of the many individuals who have contributed to our work. A special thanks is extended to the hundreds of artists who have taken the time to meet and talk with us, write us their comments and generously share their creative spirit with us.

BACKGROUND SUMMARY

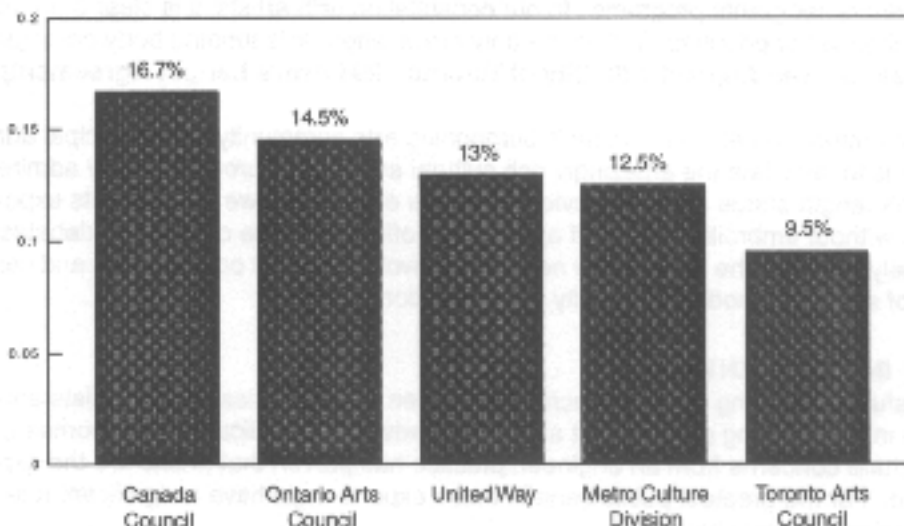
Who We Are: Canada's Benchmark Arts Funding Agency

The Toronto Arts Council (TAC) is an agency of the City of Toronto and is the oldest established municipal arts funding agency in Toronto. Since 1974 TAC has been the City's arts granting agency responsible for advising on arts and cultural policy and on strategic investments in the cultural sector. In 1995 TAC created a parallel foundation, the Toronto Arts Council Foundation, in order to facilitate linkages with the private sector and develop private sector revenue potential.

TAC is part of the City's group of integrated arts, cultural and heritage services, programs and agencies. It is an "arm's length" agency with a contractual agreement with City Council. "Arm's length" refers to the relationship between government and agencies and councils charged with administering a range of cultural programs in a way that is both accountable and highly efficient. (see Appendix I, Arts, Culture and Heritage Means Business to Toronto)

Data collected recently for the *Inventory of Toronto Municipal Cultural Programs* (submitted under separate cover by the Arts, Culture and Heritage Work Group) confirms the TAC as the most cost efficient body in Canada dealing with arts funding. TAC deals with more clients and projects in the cultural sector than any other municipality in Canada. It also operates on the lowest budget and is the most cost-efficient grants service provider in Canada. (see chart below) Its total budget is \$5.3 million. Its operating budget - including costs such as rent, utilities, policy development and research, annual audit, etc. - is 9.5% of the total. There are no hidden budget items, no hidden costs or expenditures.

TAC'S ADMINISTRATIVE BUDGET AT 9.5% OF TOTAL BUDGET IS CONSIDERED A BENCHMARK BY OTHER SIMILAR AGENCIES



Economic Leverage

90% of cultural activity in Toronto takes place in the area now defined as the City of Toronto.

Strategic municipal investment has been a major factor in building the cultural sector to the point where:

- **Approximately \$8.4 billion** is contributed to the Gross Domestic Product of the Greater Toronto Area directly from arts and culture (StatsCan).
- **Cultural tourism** contributes an additional \$1 billion in revenue to Toronto (Tourism Toronto).
- **Of all GTA employment, 10.5% is in arts and culture.** This translates into 225,000 people, mainly centred in the City, earning their living directly or indirectly from the arts, culture and cultural industries (StatsCan).
- **Between 1988 and 1992**, while employment in other sectors in Metro Toronto fell by 9%, arts and culture experienced an 11% growth in employment (StatsCan and Metro Culture Division).
- **Between 1984 and 1994**, the market for the arts more than doubled from 6 million to 15 million attendances (TAC, *Financial Trends*, 1995).

Vital Ingredients: Best Practices

ARM'S LENGTH ADMINISTRATION

The arts community has overwhelmingly confirmed arm's length practices as the way for the new city to administer grants programs. In our consultation with artists, it is clear that this expectation is high on their list of priorities. TAC is the only arm's length arts funding body amongst the seven municipalities. (see **Appendix III, City of Toronto 1994 Arm's Length Agreement**)

TAC is the interface between Toronto's burgeoning arts community and municipal administration. Our role is to stimulate the amazingly rich cultural aspects of Toronto's widely admired civic life. Our arm's length status and peer review practices ensure that we make grants expertly, on behalf of the City, without embroiling city staff and elected officials in time consuming debates. This structure is uniquely suited to the need in the new city to involve and knit communities and can work with a variety of structural models in the city administration.

COMMUNITY INVOLVEMENT

Successful arts funding programs across the seven municipalities involve artists and cultural workers in adjudicating grants. Just as the best advice on medical matters comes from a doctor, or on structural concerns from an engineer, practice has proven that artists are the experts in their own field. For the greatest public benefit, these experts must have a significant role in determining which projects receive funding.

In addition, experts from various local cultural communities should be involved in decisions for and about their community. If audiences are to be built, if future artists are to be identified and nurtured, there must be a connecting of the professional and community arts sectors.

This is already a "best practice" in the City of Toronto. Committees working together build understanding and knowledge of what is happening culturally across the City. They build a real sense of community and are directly accountable at the TAC through an appeals process.

The TAC's facilitation of community involvement results in:

- 10,000 volunteer hours from experts in the arts and cultural sector;
- volunteer contribution conservatively valued at \$500,000 annually;
- volunteer commitment equivalent to the TAC's annual operating expenditures.

At the Toronto Arts Council, Board and Committee involvement is an important signal that we believe that the arts contribute to a profound sense of community, a shared belief in our civil society and an understanding of our humanity. Throughout 1998 TAC should work with colleagues across the city to ensure that community arts development is appropriately supported through structures and mechanisms either currently in place (eg. community arts councils) or that need to be developed.

BALANCING BIG AND SMALL

What makes Toronto's cultural scene so successful is that it is composed of large scale commercial ventures such as *Phantom Of The Opera*, *Beauty and the Beast* and a host of others; not-for-profit organizations such as Canadian Stage Company; public projects by individual artists and small local initiatives. These community arts projects from neighbourhood music festivals to visual arts programs for kids and adults are an essential part of life in the city and need public support. As both Garth Drabinsky and David Mirvish have noted, the not-for profit arts scene in the city trains the actors, scenic artists and technicians who work for them. Lots of these people have been turned on to the arts through community arts initiatives. In the new Toronto, the symbiotic relationship between all of these arts activities must continue to be recognized and nurtured.

The TAC is expert in assessing and administering investment in both large scale professional not-for-profit cultural ventures and in community arts development - cultural projects which are often small scale, neighbourhood based and draw on considerable volunteer effort. Approximately 50% of the projects the TAC invests in are of this type.

CULTURAL EQUITY

The city's support of arts and culture must recognize the needs of all Torontonians. The TAC is a recognized leader in developing cultural equity policies and practices. These are internationally acknowledged as the best of their kind and have been referenced by local, provincial and federal agencies when building their own cultural equity initiatives.

A CONCERN FOR YOUTH

The potential of the arts in channelling youth in positive directions is massive. In cities across North America, publicly funded arts programs for youth are helping to revitalize neighbourhoods, build a sense of community and responsibility, and develop important skills for the workplace in young people. Programs like these should figure in the new city's support of arts and culture and were identified as a priority in TAC's 1997 5-year strategic plan.

The TAC has worked hand in hand with community groups such as Aiyegbo Ibilewa, Fresh Arts, Pan Trinbago, Desh Pardesh, Cabbagetown Community Arts Centre and a host of others to develop successful programs for youth.

CAPITALIZING ON FAMILIARITY AND PUBLIC APPROVAL

Ninety percent of arts activity in Toronto is centred in and around downtown, essentially the current City of Toronto. The majority of applicants to the new city of Toronto for investment in cultural projects will already be familiar with the TAC's arm's length funding process.

There is widespread approval of the TAC's arm's length arrangement not only within the cultural sector but also within the political and administrative municipal structure. The current City of Toronto has found this arrangement for arts funding an effective and efficient means of ensuring

accountability while minimizing the draw on administrative and political resources.

POLICY DEVELOPMENT AND RESEARCH

Toronto Arts Council is a recognized leader in Canada in cultural policy development and research. TAC's success in compiling and analyzing data related to cultural financial trends, employment and economic impact is one of the reasons why it is considered as a leader in its field.

One of the most important tools TAC maintains on an annual basis is a comprehensive data base which contains financial information on City of Toronto non-profit arts organizations dating back to fiscal 1981. This data is instrumental in assisting TAC to monitor the financial performance and research issues affecting the Toronto arts and culture community, with special interest in the economics of the community. TAC regularly publishes the results of its research. All of this policy and research is conducted in-house within the parameters of TAC's administrative budget.

SELECTED LIST OF TAC RESEARCH DOCUMENTS:

Cultural Capital, considered a seminal document in municipal arts and culture research, was produced by TAC in 1985. *Cultural Capital* was the first report to measure municipal arts support and the accruing benefits from such support and the first to establish a model to capture municipal support in all its forms.

The Role of Culture in the GTA - TAC's report to the Greater Toronto Services Board recommending that the board examine its role in supporting and helping to coordinate the GTA's cultural assets.

To 2001: Toronto Arts Council's Action Plan 1997-2001 - This report outlines a series of goals and objectives to ensure that Toronto's vibrant arts industry continues to grow and contribute to the economic and cultural vitality of the City.

A Cultural Vision - TAC's submission to the Greater Toronto Area Task Force - This report looks at the contribution of the arts to the local economy, taxation issues, the impact of local government reform on the arts and the challenges and opportunities involved with such reform.

Arts and Economic Development - 1992 report prepared for presentation to the City of Toronto's Economic Development Committee highlights the economic impact of the arts and its beneficial effects on employment, tourism, skills training, business and industry.

State of the Arts - A report which summarizes the findings of the more comprehensive *Financial Trends 1981-1991*.

Cultural Equity - 1992 report commissioned by TAC makes recommendations to TAC and Toronto City Council regarding the adoption and implementation of the policy and practice of cultural equity.

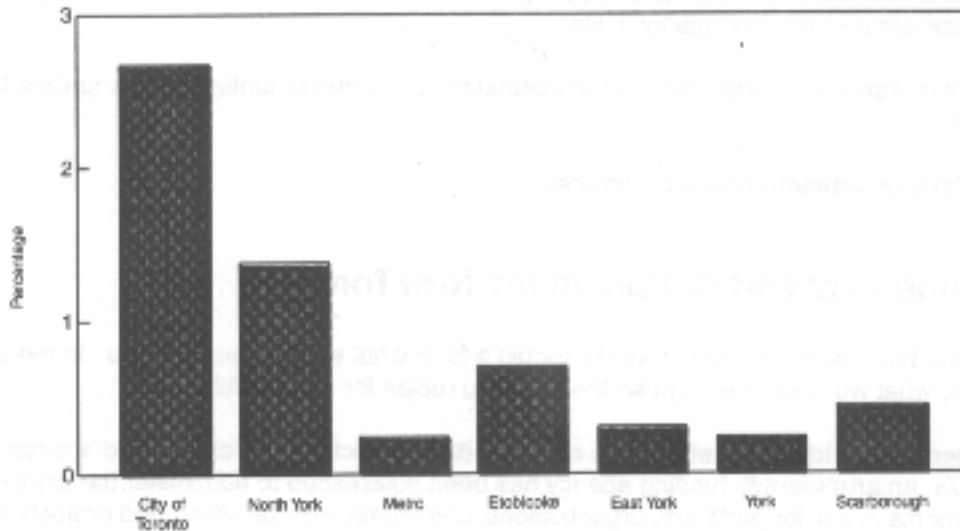
Financial Trends (1981-1987) and (1981 to 1991) - These reports provide a unique picture of the economic progress of the city's arts sector, looking at current funding practices, possible changes to those practices and forecasting future economic perils or opportunities that will result from those changes.

No Vacancy - 1987 report commissioned by TAC makes recommendations to TAC and Toronto City Council on artists live/work space, property taxes, city-owned facilities, and resulted in the formation of Toronto Artscape, a municipally supported group which manages 85,000 sq. ft. of artists' studio, rehearsal and performance space.

ADEQUATE BUDGET

To bring Toronto's cultural investment into line with other major cities, with whom it is competing for business investment and tourism, the new city's annual investment in arts culture and heritage should be 1% of annual operating budget. This is a lower ratio than the City of Toronto's present annual expenditure of 2.7% of operating budget. It is also lower than the 4% to 20% of annual operating budgets invested in culture by most European cities and lower than the per capita spending on culture of cities such as New York and Vancouver. **(see charts below)**

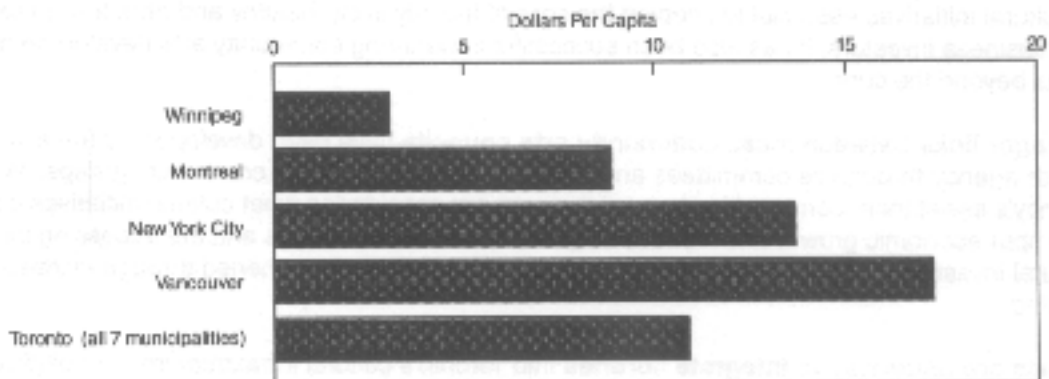
Arts, Culture & Heritage Spending
as a percentage of each municipality's budget



The current City of Toronto is convinced of the efficacy of investing in culture to spur economic growth and improve quality of life to the degree that it currently invests 2.7% of its operating budget in arts, culture and heritage. This is the highest investment among the seven municipalities.

An adequate portion of this 1% total investment in arts, culture and heritage will have to be allocated to investment through grants funding. This will allow programs now available only within the City of Toronto to be extended across the new city and for strengthening previously underserved areas.

1997 Spending on Arts, Culture & Heritage:
As Measured on a Per Capita Basis



A VISION FOR THE FUTURE

What the recipe has to achieve:

The recipe for Toronto's cultural future has to combine ingredients in a way that will:

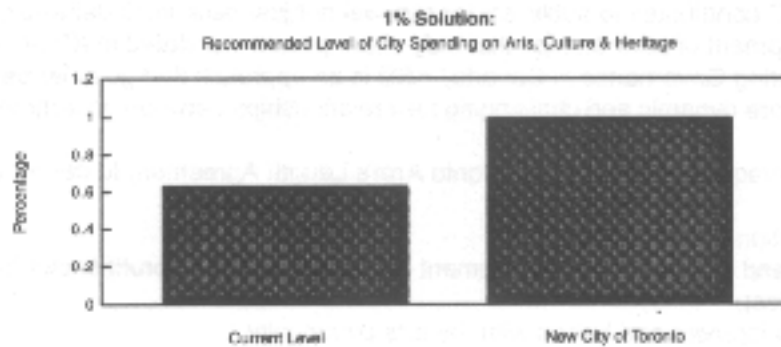
- **Nurture** the potential of the cultural sector to provide increasing economic and social benefits for the city.
- **Capitalize** on the City of Toronto's expertise and success in investing in culture to spur economic development and improve quality of life.
- **Acknowledge** and address the unique cultural make-up and potential of communities throughout the city.
- **Be effective, efficient and economical.**

Envisioning Arts and Culture In the New Toronto

We have a fine broth here. Whatever we do should add to what we've already made. In the spirit of strengthening what we have, we propose the following recipe for a beautiful future.

- **In order to provide a benefit to the community** as effectively, efficiently and economically as possible, an arm's length funding agency has been established to administer the city's cultural investments in not-for-profit arts organizations, community arts initiatives and projects by individual professional artists.
- **Since this agency disburses public funds**, it is contracted directly by Council, the custodian of the public purse, in an agreement which outlines its membership and charges it with specific responsibilities. The agency's portion of the overall cultural budget for the city is adequate to enable programs such as city-wide funding for projects by individual artists, previously only available in the City of Toronto.
- **The agency works with committees** which include strong representation from the arts across all the city's communities. It has developed a system of administering investment through grants which acknowledge the differing needs and opportunities in various parts of the cultural sector and Toronto's various neighbourhoods. While supporting large professional organizations and a broad range of cultural initiatives essential to keeping the core of the city lively, healthy and attractive to tourists and business investors, it has also been successful in nurturing community arts development in areas beyond the core.
- **Stronger links between local, community arts councils** have been developed by the arm's length agency through its committees and through linkages with other community groups. With the agency's assistance, communities beyond the core are considering what cultural initiatives could help spur economic growth and improve neighbourhoods in their areas and are accessing increased cultural investment. Local community arts councils have been strengthened through increased funding.
- **Efforts are underway to integrate libraries** into Toronto's cultural infrastructure to capitalize on their potential as performance and gallery spaces and to enhance their role in neighbourhoods.

- The city has assessed the widely varied cultural budgets** of all of its former municipalities (from a high of 2.7% of annual operating budget in the former City of Toronto to a low of .25% of annual operating budget in the former municipalities of Metro and East York). It has also considered the benefits flowing from municipal cultural investment of European cities which ranges between 4% and 20% of operating budgets and the high investment of cities like New York (\$13.10 per capita in 1997) and Vancouver (\$17.00 per capita in 1997). It has set its budget for investment in arts, culture and heritage (excluding libraries) at 1% of annual operating budget. **(see chart below)**



- In the new city of Toronto, 1% municipal investment in arts and culture**, including funding through grants, has strengthened the sector to the point that it is now employing 12% of Torontonians and contributing close to \$10 billion to Toronto's gross domestic product. The thriving cultural scene in the city is keeping neighbourhoods lively, safe and attractive to residents and visitors. Funds spent on promoting cultural tourism now exceed the \$12 million spent annually by Montreal and cultural tourism is contributing an additional \$1.5 billion to the local economy. The city's strong cultural appeal and the cultural component of its bid for the 2008 Olympics have helped secure this major international event for Toronto.

ALTERNATIVE SERVICE DELIVERY OPTIONS

Decades before the concept of Alternative Service Delivery became part of the new public management paradigm, TAC was providing proven creative solutions to the need for cost effective service delivery of arts grants together with strong community interface. In effect, TAC has been operating on an alternative service delivery model for years. Due to its relationship with the community and its ability to draw on willing volunteers, TAC contributes to public sector renewal not just because it delivers efficiencies but because of its development of partnerships that truly share power. As stated in KPMG's "Alternative Service Delivery, Sharing Governance in Canada," ASD is an approach that goes far beyond "good management" to explore dynamic and challenging new relationships between government and community.

Currently, TAC is "contracted" by the City of Toronto Arm's Length Agreement to deliver a set of agreed upon services:

- grants adjudication and management;
- municipal arts and culture policy development (primarily in the non-profit sector but also in the cultural industries);
- community development and liaison with the arts community.

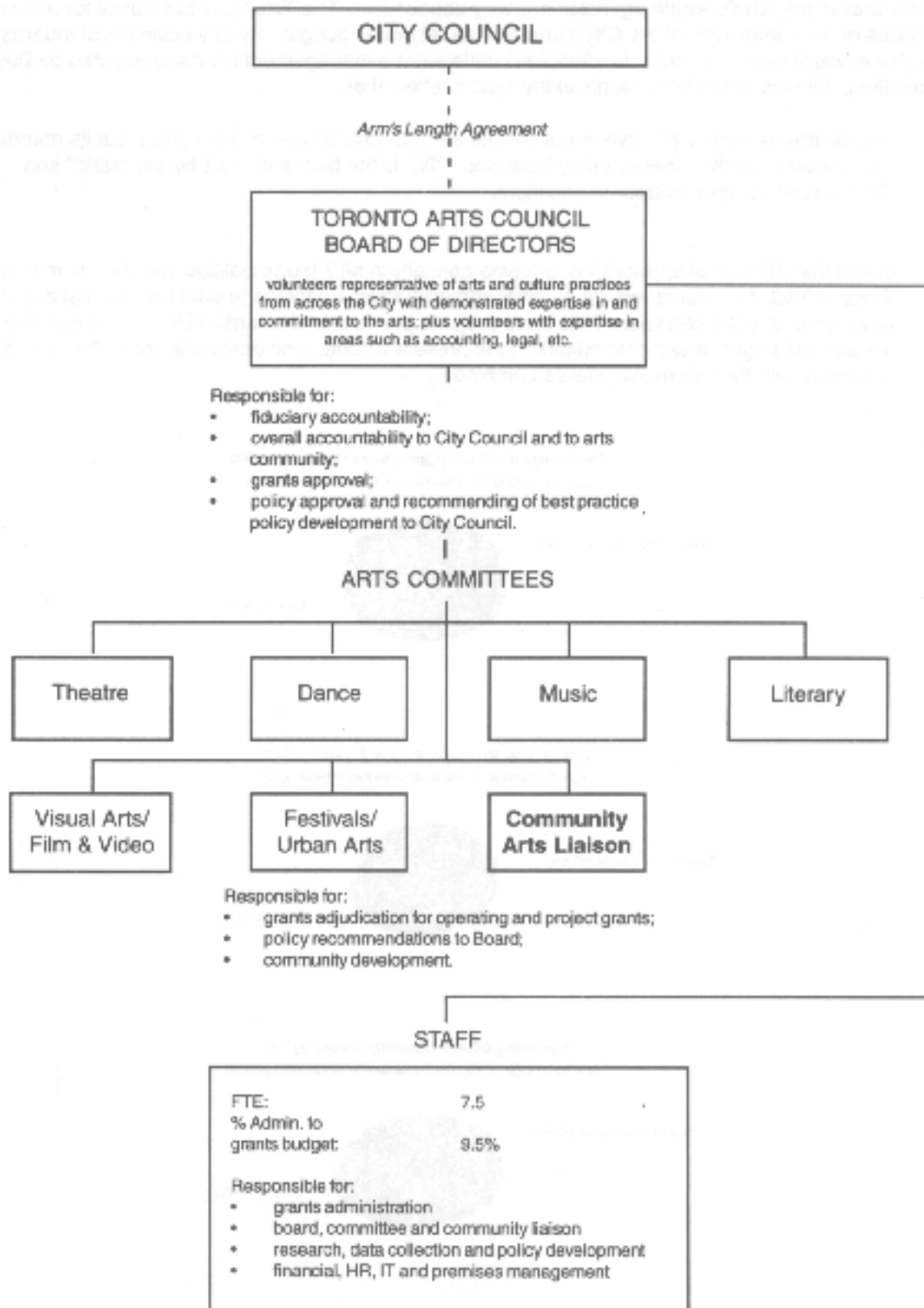
In addition to these "deliverables," TAC's Grant Agreement specifies a set of accountable, accessible processes that TAC must comply with such as:

- structure;
- reporting requirements;
- equitable access to grants programs for arts organizations and artists of all social, economic and cultural backgrounds;
- audit of annual financial statements.

This flexible, efficient model works well for the necessary transformation to the new Toronto. **(see facing chart p. 13)**

TAC Structure for Program Delivery in the New Toronto

(Bold indicates change requirements)



POTENTIAL COST SAVINGS

In financial terms, arm's length agencies are very economical. The Toronto Arts Council for example operates on less than 10% of the City's annual cultural grants budget. By any business standards this is a highly efficient operating ratio. In 1995, TAC underwent a management review conducted by Bay Consulting. Observations from clients in the report reflect that:

- * Clients are extremely positive about TAC as an organization and how it carries out its mandate.
 - * Compared to all the other granting agencies, "TAC is the best and least bureaucratic," and
 - * TAC is seen as open to debate and input.
-
- Given that 75% of all applications received annually in all 7 municipalities are already managed by 3 FTEs at TAC, TAC would require minimal administrative expansion to deal with the service delivery requirements (TAC considers 75% more projects per year and awards 42% more grants than Metro, the second largest investor in culture in the present Toronto, and deals with more than double the volume of all other six municipalities combined.)

Percentage of Annual Applications Received by TAC
As a Percentage of All Applications to Seven Municipalities



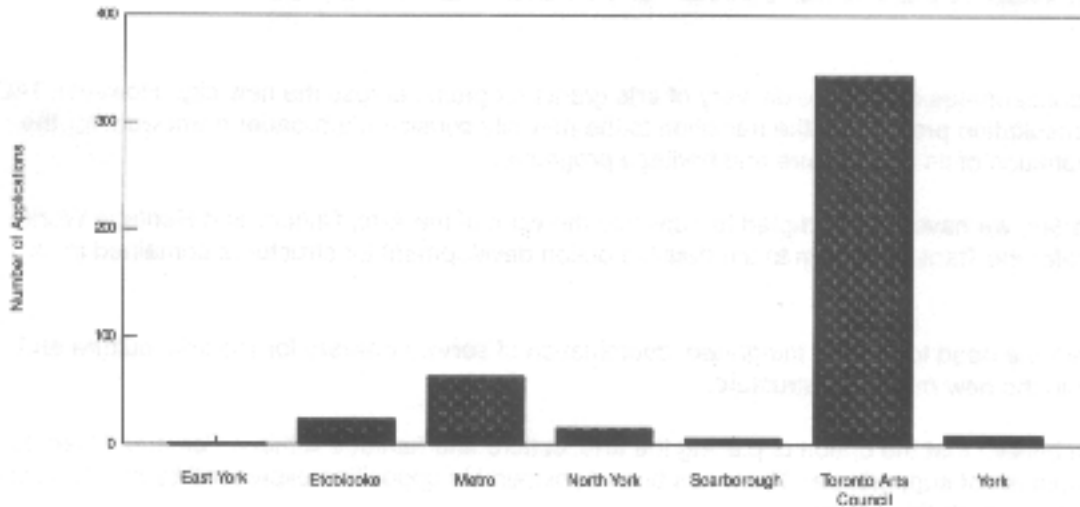
Total Grants Budget of Clients Served by TAC
As a Percentage of Seven Municipalities Total Budget



Operating Clients Currently Served by TAC
As a Percentage of Total Clients Served by Seven Municipalities



Number of Applications Per Grant Staff



- If TAC were to deliver arts grants to professional and community arts organizations based on the status quo of current service provision as well as on the expansion of grants for individual artists projects across the new city (currently only available in the City of Toronto), savings in excess of 50% could be realized.

ORGANIZATIONAL AND STRUCTURAL OPTIONS

This report concentrates on service delivery of arts grants programs across the new city. However, TAC's extensive consultation process on the transition to the new city considers a broader framework for the overall coordination of its arts, culture and heritage programs.

As stated earlier, we have not attempted to duplicate the work of the Arts, Culture and Heritage Work Group and refer the Transition Team to the detailed option development for structures contained in its report.

We agree with the need to provide integrated, coordination of service delivery for the arts, culture and heritage within the new municipal structure.

However, we believe that the option of placing the arts, culture and heritage within a Parks and Recreation department is not supportable. There has been considerable opposition expressed by artists from all areas of the new city to this option.

The employment and economic factors cited in this report alone speak to a compelling case for a more appropriate association within a Development Services Cluster as does the existence of strong linkages between knowledge based industries in the communications and media sectors and the non profit arts and culture. A relationship within Development Services would also support particular aspects of arts, culture and heritage that relate to built form.

As stated throughout this report, community arts development should be an important component and focus of arts service delivery in the new city but should not be separated from "mainstream" arts and culture service delivery. The impending merger presents significant opportunities to break down barriers, to seek opportunities to work with youth and in underserved neighbourhoods as well as with communities looking toward building better cultural opportunities for their residents. Toronto Arts Council has demonstrated through its integrated programs that both the community arts and professional arts benefit from being connected in order to achieve these and other objectives.

Arts, culture and heritage services and stewardship in the new city, for both ABCs and internally delivered services, should have some level of correlation between teams (internal and external) and cluster functions. This model would ensure policy coordination and expertise and resource sharing in order to achieve greatest possible efficiencies of scale. This proposal for an integrated arts, culture and heritage unit within a Development Services cluster also provides the basis for consideration of the viability of future expansion to a separate department.

CONCLUSION

With this coming merger Toronto will become the fourth largest city on the continent. We must grasp the opportunity this presents. We are about to enter the ranks of the largest wealthiest cities of the world, whose citizens already see us as direct competitors for a limited amount of investment and human energy. Imagine what we can achieve. Imagine a city of lively neighbourhoods, a city with the confidence to build and export its culture to the world, where people come from all over the world to sample our unique arts offerings, a city that turns abandoned industrial zones into fabulous arts districts, that know how to invest its arts dollars fruitfully to create an exciting, textured cultural mosaic, a city that knows what make cities work.

APPENDICES

APPENDIX I

ARTS, CULTURE AND HERITAGE MEAN BUSINESS TO TORONTO

**City of Toronto Service Delivery of Arts, Culture and Heritage:
Background Report prepared July 18, 1997 for Carl Knipfel**

Toronto is internationally known for its cultural enterprises and has a proven track record in North America as a municipal supporter of its arts, culture and heritage scene. Decades of careful investment through grants and the development of innovative partnerships established by the City of Toronto have been major factors in building the cultural sector into one of the city's most thriving economic sectors.

Over 90% of arts activity in Toronto takes place in the City of Toronto, most of it downtown. As noted in CityPlan '91, the City of Toronto's official plan,

Arts flourish in an urban setting. The city is the natural home of the arts because it is in the city that artist meets artist and arts meets audience. But the arts need assistance. They don't prosper on their own.

- Arts and culture contribute approximately \$8.4 billion to the Gross Domestic Product of the Greater Toronto Area.
- Cultural tourism contributes an additional \$1 billion in revenue to Toronto.
- Of all GTA employment, 10.5% is in arts and culture. This translates into 225,000 Torontonians earning their living directly or indirectly from the arts, culture and cultural industries.
- Between 1988 and 1992, while employment in other sectors in Metro Toronto fell by 9%, arts and culture experienced an 11% growth in employment.
- Between 1984 and 1994, the market for the arts more than doubled from 6 million to 15 million "attendances".

The City of Toronto's strong belief in the importance of arts, culture and heritage to the economic well-being of the city, as well as to its quality of life, have led it to invest approximately \$12 million annually - 2% of its operating budget - in various forms of support.

Toronto is by far the leader of the seven municipalities in strategic investment in the cultural sector both in dollars and in the number of clients served. Building on the success of the City's cultural services, other municipalities including Metro have based services, including public art programs and cultural equity on City programs. Metro has collaborated with the TAC on the development of an arts grant application which eliminates the need for applicants eligible for both city and Metro grants to fill out two applications.

Toronto is also a city of neighbourhoods with a high concentration of structures with heritage value. The City is constantly responding to the pressures of development and has demonstrated a genuine ability to strike a balance between new development and heritage preservation. It is a leader in adaptive reuse of heritage properties. Its museums contribute to the well-being and economic life of the city. Given that 90% of arts and heritage activity happens in downtown Toronto, the new city of Toronto's cultural sector will continue to be largely comprised of clients who are familiar with the City's service delivery systems.

AN INTEGRATED APPROACH: Overview of the City's model of administering arts, culture and heritage services and programs

The culture of Toronto, like the city itself, is diverse. Acknowledging the differing needs and opportunities of widely varying cultural enterprises from professional theatre companies such as Canadian Stage Company to Neighbourhood festivals such as the Beaches Jazz Festival and grass-roots community cultural initiatives and organizations such as the Community Folk Arts Council, the City of Toronto has developed a decentralized, and coordinated, service delivery model which is suited to this diverse arts, culture and heritage sector. Unlike other municipal funding bodies, TAC does not differentiate between "professional" and "amateur." Toronto Arts Council has a proactive, ongoing commitment to policies of cultural equity. By ensuring that all artists, arts organizations and artistic expressions are dealt with on a basis of fairness and respect for differences, TAC has also ensured that the talent of all our artists contributes to our community's cultural and economic wealth. In the area of heritage, the City has demonstrated a strong trustee responsibility. While providing innovative museum and public programs, many of which, like its "Walls 2," integrate museum/historic sites with public education and preservation activities.

Unique among Toronto's seven municipalities, the City of Toronto does not centre its arts, culture and heritage services and programs in one area such as Parks and Recreation. Culture is an integral part of life in Toronto and this is reflected in the way that many City departments, agencies, boards, commissions and committees have integrated arts and culture into their purviews. Also unique in the City of Toronto has been the establishment of arm's length agencies, namely the Toronto Arts Council (the city's cultural advisory body), Artscape (an agency dedicated to providing affordable live and work space for artists), and Heritage Toronto (a board which performs both museum and LACAC roles for the city).

Each of the City of Toronto's four service areas - Corporate Services, Urban Development Services, Community Services and Public Works - administer arts, culture and heritage related programs or provide direct and/or indirect support to organizations and individuals participating within this important service and economic sector. For example, Corporate Services manages a number of arts-related programs including displays in the rotunda of City Hall, the City's archives, movable art

collection, Market Gallery, and programming in Nathan Phillips Square. Urban Development Services oversees programs that support the City's Public Art Policies through urban design initiatives on both city and private developer properties. Urban Development Services also provides project grants through the Economic Development Partnerships Programme and other programmes to arts groups in support of local community economic development initiatives and liaises with Heritage Toronto staff on development and building projects. In addition, Heritage Toronto undertakes a proactive program for the presentation of built heritage through its inventory and review processes which are linked to the activities of other civic departments. Recent restructuring, which resulted in the City of Toronto adopting a Board of Management operation, did not alter the system of direct community input through the City's boards, commissions and agencies.

The City's de-centralized but coordinated model of service delivery works well for the end-user - Toronto taxpayers. This de-centralized but interconnected consortium of agencies, boards and commissions has demonstrated time and again that it is:

- cost efficient;
- effective;
- accessible; and
- community based - as many of the members of the City's boards, agencies and committees come directly from respective areas and communities of interest.

Interestingly, during the most recent recession, the City assessed many of its expenditures in terms of their economic development potential. City staff and politicians recognized Toronto's arts and culture community as a key economic sector. Reflecting this, the TAC had its reporting path to Council changed from the Neighbourhoods Committee to Economic Development Committee. Equally significant, the "Private Developer Percent For Public Art Program" reports to the Land Use committee. Heritage Toronto's work in museum/public history programming and in encouraging presentation of the built form environment has strong economic and social importance to the City's urban development plans and policies. Through the development approval process the "Private Developer Percent For Public Art Program" has secured \$30 million in the last decade. Of all seven municipalities, this program is unique to the City of Toronto. City staff and politicians, recognizing Toronto's arts, culture and heritage community as a key economic sector, have actively encouraged and facilitated this connection between economic development/urban planning and the City's arts, culture and heritage services.

What does "arm's length" mean and why have arm's length agencies been established by the City of Toronto?

Definition of Arm's Length:

"Arm's length" refers to the quasi-independent relationship between government and

agencies and councils charged with administering a range of cultural programs in a way which is both cost effective and highly efficient. The arm's length model is currently used by municipal, provincial and federal governments including those of Toronto, Montreal, Ontario, Alberta and Canada. A notable example of an arm's length agency outside of Canada is the London Arts Board in England.

City of Toronto's commitment to Arm's Length Agencies:

In the City of Toronto, arm's length agencies receive their funding from City Council and are accountable to City Council for the disbursement of these funds and to the community from which they draw board and committee members. It should also be noted that unlike city departments and divisions, both Heritage Toronto and Toronto Arts Council are registered as charitable organizations.

In the City of Toronto, arm's length agencies have been in operation for decades. (i.e. Heritage Toronto - 37 years; The Toronto Arts Council - 23 years; Toronto Artscape - 11 years). The *raison d'être* of an arm's length body is well described in *CityPlan '91 Proposals Report* (P. 384):

The arts by their very nature, embody the concepts of independence and artistic freedom. It is imperative that the relationship the City establishes with the arts community respects and enhances these characteristics. A strategy for arts support must recognize the goals of excellence, creativity and individual development of artists and the validity of arm's length peer evaluation as the most appropriate basis for funding, given the financial and non-financial constraints affecting the City.

Heritage Toronto's organizational review and "A New Direction for Heritage" report adopted by City Council earlier this year reaffirmed the City's support for an arm's length integrated approach to heritage management.

In 1994 the City of Toronto and the TAC signed a five-year Grant Agreement which explicitly defines the arm's length relationship between the City of Toronto and the TAC. The agreement is designed to safeguard the principle of arm's length and the process of peer review of grants to organizations and individuals.

EFFICIENCIES OF THE CITY'S ARM'S LENGTH BODIES:

The key to the efficiency and effectiveness of arm's length agencies is their somewhat distanced relationship from Council. For example, the TAC administers its responsibilities within the parameters defined by the Grant Agreement with City Council but does not have to return to Council for final approvals. In the City of Toronto this has made government more efficient by eliminating City Council's need to deal with thousands of cultural grant applications annually.

The City's Arm's length agencies provide politically unbiased advice on arts and heritage policies, developed with the direct involvement of members of the community who constitute the agencies' boards and committees. TAC's by-laws and Arm's Length Agreement require that the majority of board members are artists. As a result, members of the community who are experts in their fields, review and assess applications on their merit against publicly stated criteria. With respect to heritage issues, Heritage Toronto is able to report directly to Council and provide independent advice based on professional and technical staff and citizen participation. Just as doctors are consulted for opinions on health and engineers on matters of structural safety, artists, cultural workers, heritage experts, as interested citizens, are engaged by arm's length agencies to advise on the wisest use of public funds and development of public policies in support of Toronto's arts, culture and heritage sector.

In financial terms, arm's length agencies are very economical. The Toronto Arts Council for example operates on less than 10% of the City's annual cultural grants budget. By any business standards this is a highly efficient operating ratio.

Throughout the summer and fall of 1995, TAC underwent a management review conducted by Bay Consulting. Observations from clients in the report reflect that:

- Clients are extremely positive about TAC as an organization and how it carries out its mandate.
- Compared to all the other granting agencies, "TAC is the best and least bureaucratic," and
- TAC is seen as open to debate and input.

The boards and committees of arm's length agencies contribute substantial amounts of volunteer time at no cost to the City. In the case of the TAC, volunteer time, valued conservatively at \$500,000, virtually matches annual administrative costs. Heritage Toronto currently has 200 volunteers and a membership program (Heritage Partners) involving 900 citizens and businesses.

In 1996, Cityhome staff was requested by Budget Review Group to explore the possibility of taking over Artscape's property management of about 85,000 sq. ft. of artists live/work and studio/administration space in the interests of efficiency and cost savings. The conclusions of the report were "with respect to property management, any involvement by the Housing Department would likely lead to an increase in cost...As a result of their limited funds, Artscape has a very lean operation."

It is estimated that the service delivery costs of arm's length organizations like Toronto Arts Council, Toronto Artscape and Heritage Toronto would more than double if the these services were delivered directly by the city.

APPENDIX II

Arts in the New City of Toronto Organizations & Individuals Consulted (See also Appendix IV)

In addition to meetings that were held with or attended by the following individuals, TAC sent out its discussion paper "A Blueprint for Arts and Culture in the New Toronto" to over 700 individuals and organizations and received valuable feedback from many of them.

Meetings with Arts & Culture Sector

Hrant Alianak	Allianak Productions
Lillian Allen	Coordinator, Mayworks
Jodi Armstrong	Playwrights Union of Canada
Simone Auger	Executive Director, Canadian Music Centre
Rebecca Baird	NWITA, WARC, Mercer Union
Mimi Beck	Executive Director, Dance Ontario
Tracy Bowen	Outreach Officer/Project Officer, Visual Arts Ontario
Bill Boyle	General Manager & CEO, Harbourfront Corporation
Pat Bradley	Executive Director, PACT
Marty Bragg	Managing Director, Canadian Stage Company
Allan Briemaster	Art Bar Poetry Series
Greg Brown	General Manager, Skylight Theatre/Theatre francais
Roswita Busskamp	Lakeshore Arts Committee
David Caron	Director of Communications, Canadian Actors Equity Assoc.
Jose Carlos Sousa	Executive Assistant to Councillor Joan Roberts, Ward 4
Beverly Carret	Manager, Corporate Policy & Planning, AGO
Lawrence Cherney	Soundstreams
Elizabeth Cinello	Art Starts
Layne Coleman	Writer/Actor/Director
Carol Conde	Mayworks
Terry Constantino	Gallery 44
Garry Conway	Executive Director, Canadian Artists Representation Ontario
Shelley Crawford	Coordinator, Arts Management Programme, U of T
Dennis Day	Charles Street Video
Inneke de Klerke-Limberte	Community Folk Art Council
Penny Dickens	Executive Director, Writers' Union of Canada
Sonja Dolar	Board Member, Arts East York
Karin Eaton	Executive Director, Scarborough Arts Council
Margaret Eaton	Tafelmusik
Norah Farrell	Harbourfront Centre
Gale Gamett	Actor/Writer/Director
Edith Geduld	North York Historical Society

Judy Gordon	Choralaires of North York
Myer Gordon	Choralaires of North York
Jenny Ginder	Government Relations, Canadian Opera Company
L.E. Granger	The Guild
Diane Grell-Thow	Artist, Arts East York
Danny Grossman	Danny Grossman Dance Co.
John Hobday	The Samuel and Saidye Bronfman Foundation
Sarah Holland	Museum for Textiles
Martha Hooper	Board Member, Arts Etobicoke
Claire Hopkinson	Tapestry Music Theatre
Terry Hughes	Hot House Cafe
Beverley Hurlbut	The Oriana
Roy Jarvis	All the King's Voices
Kenn Johnson	Board Member, Scarborough Arts Council
Bengt Jorgen	Ballet Jorgen
David J. King	All the King's Voices
Maureen Kennedy-Baker	Cabbagetown Community Arts Centre
Len Kennington	General Manager, Scarborough Dukes of Harmony
Shawn Kerwin	Associated Designers of Canada
Anne Kolisnyk	Executive Director, Ontario Association of Art Galleries
Lisa Landreth	The Power Plant
Sandra Laronde	Director, Native Women in the Arts
Wendy Lilly	Lakeshore Arts Committee
Sarah Lockett	Ontario Ballet Theatre
Anne MacKeigan	CBC Radio
Mary Maestre	Hibiscus Promotions
Clem Marshall	Black Secretariat
Jane Marsland	General Manager, Danny Grossman Dance Company
Pat McCormack	Leah Posluns Theatre
Kelly McCray	Mercer Union
Carolyn McGee	Arts Etobicoke
Christine McIvor	Executive Director, Arts Etobicoke
Heidi McKenzie	Canada's Year of Asia Pacific, ArtsVote
Joyce McLeod	Etobicoke Musical Productions
Joan Miles	West Toronto Junction Historical Society
Siobhan Mitchell	Marketing Manager, Arts Etobicoke
Enid Moscovitch	Toronto Jewish Folk Choir
Chris Moynihan	Equity Showcase Theatre
Velupillai Nanthee	Canada Hindu Maamantran
Arif Noorani	Coordinator, Desh Pardesh
Ariadne Odrymovich	Artist - Film & Video
Dean Ott	Young People's Theatre
Pamela Ouzounian	Executive Assistant, National Ballet of Canada
Kalli Paakspu	President, Scarborough Arts Council
Andrew J. Paterson	YYZ Artists' Outlet
Deborah Pinsky	Bathurst Jewish Centre

Lauren Pratt	Co-Administrator, Music Matrix
Angela Rebiero	Executive Director, Playwrights Union of Canada
Coleman Romalis	City of York/York University
Jillian Roos-Markowitz	Visual Artist, Arts Etobicoke/Arts Group of Etobicoke
Edward Roy	Independent
Mary Beth Rubens	Councillor, ACTRA
Janet Sandor	Dancer Transition Resource Centre
Leslie Sher	Arts Etobicoke
Dorothy Shoichet	Executive Director, Koffler Centre of the Arts
Stanley Shortt	Managing Director, Toronto Symphony Orchestra
Gerald Smith	Lakeshore Arts Committee
Judy Skurer	Heritage Toronto
Thom Sokoloski	Artistic Director, Autumn Leaf Performance
Lisa Steele	Director of Finances, V Tape
Tamara Sternberg	Administrator, Arts York
Susan Stevenson	Ontario Association of Art Galleries
Jini Stolk	General Manager, Toronto Dance Theatre
Laura Taler	The Taler Group
Colin Taylor	Artistic Director, Theatre WUM
Christopher Thorpe	Theatre Smith-Gilmour
Ores Ting	Philippine Dance Theatre
Raymond Tizzard	Artistic Director, Hannaford Street Silver Band
Sandra Tulloch	Executive Director, Theatre Ontario
Ross Turnbull	Charles Street Video
Sarmite Vilks	Latvian Cultural Centre
David Walleit	St. Lawrence Centre
Laurette Wijetunga	Board Member, Scarborough Arts Council
Valerie Wilder	Executive Director, National Ballet of Canada
Winsom	Visual Artist
Marilyn Yolles	Tap • istry
Pnina Zilberman	Jewish Holocaust Centre

Municipal Departments and Agency Staff

Thelma Amos	Arts & Cultural Supervisor, City of Etobicoke
Ernie Buchner	Etobicoke Historical Board
Helen Bulat	Planner, Urban Development Department, City of Toronto
Laura Elkin	Arts Assistant, City of North York
Janet Ellis	Director of Culture & Research, Borough of East York
John Elvidge	Officer, Culture Division, Metro Parks & Culture Dept.
Sheila Ewing	City of Scarborough Arts & Heritage
Peter Finestone	Director, Economic Development Division
Cathi Forbes	City of North York
Tom Greer	Commissioner, Community Services - City of Toronto
Beth Hanna	Manager, Culture Branch, Parks & Recreation, City of North York

Charlene Hearst	Supervisor, Arts & Special Services, City of York
Gail Hill	Coordinator, Communications & Art, Borough of East York
Susan Hughes	East York Parks, Recreation and Operations
Debra Lary	Officer, Culture Division, Metro Parks & Culture
Gabrielle Lundeen	Executive Director, Toronto Library Board
Marie McCutcheon	Budget Analyst, City of Toronto
John Morand	Commissioner, Urban Development Services - City of Toronto
Terry Nicholson	Officer, Culture Division, Metro Parks & Culture Dept.
Jane Perdue	Public Art Coordinator, Planning & Development Dept., City of Toronto
David Plant	Film Commissioner, Toronto Film & Television Office
Margaret Rodrigues	Commissioner, Corporate Services - City of Toronto
Alex Semeniuk	Director of Arts & Heritage, City of Scarborough
Kathleen Sharpe	Director, Culture Division, Metro Parks & Culture
Joanne Sokolowski	City of Scarborough Arts & Heritage
Peter Tomlinson	Senior Consultant to the Board of Management, City of Toronto
Peter Viducis	Planning & Development Department, City of Toronto
George Waters	Acting Managing Director, Heritage Toronto
Susan Wright	General Manager, Toronto Artscape

Other

Greg Baeker	Cultural Policy Analyst/ Arts Management Professor - University of Toronto at Scarborough
Carole Brown	Chair, Pittsburgh Cultural Trust
Wayne Clarkson	Deputy Director, Canadian Film Centre
Peter Clutterbuck	Social Planning Council - Metro Toronto
Gordon Cressy	The Learning Partnership
David Crombie	Chair, Waterfront Regeneration Trust
Jeff Evenson	Director, Central Waterfront Projects, Waterfront Regeneration Trust
Nathan Gilbert	Executive Director, Laidlaw Foundation
Dina Graser	Project Coordinator, Jane Jacobs Event
Moira Johnson	Arts Consultant, Paris and Toronto
Dr. Marion Joppe	Chair, Heritage Toronto/ Professor of Tourism & Hospitality at Ryerson University
Kristine Murphy	Ministry of Citizenship, Culture and Recreation
Walter Pitman	Arts & Education Consultant (former Director of the OAC & OISE)
Monika Tross	Lottery Liaison Officer, The Arts Council of England
Dorritt Wall	Deputy Commissioner, Dept. of Culture - City of New York
Graham Wiffen	Head of Public Affairs, London Arts Board
Geoffrey Williamson	Manager, Cultural Affairs & Protocol, City of Sydney
Prof. Joyce Zemans	York University

APPENDIX III

**TAC 1994 ARM'S LENGTH AGREEMENT
WITH THE CITY OF TORONTO**



MAY 10 1994

Legal

Dennis Y. Perlín
City Solicitor

City Hall
Toronto, Ontario
M5H 2N2
TTY: (416) 392-0530

Please reply attention of: Dolores M. Morrell

Telephone: (416) 392-7234

Fax: (416) 392-0005

May 4, 1994

Rita Davies
Executive Director
Toronto Arts Council
141 Bathurst Street
Toronto, Ontario
M5V 2R2

Dear Ms. Davies:

Re: Agreement - Toronto Arts Council and the City of Toronto
(Our File No. 22-1508)

Enclosed for your records is an executed copy of the Grant Agreement dated April 11, 1994 in respect of the above matter.

Yours truly,

A handwritten signature in cursive script, appearing to read 'Dolores M. Morrell'.

Dolores M. Morrell
for Dennis Y. Perlín
City Solicitor

DMM:me
Encl.

0061455 WP

THIS GRANT AGREEMENT made as of this 11th day of *April*, 1994

B E T W E E N :

TORONTO CULTURAL ADVISORY CORPORATION,
operating as the Toronto Arts Council,
and hereinafter referred to as "the TAC"

OF THE FIRST PART

- and -

THE CORPORATION OF THE CITY OF TORONTO,
hereinafter referred to as "the City"

OF THE SECOND PART

WHEREAS the Toronto Arts Foundation was incorporated by letters patent dated May 12, 1964 and by supplementary letters patent dated April 9, 1974 its name was changed to the Toronto Cultural Advisory Corporation and since 1977, for operational purposes, it has been known as "the TAC";

AND WHEREAS TAC since 1974 has served as an independent advisory body to the City on artistic and cultural matters, including the allocation of City cultural grants to organizations and individuals;

AND WHEREAS the mission of TAC is to promote the development, accessibility and excellence of the arts in Toronto at the professional, neighbourhood and community levels;

AND WHEREAS the administration of TAC has been contributed to by the City;

AND WHEREAS TAC is to operate independently from the municipal political process and an arm's length relationship between the City and TAC is essential;

AND WHEREAS it is deemed expedient by both the City and TAC to define and strengthen their relationship so as to enhance the clarity of the boundaries of TAC's authority, the effectiveness of TAC and to safeguard the principle of arm's length and the process of peer panel review of grants to organizations and individuals;

NOW THEREFORE THIS AGREEMENT WITNESSETH that in consideration of the premises the parties agree each with the other as follows:

1.0 STRUCTURE OF TAC

1.1 TAC is an arm's length arts funding and advisory body for the City. An arm's length arts body is defined as one which, although ultimately accountable both to government as the source of its funding and to the artistic community and its audiences and patrons, operates by interposing between government and the arts themselves a body of instructed and knowledgeable people, independent of government. Accountability to government is ensured through TAC governance and TAC operational policy and practice. Accountability to the community at large is ensured through a peer panel review method (described in Appendix A) of grants adjudication involving the exercise of professional artistic judgement as to the merits of the applications by peer panels - juries or committees - established by TAC.

1.2 TAC shall be a non-share capital non-profit Ontario corporation accorded charitable status by Revenue Canada.

1.3 The membership of TAC shall be composed of:

- (a) members of the Board of Directors;
- (b) members of TAC Arts Discipline Committees;
- (c) the immediate past president of TAC;
- (d) members of the Council of the City hereafter called "Council" other than those already covered in (a) above.

1.4 TAC staff shall not be employees of the City.

1.5.1 The Board of Directors of TAC (hereafter called the "Board of Directors") shall govern TAC and oversee its operation. The Board of Directors shall be composed of at least 26 directors with:

- (a) five directors appointed by the Council, two of whom shall be members of Council, and three of whom shall be citizens nominated to Council by the Nominating Committee; and
- (b) the remainder elected annually by the membership of TAC from nominations put forward from the arts community of Toronto and from other interested parties.

1.5.2 The members of the Board of Directors shall be residents of the City of Toronto but members of the Board of Directors as of the date of execution of this Agreement who are not residents of the City of Toronto may continue to hold office until the term for which they were elected or appointed expires and they may be elected or appointed for such further terms as are permitted pursuant to the by-laws of the TAC in effect as of the date of this Agreement.

1.6 The majority of members of the Board of Directors shall at all times be comprised of working artists.

1.7 The Board of Directors shall appoint an Executive Director for TAC who will be responsible for directing TAC's operation and administration including the engagement of all other TAC personnel and the carrying out of all Board policies.

1.8 The Board of Directors shall establish juries and arts committees for the purpose of reviewing and adjudicating grant applications.

2.0 TAC GRANT APPLICATION PROCESS AND POLICIES AND CRITERIA FOR GRANT EVALUATION

2.1 TAC shall provide equitable access to grants to City of Toronto arts organizations and artists of all social, economic and cultural backgrounds.

2.2 TAC shall establish criteria for decision making in the grant process and such criteria shall be in writing and made publicly available.

2.3 TAC through its Board of Directors, its arts committees and its juries shall through the process of peer panel review described in Appendix A:

- (a) apply the criteria referred to in paragraph 2.2;
- (b) decide which applicants should receive grants;
- (c) decide the amount of the grant each successful grant applicant should receive.

2.4.1 The arts committees and juries of TAC shall exercise independent professional artistic judgment in reviewing the merits of any grant application.

2.4.2 TAC's appeals policies as of the date of execution of this Agreement are as set out in Appendix A1.

2.4.3 TAC shall inform the City 30 days in advance of any proposed change in its appeals policies.

3.0 CITY GRANT PROCESS

3.1 TAC shall adhere to the time frames established in the Annual Operating Budget Schedule as adopted by the Budget Review Group and shall submit to Council its proposed Grant Request for the next calendar year and such Request shall be accompanied by its proposed operating budget for the next calendar year containing such details as are required by the City's Executive Director of Management Services and the City's Commissioner of Finance. At the very least the Grant Request and Budget Submission must contain:

- (a) full particulars of all proposed administrative expenses for the year ahead and full particulars of the budgeted and estimated/actual administration expenses for the current and previous year;
- (b) a breakdown by category of all expenses, all revenues (including asset sales, donations, grants from other sources, interest, and City grants) for each of its programs for the year ahead as well as a breakdown by category of all expenses, all revenues (including asset sales, donations, grants from other sources, interest, and City grants) for the current year and the previous year, both budgeted and estimated/actual. This shall include the Administration Program, Cultural Grants Program, Founders Program and Loan Program;
- (c) a breakdown of City grant amounts requested for each program. This shall include the Administration Program, Cultural Grants Program, Founders Program and Loan Program;
- (d) an unaudited projected financial statement for the current fiscal year;
- (e) a list of all grant recipients for the current year and previous year, the arts category for each recipient and the amount of grant received by each recipient;
- (f) the written criteria for grant applications and for decision making in the grant process.

3.2 The Council shall review TAC's Grant Request and Budget Submission and may approve in whole or in part the Request and Submission and in approving such Grant Request and Budget Submission may, in addition to any other provision contained in this Agreement attach such conditions as are not inconsistent with the provisions of this Agreement.

4.0 TAC RESPONSIBILITIES

4.1 TAC shall determine its operational priorities, policies and practices in a manner consistent with its mission and advise Council in advance of any public announcement of major changes to its established priorities, policies or practices and shall advise Council of any major new initiatives being undertaken by other levels of government or the arts community which may have an impact on TAC's established priorities, policies or practices.

4.2.1 TAC's organizational structure as of the date of execution of this Agreement is as set out in Appendix B.

4.2.2 TAC shall inform the City 30 days in advance of any proposed organizational changes.

4.3 TAC shall provide the City Auditor with signed copies of minutes of all Board meetings as soon as reasonably possible after their approval by the Board.

4.4 TAC shall submit to the City, acting reasonably, within a reasonable time after receiving a request from it any information requested regarding TAC's organization, operations and programs.

4.5 Despite having full authority for its operations, TAC agrees in disbursing grants to follow the policies of the City in respect of such things as contract compliance, employment equity, and City purchasing practices as far as applicable and as far as TAC is notified of these in writing.

4.6.1 TAC shall in each year provide within six months of its fiscal year end annual audited financial statements to the City to the attention of the Commissioner of Finance and the City Auditor for review.

4.6.2 The form and content of the annual audited financial statements shall be in accordance with generally accepted accounting principles.

4.6.3 TAC shall permit the City Auditor to examine its records, books and accounts upon reasonable notice being given to it by the City Auditor and to do compliance audits from time to time.

4.7.1 TAC shall notify the City, in writing, immediately upon any of the following acts occurring:

- (a) the bankruptcy or insolvency of TAC; the filing against TAC of a petition in bankruptcy; the making of an authorized assignment or proposal for the benefit of creditors by TAC; the appointment of a receiver or trustee for TAC or for any assets of TAC; or the institution by or against TAC of any other type of insolvency proceeding under the Bankruptcy Act or otherwise;
- (b) the institution by or against TAC of any formal or informal proceeding for the dissolution or liquidation of TAC, notice, statement or settlement of claims against or instituted by TAC, or the winding up of the affairs of TAC;
- (c) if TAC ceases or threatens to cease to carry on operations or makes or agrees to make a bulk sale of assets without complying with applicable law or commits or threatens to commit an act of bankruptcy;
- (d) if any execution, sequestration, extent or other process of any court becomes enforceable against TAC or if a distress or analogous process is levied upon the assets of TAC or any part thereof.

4.7.2 TAC shall notify the City, in writing, immediately if any certificate, statement, representation, warranty or audit report heretofore or hereafter furnished by or on its behalf pursuant to or in connection with this Agreement or otherwise (including, without limitation, the representations and warranties contained herein) or as an inducement to the City to extend any credit to or to enter into this or any other agreement with TAC:

- (a) proves to have been false or inaccurate in any material respect at the time as of which the facts therein set forth were stated or certified; or
- (b) has omitted any substantial contingent or unliquidated liability or claim against TAC; or
- (c) if upon the date of execution of this Agreement, there shall have been any material adverse change in any of the facts disclosed by any such certificate, representation, statement, warranty or audit report, which change shall not have been disclosed to the City at or prior to the time of such execution.

4.8 TAC shall submit to Council on a recurring five-year basis commencing in the year 1995, a Strategic Plan which outlines the directions, initiatives and resources which TAC foresees as being necessary to support the artistic and cultural health of Toronto during that period. TAC will also provide an assessment of the financial implications of such plan for the applicable planning period.

4.9.1 TAC shall provide Council on an annual basis and no later than September 30th an annual report on its performance for the preceding calendar year. The Annual Report shall contain a summary of the financial performance for the preceding year as well as an appropriate quantitative and qualitative review of TAC's previous year's activities.

4.9.2 TAC shall prepare and submit, within 45 days from the end of the quarter, an information report to the Economic Development Committee on a quarterly basis on its revenues and expenditures for each of its programs for the previous quarter.

4.10 TAC shall immediately report to Council at any time when there are any anticipated material variances in its financial performance or projections from that approved in the Grant Request and Budget Submission under paragraph 3.2 and obtain Council approval thereto.

4.11 TAC shall obtain the prior written consent of the City before entering into any financial obligation (including any obtaining of borrowing or credit facilities, or any actual borrowing of money for a term continuing past any year end) which could have the effect of increasing future Grant Requests to the City by TAC or increasing the City's direct or indirect or contingent liabilities or affecting the City's financial, cash or debt position.

4.12 TAC shall establish and maintain financial and administrative procedures which ensure the accurate recording and reporting of its operations and which maintain adequate administrative and financial control, and shall maintain accounting procedures consistent with sound operating practices in accordance with generally accepted accounting principles.

4.13 Conflict of interest guidelines approved by TAC and attached hereto as Appendix C shall apply to all members of the Board of Directors, committee members, juries and TAC staff.

4.14 TAC shall, as requested by Council, provide timely, independent advice to Council regarding matters related to the arts and culture.

4.15 TAC shall on all written material, including grant application forms and grant approval letters indicate the financial support of the City and shall request all grant recipients to acknowledge in an appropriate public way the financial support of the City.

4.16 TAC warrants and represents to the City that no funds advanced to TAC shall be used for the personal benefit of any director, officer, committee member, juror or employee except where such funds have been specifically so allocated in the Budget Submission and approved by Council under paragraph 3.2 or under paragraph 4.10 and should any funds be so used, the amount of such personal benefit shall be deemed to be a loan and shall become immediately due and payable upon demand by the City.

4.17.1 TAC agrees that it will, from time to time, and at all times hereafter, well and truly save, keep harmless and fully indemnify the City, its successors and assigns from all claims and demands whatsoever which may be brought against or made upon the City, and against all loss, liability, judgments, costs, demands or expenses which the City may sustain, suffer or be put to resulting from or arising out of any grants given by the City to TAC provided such loss, liability, judgments, costs, demands, or expenses are not the fault of the City.

4.17.2 TAC shall maintain and keep in force policies of comprehensive general liability insurance covering bodily and personal injury and property damage with a minimum limit of \$1,000,000.00 which include the City as an additional named insured and which contain a cross liability/severability of interest clause.

4.17.3 TAC shall maintain and keep in force Directors and Officers Liability Insurance in a minimum amount of \$1,000,000.00 covering wrongful acts of the Board of Directors.

4.17.4 TAC shall maintain and keep in force crime insurance covering the loss and/or damage to Money and Securities by actual destruction, disappearance or wrongful abstraction inside and outside the premises, through depositors forgery and third party computer and funds transfer fraud and including coverage for employee dishonesty under a primary commercial blanket bond, Form A in a minimum amount of \$1,000,000.00.

4.18.1 TAC shall establish and maintain financial records in accordance with the principles of fund accounting in respect of the following programs:

Founders Program
Cultural Grants Program
Administration Program
Loan Program

4.18.2 The specific purposes of each of the programs described in paragraph 4.18.1 are set out in Appendix D attached hereto.

4.18.3 Monies allocated to a Program shall not be used for any purpose other than the specific purposes for that Program described in paragraph 4.18.1 without the prior written consent of the City and the amendment of Appendix D accordingly.

4.18.4 Interest earned on money in a Program must be used for the specific purposes for which the Program was created and for no other purpose.

4.18.5 No new Program may be created by TAC without the prior approval of Council acting reasonably.

4.18.6 TAC shall be solely responsible for any deficits incurred during the fiscal year but may retain and use any surpluses existing at the fiscal year end.

4.18.7 No management fees shall be charged by TAC.

5.0 CITY RESPONSIBILITIES

5.1 The Council shall in accordance with paragraph 3.2 decide the grant which it will make to TAC and designate the Programs to which such grant shall be allocated.

5.2 The grant including any interim advances shall be disbursed to TAC in instalments by the City Treasurer according to a cash flow forecast prepared by TAC in consultation with the City Treasurer and approved in whole or in part by Council and any such funding shall be used strictly for the designated Programs.

5.3 The Council at its inaugural meeting following a regular municipal election will appoint two members of Council to the Board of Directors, and as soon as practicable after that will appoint three citizen members who shall be nominated to Council by the Nominating Committee, such members being appointed for the term of the Council that appointed them and until their successors are appointed.

5.4 Subject to the approval of Council and the entering into of a secondment agreement satisfactory in all respects to the City Solicitor and the appropriate department head, the City shall, on an annual basis, and at TAC's request, permit the secondment of City employees to TAC to enable them to obtain a first hand understanding of the arts sector, its needs and opportunities.

6.0 GENERAL

6.1.1 TAC has the right to acquire capital by gift, bequest or otherwise. Such capital and any earnings on such capital, other than capital received by way of grant from the City which is specifically designated for the Programs described in paragraphs 4.18 and 5, may be used to further the objects of TAC as determined by TAC's Board of Directors, subject to such terms, if any, on which the capital was provided.

6.1.2 All capital other than realty or personalty shall be allocated to a Program.

6.2 TAC shall be considered to be in default of this Agreement if it does not comply with the provisions of this Agreement. On such default, all City moneys advanced to TAC in the current fiscal year and all other City moneys held by TAC shall be immediately due and payable in full upon the written demand of the City despite any other term of this Agreement.

6.3 The term of this Agreement shall be for a period of 5 years commencing on April 1, 1994 and ending on March 31, 1999 and may be subject to review at any time, upon the written request of either party.

6.4 Neither party shall assign or in any way transfer this Agreement or any of its rights, privileges, duties or obligations hereunder.

6.5.1 Except as otherwise specified in this Agreement, any notice or document given under this Agreement shall be in writing and any such notice shall be served either by personal delivery to the City or TAC, or by telegram or fax or telex or registered mail, postage prepaid, at the following addresses:

(a) if to the City, at:

THE CORPORATION OF THE CITY OF TORONTO
 City Hall
 100 Queen Street West
 Toronto, Ontario
 M5H 2N2
 Attention: City Clerk
 Fax No.: 392-6990

(b) if to TAC, at:

TORONTO ARTS COUNCIL
 141 Bathurst Street
 Toronto, Ontario
 M5V 2R2
 Attention: Executive Director
 Fax No.: 392-6920

6.5.2 Any notice given in accordance with paragraph 6.5.1, shall be deemed to have been given on the day of delivery and shall be deemed if sent by fax, telegram or telex to be received on the day of faxing, telegraphing or telexing or if by registered mail (except in the event of a postal interruption, in which event such notice shall be deemed to be received when received) to be received (5) days after posting in Canada.

6.5.3 Either party hereto may at any time give notice under this section to the other of a change of address and thereafter such changed address shall be substituted for the previous address set out in paragraph 6.5.1 hereof.

This Agreement and everything herein contained shall enure to the benefit of and be binding upon the Parties hereto, their successors and permitted assigns.

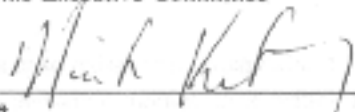
IN WITNESS WHEREOF the parties hereto have affixed their respective corporate seals attested to by the hands of their proper signing officers in that behalf duly authorized.

APPROVED AS TO FORM
Municipal Affairs
City of Toronto

THE CORPORATION OF THE CITY OF TORONTO

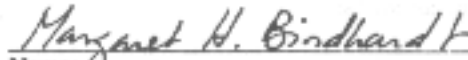


A Member of the Executive Committee



~~John S. Woods~~
~~Deputy City Treasurer~~

TORONTO CULTURAL ADVISORY CORPORATION



Name: Margaret H. Bindhardt
Title: President

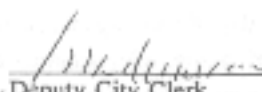
c/s



Name: Rita Davies
Title: Executive Director

Authorized by Clause No. 1 of Economic Development Committee/¹⁹⁹⁴No. 2 adopted, as amended, by City Council at its meeting held on February 28 and March 1, 1994 AND as further amended by Clause No. 25 of Executive Committee Report No. 10 adopted by City Council at its meeting held on March 28 and 29, 1994.

20104194
js


Deputy City Clerk

APPENDIX A

PEER PANEL REVIEW PROCESS

Arm's length arts councils use a system of peer evaluation to ensure that granting decisions are based on qualified assessment. The peer evaluation system lies at the heart of the arm's length arts council and has its origins in English law. It rests on the premise that justice imposed by the lords on commoners is unjust because the circumstances of lords and commoners are radically different. Therefore, an artist ought to be judged by her or his peers. In the grant-making process this means other artists. A similar system of peer evaluation is used in determining funding by scientific and medical research councils around the world where granting decisions must be made by qualified, knowledgeable peers.

At the Toronto Arts Council, two methods of peer evaluation are employed:

For grants to organizations, projects and collectives, arts discipline committees are struck by the Board of Directors, each of which is co-chaired by two members of the board. A separate board adjudication committee, for cultural facilities, is comprised of the chairs of each of the arts discipline committees. Arts discipline committee members must possess a demonstrated, knowledgeable expertise in the respective discipline area of their committees. Toronto Arts Council Board policy also requires that there be balanced representation on committees in terms of gender, race, and cultural orientation. Committee members serve staggered terms of up to three years and advise the Board of Directors on policy matters affecting their discipline as well as on funding recommendations. When applications are received at the TAC for organization, project and collective grants programs, they are reviewed by staff in respect to completion of information required, adherence to criteria and budget and accounting information. Applications are then sent for review to committee members. Members meet to discuss the applications and to make funding recommendations. Committee grant recommendations must be approved by the Board of Directors. Committee members serve on a voluntary basis, though they may receive a maximum of \$200 annually for expenses incurred. On average, approximately 100 hours of volunteer service are annually contributed by each of these volunteers. (Committee members who are also Board members contribute considerably more hours.)

For grants to individuals, juries are struck by the arts discipline committee under which the individual grants program is administered. As with committees, jury members for these programs must possess a demonstrated, knowledgeable expertise in the discipline of the jury on which they are asked to serve and jury representation must be balanced in terms of gender, race, and cultural orientation. Jury members sit only for the period of the adjudication and new jury panels are struck for succeeding programs. When applications are received at the TAC for the individual grants programs, they are reviewed by staff in respect to residency requirements, completion of required information, adherence to criteria and budget and accounting information before being sent to the juries for artistic review. Jury members then meet to discuss the applications and to make funding recommendations. Jury grant recommendations must be approved by the Board of Directors. Jury members, unlike board and committee members, are not volunteers. Artistic assessment fees for juries at the TAC are based on levels set at other arts funding bodies.

TORONTO ARTS COUNCIL
APPEALS POLICIES

1. GRANTS TO ORGANIZATIONS

- a) TAC offers unsuccessful applicants to the Annual Grants program the opportunity to appeal the Committee's decision regarding a grant recommendation.

Appeals are made directly to the adjudicating committee.

The Committee may revise its recommendation based on the substance of the appeal.

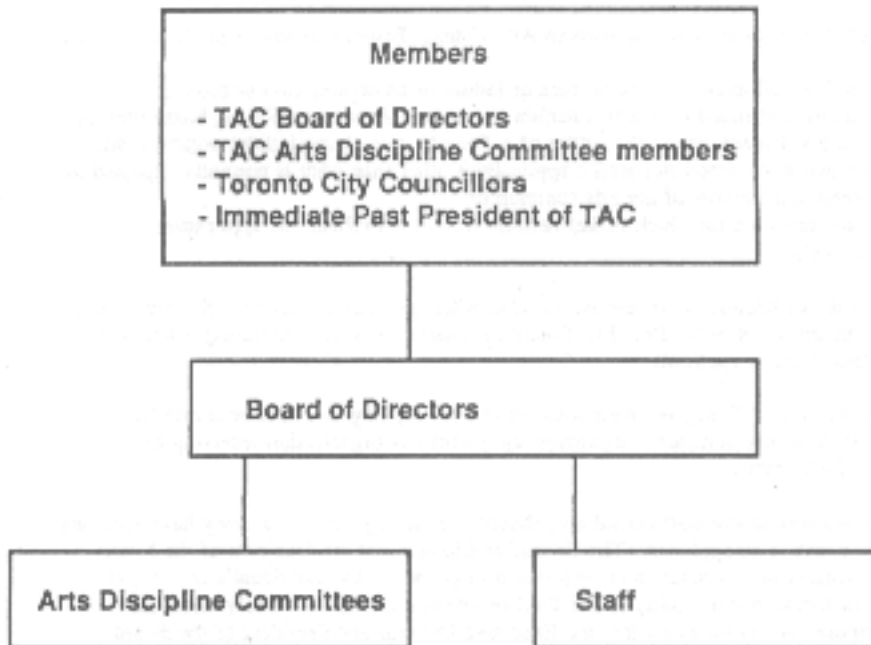
TAC does not apply restrictions as to the basis of the appeal. Organizations may choose to appeal a Committee's assessment of artistic merit or they may provide new information which the Committee did not have when making the original recommendation.

- b) Applicants to the Interim Cultural Grants program may not appeal the Committees' decisions regarding grant recommendations.
- c) Concerns about the process of adjudication or concerns that normal process was not followed during the adjudication will be investigated by TAC staff in consultation with the co-chairs of the Committee in question.

2. GRANTS TO INDIVIDUAL ARTISTS

- a) Jury decisions are final. TAC will not accept appeals which question the assessment of artistic merit by juries.
- b) An applicant may submit the application to another subsequent jury.
- c) Concerns about the process or concerns that normal process was not followed during the adjudication will be investigated by TAC staff in consultation with the co-chairs of the TAC Committee which directs the program in question.

Toronto Cultural Advisory Corporation Structure



CONFLICT OF INTEREST AND CONFIDENTIALITY OF INFORMATION

POLICIES FOR TAC BOARD AND COMMITTEE MEMBERS AND STAFF

1. Where a Toronto Arts Council Board or Committee member has an association as an employee, board member or ongoing volunteer of a Toronto Arts Council client organization or applicant, she/he must declare a conflict of interest and, if requested by members of the Board or committee, may not be present during discussion relating to that client or applicant.
2. A conflict of interest exists where a Toronto Arts Council Board, Committee or Staff member:
 - (a) has a financial interest in the success or failure of an organization or project;
 - (b) has an interest based on the fact her/his spouse/partner is an employee, board member, ongoing volunteer, donor or creditor of a Toronto Arts Council client organization;
 - (c) has a personal interest in specific applications other than what is normally expected of an interested member of the arts community;
 - (d) has any other reason which makes her/him unable to evaluate the application objectively.

Where a conflict of interest exists, the Board, Committee or Staff person must declare it and, if requested by members of the Board or Committee, may not be present during discussion relating to that client or applicant.

3. Permanent, full-time staff may not be associated in any way (e.g. as board or committee members, part-time or contractual consultants, etc.) with any organization receiving or applying for TAC grants.

Part-time or non-permanent staff/consultants should declare any association they have with any organization which is an applicant. The Executive Director and the President of the Board will decide whether this association is such that it might affect the individual's capacity to properly fulfil her/his responsibility to the TAC or whether it might adversely affect the Council's reputation. In the event that the Executive Director and President of the Board consider that such conflict(s) is/are present, the individual will be asked either to have the application withdrawn or to resign from her/his position with TAC.
4. No Toronto Arts Council Board, Committee or Staff member may appear before the Board or any Committee of the TAC on behalf of a Toronto Arts Council client or applicant.
5. No Toronto Arts Council Board or Staff member may apply to any Toronto Arts Council grants program for individual artists.
6. Committee members will follow their respective committee policies, as approved annually by the Board of Directors, regarding application to individual artists grants programs.
7. All Toronto Arts Council Board, Committee and Staff members shall keep the confidentiality of:
 - (a) all written or oral information provided by applicants to TAC, and
 - (b) the contents of Toronto Arts Council Board and committee discussion, and
 - (c) the identity of individuals on committees who support or oppose any applicant for funding.

CONFLICT OF INTEREST (continued)**COMMITTEE POLICIES REGARDING ELIGIBILITY OF MEMBERS TO APPLY TO
INDIVIDUAL ARTISTS GRANTS PROGRAMS****Dance Committee**

Members of the Dance Committee are eligible to apply to the Grants to Choreographers program during their tenure on the committee. Members who intend to apply for a grant must declare this intention prior to jury selection and may not take part or be present when the Committee selects the jury.

Literary Committee

Members of the Literary Committee may not apply to the Grants to Writers program during their tenure on the committee.

Visual Arts/Film & Video Committee

Members of the Visual Arts/Film & Video Committee may not apply to the Grants to Visual Artists program during their tenure on the committee.

Music Committee

Members of the Music Committee may not apply to the Grants to Composers program during their tenure on the committee.

CONFLICT OF INTEREST AND CONFIDENTIALITY OF INFORMATION DECLARATION

I have read the Toronto Arts Council Conflict of Interest and Confidentiality of Information Policies and, as a Toronto Arts Council Board/Committee/Staff member, agree to abide by them.

_____ I have no activities/involvements to disclose.

_____ I have the following activities/involvements to disclose:

Name: _____

Signed: _____ Date: _____

This declaration form must be signed annually by all TAC Board, Committee and Staff members. Please complete this form and return to the Toronto Arts Council, 141 Bathurst Street, M5V 2R2.

**TORONTO ARTS COUNCIL
JURY MEMBER AGREEMENT**

Jury members are required to be aware of the following conflicts and to advise the appropriate Grants Officer if any of the situations apply to you with respect to specific grant applications.

- (a) If you have financial interest in the success or failure of a project.
- (b) If an applicant is a spouse, partner, or a family member.
- (c) If you have a personal interest in an application other than what is normally expected of interested members of the arts community.
- (d) If for any other reason you are unable to objectively assess an application.

To the best of my knowledge:

I have no activities/involvements to disclose.

I wish to disclose the following:

I have read the above conflict of interest guidelines and to the best of my abilities will endeavour to fulfill my responsibilities as a jury member of the Toronto Arts Council with objectivity and impartiality.

In the event I have a conflict of interest, I shall either withdraw from the jury, or remain on the jury with the approval of my fellow jury members, but not participate in the discussion of applications where I have a conflict.

As a Toronto Arts Council jury member, I will abide by the Toronto Arts Council's policies regarding confidentiality of information and agree to refrain from discussing with anyone from outside of the Toronto Arts Council staff or the jury itself:

- (a) matters relating to written or oral information provided by applicants;
- (b) the contents of jury discussion;
- (c) the identity of jury members who support or oppose any application for funding.

I agree not to reveal that I have been selected as a juror until after the adjudication is complete and I will not contact any applicant with regard to their Toronto Arts Council application.

I agree to direct all inquiries made of me to the appropriate grants officer at the Toronto Arts Council who will provide information regarding jury comments, policies and procedures.

Name: _____

Signed _____ Date: _____

If you have any questions regarding the contents of this form, please call the Toronto Arts Council at 392-6300. This form must be returned to the TAC in advance of the jury meeting.

APPENDIX D

ARTS COUNCIL OF TORONTO CONSTITUTION BY-LAW

1. The purpose of this by-law is to provide for the administration of the Arts Council of Toronto and to ensure that the Council operates in a manner that is consistent with its mandate and the public interest.

2. The Council shall have the authority to do all things necessary or advisable to carry out its mandate.

3. The Council shall have the authority to do all things necessary or advisable to carry out its mandate.

ADMINISTRATION PROGRAM

An accounting of all costs and revenues related to the administration of TAC, as approved by the Board of Directors, including costs formerly reported through the Adjudication Fund (such as artists' judging fees, ticket expenses related to evaluation of client organizations, board and committee adjudication-related expenses to a maximum of \$200 each annually).

FOUNDERS PROGRAM

A program to promote the development and accessibility and excellence of all the arts in Toronto at the professional, neighbourhood and community levels. Projects which may be funded through the Founders Program, as approved by the Board of Directors, include but are not limited to such things as: research and policy studies which enhance knowledge regarding the arts in Toronto; workshops and seminars for artists on topics such as private fundraising and entrepreneurial skills development; arts scholarships, commissions and special awards.

CULTURAL GRANTS PROGRAM

A program to provide: (1) operating and project grants to organizations, collectives and individual artists as recommended by appropriate TAC committees or juries and as approved by the Board of Directors; (2) cultural facilities grants to organizations as recommended by TAC's cultural facilities committee and as approved by the Board of Directors.

LOAN PROGRAM

A program to provide for bridge loans to arts organizations as approved by the TAC Loan Committee.

APPENDIX IV

TORONTO ARTS COUNCIL BOARD OF DIRECTORS

<u>Anne Collins</u> <u>President</u>	Writer and editor. Managing Editor of <i>Toronto Life</i> . Member of Writers Union of Canada.
<u>Margo Bindhardt</u> <u>Past President</u>	Past Chairman and Past President, Canadian Opera Company; trustee and Past President, Art Gallery of Ontario; First Vice-President, Toronto International Festival; past board member of Ballet Opera House Corporation, Toronto Arts Awards and Young People's Theatre.
<u>Jim Leech</u> <u>Vice-President</u>	Vice Chairman, Kasten Chase Applied Research Ltd. Past Chairman of the Board, Canadian Stage Company.
<u>Diana Cafazzo</u> <u>Secretary</u>	Partner, McMillan, Binch. Focus of practice is media, entertainment and communications law.
<u>Sam Marinucci</u> <u>Treasurer</u>	Chartered accountant. Former treasurer of the Canadian Music Centre.
Miriam Adams	Former dancer, teacher, choreographer, performance artist. Co-director of Dance Collection Danse. Member of the Board, Toronto Artscape and Judy Jarvis Dance Foundation.
Brainerd Blyden-Taylor	Music Director of Orpheus Choir of Toronto. Former Music Director of St. Paul's Anglican Church.
Darrell Calvin	Events consultant, Youth Assisting Youth. Senior Management, Performing Arts Society. Board member, Miami Film Festival.
Barbara Carey	Poet, critic, editor.
Gregory Cromwell	Account Director, Ranscombe & Co. advertising agency. Member of the Board, Fringe of Toronto Festival. Former member of Fundraising Committee, Buddies in Bad Times Theatre.
Liz Czach	Curator, writer. Programmer, <i>Perspective Canada</i> , Toronto International Film Festival; Past President and former co-programmer, Artists Film Exhibition Group (<i>Pleasure Dome</i>); member of LIFT.
Paul de Silva	Filmmaker and broadcaster. Executive Producer, Independent Sector, Vision TV. President and Executive Producer, Jenfilms Inc.
Councillor Betty Disero	City Councillor for Ward 12.

Ramabai Espinet	Poet, fiction and essay writer; critic and educator. Published works include the collection of poetry <i>Nuclear Seasons</i> and the children's book <i>The Princess of Spadina</i> . Member, League of Canadian Poets.
Ian Graham	Managing Partner, Quantum Mortgage Advisors Inc.
Danny Grossman	Choreographer, dancer. Founder and Artistic Director, Danny Grossman Dance Company.
Michael Hollingsworth	Playwright, director. Founding director, VideoCabaret.
Peter Jacobsen	Civil litigation lawyer. Partner, Paterson, MacDougall. Focus of practise is media, libel and administrative law.
Molly Johnson	Musician, singer, songwriter. Founder of The Kumbaya Festival, a fundraising event for the care of people living with AIDS.
Sandra Laronde	Actor, cultural activist. Founder and director, Native Women in the Arts.
Sue LePage	Set and costume designer for theatre, opera and dance. Member and past Executive Committee member of Associated Designers of Canada.
Leila MacKenzie	President, Park Med Laboratories. Member of numerous Boards including Toronto Symphony and Dixon Hall Community Centre.
Councillor Pam McConnell	City Councillor for Ward 7. City appointment to TAC Board of Directors.
Douglas Perry	Musician. Principal Viola of the Canadian Opera Orchestra. Past Artistic Director, Arraymusic. Founding member, Tafelmusik Baroque Orchestra. Member of the Board, Harbourfront Centre.
David Rothberg	Investment broker, Friedberg Mercantile Group.
Molly Thom	Associate Director of New Work Development, Tapestry Music Theatre. Former General Manager and Creative Director, Elephant Records. Long-time association with Alumnae Theatre as actor, director and administrator.
Kim Tomczak	Visual artist working primarily in performance, photography and video. Executive Director, V tape. Member of the Board, Oakville Galleries. Founding member, Labour Arts & Media Committee of the Metro Labour Council.

**TORONTO ARTS COUNCIL
FESTIVALS & URBAN ARTS COMMITTEE**

- Paul de Silva**
Co-chair
Filmmaker and broadcaster. Executive Producer, Independent Sector, Vision TV. President and Executive Producer, Jenfilms Inc.
- Molly Johnson**
Co-Chair
Musician, singer, songwriter. Founder of The Kumbaya Festival, a fundraising event for the care of people living with AIDS.
- David Baile**
Freelance producer, manager. Past General Manager, Theatre Passe Muraille. Member of the Board, Dancemakers.
- Roger Gibbs**
Calypsonian, a.k.a. Rajiman. Founder and Music Director of Banja, a folk choir which performs Caribbean and African folk.
- Heidi McKenzie**
Arts administrator, race relations cultural policy advocate. She has worked in festival coordination and production, artist management, symphony management, and community arts education. Member of Steering Committees for ArtsVote and University of Toronto's *Arts in a Pluralist Society*.
- Alberta Nokes**
Consultant in the areas of strategy, communications, marketing and fundraising. Ms Nokes has worked with numerous cultural organizations including the Design Exchange, Art Gallery of Ontario, the Glory of Mozart Festival, Elgin and Winter Garden Theatres, Toronto Symphony, and the Stratford Festival.
- Jim Shedden**
Programmer and Assistant Curator at the Art Gallery of Ontario, responsible for film, video, music, dance, and literary events and community-based initiatives. Filmmaker, currently working on feature-length documentary on avant-garde filmmaker Stan Brakhage. Member of the Board, The Music Gallery.

**TORONTO ARTS COUNCIL
DANCE COMMITTEE**

- Miriam Adams**
Co-Chair Former dancer, teacher, choreographer and performance artist. Co-director of Dance Collection Danse. Member of the Board, Toronto Artscape and Judy Jarvis Dance Foundation. Past Board member, Dance Umbrella of Ontario and Dance Transition Centre.
- Danny Grossman**
Co-Chair Choreographer, dancer, teacher. Artistic Director and founder, Danny Grossman Dance Company. Adjunct Professor, Department of Dance, York University.
- Norma Araiza** Choreographer, dancer, teacher. Founder, Tolmec Dance Theatre in Mexico. Trained in Anthropological Physical Theatre.
- Donald Himes** Dancer, choreographer, composer, teacher. Former dancer and choreographer, Toronto Dance Theatre. Former principal, School of Toronto Dance Theatre. Member of Arts Advisory Committee, Laidlaw Foundation.
- Bengt Jorgen** Choreographer, dancer. Artistic Director, Ballet Jorgen. Resident Choreographer, George Brown College.
- Learie McNicolls** Choreographer, dancer. Formerly a senior dancer with Toronto Dance Theatre. International work includes Limbs Dance Company of New Zealand and Hong Kong's City Contemporary Dance Company.
- Lata Pada** Choreographer, dancer, teacher. Founder and Director, Sampradaya Dance Academy. Works in the classical tradition of South India, Bharata Natyam.
- Vivine Scarlett** Choreographer, dancer. Performs and teaches African and African-derived dance. Former Artistic Director, Usafiri Dance & Drum Ensemble. Cross Cultural Coordinator, Dance Ontario/DanceWorks.
- Laura Taler** Choreographer, dancer, producer. Founder and Artistic Producer, The Taler Group. Producer, *Dances for A Small Stage*.
- Menaka Thakkar** Choreographer, dancer, teacher, working in the three classical dance styles of India. Founder and Artistic Director, Menaka Thakkar Dance Company of Canada. Adjunct Professor at York University.

**TORONTO ARTS COUNCIL
LITERARY COMMITTEE**

- Barbara Carey**
Co-Chair Poet and critic.
- Ramabai Espinet**
Co-Chair Poet, fiction and essay writer; critic and educator. Published works include the collection of poetry *Nuclear Seasons* and the children's book *The Princess of Spadina*. Member, League of Canadian Poets.
- Layne Coleman** Writer, director, actor. Founding member and past Artistic Director of 25th Street Theatre, Saskatoon. Past Artistic Director of Theatre Passe Muraille.
- George Galt** Critic, journalist, editor and author of two non-fiction books *Trailing Pythagoras* and *Whistle Stop*. Member of the Board, Writers Development Trust. Past Board member, Canadian PEN.
- Lenore Keeshig-Tobias** Writer, storyteller. Member of Writers Union of Canada. Founding member and chair of the Racial Minority Writers' Committee of the Writers Union. Her children's book *Bird Talk* won the 1993 Living the Dream Book Award.
- Althea Prince** Writer, educator. Published works include *Ladies of the Night*, *How the East Pond Got Its Flowers* and *How the Star Fish Got to the Sea*. Member, Racial Minorities Writers Committee, Writers Union of Canada.

**TORONTO ARTS COUNCIL
THEATRE COMMITTEE**

Michael Hollingsworth
Co-Chair

Playwright, director. Founding director,
VideoCabaret.

Sue LePage
Co-Chair

Set and costume designer for theatre, opera and
dance. Extensive design experience across Canada
including NDWT Theatre Co., Stratford Festival and
Tarragon Theatre. Member and past Executive
Committee member of Associated Designers of
Canada.

Hrant Alianak

Playwright, director, and actor.

Kenneth Charlette

Actor, director, writer. Member, CAEA and
ACTRA.

M.J. Kang

Playwright, actor, sound designer. Playwright in
Residence, Cahoots Theatre.

Leslie Lester

Producer. Producer for Nightwood Theatre and
Froth Productions. Associate Artist, VideoCabaret.

Darren O'Donnell

Writer, director, performer, choreographer. Artistic
Director, Mammalian Diving Reflex. Former Artistic-
Director, Pow Pow Unbound.

Kim Roberts

Actor, singer. Past Board member, Company of
Sirens. Member of theatre jury for 1995 Chalmers
awards.

Edward Roy

Writer, director, actor. Artistic Director, Topological
Theatre. Member of the Board, Toronto Theatre
Alliance.

Paul Thompson

Director, producer. Artistic Director and Principal
Producer of Theatre Passe Muraille, 1970-82.
Director General of National Theatre School, 1987-91.
Member of the following Boards: Theatre Passe
Muraille, Theatre WUM, Blyth Festival.

**TORONTO ARTS COUNCIL
MUSIC COMMITTEE**

- Brainerd Blyden-Taylor**
Co-Chair
Music Director of Orpheus Choir of Toronto.
Former Music Director of St. Paul's Anglican Church.
- Douglas Perry**
Co-Chair
Musician. Principal Viola of the Canadian Opera Orchestra. Past Artistic Director, Arraymusic. Founding member, Tafelmusik Baroque Orchestra. Member of the Board, Harbourfront Centre.
- Allison Cameron**
Composer, musician. Council Member, Canadian League of Composers. Associate-Composer, Canadian Music Centre. Member, SOCAN.
- Ritesh Das**
Composer, musician, teacher. Founder and Artistic Director, Toronto Tabla Ensemble. Founding member, M-DO and Humdrum.
- Amos Key**
Speaker and Founder, CKRZ 100.3 FM Community Radio Station. Producer and on air personality, *The Real Blues Hours* and *Gayowah* on CKRZ.
- Anne Lederman**
Musician, teacher, consultant. Artistic Director, Worlds of Music Toronto.
- Ann MacKeigan**
Producer, CBC Radio Music. Chair, Juno Awards' Global Advisory Committee for CARAS. Board member, MAP (Music Alliance Project).
- Edgardo Moreno**
Composer, musician, teacher. Member of Nazka. Board member, Latin American Artists Network.
- Opiyo Oloya**
Producer and host of African music program, *Karibuni*, CIUT community radio. Writer for Afrodisc, a monthly review on the internet. Member, Music Africa.
- Donald Quan**
Composer, multi-instrumentalist, producer. Composing credits include theatre, dance, film and television. Performance credits include the Loreena McKennitt Band, Meryn Cadell band, Kaleefa, etc.
- Linda C. Smith**
Composer, musician. Performer and creator in the Urge project. Past Artistic Director, Arraymusic.

TORONTO ARTS COUNCIL
VISUAL ARTS/FILM & VIDEO COMMITTEE

- Liz Czach
Co-Chair Curator, writer. Programmer, *Perspective Canada*, Toronto International Film Festival; Past President and former co-programmer, Artists Film Exhibition Group (*Pleasure Dome*); member of LIFT.
- Kim Tomczak
Co-Chair Visual artist working primarily in performance, photography and video. Executive Director, V tape. Member of the Board, Oakville Galleries. Founding director of Northern Visions (*Images Independent Film & Video Festival*). Founding member, Independent Artists Union and Labour Arts & Media Committee of the Metro Labour Council.
- Rebecca Baird Visual artist. Her installation work is known for its technical innovation uniting native art with modern social commentary.
- Hazel Da Breo Arts administrator, curator, writer, cultural policy advisor. Executive Director, Black Film & Video Network. Founding member, CAN:BAIA.
- Barbara Fischer Curator, critic, writer. Assistant Professor, University of Western Ontario. Instructor, Ontario College of Art.
- Richard Fung Videomaker, writer. Subjects of race, sexuality, representation, and cultural policy are central to his work. Instrumental in organizing *Race to the Screen* and *Shooting the System* conferences. Recipient of Rockefeller and McKnight Foundation fellowships.
- Johanna Householder Visual artist, performance artist, choreographer, director. Instructor, and Chair of the Integrated Media Program, Ontario College of Art. Member of the satirical feminist performance group, The Clichettes. Recent work is installation that involves presence.