

Response to ELAN Member and Community Questions for Simon Brault  
2017 03 24

Member #1

There is considerable concern in the community of socially engaged artists that programs such as Artist and Community Collaboration are no longer recognized as priorities under the new funding model. In addition, it would appear from the limited communication this community has received regarding the new model, that experts in the field of community and socially engaged art practice are not being consulted nor included in juries and decision making under the new model. You have, in the past (I point particularly to your 2005 Policy Options piece, though there are certainly others), indicated support for the arts as a social good, including in the areas of mental health, poverty reduction, and particularly education and engaged citizenship, going beyond the pure artistic benefit it brings to citizens.

1. Can you offer this community of artists, who build their practice and assess its effectiveness around local community and social benefit, concrete information and assurances that artistic initiatives that are measured not simply by their capacity for economic reward and digital export possibilities will form a fundamental tenet of the new funding model?

*Here is the Council's position on community-engaged arts:*

1. *Community-engaged arts practices (defined at the Council since 2000 as artist and community collaboration) as well all other art practices currently recognized by the Council will continue to be eligible in the Council's New Funding Model (see <http://canadacouncil.ca/>). The Canada Council recognizes the important contributions of this practice.*
2. *The Artist and Community Collaboration Program, along the other 140 + programs that we currently manage have been consolidated into 6 non-disciplinary programs, which mean that the program objectives and assessment criteria are not specific to any art form (including community-engaged arts).*
3. *Applicants can register in the new funding model portal in one or more inclusive fields of practice. From now on, the Council considers community-engaged arts as an established cross-cutting artistic practice that permeates all fields of practice.*
4. *The assessment of community-engaged arts activities will be accompanied by a context brief which will include definitions, background information on key principles and ethical considerations as well as links to external resources on the practice. These contexts briefs will be available on the Canada Council web site during the spring of 2017 and will be open to feedback from the community.*
5. *The selection of peer assessors will also take into consideration the knowledge required for cross-cutting artistic practices based on the nature of applications received.*
6. *The Canada Council does not intend to create new registration profiles at this point however the Council remains open to future adjustments to its funding model after a first cycle of operating.*
7. *The recently published New Investments: The future of Canada's arts sector on [www.canadacouncil.ca](http://www.canadacouncil.ca) provides more information on how the new funds are being allocated.*

## Member #2

We understand that the Roadmap funding for Minority languages is permanent, but the annual amount will be reduced from the current \$750,000 to \$500,000 in 2019.

1. Can CAC explain the rationale behind this reduction, in regards to the overall budget increase at the CCA?

*There is not a reduction to the funding for the Market Access Strategy. In fact, this is permanent, ongoing funding for the Council that is dedicated to OLMC recipients. It comes from the federal government specifically to help increase the access of OLMC artists and organizations to a diversity of markets. It was new money first announced in 2013 as part of the Roadmap for Canada's Official Languages 2013-18. The value of this initiative was \$2.75M over five years for 2013-2018. This amount is permanent, and the annual amount is \$550/yr beginning in 2018-19. The reason the annual amount is changing: there was only \$250K given out in the first year of this funding (2013-14) because it was a brand new initiative announced late in the fiscal year. This is why the amounts for 2016-17 and 2018-18 are higher (\$750K), to make up for the smaller amount given out in year one. But beginning in 2018-19, the \$2.75M over five years will be administered in equal portions, at \$550 K/year.*

2. Could they describe projections for overall OLMC funding over the next 5 years?

*All the existing dedicated, targeted funding for OLMCs will be maintained over the next five years. This includes the Official Languages Fund (\$800/yr) and the Market Access Strategy (\$750K in 17-18; \$550K ongoing). In addition, OLMCs have access to the opportunities in the new funding model, including the \$88.5M strategic Fund for the Arts in a Digital World.*

3. When and how will the CCA analyze the impact of the New Funding Model on OLMC funding?

*Overall, the Council is increasing its capacity and its commitment to tracking and reporting on its results. This is particularly true when it comes to delivering on our strategic commitments, including those related to equity groups like OLMCs. The Council will be able to track the results of OLMC applicants better than before, using the information gathered in the Portal when applicants are asked to voluntarily self-identify as belonging to certain groups. So please encourage your community to self-identify (see clip from portal below). Our monitoring of the impact on OLMCs will include tracking success rates and funding levels. As in the past, it will also include monitoring the levels of representation of OLMC individuals on peer assessment committees. We are also committing to sharing this information with ELAN and the FCCF on a regular basis. These are commitments in our Official Languages Action Plan 2017-2021.*

Step 3 (optional)

The Canada Council has strategic measures for individuals, groups and organizations from specific designated groups that have been underserved or experience barriers within the Canadian arts sector. This applies to:

- individuals who self-identify as belonging to one or more of the following groups
- groups and organizations whose mandate and the majority (i.e. 51% or more) of activities, artistic content, and financial and human resources are dedicated to one or more of the following groups

Do you self-identify with any of the following groups?

Culturally Diverse

People of African, Asian, Latin American, Middle Eastern and mixed racial heritage who have been historically disadvantaged as a group and may experience discrimination based on colour, culture and race.

Deaf and/or have a disability 

Deaf: People with hearing loss, hard-of-hearing, oral-deaf, deaf-blind and late-deafened, many of whom identify as Culturally Deaf - sharing distinct sign languages, traditions, histories, and values.

Disability: People, with actual or perceived impairments, that experience discrimination and disadvantage, as a direct result of that impairment, or due to social, policy or environmental barriers. Impairments are physical, mental or learning conditions that have long-term, temporary or fluctuating effects.

Official Language Minority Community

Groups of people whose maternal or chosen official language is not the majority language in their province or territory – in other words, Anglophones in Quebec and Francophones outside of Quebec.

#### 4. If an issue is discovered, what will be done?

*We are committed to continually improving our programs to ensure that they achieve the outcomes they are designed to achieve. We will be monitoring progress toward these outcomes closely and making course-corrections where necessary. Our programs will also be subject to formal evaluations that will lead to changes where problems are identified. We will be conducting an evaluation of the Official Languages Fund and the Market Access Strategy within the next four years (this is a commitment in the new Official Languages Action Plan). We are very open to hearing your feedback about how things are going, what your challenges are, and how our existing measures could be adapted in the future.*

#### Digital fund

##### 1. How will the CCA assure appropriate OLMC financing within the new Digital fund?

*The Council uses a number of measures for OLMCs, such as representation on peer committees and context briefs, which will all be applied for the Digital Fund as well.*

##### 2. Will ELAN, as a group of groups be eligible for an application to the fund? Or will it need to associate itself with other artist's groups to be eligible?

*ELAN will be eligible to apply for the fund directly. In fact, as a network made up of a variety of artists and organizations with shared interests, ELAN is well positioned to respond to the objectives of this fund. Ideally the projects supported by this fund should benefit an entire community or sector. The Fund will not support initiatives that benefit a single organization or group.*

## Grant approval

- 1. How will the CCA approve grants that juries have recommended for funding? What levels of administration will have responsibility for this process?**

*Excerpt from: Application Assessment Process and the Awarding of Grants (a good reference document for how peer assessment work sin the new funding model) about how granting decisions are made:*

- The Canada Council's Delegation of Authority sets out the responsibilities of Council staff and the various authorities at Council for awarding grants. For internal assessments, program officers make grant recipient and amount recommendations to the program director for approval. For all other funding, the officers recommend grant recipients and amounts on the basis of peer committee recommendations. These recommendations are approved by the program director for grants under \$100,000; the Director General of Arts Granting Programs or the Director and Chief Executive Officer for grants between \$100,000 and \$500,000. The Board of Directors must approve grants above \$500,000. Major Warnings and Concerned Status ratings must be approved by the Arts Granting Programs Director General on the recommendation of program officers and program directors.*

## Applications

- 1. If I live in an area with limited artistic infrastructure, few galleries, theatres etc., and for whatever reason, I haven't been able to exhibit there, how can I apply for a grant given that now one needs to be approved before one can apply for a grant?**

*Applicants need to be validated through a profile in the Council's portal as a professional artist (which outlines minimum requirements for each field of practice) before applying. We are aware that there are challenges for applicants in more isolated regions and are working on strategies to address those challenges.*

## Member #3

**When Canada Council first began to discuss their plans for the new funding model, I seem to recall discussion around being able to pitch your project in video format as is done on platforms like IndieGoGo or Kickstarter. Has this possibility been abandoned?**

*This is not possible now but remains a possibility in the future when we have better capacity to manage parts of applications process in video and audio formats.*

## Member #4

- 1. Is the process for money being released for successful applications still the same? If not, how has the timing changed? Regarding successful tours for June 2017.**

*Each program component has a listing of the 'Notification of Results' which in the case of national tours is usually within 3 months of the deadline date. The process for releasing grants is very similar to the current model.*

- 2. We are going to apply for travel support for a Canadian band plus tour manager in Canada. The tour manager is a German citizen with a Canadian work permit (no residency) and has been working for the artist for a while. Can she be included in the application although she is not Canadian?**

*Yes. Consult the Applicant Profiles of the Council's web site profile and look for 'Group, Band, Ensemble or Ad hoc Group Music and Sound' and you'll find the following criteria: Groups, bands, ensembles and ad hoc groups must maintain a professional music and sound practice (as defined by the Council). To be eligible as a group, band, small ensemble, or ad hoc group, you must:*

- be composed of professional artists practicing in the area of Music and Sound*
- have Canadians or permanent residents represent a minimum of 50% of the music and sound professionals in the group, band, small ensemble or ad hoc group, with a Canadian 'identity' as expressed through leadership and repertoire. Each group member must have:*
- a minimum of 2 years of professional activities (but not necessarily in consecutive months)*
- at least 1 professional public presentation.*

- 3. We would like to apply for funding for bringing a foreign band to Canada in 2018 (under the Foreign Artists Program). Should the group create an applicant profile as a Foreign Arts Organization on the Canada Council portal or should the application be made by the Canadian agent?**

*See the Foreign Artist Tours component of Arts Across Canada program which supports Canadian not-for-profit arts organizations to circulate exhibitions or tour artists from around the world and provide new experiences to the Canadian public.*

- 4. Groups with non-Canadian members but that are led by Canadians. Are these groups eligible for touring internationally, if there are a higher % of Canadians than foreigners in the band?**

*Yes. Consult the Applicant Profiles section of the Council's web site to confirm applicant eligibility and then see the Circulation and Touring component of Arts Abroad funds, which supports activities linked to artistic exchange and networking for Canadian artists, artistic groups and arts organizations. These grants help build international exposure and increase the visibility of Canadian artists and their works abroad. International presenters, partners or host organizations must pay performance or exhibition fees to the presented artists, groups or organizations.*

#### **Member #5**

- 1. Artists or creation/production companies can only apply for one Research and Creation grant per year, and cannot have overlapping projects. How does this reflect the current reality of artistic projects?**

*Artists, groups/collectives and creation/production companies that do not hold a core grant can apply up to 3 times per year (excluding grants without limits such as touring). They can apply for more than one grant at a time but cannot have overlapping funded activities. Some of the adjustments that reflect current realities for artistic projects include higher project grant levels, no deadlines in some components, composite grants (multiple activity projects), multidisciplinary activity profiles, etc.*

- 2. CALQ allows artists to have five dossiers open at a time and allows companies to have eight dossiers open at a time and these can include multiple and overlapping research and creation projects in the case of artists. The CAC offers composite grants is Concept to Realization but why don't they offer composite grants for Research and Creation or allow artists/companies to mix Research and Creation projects and Concept to Realization projects in their composite grants?**

The suite of components in the new funding model are flexible with higher project grant funding levels. For example, applicants can apply for up to 300,000\$ over 3 years for composite grant that combines research, creation and production activities in a [Concept to Realization](#) component as long as the project concludes with a public presentation or to the [Research and Creation](#) component for project grant up to 50,000\$ over 2 years.

- 3. As Simon Brault mentioned in his last visit, the artist-driven company is no longer the only structure that artists are using to support their creative work nor do they strive to operate within this structure. Why therefore are there no grants available to individuals (who don't work for organizations or agencies or in groups or collectives) who support the work of artists, such as agents and administrators in Supporting Artistic Practices - Sector Innovation and Development?**

*Individual arts professionals and cultural connectors and sector builders (Equity arts sector) can apply to [Professional Development for Arts Professionals](#). Supporting Artistic Practices - Sector Innovation and Development is reserved for groups and organizations however cultural connectors and sector builders (Equity arts sector) can also apply to [Sector Innovation and Development](#).*

#### **Member #6**

- 1. Has there been any discussion at council about the impact of organizations loss of revenue due to the extensive free audience engagement activities?**

*Yes, we are aware of this situation. The Council remains committed to artists being paid for their work however there are situations where artists participate in collective activities on a volunteer basis.*

- 2. Has there been any discussion at council about the impact on the art form of Theatre as we try to digitize the activity?**

*Yes, there has been extensive reflection on the impact of the arts in digital world and publications, most recently <http://canadacouncil.ca/spotlight/2017/03/manifesto-for-the-arts-in-the-digital-era> and <http://canadacouncil.ca/spotlight/2016/05/arts-in-a-digital-world-why-you-should-care>.*

- 3. Has there been any discussion at council as to when there are enough theatre companies?**

*No. It is not up to the Council to determine the structure of the arts community however we have targeted areas of funding in our strategic plan, see <http://canadacouncil.ca/spotlight/2016/11/investing-to-shape-a-new-future>.*