The Performing Arts Education Overview
With gratitude to the Ontario Ministry of Tourism and Culture, Minister Michael Chan, for their generous support
To perform one of our public services, which is to insert poetry into the world.
In 2009 Creative Trust and the Professional Arts Organizations Network for Education (PAONE) came together to implement the arts education component of Creative Trusts’ Audiences Project, which aims to raise the level of understanding and practice by performing arts companies in Toronto of engagement, access and audience development.

Creative Trust, an organization whose mandate is to improve the financial health and sustainability of Toronto’s mid-size and small performing arts companies, saw arts education as an essential starting place for building future audiences for dance, theatre, and music.

PAONE, the network of arts education professionals working in performing, visual and media arts organizations throughout the Province, saw the opportunity to work with Creative Trust companies to develop new opportunities, awareness and models of excellence in the field.

Together we applied to the Province of Ontario’s Cultural Strategic Investment Fund to undertake The Performing Arts Education Overview (PAEO,) a first time study which we hope will inform and advance the cause of arts education in Toronto and Ontario. We are grateful to Minister of Tourism and Culture Michael Chan for providing the support that made this project possible.

We are also grateful to Kelly Hill of Hill Strategies Research, whose expertise in developing the survey instrument, compiling results, and creating the final Survey Report, was invaluable to the success of the project. We owe thanks to the advice and prior work in this area of Alan Brown of WolfBrown Associates, who has been a senior advisor to the Audiences Project, and to George Thorn and Nello McDaniel, whose work on Growing Audiences provided the foundation on which this project was built.

As both the Creative Trust and PAONE primarily work and represent arts organizations within the Greater Toronto Area, the PAEO focused its research and findings within this geographic area – although we were delighted to welcome responses from a few organizations further afield. We are keenly aware that educational activities freely cross geographic boundaries, with some GTA-based respondents serving schools and venues across the Province and sometimes nationally.

The Performing Arts Education Overview would not exist without the enthusiasm and support of the members of Creative Trust and PAONE, who provided complete and thoughtful responses to the survey and in interviews and who expressed their support of this work in numerous ways over the past two years.

Jini Stolk
Executive Director, Creative Trust

Patty Jarvis
Chair, PAONE
Provide teachers with tools to teach dance at school
## Contents

**Introduction** .................................................................................................................. 3

**Performing Arts Education Survey Results** .................................................................. 6

- Summary of survey results ............................................................................................. 7

**Full Survey Responses** ................................................................................................ 14

- Full analysis of survey responses .................................................................................. 15
- Respondents ..................................................................................................................... 16
- Arts education spending, revenue sources and staff ....................................................... 18
- Arts education goals and participation ............................................................................ 20
- Arts education programming ......................................................................................... 24
- Position of arts education within performing arts organizations .................................... 28
- Promotion of arts education ............................................................................................ 30
- Quality of arts education .................................................................................................. 31

**Interviews** ..................................................................................................................... 38

- Arts organization interviews ......................................................................................... 40
- Stakeholder interviews .................................................................................................... 43
- Recommendations from interviews ................................................................................ 50

**Conclusions and Next Steps** ........................................................................................ 52

**The Survey** ...................................................................................................................... 58

- Performing Arts Education Survey ................................................................................ 59
- Interview Questions ......................................................................................................... 71
- People Interviewed ........................................................................................................... 73
To nurture new students of colour in theatre
Introduction

The last 10 to 15 years has seen a shift in the activities of many arts organizations from solely producing and presenting performances to providing support programs that deepen the audience/artist relationship in anticipation of audience growth. This is demonstrated in the increase in arts education, outreach, audience enhancement and community projects by performing arts companies across Toronto. In fact, half of the respondents to the Performing Arts Education Overview Survey report that arts education is “an integral part of their organization’s activities.”

The extent of those activities is reflected in statistics compiled by the Canadian Arts Data/Données sur les arts au Canada (CADAC), in which a total of 207 Ontario Arts Council operating recipients located in Toronto reported arts education activity in 2007/2008.

- Toronto-based OAC operating organizations presented a total of 24,466 arts education activities for all age groups involving 3,090,707 participants (this does not include activities for arts professionals and professional training programs.)

- Of these activities, 13,390 activities and programming were directed at, or designed for, children or youth – with a total of 1,522,532 participants.1

The building of audiences is now a major focus for the Creative Trust, having identified the need to create a sustainable and growing audience for their work. Audience development is one of the primary challenges of building a sustainable future for creative non-profit music, theatre and dance companies. PAONE’s fundamental mandate, as the network for professionals working in the arts education field, is to help its members provide appropriate arts experiences to people, both young and old, by building skills and sharing resources.

Both Creative Trust and PAONE needed substantiated information on the extent and methods by which performing arts companies contribute to arts education, as the foundation to support companies and arts educators in their development of activities that lead to successful audience development and community engagement.

Traditionally, organizations have viewed arts education programming as a means of building audiences for the future. Years ago, this would have meant simply offering a student discount or providing additional matinee performances. Today it requires increased resources as art groups develop student workshop programs, artists-in-the-classroom sessions, post matinee question and answer periods, resource guides and professional development opportunities for teachers, to name a few examples.

1 These figures were submitted by Toronto based OAC operating clients in 2009/10, reporting on activity in 2007/08. While these organizations are based in Toronto, a number of them engage in arts education activity both within and outside Toronto, so not all of these activities/participants can be assumed to be in or from Toronto. (Prepared by Ontario Arts Council's Research Office using data from CADAC.)
As funders have requested statistics on numbers reached and as their operating funding criteria have expanded to include arts education programming, educational activities in arts organizations have rapidly increased. Though there is a general agreement on the value of these programs, there has, to date, been little opportunity as a community to evaluate them, assess their impact, highlight best practices, or identify the place of educational programming within broader audience-building strategies.

As each organization increases its educational activities, as newer companies begin to negotiate with schools and school boards, as pressure and expectation from funders to provide access and opportunities for youth grows, there has been no formal information gathering of the scope and impact of these activities. Until now, we have had no baseline knowledge of the contribution that arts organizations make to arts education in Toronto.

This information gap is relevant not only to the arts community, but also to the education system, community partners and, of course, funders.

We believe that the Performing Arts Education Overview (PAEO) will prove be an important first step in filling these gaps.

The PAEO was undertaken in three key phases and involved various community and education partners, including a team of arts education administrators from the PAONE membership who acted as advisors.

The research phase involved the compilation of currently available information about audience development and education initiatives within arts organizations. This included reviewing key studies and resources in the field internationally, as well as organizational statistics of activities and programs from CADAC (the Canadian Arts Database), and People for Education’s annual studies of arts activities and programs within the public school system.

The information-gathering phase consisted of a survey designed to provide clear and accurate data regarding the arts education programs and activities provided by arts organizations located for the most part in the City of Toronto. The distribution list was to almost 100 companies, including Creative Trust’s Working Capital for the Arts and Outreach members, Canada Council Stand Firm clients, and PAONE’s member companies. Hill Strategies, headed by Kelly Hill, undertook this phase, including the evaluation and analysis of the data, under the guidance of a steering committee consisting of Shana Hillman, Caroline Hollway, Patty Jarvis and Jini Stolk.

The survey was developed with an advisory committee made up of PAONE representatives: Amber Ebert (Tapestry New Opera), Karen Gilodo (Lorraine Kimsa Theatre for Young People), Rob Kempson (Canadian Stage), Sharon Vanderlinde (National Ballet of Canada), with initial recommendations from Barbara Soren (Independent consultant).
Though the primary goal of the PAEO is to provide statistical and practical information, we felt it was essential to include perspectives of leaders in the field across disciplines and examples of key activities. We therefore undertook a series of interviews with artistic and/or administrative leaders of 12 companies who have been identified as providers of exemplary arts education programming and/or a targeted youth focus, and with 8 key stakeholders, in order to point to best practices and offer insights and examples beyond the statistical analysis.

Another primary intention of the PAEO is to develop information and methodologies that can be widely shared with arts organizations throughout the Province. Toronto is the first municipality to undertake such an overview and we expect it to function as a pilot project, offering results, methods and support to other communities that seek to understand this essential component of audience development and arts awareness.

The impact of Creative Trust and PAONE companies on developing creative imaginations, exposing young people to varied art forms, encouraging them to consider creative work as a future vocation, and developing future audiences, is significant. Our intention is to use the PAEO to help music, theatre, opera and dance companies:

▷ Share, learn, and improve their practice and impact
▷ Discuss the current challenges companies face in their educational initiatives
▷ Raise awareness of the leadership role of creative performing arts companies in arts education and their communities
▷ Increase the engagement of funders and other stakeholders with the arts learning activities of these companies
▷ Demonstrate the level and importance of partnerships within the arts education sector
Performing Arts Education Survey Results
Summary of survey results

Introduction

The Performing Arts Education Overview aims to provide current and accurate statistics on the range, reach and impact of the arts education programs of dance, music, opera and theatre organizations in the Toronto area. The partners in this project; The Creative Trust and The Professional Arts Organizations Network for Education (PAONE) anticipate that information gleaned through this research will assist the arts education community to better understand the contributions of performing arts companies to arts education as well as organizations’ best practices.

Prepared by Hill Strategies Research, this document provides an analysis of the responses of 50 Toronto and area performing arts companies to a survey regarding their arts education activities. With an overall target population of 85 to 90 organizations, the responses of 50 organizations can be considered valid within a maximum margin of error of +/- 9 percentage points, 19 times out of 20.

The responding organizations come from a range of artistic disciplines: 20 theatre companies (general audiences), seven dance companies, seven music organizations, six multidisciplinary organizations, four theatre for young audience companies, three opera companies, and three other groups.

Respondents were drawn from a wide range of budget groups, including eight respondents with budgets under $250,000 and nine with budgets over $5 million. Collectively, the organizations’ total operating expenditures are estimated to be over $250 million.

Most of the survey respondents were senior arts education staff members or artistic directors within the organizations. A list of the responding organizations is provided in the full report. The Creative Trust and PAONE are grateful to all the survey respondents for taking the time and energy to complete the questionnaire.

Arts education spending, revenue sources and staff

For all 44 responding organizations, total arts education spending was about $12 million in the last fiscal year, or approximately 5% of their total operating budgets.

Some organizations are dedicated to arts education and therefore spent all of their operating budgets on educational activities. Others spent a very low percentage of their budgets on arts education.

Foundations and other private sector supporters are an extremely important part of the arts education funding of Toronto and area performing arts companies. In fact, “private donors/foundations” were selected by more companies than any other source of funding (71% of all companies), while “corporate funders” ranked third (selected by 58% of all companies).

Government operating funding was selected by 65% of respondents, and government project funding was chosen by 44%. Other sources of revenue include student ticket sales (44% of respondents), fee-based workshops (42%), and school touring revenue (15%).
The organizations reported employing:

- 79 full-time arts education staff (26 organizations reporting)
- 37 full-time staff, but arts education is a partial portfolio (20 organizations reporting)
- 66 part-time arts education staff (23 organizations reporting)
- 948 artists (not on staff) (37 organizations reporting)
- 368 other contract or seasonal workers (18 organizations reporting)
- 370 volunteers (23 organizations reporting)

**Arts education goals**

There is a great diversity in the primary educational goals of Toronto and area performing arts companies. When asked to select the most important goal of their organization’s educational programming from a list of 10 potential goals, no single response option received 10 responses (or 20% of all responses). Five responses were selected by 6 or more respondents:

- Ensuring exposure to the arts (9 respondents, 18% of all respondents)
- Introduction to or exploration of a specific art form (8 respondents, 16%)
- Training / skills development in a specific discipline (7 respondents, 14%)
- Community building (6 respondents, 12%)
- Building audiences for the future (6 respondents, 12%)

Which of the following are important goals of your organization’s educational programming?
(Responses of 50 Toronto-area performing arts organizations)
Respondents were also asked to select all the important goals of their organizations’ educational programming. As shown in the chart above, respondents most commonly selected three goals: building audiences for the future (92%); ensuring exposure to the arts (88%); and community building (74%).

Among organizations involved in arts education, the relative popularity of community building implies that many performing arts organizations are looking beyond audience development and arts exposure goals in their educational programming. The 37 organizations pursuing community building include organizations in all disciplines represented in the study (dance, music, multidisciplinary, opera, theatre for general audiences, and theatre for young audiences).

**Participation**

The arts education activities of the Toronto and area performing arts companies reached over one-half million people (of all ages) in 2009-10. More specifically, for all 42 organizations responding to this question, total arts education participation was 537,000.

Among 37 organizations active in schools, a total of 4,371 schools were reached by their programs.²

The arts education activities of most Toronto performing arts organizations have a particular impact on residents of the City of Toronto. Most organizations indicated that the reach of their arts education programs is city-wide (36 respondents, 72%). Nineteen organizations (38%) indicated that their reach is neighbourhood-focused. Many organizations also have a broader reach, including regional (20 respondents, 40%), provincial (19 respondents, 38%), national (12 respondents, 24%) and international (7 respondents, 14%).

**Arts education programming for children and youth**

Respondents were asked what types of education programs they provide, with separate sections for children/youth and adults. The performing arts organizations’ most common programming options for children and youth are workshops and classes, followed by post-show discussions, live performances (at the company venue), teacher resource guides, and student matinees.

Seven other activities for children and youth are provided by about one-half of the performing arts organizations: access/subsidized programs, student study guides, school residencies, pre-show discussions, teacher professional development, summer programs, and college/university partnerships. The 13 most common activities for children and youth are presented in the following chart.

² Respondents were instructed to count multiple visits to one school as one school.
The responses to this question indicate that performing arts organizations are heavily involved in helping teachers and students better understand the performing arts. It is noteworthy that 64% of organizations create teacher resource guides and 53% create student study guides. Responses to a separate question reveal that the largest group of respondents (40%) always creates study guides for their company's productions. Another 19% create study guides for most productions, and 28% do so for some productions. Only 14% of respondents never create study guides for their productions.

In terms of the closeness with which their arts education activities are tied to the school curriculum, about three-quarters of the responding organizations tie their arts education activities somewhat or very closely to the school curriculum (73%). This includes the 41% that tie their arts education activities “very closely” and another 32% that tie these activities “somewhat” to the school curriculum. There are organizations in all disciplines that tie their arts education activities very closely to the school curriculum. Only 11% of the respondents do not tie their arts education activities at all to the school curriculum. Another 16% tie their activities “not very closely” to the school curriculum.

In which of the following types of arts education programs for children and youth is your company active? (Most common responses of 50 Toronto-area performing arts organizations)
Arts education programming for adults

Three adult activities are provided by at least one-half of the performing arts organizations: post-show discussions (64%), pre-show discussions (60%), and workshops and classes (53%). A significant minority of responding organizations provide four other adult activities: professional development for teachers, teaching artists and staff (45%), open rehearsals (43%), college / university partnerships (also 43%), and lectures (38%).

Programs for specific communities

Respondents were also asked whether they have any arts education programs targeted to specific communities. Youth are the most commonly-reached community by the organizations’ targeted arts education programming. Programs for artists, adults, and at-risk/equity groups are available in about 40% of the responding performing arts organizations. Performing arts organizations also provide programs for a wide range of other communities, including specific ethno-cultural groups, immigrants, linguistic minorities, Aboriginal people, and disabled Torontonians.

For the 34 organizations responding to a survey question about participation in arts education programs for specific communities, total participation was 267,000.

Internal status and budgetary position of arts education

Respondents were asked for how long educational activities have been part of their company’s activities. Interestingly, the same number of respondents indicated that arts education activities have been available “since the founding of the company” and “on a regular basis, but not since the founding of the company” (in both cases, 21 respondents or 42% of all respondents). Another six respondents (12%) indicated that their educational offerings have been available “on an occasional basis (e.g., depending on production content, funding, other factors)”. When asked to select one statement that best describes the status of arts education within their organization, one-half of respondents (50%) indicated that “arts education is an integral part of the organization’s activities”. Another 30% indicated that “arts education is important within the organization, but not integral”. The other 20% of respondents indicated that arts education is lacking in recognition or peripheral within their organizations.

When asked to select one statement that best describes the budgetary position of arts education within their organization, one-quarter of the organizations (26%) indicated that “arts education is appropriately and securely funded”. Almost one-half (46%) responded that “arts education funding is fairly adequate”. Another one-quarter of responding organizations (28%) indicated that “arts education funding is lacking and/or insecure”.

The Performing Arts Education Overview 11
From these responses, it is clear that the budgetary position of arts education is not as strong as the status of arts education within responding organizations.

That being said, the status of arts education usually reflects its budgetary position. All of the organizations that indicated that “arts education is a peripheral part of the organization’s activities” also indicated that “arts education funding is lacking and/or insecure”. On the other side of the coin, 10 of the 13 organizations with appropriate and secure funding indicated that arts education is integral within their organizations.

**Arts education quality, successes and challenges**

According to the organizations themselves, there is a range in the quality of their arts education activities, with 54% of respondents indicating that their activities are either somewhat or very strong and 35% of respondents indicating that their activities need either some or significant improvement. The other 11% of organizations rated their arts education activities as “satisfactory”.

The quality of arts education often reflects its budgetary position. For example, the three organizations reporting that their arts education activities “need significant improvement” also indicated (in a separate question) that funding for arts education is “lacking and/or insecure”. Six of the 12 organizations reporting that their arts education activities are very strong indicated that arts education is “appropriately and securely funded”, while the other six indicated that their arts education funding is “fairly adequate”.

In terms of the greatest success that respondents have had in their arts education programming, many of the 38 written-in successes relate to specific arts education programs or the organization’s longevity in the field. Other respondents spoke more specifically of their impacts on arts education participants.

By far, funding is the most significant challenge regarding the arts education activities of Toronto-area performing arts organizations. Forty percent of the organizations rated funding as the #1 challenge that they face, and another 24% of respondents rated funding as the second or third most significant challenge.

In addition, performing arts education respondents face significant challenges regarding communicating the value of what they do (outside of their organizations) (24% ranked this as the #1 challenge) and lack of time / overwork (14% ranked this as the #1 challenge).
Skills development needs

By far, the most common arts education-related skills development need among Toronto performing arts companies is working effectively with schools and teachers (selected by 70% of respondents). Four other skills development needs were selected by between 40% and 50% of respondents: working effectively with specific communities (50%), marketing (46%), artist training (41%), and sponsorship negotiations (41%). Fewer respondents selected grant writing (24%).

Promotion and partnerships

Not surprisingly, the vast majority of Toronto performing arts educations rely on electronic newsletters to promote their arts education offerings (91%). Other common promotional tools include brochures or flyers (80% of respondents) and social media (76%).

The vast majority of organizations (88%) have entered into partnerships or coordinated efforts in order to further their arts education work. Among a list of 11 possible goals of partnerships, one stood out for respondents: 82% aim to broaden the reach and/or impact of their arts education programs. Nearly one-half of respondents selected two other options: partners have specific expertise or contacts that are useful for the program (48%) and finding more participants for their programs (43%). Interestingly, few respondents indicated that increasing funding was a goal of their partnerships (16%).

Future of arts education

Respondents were asked whether, over the next two or three years, they anticipate that their organization’s arts education activities will increase, decrease or stay the same. The results of this question are quite positive, with over three-quarters of respondents indicating that they anticipate an increase (either minor or substantial) in their organization’s arts education activities:

- I anticipate a minor increase in arts education activities. (47% of respondents)
- I anticipate a substantial increase in arts education activities. (33%)

Another 12% of respondents anticipate “little or no changes”. Only 9% of respondents anticipate a decrease (either minor or substantial) in their organization’s arts education activities.
Full Survey Responses
Full analysis of survey responses

The Performing Arts Education Overview aims to provide current and accurate statistics on the range, reach and impact of the arts education programs of dance, music, opera and theatre organizations in the Toronto area. The partners in this project are the Creative Trust and the Professional Arts Organizations Network for Education (PAONE).

The information gleaned through research will help the partner organizations and the arts education community better understand the contributions of performing arts companies to arts education as well as organizations’ best practices. The partners also hope to be better able to support companies in their continued development of arts education programs and activities that lead to successful audience development and community engagement.

Prepared by Hill Strategies Research, this document provides an analysis of the responses of 50 Toronto and area performing arts companies to a survey regarding their arts education activities.3 The 50 responding organizations represent 60% of the 84 companies that were directly invited to respond to the survey. While the vast majority of respondents come from the direct invitation list, a few organizations heard about the survey via other means and went on to complete the survey. With an overall target population of 85 to 90 organizations, the responses of 50 organizations can be considered valid within a maximum margin of error of +/- 9 percentage points, 19 times out of 20.

While most of the survey respondents are senior arts education staff members or artistic directors within the organizations, other respondents include general managers, marketing managers and outreach managers. The Creative Trust and PAONE are grateful to all the survey respondents for taking the time and energy to complete the questionnaire.

Respondents were instructed that the survey covers arts education and arts learning. While the research team recognizes that these terms include learning about the arts, learning in the arts and learning through the arts, they intentionally did not define these terms in advance, as the goal was to hear from the field about the range of activities included in arts education and arts learning within their organizations.

Respondents were also informed that their detailed responses would not be shared with other organizations. Only summaries of the collective situation of Toronto and area performing arts companies will be made public.

---

3 The survey questionnaire, designed by Hill Strategies Research in consultation with the Creative Trust and PAONE, is appended to this report. The survey was available online at www.PerformingArtsEducation.ca between November 1 and December 31, 2010.
Respondents

The 50 survey respondents were:
- b current Performing Arts Corp.
- Ballet Jorgen Canada
- Buddies in Bad Times Theatre
- Cahoots Theatre Company
- Canadian Children’s Dance Theatre/TILT sound+motion
- Canadian Opera Company
- Canadian Stage
- City Playhouse Theatre
- Dancemakers
- DanceWorks
- Elmer Iseler Singers
- Esprit Orchestra
- Factory Theatre
- FIXT POINT
- Harbourfront Centre
- Kaeja d’Dance
- Le Théâtre français de Toronto
- Lorraine Kimsa Theatre for Young People
- Luminato Toronto Festival of Arts and Creativity
- Mirvish Productions
- Mixed Company Theatre
- Modern Times Stage Company
- Music TORONTO
- Native Earth Performing Arts
- Nightwood Theatre
- Obsidian Theatre Company
- Opera Atelier
- Pleiades Theatre
- Prologue to the Performing Arts
- Roseneath Theatre
- Sears & Switzer Studio
- Sony Centre For The Performing Arts
- Soulpepper Theatre Company
- Soundstreams
- Small Theatre Administrative Facility
- Stratford Shakespeare Festival
- Studio 180 Theatre
- Tafelmusik
- Tapestry New Opera
- Tarragon Theatre
- The Company Theatre
- The National Ballet of Canada
- Theatre Direct Canada
- Theatre Passe Muraille
- tiger princess dance projects
- Toronto Alliance for the Performing Arts
- Toronto Children’s Chorus
- Toronto Dance Theatre
- Toronto International Film Festival
- Toronto Symphony Orchestra
Nearly one-half of the 50 respondents are theatre organizations, including theatre for young audiences and theatre for general audiences (24 respondents combined, 48% of all respondents):

- Theatre (general audiences) (20 respondents, 40% of all respondents)
- Theatre for young audiences (4 respondents, 8%)

The non-theatre respondents represent a range of disciplines:

- Dance (7 respondents, 14%)
- Music (classical, contemporary) (7 respondents, 14%)
- Multidisciplinary (6 respondents, 12%)
- Opera (3 respondents, 6%)
- Other (3 respondents, 6%)

The three “other” responses are:

- Dance for young audiences
- Film festival and year-round film production workshops
- Youth audience building / student performing arts engagement

Four of the responding organizations were founded before 1960 (Toronto Symphony Orchestra, 1923; Canadian Opera Company, 1950; The National Ballet of Canada, 1951 and Stratford Shakespeare Festival, 1953). Another six were founded in the 1960s, 14 in the 1970s, 12 in the 1980s, six in the 1990s, and six since 2000 (with the newest being Luminato, founded in 2007). The other two organizations did not respond to this question.

Nearly one-half of these organizations are members of the Creative Trust (24 respondents, 48% of all), and the same number are members of PAONE. Eleven performing companies (22%) are members of both organizations, and 12 respondents (24%) are members of neither organization.

### Organizational budgets

*In your most recently completed full fiscal year, what were your organization’s total operating expenditures (i.e., excluding capital budget, normally based on financial statements)?*

Respondents were drawn from a wide range of budget groups, including eight respondents with budgets under $250,000 and nine with budgets over $5 million:

- Less than $250,000 (8 respondents, 16%)
- $250,000 to $499,999 (10 respondents, 20%)
- $500,000 to $999,999 (7 respondents, 14%)
- $1 million to $5 million (15 respondents, 30%)
- $5 million or more (9 respondents, 18%)
- No response (1 respondent, 2%)

Using the middle value for each of these ranges and an estimate of the expenditures of each of the largest organizations (based on financial information available online), the organizations’ total operating expenditures are estimated to be over $250 million.
Arts education spending, revenue sources and staff

For your most recently completed full fiscal year, please estimate your organization’s total spending on arts education programs and activities (including salaries, artist fees and all other appropriate expenses for arts education)?

For all 44 organizations responding to this question, total arts education spending was about $12 million in the last fiscal year, or approximately 5% of their total operating budgets.

For individual organizations, arts education spending ranged from $15,000 to $2.5 million in the last fiscal year. The nine organizations with overall budgets of $5 million or more represent more than one-half of total spending on arts education by all 44 companies reporting their expenditures.

Some organizations are dedicated to arts education and therefore spent all of their operating budgets on educational activities. Others spent a very low percentage of their budgets on arts education. Overall, about one-half of the responding organizations spent more than 5% of their operating budgets on arts education, and the other half spent less than 5% of their budgets on arts education.

Arts education revenue sources

Foundations and other private sector supporters are an extremely important part of the arts education funding of Toronto and area performing arts companies. In fact, “private donors/foundations” were selected by more companies than any other source of funding (71% of all companies), while “corporate funders” ranked third (selected by 58% of all companies).

Government operating funding was selected by 65% of respondents, and government project funding was chosen by 44%.

Other sources of revenue include student ticket sales (44% of respondents), fee-based workshops (42%), and school touring revenue (15%). “Other” responses include tuition fees and the Canadian Arts Training Program.

Arts education revenue targets

There was a nearly even split between organizations with and without specific revenue targets for their arts education programs: 48% of respondents have specific revenue targets, and the other 52% do not. Among those that do have specific revenue targets, art education staff members are held accountable for meeting these targets in about one-half of the organizations (48%).
**Arts education staff**

*In your arts education activities, how many of the following types of staff, artists or volunteers do you employ?*

The organizations reported employing:

- 79 full-time arts education staff (26 organizations reporting)
- 37 full-time staff, but arts education is a partial portfolio (20 organizations reporting)
- 66 part-time arts education staff (23 organizations reporting)
- 948 artists (not on staff) (37 organizations reporting)
- 368 other contract or seasonal workers (18 organizations reporting)
- 370 volunteers (23 organizations reporting)
The Performing Arts Education Overview

Arts education goals and participation

**Primary goal**

There is a great diversity in the primary educational goals of Toronto and area performing arts companies. When asked to select the most important goal of their organization’s educational programming from the list of 10 potential goals, no single response option received 10 responses (or 20% of all responses). Five responses were selected by 6 or more respondents:

- Ensuring exposure to the arts (9 respondents, 18% of all respondents)
- Introduction to or exploration of a specific art form (8 respondents, 16%)
- Training / skills development in a specific discipline (7 respondents, 14%)
- Community building (6 respondents, 12%)
- Building audiences for the future (6 respondents, 12%)

The other six responses were chosen by less than 5 respondents:

- Intellectual and emotional development (4 respondents, 8%)
- Preparation / engagement / evaluation / appreciation of a performance (3 respondents, 6%)
- Exploration of an issue or theme of relevance to the group (2 respondents, 4%)
- Revenue generation (2 respondents, 4%)
- Other (2 respondents, 4%)
- Arts as a tool for student success in other areas (e.g., Math, History, etc.) (1 respondent, 2%)

The two written-in responses were “to encourage ongoing creativity and to give confidence to each person’s creativity” and “training professional theatre artists for the future”.

The primary goals were analyzed by the type of respondent, with education or outreach staff in one group ("education") and Artistic or Executive Directors in the other ("AD/ED"). While most of the results are quite similar between the two groups, the education staff members were more likely to select “introduction to or exploration of a specific art form” as the primary goal of their arts education activities. In fact, no AD/ED respondents selected introduction to the art form as a primary goal. On the other hand, the AD/ED group was more likely to choose “community building” as the primary goal of their arts education activities. In this case, no education staffers selected community building as a primary goal.
**All goals**

Respondents were asked to select all the important goals of their organizations’ educational programming from the list of ten possible goals. As shown in the chart below, respondents most commonly selected three goals:

- Building audiences for the future (92%);
- Ensuring exposure to the arts (88%); and
- Community building (74%).

Four options were chosen by a smaller majority of respondents: training / skills development in a specific discipline (64%); introduction to or exploration of a specific art form (60%); intellectual and emotional development (also 60%); and preparation / engagement / evaluation / appreciation of a performance (52%).

The other three options were selected by less than half of respondents: revenue generation (42%); exploration of an issue or theme of relevance to the group (40%); and arts as a tool for student success in other areas (e.g., Math, History, etc.) (24%).

Other written-in responses include “initiatives that encourage interactive participation and meaningful engagement with the festival programming”, empowerment, building confidence, and the development of presenters’ arts education interest and skills.

Which of the following are important goals of your organization's educational programming? (Responses of 50 Toronto-area performing arts organizations)

---

4 Respondents were allowed to select all applicable responses. As such, the percentages add up to more than 100%.
The researchers anticipated that audience-building and ensuring exposure to the arts would rank highly on this list. A recent survey of nearly 3,700 Toronto audience members examined the importance placed on engaging audiences by 20 performing arts companies. The survey found that individuals participate in the performing arts in many different ways, including attending performances, dancing, singing or playing instruments themselves, taking lessons, creating works, listening or watching on the internet, reading or writing blogs, and watching TV competitions. Among attendees, the most common motivations for attending performances are “to be inspired or uplifted”, “to engage intellectually with the art”, and to discover new works.5

Among organizations involved in arts education, the relative popularity of community building implies that many performing arts organizations are looking beyond audience development and arts exposure goals in their educational programming. The 37 organizations pursuing community building include organizations in all disciplines represented in the study (dance, music, multidisciplinary, opera, theatre for general audiences, and theatre for young audiences). The community-builders also include organizations founded in every decade from the 1950s to the 2000s.

In terms of overall budget size, the 37 organizations pursuing community building include a range of performing arts companies:

- 7 organizations with budgets below $250,000.
- 8 organizations with budgets between $250,000 to $499,999.
- 6 organizations with budgets between $500,000 to $999,999.
- 11 organizations with budgets between $1 million to $5 million.
- 5 organizations with budgets of $5 million or more.

A comparison of the ranking of responses to the questions regarding primary goals and all goals of arts education programming reveals that the top five goals remained the same but occupied slightly different positions:

- Ensuring exposure to the arts (1st among primary goals, 2nd among “select all” goals)
- Introduction to or exploration of a specific art form (2nd among primary goals, tied 5th among “select all” goals)
- Training / skills development in a specific discipline (3rd among primary goals, 4th among “select all” goals)
- Community building (tied 4th among primary goals, 3rd among “select all” goals)
- Building audiences for the future (tied 4th among primary goals, 1st among “select all” goals)

Participation

The arts education activities of the Toronto and area performing arts companies reached over one-half million people (of all ages) in 2009-10. More specifically, for all 42 organizations responding to this question, total arts education participation was 537,000.

For individual organizations, arts education participation ranged from 35 to 100,000 people in their last fiscal year. While some theatre for young audience organizations were among the companies with the highest participation numbers, there are also some large music, multidisciplinary, dance, opera and general theatre companies with very high arts education participation numbers.

Among 37 organizations active in schools, a total of 4,371 schools were reached by their programs. For individual organizations, the number of schools reached ranged from 1 to 1,225.6

The arts education activities of most Toronto performing arts organizations have a particular impact on residents of the City of Toronto. As shown in the chart below, most organizations indicated that the reach of their arts education programs is city-wide (36 respondents, 72%). Nineteen organizations (38%) indicated that their reach is neighbourhood-focused. Many organizations also have a broader reach, including regional (20 respondents, 40%), provincial (19 respondents, 38%), national (12 respondents, 24%) and international (7 respondents, 14%).7

6 Respondents were instructed to count multiple visits to one school as one school.
7 Respondents were allowed to select all applicable responses. As such, the percentages add up to more than 100%.
Arts education programming

Respondents were asked what types of education programs they provide, with separate sections for children/youth and adults.\(^8\)

**For children and youth**

The performing arts organizations’ most common programming options for children and youth are workshops and classes, followed by post-show discussions, live performances (at the company venue), teacher resource guides, and student matinees.

Seven other activities for children and youth are provided by about one-half of the performing arts organizations: access/subsidized programs, student study guides, school residencies, pre-show discussions, teacher professional development, summer programs, and college/university partnerships.

The 13 most common activities for children and youth are presented in the following chart.

The activities for children and youth that were selected by less than 40% of the responding organizations are presented in the following chart.

Other activities noted by respondents include arts education advocacy, community forums and showcases.

The responses to this question indicate that performing arts organizations are heavily involved in helping teachers and students better understand the performing arts. It is noteworthy that 64% of organizations create teacher resource guides and 53% create student study guides. Responses to a separate question reveal that the largest group of respondents (40%) always creates study guides for their company’s productions. Another 19% create study guides for most productions, and 28% do so for some productions. Only 14% of respondents never create study guides for their productions.

---

\(^8\) Respondents were allowed to select all applicable responses. As such, the percentages add up to more than 100%. The percentages in this section are based on 47 total respondents.
In which of the following types of arts education programs for children and youth is your company active? (Most common responses of 50 Toronto-area performing arts organizations)

- Workshops and classes: 83%
- Post-show discussions: 79%
- Live performances (at company venue): 70%
- Teacher resource guides: 64%
- Student matinees: 62%
- Pre-show discussions: 53%
- School residencies / extended programs: 53%
- Student study guides: 53%
- Access / subsidized prgms: 53%
- Prof.dev for teachers, artists, staff: 51%
- Summer programs / camps: 49%
- College / university partnerships: 47%
- Open rehearsals: 43%

In which of the following types of arts education programs for children and youth is your company active? (Less common responses of 50 Toronto-area performing arts organizations)

- Live performances (community/ public spaces): 38%
- Lectures: 36%
- Live performances (in schools): 34%
- Touring shows (outside of schools): 28%
- Conservatory/professional training: 28%
- Career day / Job shadowing: 26%
- Winter / spring break programs: 23%
- Individual lessons: 17%
- Literacy programs: 17%
- Bilingual / French-language: 15%
- Youth-led programs: 15%
- Video guides: 9%
- Distance learning: 6%
In terms of the closeness with which their arts education activities are tied to the school curriculum, about three-quarters of the responding organizations tie their arts education activities somewhat or very closely to the school curriculum (73%). This includes the 41% that tie their arts education activities “very closely” and another 32% that tie these activities “somewhat” to the school curriculum. There are organizations in all disciplines that tie their arts education activities very closely to the school curriculum.

Only 11% of the respondents do not tie their arts education activities at all to the school curriculum. Another 16% tie their activities “not very closely” to the school curriculum.

For adults

Three adult activities are provided by at least one-half of the performing arts organizations: post-show discussions (64%), pre-show discussions (60%), and workshops and classes (53%).

A significant minority of responding organizations provide four other adult activities: professional development for teachers, teaching artists and staff (45%), open rehearsals (43%), college / university partnerships (also 43%), and lectures (38%).

The chart below presents a ranking of all 14 response options.

In which of the following types of arts education programs for adults is your company active? (Responses of 50 Toronto-area performing arts organizations)
Other activities for adults include intermission chats, mentorship programs, internships, co-op placements, as well as online listening guides and resources.

**Programs for specific communities**

Respondents were also asked whether they have any arts education programs targeted to specific communities. (“Please check off the following communities ONLY if you have specifically created programs with these communities in mind.”)⁹

As shown in the list below, youth are the most commonly-reached community by the organizations’ targeted arts education programming. (This may be due, in part, to the broad possible definition of the word “youth”.) Programs for artists, adults, and at-risk/equity groups are available in about 40% of the responding performing arts organizations.

- Youth (78%)
- Artists (43%)
- At-risk, equity, homeless, priority neighbourhoods and/or social justice (43%)
- Adults (such as parents, seniors, young professionals, etc.) (39%)
- Families (28%)
- Ethno-cultural (26%)
- Newcomers to Canada (17%)
- Aboriginal (13%)
- Linguistic minorities (13%)
- Dis/Ability (11%)
- LGBTQQ2SA (7%)

For the 34 organizations responding to the survey question about participation in arts education programs for specific communities, total participation was 267,000.

Among individual organizations, participation in arts education programs for specific communities ranged from 5 to 115,000 people in the last fiscal year.

---

⁹ Respondents were allowed to select all applicable responses. As such, the percentages add up to more than 100%. The percentages in this section are based on 46 total respondents.
Position of arts education within performing arts organizations

**Arts education history**

Respondents were asked for how long educational activities have been part of their company’s activities. Interestingly, the same number of respondents indicated that arts education activities have been available “since the founding of the company” and “on a regular basis, but not since the founding of the company” (in both cases, 21 respondents or 42% of all respondents).

Another six respondents (12%) indicated that their educational offerings have been available “on an occasional basis (e.g., depending on production content, funding, other factors)”.

There are companies of all sizes and disciplines that established their educational activities at the same time as the founding of the company and companies of all sizes and disciplines that waited before establishing their educational programs.

Similarly, there are older and new companies in both main categories (i.e., started arts education upon the company’s founding and waited before establishing arts education activities).

The average founding date of companies that started arts education immediately is 1983. The 21 companies that established educational offerings at the same time as the founding of the company includes organizations founded in 1923 and 1951 but also some founded in 2003, 2004, 2005 and 2007.

The 21 respondents that chose “on a regular basis, but not since the founding of the company” were asked to specify when their educational programming began:

Among the 16 respondents that specified a year, the average “wait time” before establishing educational activities was 15 years.

Seven companies waited between one and ten years before establishing educational activities. The average founding date of these companies is 1988.

Nine companies waited 18 years or more before establishing their educational programs. On average, this is the oldest group of companies, with an average founding date of 1972.

It should be noted that newer companies that have not yet established their educational programming would not have completed this survey.

One organization noted that their response would depend on “how you define ‘educational activities’. We started a Film Reference Library 20 years ago a Learning department 5 years ago a film festival for children 14 years ago.”

**Internal status of arts education**

When asked to select one statement that best describes the status of arts education within their organization, one-half of respondents (50%) indicated that “arts education is an integral part of the organization’s activities”. Another 30% indicated that “arts education is important within the organization, but not integral”.

The other 20% of respondents indicated that arts education is lacking in recognition or peripheral within their organizations:

- “Arts education is a part of the organization’s activities but does not receive much recognition.” (10%).
- “Arts education is a peripheral part of the organization’s activities.” (10%)
Of the organizations that indicated that “arts education is an integral part of the organization’s activities”, 70% had established their arts education activities upon the founding of the company. The other 30% had waited before establishing arts education activities.

**Budgetary position of arts education**

When asked to select one statement that best describes the budgetary position of arts education within their organization, one-quarter of the organizations (26%) indicated that “arts education is appropriately and securely funded”. Almost one-half (46%) responded that “arts education funding is fairly adequate”. Another one-quarter of responding organizations (28%) indicated that “arts education funding is lacking and/or insecure”.

From these responses, it is clear that the budgetary position of arts education is not as strong as the status of arts education within responding organizations.

That being said, the status of arts education usually reflects its budgetary position. All five organizations that indicated that “arts education funding is lacking and/or insecure” also indicated that “arts education is a peripheral part of the organization’s activities”.

On the other side of the coin, 10 of the 13 organizations with appropriate and secure funding indicated that arts education is integral within their organizations.

**Presence of arts education on company website**

An equal number of organizations indicated that arts education activities are “prominent” or “somewhat visible” on their company’s website (40% each). The other 20% of organizations noted that arts education activities are “not very visible” on their company’s website.

**Supervisor of senior arts education person**

Most of the senior staffers in education departments (56%) report to an artistic or general director, while another 22% report to the administrative director.

**External partnerships**

The vast majority of organizations (88%) have entered into partnerships or coordinated efforts in order to further their arts education work.

Among a list of 11 possible goals of partnerships, one stood out for respondents: 82% aim to broaden the reach and/or impact of their arts education programs.

Nearly one-half of respondents selected two other options: partners have specific expertise or contacts that are useful for the program (48%) and finding more participants for their programs (43%).

Interestingly, few respondents indicated that increasing funding was a goal of their partnerships (16%).

---

10 Respondents were allowed to select three responses. As such, the percentages add up to more than 100%.
Promotion of arts education

Not surprisingly, the vast majority of Toronto performing arts educations rely on electronic newsletters to promote their arts education offerings (91%). Other common promotional tools include brochures or flyers (80% of respondents) and social media (76%).

The three other response options were selected by less than one-half of the survey respondents: event listings (43%), paid advertisements (26%) and print newsletters (24%).

In terms of the most successful promotion methods, electronic newsletters were once again the most popular option, followed by brochures or flyers. For this question, social media fell behind other written-in options:

- Electronic newsletters or announcements (67%)
- Brochures or flyers (51%)
- Other written-in responses (33%)
- Social media (Twitter, Facebook, blogs, etc.) (28%)
- Newsletters (print) (8%)
- Event listings (5%)
- Paid advertisements (5%)

Common written-in responses include “word-of-mouth” and comments emphasizing direct, personal contact:

- Annual lunch meeting with music coordinators to promote and sell student concerts, as well as to seek feedback and guidance.
- Direct emails to and meetings with teachers and their colleagues
- Direct contact with teachers
- Direct emails to/meetings with teachers and their colleagues
- In-person presentations at centres, schools and meetings
- On-site promotions
- Personal contacts
- School visits

Other responses include posting information on the web, distribution of invitations via district school board channels, and distribution via partner organizations.

Nearly three-quarters of the responding organizations typically promote their arts education activities “sometimes together with other company activities, sometimes separately” (71%). Fully integrated promotions with other company activities is fairly rare (19%), and fully separate promotion of arts education is even less common (10%).

11 Respondents were allowed to select all applicable responses. As such, the percentages add up to more than 100%.
Quality of arts education

According to the organizations themselves, there is a range in the quality of their arts education activities, with 54% of respondents indicating that their activities are either somewhat or very strong and 35% of respondents indicating that their activities need either some or significant improvement. The other 11% of organizations rated their arts education activities as “satisfactory”. The specific responses are provided in the following chart.

The quality of arts education often reflects its budgetary position. For example, the three organizations reporting that their arts education activities “need significant improvement” also indicated that funding for arts education is “lacking and/or insecure”. Six of the 12 organizations reporting that their arts education activities are very strong indicated that arts education is “appropriately and securely funded”, while the other six indicated that their arts education funding is “fairly adequate”.

On the whole, how would you rate your arts education activities? (46 Toronto-area performing arts organizations)
Arts education successes

In terms of the greatest success that respondents have had in their arts education programming, many of the 38 written-in successes relate to specific arts education programs or the organization’s longevity in the field:

- 45 years of providing arts in schools
- A continuing mentorship/apprentice program that is in its 8th year
- Artist training of the next generation of period performance musicians.
- Establishing presenter/district school board partnerships that ensure repeat visits to a region, full houses and provision of a complete menu of arts education services.
- I believe that our subsidized program, which includes a pre and post-show workshop and tickets for up to 30 students for $170.00, is a great model and makes theatre and workshops accessible to students.
- Its continuity and seeing the generations taught in the professional field of dance.
- Large scale concert presentations involving students as composers, performers in combination with professional composers and performing artists.
- Neighbourhood based programming. Fantastic Artist Educators.
- Our Youth Dance Artists Project (YDAP) has been an accidental success. Initially it was created as a revenue generating activity specifically. There were some initial concerns that it didn’t fully embody our organization’s approach to all of our events and activities. It has turned into an exciting model of youth-run youth-led event programming (with graduates of the program moving into leadership roles in following seasons) as well as quite clearly linking to our organizational mandate around contemporary, cross disciplinary and collaborative activities. The kids who take part are building their experiences in contemporary practice and growing both as artists-in-training as well as audiences for today rather than of the future.
- That we have maintained a Master Class series for 20 years entirely at our own cost, and that we have engaged a Composer Advisor for pre-concert talks for 13 years.

Other respondents spoke more specifically of their impacts on arts education participants:

- Being part of an organization that offers thousands of young people the opportunity to build awareness, appreciation and understanding of symphony music over decades of sustained support. Being able to work closely with music educators to ensure that this support is on target.
† Bringing new youth (and their parents/families) to see our major productions and become more aware of the company's other activities with education programming as the ‘first point of access’. In our case, these audiences largely come from an ethnic-specific community and live in the ‘905’ but have started traveling to the downtown core to see our work - and also other arts’ activities they now find more accessible.

† Creating ballets that inspire kids.

† Developing and executing a fully-rounded musical education curriculum for 400+ children.

† Former students coming back to the theatre years later, saying they are ‘hooked’ or ‘addicted’.

† Inspiration of young people and music educators through workshops, rehearsals, performance and personal interaction.

† We build our programs with a strong awareness of the audience we are trying to reach or with which we are partnering. We try to find meaningful ways to expose people of all ages to opera based on the needs of each individual group.

† The greatest success that we have is when the participants that are involved with our programs and presentations have an honest and real moment of learning and empowerment. When the work we do lifts up an individual and celebrates their knowledge and their opinion and the risks they take in participating.

† The long view of meeting participants 5, 10, 20 years after and hearing the importance of the programme we offered them. This happens often.

Other successes include:

† Being hired through word of mouth.

† Communicating the value of the arts vis-à-vis education and offering an environment where this can be experienced.

† Creating lasting professional relationships with community centres, schools and participants.

† Over a relatively short period of time, we have successfully built long-term relationships with community-specific organizations through our education and community outreach initiatives and projects.

† Successfully integrating the education department within the overall company.
Arts education challenges

By far, funding is the most significant challenge regarding the arts education activities of Toronto-area performing arts organizations. Forty percent of the organizations rated funding as the #1 challenge that they face, and another 24% of respondents rated funding as the second or third most significant challenge.

In addition, performing arts education respondents face significant challenges regarding communicating the value of what they do (outside of their organizations) (24% ranked this as the #1 challenge) and lack of time / overwork (14% ranked this as the #1 challenge).

While being the primary challenge for only one responding organization, the arts curriculum in schools was ranked as the #2 or #3 challenge in 26% of responding organizations. The table below shows all of the responses to this question. The top three challenges are highlighted.

<table>
<thead>
<tr>
<th>Most significant arts education challenges</th>
<th>#1</th>
<th>#2</th>
<th>#3</th>
<th>In top 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Finding adequate funding</td>
<td>40%</td>
<td>17%</td>
<td>7%</td>
<td>64%</td>
</tr>
<tr>
<td>Communicating the value of what you do outside of your own organization</td>
<td>24%</td>
<td>19%</td>
<td>10%</td>
<td>52%</td>
</tr>
<tr>
<td>Lack of time / Overwork</td>
<td>14%</td>
<td>21%</td>
<td>21%</td>
<td>57%</td>
</tr>
<tr>
<td>Other</td>
<td>10%</td>
<td>10%</td>
<td>7%</td>
<td>26%</td>
</tr>
<tr>
<td>Finding enough participants for your programs</td>
<td>7%</td>
<td>7%</td>
<td>7%</td>
<td>21%</td>
</tr>
<tr>
<td>Arts curriculum in schools</td>
<td>2%</td>
<td>12%</td>
<td>14%</td>
<td>29%</td>
</tr>
<tr>
<td>Communicating the value of what you do within your organization</td>
<td>2%</td>
<td>2%</td>
<td>7%</td>
<td>12%</td>
</tr>
<tr>
<td>Space issues (e.g., finding affordable / accessible / suitable spaces to deliver your programs)</td>
<td>0%</td>
<td>7%</td>
<td>10%</td>
<td>17%</td>
</tr>
<tr>
<td>Finding qualified people to facilitate your activities or work in your arts education department</td>
<td>0%</td>
<td>2%</td>
<td>5%</td>
<td>7%</td>
</tr>
<tr>
<td>Lack of networks / Feeling of isolation</td>
<td>0%</td>
<td>2%</td>
<td>2%</td>
<td>5%</td>
</tr>
<tr>
<td>No standard of best practices in assessment</td>
<td>0%</td>
<td>0%</td>
<td>5%</td>
<td>5%</td>
</tr>
</tbody>
</table>
The four other challenges ranked as #1 by performing arts organizations were:

- Finding available mentors in a timely fashion
- Reaching youth in the community who could benefit from free programming
- Receptiveness of schools and teachers
- Transportation issues for student concerts. Buses are expensive and sometimes hard to secure.

**Skills development needs**

By far, the most common arts education-related skills development need among Toronto performing arts companies is working effectively with schools and teachers (selected by 70% of respondents).

Four other skills development needs were selected by between 40% and 50% of respondents: working effectively with specific communities (50%), marketing (46%), artist training (41%), and sponsorship negotiations (41%). Fewer respondents selected grant writing (24%).

The written-in responses were:

- Advocacy of arts education within your own organization.
- Developing workshops.
- Evaluation.
- Skills development is not a big problem. It is finding the time and resources to deliver the programming that is the problem.
- We have highly refined arts education skills. We’d just like more capacity for response from schools and presenters.

**Evaluation of arts education**

An overwhelming majority of responding organizations (82%) have evaluated their arts education activities in the past few years.

Among organizations that have evaluated their arts education activities, attendance statistics are by far the most common tool used in evaluations (89% of these organizations). More than one-half of organizations with an evaluation also used qualitative feedback from students, surveys and qualitative feedback from teachers, and student surveys:

- Attendance statistics (89% of respondents with an evaluation)
- Qualitative feedback from students (70%)
- Surveys of teachers (68%)
- Qualitative feedback from teachers (68%)
- Qualitative feedback from facilitators / artists (62%)
- Surveys of students (51%)

Less than 40% of organizations selected the other response options:

- Qualitative feedback from others (38%)
- Surveys of facilitators / artists (27%)
- Surveys of others (22%)
- Other (1 respondent indicated “qualitative feedback from parents”)

12 Respondents were allowed to select all applicable responses. As such, the percentages add up to more than 100%.
Other than education staff, the evaluation results were most commonly reviewed by the organizations’ artistic or general directors:

- Artistic Director / General Director (65% of respondents with an evaluation)
- Executive Director / CEO / Managing Director (43%)
- Outreach Director/Manager/Coordinator (38%)
- Marketing or Communications Director/Manager/Coordinator (27%)
- Special Projects Director/Manager/Coordinator (22%)
- Development Director/Manager/Coordinator (19%)

A number of respondents wrote in “other” responses:

- All 4 staff
- Animateur
- Artistic Coordinator of education project
- board chair
- board members
- box office manager
- CEO asked for update on attendance stats
- Core Artistic Team, Board of Directors
- Dance Program Coordinator, Board of Directors, Education Manager
- Education Staff
- The results are sent to the whole company.

About three-quarters of respondents with an evaluation indicated that the evaluation results were used to improve arts education activities and report back to funders:

- Used the results to improve arts education activities (78% of respondents with an evaluation)
- Reported back to funders (76%)

Just over one-half used evaluation results to revise artistic activities or programming decisions (59%) and improve fundraising efforts (51%).

Less than one-half used evaluation results to improve marketing efforts (43%) or published the results in annual report or other document (38%).

One respondent indicated that they “used the results to better understand the needs and desires of those who participated in the programmes, improving the programmes if appropriate and/or applicable.”

**Future of arts education**

Respondents were asked whether, over the next two or three years, they anticipate that their organization’s arts education activities will increase, decrease or stay the same. The results of this question are quite positive, with over three-quarters of respondents indicating that they anticipate an increase (either minor or substantial) in their organization’s arts education activities:

- I anticipate a minor increase in arts education activities. (47% of respondents)
- I anticipate a substantial increase in arts education activities. (33%)
Another 12% of respondents anticipate “little or no changes”, and very few respondents anticipate a decrease (either minor or substantial) in their organization’s arts education activities:

- “I anticipate a substantial decrease in arts education activities.” (7%)
- “I anticipate a minor decrease in arts education activities.” (2%)

The other responses include:

- “Varies from year to year; artist dependent.”
- “We are in year 2 of a pilot program- will assess at the end of year three what will happen to this department.”

While the results for this question are quite positive for most organizations, those organizations with the strongest current funding situation have the most positive outlook. None of the organizations with appropriate and secure funding anticipate a decrease in their arts education activities. While 11% of the organizations with adequate funding anticipate a decrease in activity, 17% of the organizations lacking funding anticipate a decrease.
Interviews
Individuals from 12 performing and presenting arts organizations with significant arts education programming were interviewed as part of the Performing Arts Education Overview, along with 8 stakeholders from public art funding agencies, major foundation and corporate supporters, the Toronto District School Board, and People for Education (the major advocacy group for public education in Ontario.)

Although these interviews largely underscored the findings of the Survey, they added depth and colour to our understanding of the issues surrounding arts education in Toronto and the GTA. The wealth of experience of our interviewees - leaders in the field across arts disciplines, and some of the major supporters and advocates for arts education – offered important practical examples of innovation and strong achievement in the sector. They also pointed the way to the steps needed to ensure that the arts education programs provided by Toronto’s performing arts organizations flourish.

The interviews, which took place from November 2010 – January 2011, lasted an hour each. Two sets of questionnaires were used, one for practitioners and one for stakeholders. Members of PAEO’s steering committee Shana Hillman (Program Director, Creative Trust), Caroline Hollway (Director, Creative Trust), Patty Jarvis (PAONE) and Jini Stolk (Executive Director, Creative Trust) conducted the interviews, with Rob Kempson (Education Manager, Canadian Stage) and Karen Gilodo (Educational Services Coordinator, Lorraine Kimsa Theatre for Young People). Melody Mui (Audiences Program Assistant, Creative Trust) acted as recorder and transcriber.

The following summary of these conversations focuses on the goals, challenges, and achievements of arts education providers, and explores the interviewees’ thoughts on what is needed for the future growth and development of the sector. The stakeholder conversations allowed us to understand the motivations and expectations of arts education funders and partners, and the perspective of those who have a strong overview of the performing arts providers and the educational system’s approach to arts education.

The interviews were invaluable in helping us formulate the Report’s conclusions and recommendations, and we are grateful for the time and generosity of all the interviewees.
Arts organization interviews

The Performing Arts Education Survey’s discovery of a great diversity of goals and activities among music, theatre and dance companies’ arts education programs was fully supported by the interviews.

It became clear in our discussions that each organization’s approach to arts education is as individual as the companies themselves – from the place and purpose of arts education within the organizations to the types of programs they provide. These programs, it seems, more truly reflect the artistic vision, mission and values of each company than any common understanding about how arts education is best delivered. But the interviewees’ passionate conviction of the importance of making the arts accessible to all people, especially at an early age, was universal.

**Goals, challenges and achievements**

Although each company appeared to have a unique way of expressing their goals and intended impacts, building audiences for the future, ensuring exposure to the arts for young people and others, helping people appreciate the arts, and community building were mentioned most frequently by the interviewees.

With the exception of companies with a theatre for young audiences mandate, the relative importance of arts education to the artistic vision and mandate of the organization varied. Some companies consider arts education to be one of their major pillars and priorities; others worried they might be stretching their resources too thin in order to provide educational programs.

We heard about the frustrations of insufficient and insecure funding, and the resulting constraint on the effectiveness and scope of arts education programs provided. The quality and quantity of staff and lack of staff training were frequently mentioned – not surprising, when arts education is often an entry position within arts organizations.

Some of the companies mentioned the push and pull of funders’ priorities, and a confusion or blurring of the distinction between audience development and arts education.

**The community impact of arts education**

Most of the interviewees felt that they had had positive impact on the communities they engaged with, allowing people to question assumptions, experience personal growth, share their culture and experience others’, and consider an artistic career.

On the ground staff said that they were challenged and inspired by the changes they saw in their programs’ participants: this was where they found greatest satisfaction.

They also felt they had offered opportunities for neighbourhoods to become more arts-vibrant, encouraged people to come out of their houses to participate in community activities, and exposed people to different cultural ideas.
Increased diversity of participants

One of the strongest themes of the interviews was the rapid increase in cultural diversity among participants in arts education programs. Diversity wasn’t limited to country of origin in these comments; it included age, sexual orientation, socio-economic status, religion and cultural background.

Companies found working within Toronto’s diverse communities to be stimulating and enjoyable, but noted that the artists delivering the programs rarely had training in working with people with diverse backgrounds. There were often challenges in unexpected areas: in one Toronto school, 70% of the student body were not born in Canada, and spoke more than 45 languages.

Nevertheless, since most of the companies understand the significance of the cultural make up of the City of Toronto, they were actively working to expand the diversity of their audiences, they welcomed the opportunity to engage with people, understand differences, and create connections with diverse communities.

Role of arts education in attracting audience

The interviewees were aware of the overwhelming conclusion of international research – including Creative Trust’s recent Audience Engagement Survey – that shows that experiencing the arts as a child is the primary factor leading to future arts attendance and engagement.

They said that their arts education programming attracted audiences for their companies (in fact, nearly half – 45% - of TAPA members in their 2009 Survey reported having designated high school matinee performances, attended by thousands of high school groups), but many stressed that creating future ticket buyers was not the main reason they do it. They were also motivated by the ways the arts can impact individuals and a community, in training of young artists, encouraging an appreciation of the arts, and giving children and adults access to the arts.

The interviewees also reaffirmed, in various ways, the observation from People for Education’s Annual Report, 2010, that “The arts provide students not only with direct skills in music, drama, fine art and dance, but also with core competencies that affect all other forms of learning and growth, including: creative expression, responsibility, concentration, communication skills, self-discipline, goal setting, hand-eye-coordination, cultural and historical awareness and more.”

The role of partnerships

Partnership is so important a factor for most companies interviewed that many couldn’t imagine operating their art education programs without them. Important partnerships included organizations such as PAONE, university associations, school boards, funding programs and – first and foremost – the communities they worked with.
Partnerships with the community included ethnic associations, resident associations, community centres and local service providers. These connections made it possible for arts education programmers to respond to what the local population felt they wanted and needed instead of relying on preconceived ideas. This was understood to be crucial in developing productive relationships.

Most companies have partnerships with district school boards, but were uneasy at some school boards’ perceived perspective on art as a tool for improving literacy or math test scores or another area of learning. They acknowledged, however, that performing arts companies sometimes presented themselves this way in order to conform to curriculum requirements.

Future

When asked, “Where do you see arts education to be in the next five years?” funding concerns loomed large: the companies wanted to have the funding they needed to support the arts education programs they wanted to deliver. They wanted to develop more professional training opportunities for youth, and to be able to demonstrate the value of arts to people who are not currently being exposed to them. They also hoped for more opportunities to reach out and interact with diverse communities, ensuring that more people have the chance to experience the arts in their lives.

Priorities to move the sector forward

There was a large call for improved training of arts educators. “To have good art education, there needs to be programs to train professional art educators.” The Artist-Educator Foundations Course (a project of the Royal Conservatory with the support of the Ontario Arts Council, combining educational content and theory with a creative “laboratory” environment), and Canadian Stage Company’s recent Artist-Educator Training Program, as well as new partnerships with Council of Ontario Drama/Dance Educators (CODE), are all attempting to address this existing gap.

Interviewees felt that it is crucial that the arts community begins to share contacts and information about arts education. The Performing Art Education Overview was seen as a great start to creating more conversation and enabling the performing arts industry to share resources.

The problem of a lack of interaction between the Ministries of Culture and of Education was mentioned by many companies. Interviewees overwhelmingly felt that if they were communicating, sharing and coordinating their approach it would enhance the quality and impact of arts education.

Interestingly, one company mentioned having more critical writing and research about arts education as one of its priorities – in order to raise awareness, understanding and emphasize the importance of arts education within society. Ultimately, they hoped, it would lead to increased funding and support in the future.
Stakeholder interviews

Our discussions with stakeholders included the major public funding agencies supporting Toronto arts organizations, and a selection of private foundation and corporate funders who are deeply invested in arts education.

Each interviewee had thought deeply and seriously about why they were putting resources into arts education. These were very thought-provoking interviews.

We were also privileged to speak with a representative from the Toronto District School Board, and the director of People for Education, the Province’s major education advocacy organization.

Like the arts organizations, the stakeholders interviewed felt their most important achievement was in the thrill and enjoyment of students as they see and participate in the arts, and their greatest pleasure in their work was observing the way young people open up and respond to these experiences.

Public arts funders

The public arts funders (Toronto Arts Council, Ontario Arts Council, Canada Council for the Arts) are clearly crucial to the future of the field: operating funding was the major source of funding for arts education for 65% of survey respondents, and government project funding was chosen by 44%.

All the arts councils saw support for arts education as an extension of their overall support for artists and arts organizations, and consider it to be one of the activities implicitly supported by operating funding to clients.

Indeed, arts education is increasingly becoming a core activity of arts organizations. The Toronto Arts Council estimates that 80% of its clients provide educational programs; the Ontario Arts Council calculates that 89% of organizations receiving operating grants provide some form of arts education programming.

Only one of the councils – the Ontario Arts Council – specifically funds arts education. For the OAC, it is a strategic priority supported by grants programs administered through their Arts Education Office, which disbursed $2.8 million in funding in 2010/11 – about 8% of the overall Council budget. The Office provides operating funding to groups like Prologue to the Performing Arts, Inner City Angels, Mariposa in the Schools as well as providing arts education project grants for one-time or special projects.

The OAC supports approximately 60 arts education projects per year at an average of $7500 per project. Projects include in-school programs, community programs and artist residencies. The OAC partners with school boards, the aboriginal education system, York University, the Royal Conservatory of Music, and a number of artist training programs. “We share the community’s sense of the importance of arts education. We view it as the most powerful way to build arts participation and to deepen the sense of value of the arts.”
While neither the Toronto Arts Council nor the Canada Council has specific programs of support for arts education, they are keenly aware of the large and growing participation of arts organizations in the sector, the benefits to children and adults who are actively engaged in an arts experience, and the role of their clients’ educational programs in building audiences and providing work to artists.

The Toronto Arts Council noted that building audiences is not nor should it be the primary goal of providing arts education to the broad community. They point to its role in building public support, awareness, appreciation and engagement with the arts. “Direct contact with professional artists allows students to understand the creative process, collaboration and leadership – as well as transferring skills from professionals to students, and turning young people on to the possibility of a career in the arts.”

More than one funder spoke about the value of using art as a gateway to topics such as the history of our country, and its power in exploring social issues and teaching tolerance and empathy – in ways not easily found elsewhere.

For public funders, the continuing growth in arts education serves another important purpose – allowing public funding for the arts to reach people who wouldn’t otherwise have access to arts experiences and communities that are underserved in arts opportunities.

But the funders noted that there is a perception that performing arts companies are stepping in to respond to diminishing funding for arts in the schools, putting pressure on arts organizations to fill a gap that “one would think should be filled by the board(s) of education.” The new arts curriculum was described as being “all about creativity,” but it would appear that it did not provide sufficient resources or support for teachers. This has resulted in teachers needing to work with artists for their own professional development.

While this scenario opens up opportunities for artists and arts organizations in the schools, it also puts great pressure on the arts organizations’ limited financial resources – and the impact of their efforts may not be as great as is needed. “Individual artists who are passionate are working with young people and communities as a way to augment their professional practice as well as contribute in a deeper way directly to participants/audiences. We want them to have access to the school system and to be paid.”

Programs like the OAC’s Artists in Education, because they allow a deeper relationship with a school and its students over time, were described as being more sustainable – but funding for this sort of extended programming is limited.

Public funding agencies have sought to connect to the Ministry of Education to discuss these and other issues, not yet very successfully.
Private arts funders

Private donors/foundations were selected by more companies than any other source of funding (71%), while corporate ranked third (58% of all companies.)

The private funders we interviewed are heavily invested in arts education. One foundation whose sole mandate in the arts is on arts education supports 40 organizations’ educational activities, providing arts experiences to thousands of young people, families and seniors in low income, high needs neighbourhoods. A corporation we spoke to supports approximately 15 – 20 groups in the GTA. Corporations are especially interested in working with and engaging their employees in this work.

These funders are not necessarily interested in supporting growth, but they are deeply concerned with facilitating creative ideas and better work. Although they admire the scope and power of the larger organizations’ educational programming (such as Stratford Festival, the Toronto Symphony Orchestra, and the Royal Conservatory of Music)— and generally generously support them – some made a point of mentioning that many small “nimble” organizations are doing excellent work.

Private funders tend to be strategic in their funding, looking both at community needs and towards the next generation. They feel that the arts help communities thrive, and that access to the arts opens up young peoples’ life options. A Foundation’s board emphasized providing exposure to the arts because they valued their own powerful experiences as children.

A corporation’s goals were “Engaging the next generation of youth as appreciators of the arts, and continuing to pursue a long term impact on society and communities.”

They tended to focus on underserved areas and “have not” schools where parents can’t contribute to ensuring arts access for their children. Their highest role, as they saw it, was “Giving someone a transformational moment in their lives.”

It was also noted that the theatre is a safe place to discuss social issues, and that arts groups working with immigrants and refugee children can encourage story telling and make newcomers more comfortable with sharing their experiences.

One corporation provided an interesting definition of corporate responsibility: “Our core business is not community giving or building. That’s why we have to work with charitable groups, to help them to make a difference.”

The private funders expressed sometimes deep frustration with the lack of support and lack of emphasis on arts education in our society. “In Europe, free admission [to the arts] (for children and youth) is assumed; not in Canada.”
Other stakeholders

The Toronto District School Board (TDSB) Teaching and Learning: The Arts is right at the heart of the issue: it directly supports 12 – 20 projects a year, and acts as mediator and facilitator for many others. Its activities range from ticket subsidies, bringing in or co-presenting professional performances to coordinating use of school facilities for after school programs.

TDSB partners with social justice organizations, many individual theatre, music and dance companies and Learning Through the Arts. It frequently interacts with the Ontario Arts Council Artist in the Schools Program.

The TDSB Teaching and Learning Dept. considers the arts as a vital and important part of students’ learning and growth. It sees its role as expanding access and opportunity for students to gain knowledge of and familiarity with the arts. “Our department attempts to increase the amount of art that students are seeing and practicing.”

For the TDSB the foremost intended impact of their work is student achievement, using the arts to level the playing field of opportunity for students, focusing on “the whole child”. Its mandate is to support the implementation of the curriculum, and one of its roles is helping teachers gain the tools they need, within their limited available time, to teach arts in the classroom.

The TDSB would like to see more comprehensive information on what is available, and more sharing of information and experiences among teachers and schools. “If (teachers) only have one opportunity in a school year to choose a performance to bring their classes to, it is difficult - especially if they don’t know the range of what is available.”

Funding is always a challenge, and the Ministry of Education’s priority on literacy and numeracy makes supporting the arts more difficult.

People for Education has been surveying the state of education for 14 years, and has included arts education in its surveys since the very beginning. Executive Director Annie Kidder says that in 1997, the Provincial model for funding changed to a new emphasis on the basics. The focus on measurable outcomes meant that the arts – which are not easily measured or evaluated – got squeezed out. Teachers as well as students had fewer arts experiences; without personal experience and appreciation of what the arts can bring to a person, the challenges for teachers of organizing bus trips and getting funding and permission from schools and parents, became daunting.

People for Education advocates for more art education in the system, and has called for more music teachers, drama teachers, and arts enrichment in the classroom. But they are aware that finding the resources to hire art teachers is very difficult without sufficient funding, and noted that the loss of specialist teachers has been paralleled by a major decline in school libraries. Although People for Education is now seeing a small climb in arts programs, the numbers are still lower than before.
Kidder pointed out that parents with greater financial capacity ensure that there are arts in their own children’s schools through fundraising; schools in wealthier neighbourhoods tend to use programs like Artist in the Schools well, unlike those in the less advantaged areas. “There’s a huge class issue in the arts, and in education as well.”13

“Access to art can break class barriers. Human development research connects strongly with the arts.” Understanding of yourself and others comes from the arts, according to Kidder. “It’s something we know, but not something we act on as a society. El Sistema is a social change movement: this is what actually happens when you play music together.”14

13 According to People for Education’s 2010 Annual Report on Schools, “This year over 40% of elementary and secondary schools reported raising funds for the arts. Last year 23% of secondary schools charged fees for music classes and 54% charged fees for art classes. Students who attend schools in more affluent areas, where fundraising amounts tend to be higher, are thus more likely to have access to the arts enrichment”

14 A publicly funded music education program in Venezuela, set up in the 1970’s to address issues of youth poverty and related social problems, which offers free after school orchestral music training to young people. 250,000 children attend the program around the country, 90% of whom come from poor socio-economic backgrounds.
Stakeholder Issues and Concerns

Interviewees noted that the line between community art and art education is being blurred. Artists are seeing themselves more as co-creators, animators, and facilitators when they go into schools or neighbourhoods and – taking a page from community arts practice – are increasingly looking for longer term engagement in communities. Partnerships with community and social service groups are increasing and increasingly support the work of artists in communities – although it would be incorrect to assume that the goals of arts organizations and those of the community groups they work with are always the same.

Those interviewed felt the trend to urban arts in Toronto should be encouraged and supported. “Young people need to understand creativity and innovation to succeed in today’s world, and this comes through access to professional artists.” The Toronto Arts Council estimates that 2/3 of their Community Arts funded programs work with children and youth, and that 40% are rooted in ethno-cultural communities.

Opportunities for performing and producing arts organizations to collaborate and learn from their community art colleagues clearly abound. Jumblies Theatre, an outstanding organization with rich experience in community residencies involving hundreds of people has a studio program of professional learning, mentorship and research; it could be a centre of training in the field.

Future

Like the performing arts companies themselves, most of the stakeholders would like to expand their arts education programs, making the benefits of access to the arts available to more young people. They are also concerned about the prospect of diminishing audiences, and would like to play a role in helping arts organizations expand outreach and develop new audiences. They would like to see growth in artists’ residencies and expand touring and educational opportunities, and some are interested in expanding to embrace the whole creative experience including backstage work such as set and costume design.

The stakeholders are aware of the pressure this continues to put on artists and arts organizations – and on themselves, as funders! One interviewee noted that the Toronto District School Board expects, and usually receives, a lot from performing arts companies: to come to schools with programming, materials and the highest possible quality of work; to bring to the table funding from other sources; and to embody a commitment to hard to reach students. A major corporate funder, responding to many school boards’ recent arts funding cutbacks and the expanding need to replace arts programming gaps in the schools, has responded by withdrawing from classroom project funding: they have shifted their focus to helping companies bring students to the theatre.
They noted that cutting back arts consultants, as most school boards have done, eliminates the very people who make sure that students have the opportunity to experience the arts. A number of people pointed to the way in which programs like Learning Through the Arts have built a structure for partnership between classroom teachers and artists.

More than one interviewee noted that teachers can also be changed by arts programming. “They see the transformation of their students, and it makes them better teachers.”
Recommendations from interviews

Evaluation

Almost every interviewee talked about the difficulty in evaluating arts education: “What should be measured? The number of kids in an audience? How do we know whether their relationship with the arts is deepened?” They expressed the need to develop a standard of practice and method of evaluation that goes beyond test scores and measures the impact and quality of arts education activities. For many funders this is an urgent current priority.

More than one funder said they would like to find a way to measure changes of attitude and behaviors after participation in arts education programs to build a base of knowledge on whether these programs are having an impact. This would clearly be a long term investment: some estimated that 15 years of research and tracking would be necessary.

Currently arts organizations do self evaluation and collect anecdotal information and case studies about impact, but knowing that public monies are being used some stakeholders believe that they tend to focus on the good news. One funder asked “How can we work smarter, how can we help ensure that money that goes into an organization is used in the best possible way?” Ideally, results and impact should be freely and honestly shared: more joint learning would help the sector, but there is currently no system wide framework within which to evaluate the success of arts education programs. The Canadian Public Arts Funders, a network which has an ongoing interest in arts education and commissioned a study on the topic in 2005/06, has identified this as a need and possible joint project.

Collaboration and joint activities

The funders felt there is a reluctance to develop joint arts education activities. Currently organizations tend to think that they must conceive of and provide arts education programs by themselves: funding, which can be competitive, can also separate people.

A collaborative initiative, many felt, is needed to facilitate the sharing of knowledge and resources. They expressed the desire to undertake a project aimed at “connecting and bringing the walls down,” moving away from the idea that every company is on their own. They talked about mapping activities and facilitating strategic sharing, including organizations working in other arts fields such as visual arts.

A number of stakeholders mentioned that there is no arts service organization (ASO) for arts education, and therefore felt the need to create a network for artist educators and arts organizations doing this work. They also saw a clear need and increased opportunities for dialogue between educators, community partners and artists.

Training

They felt the need for training to develop the skills of artist educators, increasing their effectiveness in schools and communities. They called for increased sharing whereby the companies that have experience can help others, and talented artist/teachers can help others develop these skills.
Information
They noted that without dedicated arts specialists at the school boards, the task of finding and choosing arts education programs falls increasingly on the principals and teachers. A central catalogue or calendar could make that work easier.

Ministry and government policy and action
It was noted that the Ministry of Culture had previously done exceptional work in nurturing the intersection between the world of arts and the world of education, especially under Jennifer Mossop, former Parliamentary Assistant to the Culture Minister. Many felt that building connections between cultural and educational policy should become a stronger priority, and that the arts community needs to speak out strongly about the arts curriculum and their role in delivering it. Artists’ role in reaching or supporting classroom teachers needs to be acknowledged and strengthened.

The Ministry of Culture has supported some important new initiatives through their Cultural Strategic Investment Fund, including aboriginal and youth at risk projects, and an investment in the first Ontario pilot of the ArtsSmarts program in the Durham region. The recent Arts Education Partnership Initiative, a project of the Premier of Ontario and the Ministers of Culture and Education announced in May 2006, was a $4 million matching program designed to leverage private sector funding for arts education projects delivered by arts organizations. The power of matching funding could serve to increase private funding for arts education, but it doesn’t replace the need for strong policy and program cooperation within the government itself.

Some felt that the municipality of Toronto could play a stronger role in bringing arts and education together.

A stronger voice
In general, people felt the need for a stronger voice for art and why it counts – for children and society as a whole.
Conclusions and Next Steps
Perhaps even more than anticipated, the Performing Arts Education Overview underlined the extent to which performing arts organizations have taken up the challenge of ensuring that young people in Toronto and surrounding areas experience the arts – whether through exposure to a performance, involvement in art making, or learning through the arts.

Arts organizations have also developed a range of activities to ensure that people at every age and from every background can broaden their exposure to a variety of experiences and voices in their community and engage in life long learning through the arts – having been, in the words of one survey respondent “respectfully welcomed into a world that is not commodity or consumer driven” but emotionally rich, thought provoking, and inspirational.

In other words, professional arts organizations whose mandate is to produce and present theatre, music, opera and dance performances, have stepped in to fill a widening gap in our educational and social system. They are now taking responsibility for developing cultural awareness and appreciation, and are offering opportunities for exposure, participation and engagement with the arts to people of all ages, but especially the young.

The companies who responded to the PAEO Survey are well aware of this new role. The relative importance of “community building” among the goals of organizations involved in arts education implies that many organizations are looking well beyond audience development in their educational programming. It also implies that arts organizations are beginning to perceive their role as part of and as a participant in their local community.15 This focus aligns well with one of the major goals of “CREATIVE CAPITAL GAINS: An Action Plan for Toronto” – the recently updated Toronto Culture Plan, whose second recommendation is that the City ensure access and opportunity for cultural participation to all citizens regardless of age, ethnicity, ability, sexual orientation, geography, or socioeconomic status.

It turns out that arts organizations are already traveling that road, to the extent that more than half of the Theatre for Young Audiences companies in the 2009 TAPA Survey report that greater than 50% of their in-school venues were located in one of Toronto’s 13 priority neighbourhoods for addressing at-risk youth.

The results and findings of the PAEO clearly call for new messages, resources, and tools:

---

15 According to Building Creative Capital, a White Paper by Dr. Dennie Palmer Wolf and Dr. Steven Holochwost of Wolf-Brown, “There is a relationship between the level of cultural engagement in a community and the degree of social connection among neighbours, expressed in their willingness to take action on behalf of the common good. Neighbourhoods richest in cultural organization are also the most stable, economically diverse, and integrated regions within cities.”
Communicate

While the Performing Arts Education Overview is an important and necessary starting place for moving the arts education sector forward, it is only a first step. We need to speak with one voice, to strengthen awareness of the scope and impact of our educational programs.

The dissemination of this information to the public is critical, and we must also make a concerted approach to the Ministries most concerned with the arts, from Tourism and Culture to the Ministries of Education, Health Promotion and Sport, Community and Social Services, Citizenship and Immigration. We should also seek a national discussion, perhaps through the Council of Ministers of Education.

Build essential partnerships

The clearest need is for stronger partnerships with the education system, including the Ministry of Education, The Toronto District and other School Boards, and individual schools.

The most common arts education-related skills development need, identified by 70% of survey respondents, is working effectively with schools and teachers! Surveyed companies are currently assisting teachers and students to better understand the performing arts: 64% regularly create teacher resource guides as part of their programming. This level of commitment and collaboration should be acknowledged and supported throughout the system.

Arts organizations also need support in creating partnerships with social service agencies and active community groups.

Expand resources

As one interviewee said, “there is no lack of ideas for new and continued development of programs, just a lack of time and resources to make them happen.”

Only one-quarter of survey respondents indicated that “arts education is appropriately and securely funded.” Although almost one-half thought that funding is “fairly adequate” there is still strong need to attract funders, and develop interest in further investment and research in arts education.

Participants were positive about the prospect of increasing their arts education activities (73% anticipated at least a minor increase in activities), but any increase and even the continuation of current activities is strongly funding-dependent.

Encourage and assist

Performing arts organizations involved in arts education are experiencing a considerable overload of responsibility. Though there are now successful programs to train artists to work more effectively with adults, youth, schools, teachers, specific ethno-cultural and geographic communities, this training is still new and somewhat inconsistent. An understanding of best practices as well as improved support for artists must be developed, and the value of arts education programming must be more clearly articulated and shared within companies.
Facilitate collaboration and shared learning

Performing arts companies are often reinventing the wheel with every program they introduce. This is a huge and varied field; our survey identified 13 types of arts education program activities for children and youth alone. There is a clear need for professional development in an area that requires high skills and specific expertise.

While funders encourage collaborative projects the current funding model can unintentionally discourage partnerships, if it requires a “lead partner” responsible for the administration of the project, who then becomes ineligible to apply for additional funding for its own projects.

One of the key challenges to arts groups in the development of their arts education programs is working with schools and school boards. Ideally artists and educators should work in a clearly defined partnership to develop programs.

Shared learning – including organizations specializing in community arts – would also contribute to overcoming the competitive atmosphere around arts education. Roundtables to facilitate the sharing of information on topics like working with schools and teachers, working in specific communities, artist training, and sponsorship negotiations would be valuable, such as those at Prologue to the Performing Arts’ Think Creatively, Arts Education Forum.

The development of mentorship training programs, ensuring that skills and knowledge are passed on to those professionals working in the field, should become a priority.

Form a strong network

There’s currently no funded organization nationally, provincially or municipally, that binds together the companies providing arts education activities, advocating on their behalf, creating shared learning opportunities and facilitating broad partnerships with schools, government and communities – although the Wallace Foundation’s Increasing Arts Demand through Better Arts Learning identifies strong networks and coordinated efforts as a key to success in expanding and improving arts education activities. The field in Ontario contains networks for academics and educators (CNAL – Canadian Network for Arts and Learning; ANCY – Arts Network for Children and Youth), theatre for young audiences (ASSITEJ Canada), and individual arts educators and arts education administrators (PAONE.)

There is need for one or more of these organizations to take the lead on helping the community organize itself to meet these needs.

Evaluate

Arts education evaluation currently rests heavily on attendance and participation statistics, sometimes with qualitative feedback from students and teachers. Funders expressed particular interest in understanding the impact on students of the activities they support, and pointed out that even they have no standard of best practices in assessing their funded programs.
It would be in everybody’s best interest to work together to develop effective evaluation tools and strong internal systems. This work is being started, and international initiatives such as Harvard University’s “Project Zero,” provide tools and analysis on the topic of understanding excellence in arts education. Arts for Children and Youth (AFCY) is currently working with Kathleen Gallagher at O.I.S.E. on evaluation indicators.

A foundation which is heavily involved in supporting access for children and youth to arts performances has been testing the online system www.measuredoutcomes.net to increase their clients’ and their own ability to define and measure concrete goals and evaluate success. For this foundation, as for other funders interested in strategic philanthropy, the focus is on generating greater social value – as well as lifting demand for the arts – by more strategically selecting grantees and helping them improve their performance.

This type of work should lead to better results and stronger impact for the field. However, there is also a challenging disconnect between some funders requiring long term evaluation of the effect of a program for which they are only offering short term funding.

Continue to fill knowledge gaps through further research, here…

There should also be similar overviews conducted regularly in the future to record and evaluate the development of the sector, like the U.S. Theatre Communications Group’s annual Education Survey and Education Centerpiece. The community should work with CADAC to continue evolving its data gathering system to provide the type of information most needed by funders and practitioners to understand and communicate the scope and impact of educational activities by performing and other arts sectors.

…and elsewhere

A primary intention of the PAEO was to develop information and methodologies that could be widely shared with arts communities throughout the province. Toronto is the first municipality to undertake such an overview – but we expect and hope to function as a pilot project, offering results, methods and support to other communities seeking to understand this essential component of building arts awareness and audiences.

It is our intention that the PAEO process be used by other communities in the future, in the hope that we will facilitate a provincial or even national awareness of the scope and impact of arts education programs offered through arts organizations across the country.
Pursue a grand vision

The Performing Arts Education Overview is only a first step in the dialogue about the contribution and expectations of arts organizations in Toronto providing arts education programs. In March 2009, the European Parliament passed a resolution recommending that arts education be compulsory at all school levels. The analysis in Toronto indicates that we have a long way to go before reaching that goal – which artists and arts organizations believe will have a significant impact on our communities as we move forward.

Can we come together as a community with the goal of making Toronto a recognized international leader in arts education by 2021? The pursuit of such a vision would encompass values of cultural access, creative opportunity, social justice, social cohesion and more, and could unite and ignite arts groups with many other community leaders.

“Imagine a Toronto…Strategies for a Creative City”, a report by Meric Gertler commissioned by the Premier of Ontario and the Mayor of Toronto, argues that more arts-based education is essential to Toronto’s economic and social well-being – and recommends free admission to museums and arts galleries for those under 20.

Although the results of our Survey found that each arts organization’s approach to arts education was unique and individual, it is clear that we can only move forward as a sector - solving our many common challenges and ensuring that everyone in our society has the opportunity to experience the arts - by working together.
The Survey
Introduction

Led by the Professional Arts Organizations Network for Education (PAONE) and the Creative Trust, with the research expertise of Hill Strategies, the goal of this project is to examine the state of arts education in Toronto and area performing arts companies. The Performing Arts Education Overview will provide current and accurate statistics on the range, reach and impact of arts education programs of dance, theatre and music organizations in the Toronto area. This information will help us understand the contributions of performing arts companies to arts education as well as organizations’ best practices. We also hope to be better able to support companies in their continued development of arts education programs and activities that lead to successful audience development and community engagement.

The survey covers arts education and arts learning. While we recognize that these terms include learning about the arts, learning in the arts and learning through the arts, we have intentionally not defined these terms at this point, as we would like to hear from the field about the range of activities included in arts education and arts learning within their organizations.

Your detailed responses will not be shared with other organizations. Only summaries of the collective situation of Toronto and area performing arts companies will be made public.
Who is filling out this survey?

▶ Name of organization  
▶ Your name  
▶ Your job title  
▶ Name of department (if applicable)

General information about your organization

▶ Please choose the one discipline that best describes your company’s arts education activities.
  ▶ Dance  
  ▶ Music (classical, contemporary)  
  ▶ Opera  
  ▶ Theatre for young audiences Theatre (general audiences)  
  ▶ Multidisciplinary  
  ▶ Other  

▶ In what year was your company founded? (Please enter the 4-digit year.)

▶ For how long have educational activities been part of your company’s activities?
  ▶ Since the founding of the company  
  ▶ On an occasional basis (e.g., depending on production content, funding, other factors)  
  ▶ On a regular basis, but not since the founding of the company (please specify year)

▶ Are you or your organization a member of either of the following organizations? (Please select all that apply.)
  ▶ Creative Trust  
  ▶ PAONE (Professional Arts Organizations Network for Education)

▶ To whom does the senior person in your education department report?
  ▶ Artistic Director / General Director  
  ▶ Executive Director / CEO / Managing Director  
  ▶ Development Director/Manager/Coordinator  
  ▶ Outreach Director/Manager/Coordinator  
  ▶ Marketing or Communications Director/Manager/Coordinator  
  ▶ Special Projects Director/Manager/Coordinator  
  ▶ Other (please specify)
Arts education goals and partnerships

Which of the following are important goals of your organization’s educational programming? (Please select all that apply.)

- Arts as a tool for student success in other areas (e.g., Math, History, etc.)
- Building audiences for the future
- Community building
- Exploration of an issue or theme of relevance to the group
- Ensuring exposure to the arts
- Introduction to or exploration of a specific art form
- Intellectual and emotional development
- Preparation / engagement / evaluation / appreciation of a performance
- Revenue generation
- Training / skills development in a specific discipline
- Other (please specify)

Using the same list, please select one goal that you consider to be most important in your organization’s educational programming. (Please select only one.)

- Arts as a tool for student success in other areas (e.g., Math, History, etc.)
- Building audiences for the future
- Community building
- Exploration of an issue or theme of relevance to the group
- Ensuring exposure to the arts
- Introduction to or exploration of a specific art form
- Intellectual and emotional development
- Preparation / engagement / evaluation / appreciation of a performance
- Revenue generation
- Training / skills development in a specific discipline
- Other (please specify)

How would you characterize the reach of your arts education activities? (Please select all that apply.)

- Neighbourhood-focused
- Local / city
- Regional
- Provincial
- National
- International
In your organization’s arts education work, have you entered into any partnerships or coordinated activities with another organization?

- Yes
- No

If yes: Which of the following are among the most important goals of your partnership effort(s)? (Please select three.)

- Broaden reach and/or impact
- Communicating the value of what you do
- Coordination with schools
- Developing appropriate assessment techniques
- Finding affordable / accessible / suitable spaces
- Finding more participants for your programs
- Finding qualified people to facilitate your activities or work in your arts education department
- Increasing funding
- Making more efficient use of time
- Partners have specific expertise or contacts that are useful for the program
- Other (please specify)

In your opinion, which of the following statements best describes the status of arts education within your organization? (Please select only one.)

- Arts education is an integral part of the organization’s activities.
- Arts education is important within the organization, but not integral.
- Arts education is a part of the organization’s activities but does not receive much recognition.
- Arts education is a peripheral part of the organization’s activities.

In your opinion, which of the following statements best describes the budgetary position of arts education within your organization? (Please select only one.)

- Arts education is appropriately and securely funded.
- Arts education funding is fairly adequate.
- Arts education funding is lacking and/or insecure.

Do you have any comments related to arts education goals, partnerships or the other questions in this section?

{Open-ended}
**Budget and staff**

- In your most recently completed full fiscal year, what were your organization’s total operating expenditures (i.e., excluding capital budget, normally based on financial statements)?
  - Less than $250,000
  - $250,000 to $499,999
  - $500,000 to $999,999
  - $1 million to $5 million
  - $5 million or more

- For your most recently completed full fiscal year, please estimate your organization’s total spending on arts education programs and activities (including salaries, artist fees and all other appropriate expenses for arts education)?

- In your arts education activities, how many of the following types of staff or volunteers do you employ?
  - Full-time staff
  - Full-time staff, but partial portfolio
  - Part-time staff
  - Artists (not on staff)
  - Other contract or seasonal workers
  - Volunteers

- Which of the following are important revenue sources for your arts education programs? (Please select all that apply.)
  - Student ticket sales
  - School touring revenue
  - Fee-based workshops
  - Private donors/foundations
  - Corporate funders
  - Government operating funding
  - Government project funding
  - Other (please specify)

- Are there specific revenue targets attached to your arts education programs?
  - Yes
  - No

- If yes: Is the education staff held accountable for meeting these targets?
  - Yes
  - No
Arts education programming

In which of the following types of arts education programs is your company active? (Please select all that apply.)

**For children and youth**

*Performance-related activities*

- Live performances (in schools)
- Live performances (at company venue)
- Live performances (in community centres, outdoors, public spaces, etc.)
- Touring shows (outside of schools)
- Student matinees
- Open rehearsals
- Pre-show discussions
- Post-show discussions

*School-related activities (other than performances)*

- School residencies or other forms of extended programs involving repeat visits to one class
- Career day / Job shadowing
- College / university partnerships
- Professional development for teachers, teaching artists and staff

*Workshops, lectures and lessons*

- Individual lessons
- Workshops and classes
- Lectures

**Guides**

- Student study guides
- Teacher resource guides
- Video guides

**Other**

- Access / subsidized programs
- Bilingual or French-language programs
- Conservatory/professional training programs
- Distance learning: Internet, CD Rom, Cable
- Literacy programs
- Summer programs or camps
- Winter / spring break programs or camps
- Youth-led programs (i.e., programs that are run by youth, for youth)
- Other (please specify)

**For adults**

- Open rehearsals
- Pre-show discussions
- Post-show discussions
- College / university partnerships
- Professional development for teachers, teaching artists and staff
- Individual lessons
- Workshops and classes
- Lectures
- Video guides
Access / subsidized programs
Bilingual or French-language programs
Conservatory/professional training programs
Distance learning: Internet, CD Rom, Cable
Summer programs
Other (please specify)

During your last full fiscal year, please estimate the number of people (of all ages) who participated in the arts education activities of your company.

For each of the following age groups, please estimate the number of people who participated in the arts education activities of your company.

- Pre-school
- Primary (Grades JK-3)
- Junior (Grades 4-6)
- Intermediate (Grades 7-9)
- Senior (Grades 10-12)
- Post-secondary (university, college)
- Adults
- Seniors

During your last full fiscal year, how many individual schools did your arts education programs reach? (Please count multiple visits to 1 school as 1 school.)

During your last full fiscal year, how many visits to schools did any member or representative of your organization make as part of your arts education programs? (We are defining “one visit” as one school day or portion thereof in at least one class in the school. If different members of your company went to different classes in the school on the same day, please count this as one visit.)

How closely would you say that your arts education activities are tied to the school curriculum?

- Not at all
- Not very closely
- Somewhat closely
- Very closely
- Not applicable
**Programs for specific communities**

- Do you have arts education programs that are targeted to specific communities? Please check off the following communities ONLY if you have specifically created programs with these communities in mind. (Please select all that apply.)
  - Aboriginal
  - Adults (such as parents, seniors, young professionals, etc.)
  - Artists
  - At-risk, equity, homeless, priority neighbourhoods and/or social justice
  - Dis/Ability
  - Ethno-cultural
  - Families
  - LGBTQ2SA
  - Linguistic minorities
  - Newcomers to Canada
  - Youth
  - Other (please specify)

- During your last full fiscal year, how many people participated in your arts education programs for specific communities?

**Evaluation of arts education**

- In the past few years, have you evaluated any of your arts education activities? (Please select all that apply.)
  - Yes
  - No

- If yes: What tools have you used to evaluate your arts education activities? (Please select all that apply.)
  - Attendance statistics
  - Surveys of teachers
  - Qualitative feedback from teachers
  - Surveys of students
  - Qualitative feedback from students
  - Surveys of facilitators / artists
  - Qualitative feedback from facilitators / artists
  - Surveys of others
  - Qualitative feedback from others
  - Other (please specify)

- Once you collected this information, who reviewed the evaluation results within your organization (other than education staff)? (Please select all that apply.)
  - Artistic Director / General Director
  - Executive Director / CEO / Managing Director
  - Development Director/Manager/Coordinator
  - Outreach Director/Manager/Coordinator
  - Marketing or Communications Director/Manager/Coordinator
  - Special Projects Director/Manager/Coordinator
  - Other (please specify)
Once you collected this information, what did you do with the evaluation results? (Please select all that apply.)

- Used the results to improve arts education activities
- Used the results to revise artistic activities or programming decisions
- Used the results to improve marketing efforts
- Used the results to improve fundraising efforts
- Published the results in annual report or other document
- Reported back to funders
- Other (please specify)

Promotion of arts education

How do you distribute promotional materials about your arts education activities? (Please select all that apply.)

- Brochures or flyers
- Newsletters (print)
- Electronic newsletters or announcements
- Event listings
- Social media (Twitter, Facebook, blogs, etc.)
- Paid advertisements
- Other (please specify)

Which methods of promotion have you found to be most successful? (Please select a maximum of three.)

- Brochures or flyers
- Newsletters (print)
- Electronic newsletters or announcements
- Event listings
- Social media (Twitter, Facebook, blogs, etc.)
- Paid advertisements
- Other (please specify)

If you have any further comments about your effective promotions, please let us know here...

{Open-ended}

Are your arts education activities typically promoted together with other company activities (or separate)? (Please select only one.)

- Together within other company activities
- Separate from other company activities
- Sometimes together, sometimes separate
- Not applicable
In your opinion, which of the following statements best describes the presence of arts education on your company’s website? (Please select only one.)

- Arts education activities are prominent.
- Arts education activities are somewhat visible.
- Arts education activities are not very visible.
- Not applicable

How often do you create study guides for your company’s productions? (Please select only one.)

- Always (every production)
- Most productions
- Some productions
- Never
- Not applicable

Final questions and comments

What would you say is the greatest success that you have had in your arts education programming?

{Open-ended}

What would you say are the three most significant challenges in your arts education activities? (Please rate the following from 1 to 3, with 1 being the most significant challenge.)

- Arts curriculum in schools
- Communicating the value of what you do outside of your own organization
- Communicating the value of what you do within your organization
- Finding adequate funding
- Finding enough participants for your programs
- Finding qualified people to facilitate your activities or work in your arts education department
- Lack of networks / Feeling of isolation
- Lack of time / Overwork
- No standard of best practices in assessment
- Space issues (e.g., finding affordable / accessible / suitable spaces to deliver your programs)
- Other (please specify)

On the whole, how would you rate your arts education activities?

- Need significant improvement
- Need some improvement
- Satisfactory
- Somewhat strong
- Very strong
Over the next 2 or 3 years, do you anticipate that your organization’s arts education activities will increase, decrease or stay the same? (Please select the response that best fits your situation.)

- I anticipate a substantial decrease in arts education activities.
- I anticipate a minor decrease in arts education activities.
- I anticipate little or no changes.
- I anticipate a minor increase in arts education activities.
- I anticipate a substantial increase in arts education activities.
- Other (please specify)

In which area(s) would you like to further enhance skills development related to your arts education activities? (Please select all that apply.)

- Artist training
- Grant writing
- Marketing
- Sponsorship negotiations
- Working effectively with schools and teachers
- Working effectively with specific communities / community groups
- Other (please specify)

Do you have any final comments?

{Open-ended}
Performing Arts Education Overview Interview Questions

Interview Date: ______________________
Organization: ______________________

Position, Name, Contact ______________________

______________________________

Artistic Director: ______________________
General Manager: ______________________

Arts Education Staff: ______________________

Major Current Education programs (from website): ______________________

Introduction

Intent of the PAEO study

➢ Gather current and accurate statistics on the range reach and impact of the arts education programs of dance, theatre and music organizations in the Toronto area.

➢ Understand the contributions of performing arts companies to arts education,

➢ Identify and understand best practices in this important area.

➢ Be able to better support companies in their continued development of successful and excellent arts education programs and activities

Process and timing of study

➢ Describe

Timing of this interview

➢ Approx. 45 minutes - 1 hour

Purpose

1. What are the overall goals and intended impacts of your arts education programming?

2. What are the challenges in achieving these impacts? (i.e. What gets in the way?)

Performing Arts Education Overview Interview Questions – Stakeholders

Interview Date: ______________________
Organization: ______________________

Position, Name, Contact ______________________

______________________________

Major Current Education programs (from website): ______________________
Interview Questions

Introduction

*Intent of the PAEO study*

- Gather current and accurate statistics on the range reach and impact of the arts education programs of dance, theatre and music organizations in the Toronto area.
- Understand the contributions of performing arts companies to arts education,
- Identify and understand best practices in this important area.
- Be able to better support companies in their continued development of successful and excellent arts education programs and activities

*Process and timing of study*

- Describe

*Timing of this interview*

- Approx. 45 minutes – 1 hour

*Basic Information*

1. How many organizations receive support from you for arts education programming?
2. How much support do you provide each year? Average amount per organization?

*Purpose*

3. What are the overall goals and objectives of your arts education support programs?
4. How do you perceive the role of performing arts companies to your target communities’ arts education (or education) system?
5. What are the intended impacts of your arts education support programs?
6. What are the challenges in achieving these impacts? (i.e. What gets in the way?)

*Organizational Structure*

7. How are these programs conceived and positioned within the organization?
8. What percentage of overall budget/resources is spent on arts education support programs?
9. Do you partner with any other community, social service or other organizations? Who? In what ways are these partnerships successful, or challenging?

*Participation and Evaluation*

10. Have the participants, audiences, etc. for your arts education funding activities changed in the past few years? Did your organization take a proactive role in this change?
11. How do you evaluate the success of your audience development funding activities? How do you use the results of evaluation?
Achievement

12. In your own estimation, what is your organization’s most important achievement in arts education funding?

13. Have your education funding programs been successful in attracting or developing new audiences in the last few years?

14. Have they had important community impact?

Future

15. Where do you see your arts education support programming in 5 years?

16. What do you see as the priorities for moving the sector forward in the future?

Organizational Structure

17. How are programs conceived and positioned within the organization?

18. Can you estimate the percentage of your organization’s overall budget / resources that is spent on arts education programs?

19. Do you partner with any other arts organizations to provide arts education programs? With any community, social service or other organizations?

20. Do these collaborations assist in achieving your intended impacts?

Participation

21. Have the participants, audiences, etc. for your arts education activities changed in the past few years? What did your organization do to adapt?
People Interviewed

**Art Organizations**

**Karen Gilodo**  
LKTYP, Educational Services Coordinator

**Allen MacInnis**  
LKTYP, Artistic Director

**Lynda Hill**  
Theatre Direct Canada, Artistic Director

**David S. Craig**  
Roseneath Theatre, Artistic Director

**Patterson Fardell**  
Roseneath Theatre, Director of Education

**Julie Miller**  
Soulpepper, Education Manager

**Allen Kaeja**  
Kaeja d’ Dance, Artistic Director

**Nina Lee Aquino**  
Cahoots, Artistic Director

**Angela Elster**  
Royal Conservatory of Music, Vice President, Academic

**Melanie Fernandez**  
Habourfront Centre, Director of Community and Educational Programmes

**Mitch Smolkin**  
Habourfront Centre

**Bill Coleman**  
Coleman Lemieux, Artistic Director

**Rob Kempson**  
Canadian Stage Company, Education Manager

**Matthew Jocelyn**  
Canadian Stage Company, Artistic and General Director

**Jennifer Green**  
Soundstreams Canada, General Manager

**Jeffrey Melanson**  
National Ballet School, Executive Director

**Stakeholders**

**Stephen Couchman**  
A Foundation Senior Advisor

**Alan Convery**  
TD Bank Financial Group, Manager, Community Relations

**Claire Hopkinson**  
Toronto Arts Council, Executive Director

**Margo Charlton**  
Toronto Arts Council, Theatre Officer

**Aengus Finnan**  
Ontario Arts Council, Touring and Audience Development Officer

**Billyann Balay**  
Ontario Arts Council, Director of Granting Programs

**Claude Schreyer**  
Canada Council for the Arts

**Annie Kidder**  
People for Education, Executive Director

**Christine Jackson**  
Toronto District School Board, Program Coordinator School Services Program – The Arts

**Jennifer Kirner**  
TELUS, Senior Community Investment Manager

**Cian Knights**  
Creative Mosaic, Program Coordinator

**Eric Meerkamper**  
President, DECODE
Change kids with the power of theatre
For documents and internet resources consulted, visit www.creativetrust.ca
Cover: Young opera stars perform in the Canadian Opera Company's *After School Opera Program*. Photo: COC @ 2010

Foreword: Percussionist Don Kuehn helps a student, TSO Preludes Programme

Contents: Kaeja d’Dance, photographer: Groenendijk

Introduction: Dienye Waboso, Allison Edwards Crewe and Thomas Olajide in *Binti’s Journey* (Theatre Direct), photographer: John Lauener

p. 19: Ji Min Hong at a National Ballet of Canada YOU dance performance, 2010, photographer: Setareh Sarmadi

p. 37: Nelson Mandela Coleman Lemieux Project, photographer: Taku Kumabe

p. 47: Young People’s Theatre/LKTP Drama School, 2010, photographer: Nir Bareket


p. 57: Marjorie Chan in *paper SERIES* (Cahoots Theatre Company), photographer: Richard Lee

p. 74: Nelson Mandela Coleman Lemieux Project, photographer: Taku Kumabe

p. 76: High school students participate in the Canadian Opera Company’s Living Opera program. Photo: COC @ 2011

Back Cover: Elementary school students watch a performance by TSO Education Musicians in their school, 2009