

A Local Cultural Service Organization

Survey of the Grey Bruce Cultural  
Community

December, 2005





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This project was supported by the Compass Program of the Ontario Arts Council.

## Overview

The idea of an arts service organization in Grey Bruce has been under consideration for some time. An electronic survey of the local cultural community confirmed the overwhelming interest in establishing a new service organization to support the arts and heritage sector. The survey also explored preferences in organizational models and potential services.

## Background

Since the demise of the arts council in 1994 there has not been a cultural umbrella organization in Grey-Bruce. Regardless, there is leadership and initiative within the cultural community and there have been a series of opportunities for dialogue among artists, cultural workers, stakeholders and supporters over the last few years.

*Artfully yours...A Dialogue on Tourism and the Arts* took place on October 25, 2003 in Kincardine. This day-long workshop included business leaders, artists, performers, tourism operators, arts administrators and friends of the arts from Grey Bruce and beyond. The conference goals were to develop relationships and explore existing regional arts and culture organizations for collaborative opportunities and information sharing. As noted in the conference report, participants expressed the desire for a regional hub of expertise, knowledge, materials, resources, technology and product development to unify local cultural tourism, heritage and arts initiatives. Some called for an arts council; others favoured a more broadly based regional cultural resource department. There was strong call for building mutually creative relationships between the culture, arts, heritage and business communities.

In February of 2004, Sheatre hosted the Arts and Culture Forum – “*It’s Up To Us*” in Owen Sound. The weekend featured open, facilitated discussion with a broad spectrum of arts stakeholders. The group did an historical scan, brainstormed the current situation and vision of culture and artists in Owen Sound, and discussed a need for strategic directions towards expanding, sustaining and connecting the arts community.

Several community based initiatives followed, including a cultural data base; education in arts administration in cooperation with support from Humber College; and opportunities to promote young artists to a broad public audience in the form of a celebration coffeehouse in June 2004 at St. George’s Hall in Owen Sound. A volunteer core was established to support hosting Owen Sound as the 2005 site for the provincial Community Arts Ontario conference.

The group also initiated the creation of “Cultural Commons” to begin with informal opportunities for meeting and networking with others in the field. They supported investigating the value of creating a formal commons or local arts service organization through a community consultation process; this idea grew across the community during the Cultural Commons gatherings that occurred in 2004/05. Out of these gatherings, an ad hoc group of artists and cultural workers from Grey-Bruce formed the Local Arts Service Organization (LASO) Steering Committee to test the interest in pursuing a local arts service organization.

The Community Arts Ontario Conference in May 2005 in Owen Sound included a Local Arts Service Organization Workshop. The session *Grey Bruce Owen Sound – What have we learned*

*and where do we want to go?* Participants identified local cultural resources and assets. The identified needs were long and included cohesiveness, inclusively, communication and frameworks. There was obvious interest in the establishment of a service organization and functions of a cultural body were discussed. Next steps included the examination of models and the establishment of stronger e-based communication.

Sheatre, as an incorporated body, applied for funding assistance to the Compass Program of the Ontario Arts Council on behalf of the steering committee in spring 2005. The application was unsuccessful given limited funds and the OAC encouraged resubmission. A fall 2005 resubmission was successful in securing funds to proceed with the contracting of Carrie Brooks-Joiner & Associates to design, distribute and analyze a survey of the local cultural community regarding interest in establishing a local arts service organization.

## Definition of Arts and Cultural Service Organization

While there has been much discussion of a potential service organization in Grey-Bruce, the definition of what it would be, what it would do, and how it would be organized has not been established.

The definition of an association is a group of individuals who voluntarily form a body (or organization) to accomplish a shared purpose. The Canada Council's definition of an arts service organization is:

A non-profit organization that furthers the interests of artists, creators, arts organizations and elements of the arts community. The organization's activities can include policy development, advocacy, provision of professional services, and production of collective projects.

It follows that a cultural service organization is broader in scope and encompasses arts, cultural industries and heritage and therefore furthers the interests of the cultural community by serving and enhancing the capacity of individual artists and/or arts, heritage and cultural organizations/groups. It is also useful to define what service organizations are not; arts and cultural service organizations are typically not involved in the creation or production of art or other cultural products.

In the interests of being inclusive, the Steering Committee decided to use the term "Culture Service Organization" within the survey and indicated that it includes both arts and heritage in scope.

## Methodology

The survey content was developed in consultation with Steering Committee members. The intent of the questions was to test interest in the concept of a service organization, gauge interest

in membership categories, privileges and services. Preliminary survey questions were developed, piloted with the Steering Committee, and refined.

The distribution list was assembled by the Steering Committee and the emails inputted directly into the electronic survey tool SurveyMonkey by a student working with the City of Owen Sound. The survey was distributed by Carrie Brooks-Joiner & Associates. An initial list of 102 received the survey on November 16. A reminder was released on Nov 22.

An additional list of 106 was developed and the survey was issued on Nov 22 and a reminder sent on November 28.

Although the distribution list was comprehensive, the Steering Committee recognized that it was not complete and recipients were encouraged to forward the survey to others to ensure broad distribution.

Undeliverable emails were checked and corrected if possible and the survey resent. The survey was closed to additional responses on December 5.

As an incentive to participate in the survey all respondents were entered in a random draw for a bundle of prizes donated by area arts, cultural and heritage groups.

## Survey Response

A total of 157 valid responses were received.

In total the survey was directly distributed to 211 email addresses and 84 of those recipients responded. In total 5 direct recipients declined. Replies were obtained from another 73 as the survey was forwarded to other interested community members or that there were multiple responses from the same address. Given the encouragement to share the survey, a response rate to distribution is not meaningful.

One respondent was not able to technically complete the survey because of technical limitations so the consultant did a telephone interview and entered the results on behalf of the respondent.

In general respondents reacted favourably to the survey tool. Replies started coming in moments after its release. There were some challenges with accessing it and these were resolved on a one-on-one basis by the consultant. A couple of recipients expressed concern about the validity of the initial email as the email address of the consultant was not familiar. The Steering Committee should consider sending future surveys or broad communication from a recognizable sender.

One respondent requested clarification of the definition of a “service organization”.

## Data Integrity

Since forwarding the survey was encouraged, and in recognition of the high possibility of shared computers, multiple responses from the same IP or email address were not eliminated. This did permit the possibility of multiple replies from the same respondent, but it was felt that the risk of this occurrence was minimal. Detailed examination of the responses confirmed differing replies when there were multiple responses from the same IP or email address suggesting multiple respondents. However, incomplete surveys from a respondent who reported technical difficulties in completing the survey were deleted and the single complete response retained.

## Key Findings

### Support for an Cultural Service Organization

There is overwhelming support for the concept of a cultural service organization in Grey Bruce by respondents.

- 93 % of respondents thought **there is “need for a local service organization to support the cultural Community”**
- 39% thought the scope should be defined **geographically (e.g. Grey Bruce)** and 40% thought it should be by **creative clusters**
- The top Administrative Services identified is **Website with links and member features** (83% very important)
- The top Advocacy/Awareness Services are: **Events Calendar** (88% very important) **Awareness Campaigns** (71% very important); **Media Lists** (60% very important) and **Brochure Distribution** (56% very important) and **Awards** (63% somewhat important)
- The top Professional Services are: **Cultural Directory** (77% very important); **funding application assistance** (70% very important) and **networking events** (70% very important)
- **Membership should be broad** and include Individuals (95%), Organizations/Groups (94%), Businesses (71%) and Municipalities/Government Agencies (59%)
- 77% definitely or perhaps/likely would be **interested in being an individual members**
- 62 % would be interested in being an **organizational member**
- **Flat fee** was the preferred fee structure for Individual members
- 52 people indicated **they want to be kept informed and would help.**

## Services

Based on a review of services provided by other service organizations, a list was developed and the Steering Committee chose those most suitable for testing in Grey-Bruce and they were grouped as Administrative Services, Advocacy/Awareness Services and Professional Services.

### Administrative Services

The top Administrative Services identified is **Website with links and member features** (83% very important). **Access to meeting and workshop space** was also ranked high with 37% indicating very important and 55% as somewhat important. There was interest in **Access to Group Insurance** with 44 % indicating it was somewhat important and 41% as not important.

3. Existing service organizations across Canada provide different services depending on their resources and members' needs. What ADMINISTRATIVE SERVICES do you think are most important to support our cultural community?

	Very Important	Somewhat Important	Not important	Response Total
Website with links and member features	83% (110)	16% (21)	2% (2)	131
Meeting/workshop space	37% (49)	54% (71)	8% (11)	131
Access to Group Insurance	15% (20)	44% (57)	41% (54)	131
	<b>Total Respondents</b>			<b>131</b>
	(skipped this question)			25

There were 41 responses to the open ended question “Other important Administrative Service(s) not listed above I think should be considered”. All comments are listed in Appendix II.

### Advocacy/Awareness Services

Advocacy and awareness activities factor high with the top four receiving very important rating: **events calendar; awareness campaigns; media lists; and brochure distribution**. **Awards, election candidate survey and discounted advertising** received a rating of somewhat important by 50% -64% of respondents.

5. What ADVOCACY/AWARENESS SERVICES do you think are important to support our local cultural community?

	Very important	Somewhat important	Not important	Response Total
Awareness campaigns	71% (90)	26% (33)	3% (4)	127
Events calendar	88% (112)	11% (14)	1% (1)	127
Awards	14% (18)	63% (80)	23% (29)	127
Media lists	60% (76)	35% (44)	6% (7)	127
Discounted advertising	39% (50)	50% (63)	11% (14)	127
Election candidate survey	15% (19)	52% (66)	33% (42)	127
Brochure distribution	56% (71)	38% (48)	6% (8)	127
<b>Total Respondents</b>				<b>127</b>
(skipped this question)				29

## Professional Services

The top three rated professional services are: **cultural directory; funding application assistance** and **networking events** with ratings from 78% - 70% as very important. **Professional development/workshops; resources/resource centre** and **inventory of available collective assets and resources** rated as very important to 55%-51% of respondents.

7. What PROFESSIONAL SERVICES do you think are important to support our cultural community?

	Very important	Somewhat important	Not important	Total Responses
Resources/ resource centre	52% (64)	37% (46)	11% (13)	125
Inventory of available collective assets & resources	50% (62)	41% (50)	9% (11)	125
Consultation services	30% (37)	51% (63)	19% (23)	125
Facilitation services	27% (33)	55% (68)	18% (22)	125
Cultural directory: individuals and organizations	77% (95)	20% (24)	3% (4)	125
Funding application assistance	70% (86)	26% (32)	4% (5)	125
Networking events	70% (86)	27% (33)	3% (4)	125
Professional development/Workshops	57% (70)	34% (42)	9% (11)	125
		<b>Total Respondents</b>		<b>125</b>
		(skipped this question)		34

## Membership Structures

The survey used four membership categories: Individuals, Organizations/Groups; Municipalities/Government Agencies; and Businesses in the questions. There was overwhelming support for **Individuals** and **Organizations/Groups** to be members of a local cultural service organization (95% and 94%). Similarly, 71% supported that idea of **Businesses** as members. Respondents were split on the concept of **Municipalities/Government Agencies** being members; 59% were in support and 41% thought it was not appropriate.

Respondents thought that **Individuals** and **Organizations/Groups** should be voting members and less than 45% thought **Businesses** and **Municipalities/Government Agencies** should have voting privileges.

9. Who do you think should be members of a cultural service organization?			
	yes	no, not appropriate	Response Total
Individuals	95% (116)	5% (6)	122
Organizations/groups	94% (115)	6% (7)	122
Municipalities/government agencies	59% (72)	41% (50)	122
Businesses	71% (87)	29% (35)	122
<b>Total Respondents</b>			<b>122</b>
(skipped this question)			34

10. For the categories of members you selected as "yes" in the previous question, which should have voting privileges in the service organization?		
	Response Percent	Response Total
<b>Individuals</b>	91%	111
Organizations/groups	85.2%	104
Municipalities/government agencies	32.8%	40
Businesses	45.1%	55
<b>Total Respondents</b>		<b>122</b>
(skipped this question)		34

Of other membership structures that were examined, the simplest membership structure belongs to the London Arts Council and included only Individuals and Organizations. Among the most complex is Performing Arts Burlington with eight categories to capture practitioners and an array of supporters:

<b>Patron</b>		<b>Performer</b>	
Individual	\$25	Individual	\$50
Senior/Youth	\$25		
<b>Business/Organization</b>		<b>Performing Arts Organization</b>	
For profit	\$100	For profit	\$100
Not for profit	\$75	Not for profit	\$75
		<b>Cast Member</b>	\$10

Other variations included Artist and Artist Entrepreneur, Lifetime Member, and Youth Member. The Sudbury Arts Council included a Fixed Income Category. Organizations, groups and businesses are sometimes distinguished by number of members or by size of budget. The Guelph Arts Council separates Artist run Businesses from other Businesses. Cast Member,

Sponsors, Supporter and Community Friend, are all attempts to capture community members who are not directly involved as artists or cultural workers.

It is desirable to be inclusive in membership to ensure a broad base of support and fee revenue and simple in structure for clarity.

## Fees

### Individual Fees

In general 52% responded that a **flat fee** (same for everyone) was the appropriate way to charge individual members. There was expressed support for **reduced fee** for students, seniors and artists (33% - 28 %).

12. What do you think is an appropriate way to charge individual members?		
	Response Percent	Response Total
<b>Flat fee (same for everyone)</b>	<b>52.1%</b>	<b>63</b>
Reduced fee for students	33.1%	40
Reduced fee for seniors	28.1%	34
Reduced fee for artists	28.1%	34
Other (please specify)	11.6%	14
	<b>Total Respondents</b>	<b>121</b>
	(skipped this question)	35

The lowest individual fee of other organization examined is \$5 at Quinte Arts Council for artists and students. The highest fee was Guelph Arts Council at \$50 per individual. The majority were in the range of \$25-\$30.

A fee amount or ranges were not tested. Fees, like membership structures vary dramatically across the province and are defined locally. There is no “right” fee and generally, membership organizations typically receive feedback that fees are too high even when they are nominal or do not cover the cost of services.

### Groups and Business Fees

There was no clear consensus on the appropriate way to charge a membership fee for Organizations/Groups: 42% supported a **sliding scale based on operating budget**; 37% supported a **flat fee** (same for all groups); and 29% supported a **sliding scale based on the number of people in the organization/group**. Forty respondents skipped this question.

14. What do you think is an appropriate way to charge a membership fee for organizations/groups?

	<b>Response Percent</b>	<b>Response Total</b>
Flat fee (same for all groups)	37.3%	44
Sliding scale based on number of people in the organization/group	28.8%	34
<b>Sliding scale based on operating budget</b>	<b>41.5%</b>	<b>49</b>
<b>Total Respondents</b>		<b>118</b>
(skipped this question)		38

Membership fee mechanisms for Municipalities/Agencies and Businesses were not tested. As cultural Organizations/Groups was most likely a major source of members (other than Individuals), the definition of this membership fee mechanism would determine that of other umbrella categories.

## Models of Cultural Service Organizations

Service organizations can be grouped by:

- A particular art form or discipline (e.g., Toronto Alliance for the Performing Arts),
- A specific type of organization working across many disciplines (e.g., Ontario Museum Association)
- A specific focus (e.g., ethnic, gender, geographic, or linguistic-specific arts such as the Centre for Indigenous Theatre or the South Asian Visual Arts Collective in Toronto);
- A certain set of services provided (e.g., advocacy, such as Friends of Canadian Broadcasting);
- A particular purpose or organization type (e.g., art councils, community art centers, unions, or guilds)

Looking to other organizations, there are several models which are worth examination.

***Incorporated Non-profit Organization*** - Community arts councils across Ontario fit this model. Typically they are membership driven, incorporated bodies governed by a board of directors. Many have professional staff and are funded by government, fees, sponsorships, donations, fundraising initiatives and various project grants. Many, if not most, are not sustainable as self-generated revenues do not meet core operating expenses and the organizations are vulnerable to changing government priorities and project granting processes. Arts Hamilton and the Oakville Arts Council are two in current financial and organizational difficulties and on the positive side, ArtsLink in York Region, the Markham Arts Council and Performing Arts Burlington are new organizations. Some incorporated service organizations are also charities.

***Unincorporated Organization*** – these informal organizations and groups are also plentiful in the cultural sector and include many artist collectives, networks, short term groups such as the Cultural Commons in Owen Sound and the Steering Committee for the survey project.

## **New Forms to Support Local Culture**

Many of the new structures to support culture, particularly in Ontario, are based in municipal structures and are the result of the growing emphasis on municipal involvement in culture and municipal culture planning. Some communities have been successful in integrating services traditionally performed by a local arts service organization into municipal structures:

Brantford, Ontario has established a **Cultural Network**. At the Mayor's Forum on the Arts in 2000, one of the key needs expressed by the arts community was the presence of a coordinating arts body. In the fall of 2002, following the recommendation of a City of Brantford Ad Hoc Arts and Culture Restructuring Committee, a new standing committee of the Tourism Advisory Board was created. The main premise for the new group (now named the Brantford Cultural Network) is the recognition of arts and culture as an economic and social activity vital to the development of a complete community. Its Mission is: To promote, encourage, and coordinate arts and culture in Brantford and area

The Brantford Cultural Network replaced the Brantford Regional Arts Council which disbanded in 2000 after fifteen years of operation. The Network is composed of six City of Brantford council-appointed individuals, one member of the Tourism Advisory Board, and two City Councillors. The BCN seeks to promote, encourage, and coordinate arts and culture in Brantford and area in order to enhance this sector as a viable generator of economic activity. There is a staff Coordinator. The BCN produces a newsletter with a calendar of events, an on-line directory, professional development opportunities and an annual conference. The BNC is participating in the City's cultural planning process.

**The City of Burlington** has initiated a series of ***Forging the Links*** forums in 2004 and 2005 to bring together the cultural community. While an initiative of the City's cultural strategy planning process, the forums have had unanticipated positive effects in cultural community building.

In March 2000, the City of **St. Catharines** approved a Municipal Cultural Policy and established a Culture Committee. The **Culture Committee** is a committee of City Council that advocates for culture in St. Catharines, is responsible for developing policies pertaining to culture, and is an advisory body for both Council and community organizations. Made up of one City Councillor, members of the cultural community and City staff, the Culture Committee publishes Culture News, a quarterly newsletter that highlights the culture of St. Catharines with stories, news and a calendar of cultural events. The Culture Committee is also responsible for making recommendations to City Council for investments through the City's Cultural Investment Program (SCCIP). There is also a St. Catharines & Area Arts Council.

In these communities, close association with a municipality provides advantages such as a policy framework, access (albeit limited) to financial, human and infrastructure resources. The advantages that close association with municipal structures bring are also the disadvantages as the association with bureaucracy and formality removes ownership from the grassroots.

Other models are community based with strong association with a municipality and often are a product of cultural planning processes.

The **Cultural Development Association of Red Deer (CULTURE LINK)**, in Alberta, is a community-based non-profit organization which serves as a catalyst to advance and nurture arts and heritage in an environment where they can flourish, be created, enhanced and matured. CULTURE LINK is "dedicated to advancing culture in Red Deer through a coordinated collaborative approach with culture groups and their friends".

The Community Culture Master Plan was based on extensive input from the citizens of Red Deer and was adopted by City Council in 2001. The Cultural Charter Partners, the Red Deer and District Allied Arts Council, and the Culture Services Section of The City supported the planning initiative. The CCMP was the catalyst which recommended a community group be formed to implement the CCMP, nurture cultural development and work towards the sustainability of culture. CULTURE LINK emerged from the Cultural Master Planning process from the recommendation that a new 'leadership agency' be established to coordinate the implementation of the Plan. CULTURE LINK is supported primarily by funding from the City of Red Deer and from interest earned on an operating endowment.

CULTURE LINK in partnership with the business community has established the Community Culture Fund. This fund will be managed in partnership with the Red Deer and District Community Foundation. The City of Red Deer has made a significant contribution toward the building of the fund. Presently the Culture Link Fund Development Committee is exploring ways to increase the Community Culture Fund and the operating endowment in order to provide funding to the arts and culture community on a regular basis.

As an outcome of its cultural planning process, the **City of Orillia** has established an annual **Summit** which will provide a vehicle once a year for the entire community to

come together to review municipal cultural planning achievements, identify opportunities, and define priorities and action plans for the next year. The **Orillia Commons**, an existing community forum, will continue as issue-based forums.

The development and success of either model is dependent on local situations.

The concept of Creative Clusters is applicable to Grey Bruce where there is large geography and types of organizations and cultural activity are spread throughout the region. A creative cluster includes non-profit enterprises, cultural institutions and venues, groups and individual artists alongside the private sector. Creative clusters are places to live as well as to work, places where cultural products are consumed as well as made and are defined by activity more than geography.

In Grey-Bruce, leadership has been shown by the cultural community itself. Therefore, the organization should likely be based within the community and not within a city or regional government structure. However, municipal support by both a lower tier (city/town) and upper tier (region) is essential. Typically, service organizations find donations and sponsorships more difficult to obtain than organizations providing services or products directly to the public. The long-term financial sustainability of a cultural service organization in Grey-Bruce will be difficult without operating assistance. The organization will be vulnerable if it is based on project funding. The financial requirements of a new organization and available resources should be examined in more detail.

## Recommendations

- The Steering Committee continue the dialogue to establish a cultural service organization with a dual purpose of advocacy/awareness and services to the cultural community.
- The financial requirements of a new organization and available resources should be examined in more detail.
- That the scope be Grey Bruce and provide services based on clusters of activity.
- That an incorporated body be created only when there is sustaining municipal funding to provide base operating support.
- That a website with an events calendar and directory be the priority project to increase awareness and support advocacy.
- That the Cultural Commons format for issues-based dialogue continue and be expanded beyond Owen Sound.
- That the membership structure be simple and that fees are charged.

## Appendix I - Steering Committee Members

**Anne Frost**  
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## Appendix II - Membership Categories and Fees Charged By Selected Arts Service Organizations

### Arts Council – Windsor & Region

Individual	\$30
Family	\$45
Senior	\$20
Student	\$20
Non-Profit	\$45
Business	\$125
Lifetime	\$250

### Arts Hamilton

Individual	\$25
Student	\$15
Senior	\$15
Organization budget <\$200,000	\$60
Organization budget >\$200,000	\$100

### Arts Milton

Corporate	\$75
Group	\$50
Individual	\$25
Senior	\$15
Student	\$15
Family	\$40
Associate (member of group belonging to Arts Milton)	\$15

### Guelph Arts Council

Organizations	\$70
Individual	\$50
Artist run business	\$85
Business/nonprofit	\$100

### London Arts Council

Individual	\$25
Organization	\$50

### Quinte Arts Council

### Markham Arts Council

Individual	\$30
Senior	\$15
Student	\$15
Non/profit Group	\$50
Company	\$150

### Mississauga Arts Council

Individual	\$25
Family	\$30
Senior	\$10
Student	\$10
Organization	\$35
Business	\$50

### Performing Arts Burlington

Patron	
Individual	\$25
Senior/Youth	\$25
Business/Organization	
For profit	\$100
Not for profit	\$75
Performer	
Individual	\$50
Performing Arts Organization	
For profit	\$100
Not for profit	\$75
Cast Member	\$10

### Peterborough Arts Umbrella

Individual	\$25
Group	\$60
Organizations	
Associate	\$25
Full	\$120
Non member Sponsor	\$50

Community Friends \$25

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Business		\$45	Regular	
Student	\$5		(Individual and Family)	\$35
Artist		\$5	Group	
Artist entrepreneur		\$40	(non profit and business)	\$50
Member Group		\$40		
<b>Sault Arts Council</b>			<b>Thunder Bay Regional Arts Council</b>	
Youth		\$10	Individual	\$35
Individual		\$20	Group or Business	
Artist		\$25	(budget <\$100,000)	\$45
Affiliate		\$30	Group or Business	
Group		\$45	(budget >\$100,000)	\$75
Patron		\$50		
Institution/municipality		\$100		
<b>Scarborough Arts Council</b>				
Groups <100		\$45		
Groups > 100		\$60		
Individual		\$35		
Family		\$45		
Student/seniors		\$30		
Corporate		\$250		

**Sudbury Arts Council**

Fixed income  
(student/senior/low income) \$15

## Appendix III – Survey Excerpt

A Survey of the local Cultural Community

[Exit this survey >>](#)

Would you invest five minutes in culture?

**\* 1. Do you think there is need for a local service organization to support the cultural community?**

Yes

No

## Appendix III – Survey Results

1. Do you think there is need for a local service organization to support the cultural community?					
		<b>Response Percent</b>	<b>Response Total</b>		
	<b>Yes</b>	<b>92.9%</b>	<b>145</b>		
	No	7.1%	11		
<b>Total Respondents</b>			<b>156</b>		
(skipped this question)			<b>0</b>		
2. How should the scope of such an organization be defined?					
		<b>Response Percent</b>	<b>Response Total</b>		
	By discipline - e.g. linking visual arts or heritage practitioners and organizations	11.6%	16		
	<b>By the regional geographic area - e.g. Grey-Bruce</b>	39.1%	54		
	By a municipal boundary - e.g. City of Owen Sound	4.3%	6		
	By 'creative clusters' and be organic and flexible	<b>39.9%</b>	<b>55</b>		
	I have another idea (please specify)	5.1%	7		
<b>Total Respondents</b>			<b>138</b>		
(skipped this question)			<b>18</b>		
3. Existing service organizations across Canada provide different services depending on their resources and members' needs. What ADMINISTRATIVE SERVICES do you think are most important to support our cultural community?					
		<b>Very Important</b>	<b>Somewhat Important</b>	<b>Not important</b>	<b>Response Total</b>
	Website with links and member features	<b>83% (109)</b>	15% (20)	2% (2)	<b>131</b>
	Meeting/workshop space	37% (49)	<b>54% (71)</b>	8% (11)	<b>131</b>
	Access to Group Insurance	15% (20)	<b>44% (57)</b>	41% (54)	<b>131</b>
<b>Total Respondents</b>				<b>131</b>	
(skipped this question)				<b>25</b>	

4. Other important ADMINISTRATIVE SERVICE(S) not listed above I think should be considered.

<b>Total Respondents</b>	<b>41</b>
	(skipped this question) 115

1. A box office that all groups could use with adjunct office staff as needed to administer it.
2. An artist advertizing organization or group. This tends to be an area in which artist have problems. I think it would be beneficial to have an overseer to represent the artists in such magazins as Owen Sound Community guide, and other numerous free to the public publications.
3. Managerial expertise available to Artists who do not want that role
4. A hard copy of web material to those wanting it, an attractive publication.
5. Ressource for available funding and grants.
6. ongoing courses in community arts development such as the Humber courses offered via the Tom Thomson.
7. Promotion to the General Public Do not set up an organization that is too cumbersome, too bureaucratic, bogged down with too many committees, etc., etc., etc...
8. collective information on what or how gov't funding or the like, can be accessed or applied for...
9. general business resources geared specifically to the arts professionals; ie. marketing, business planning, ressource centre for arts organizations and funding access, etc.
10. Networking Meetings
11. Clerical Support
12. A paid co-ordinator, not a volunteer, to maintain order and consistency within the organization, to ensure the website and artists' listings are kept updated, and in the case of access to group insurance, to have that and other necessary information available to the artistic community.
13. Coordinated marketing and promotional initiatives. Educational sessions: Marketing and Promotion/Grant writing and submission/Better Governance (How To...)
14. grant writing workshops media relations workshops business and media directory fees workshops and brochures
15. I don't know that a permanent office or space is necessary, but a place that groups could use occasionally would be good. Often arts organizations seem to work to sustain office staff and buildings and that has been their downfall. Internet may allow for contact and organization without an edifice.
16. group promotion
17. An arts calendar available to the ENTIRE community, not just arts participants/supporters. This is, to my mind, the single most important thing that arts organizations can do for themselves, for each other, and for their communities.
18. Programming and exhibition support
19. Policy research and development Liaison with governments and cultural agencies on policy and program development, monitoring and evaluation Municipal cultural planning
20. Marketing & sponsorship support materials. Booking & calendar management.
21. web based access to info
22. Education-ie-make the most of technology -networking/ideas that work -newsletters
23. Newsletters and/or email notifications of events and opportunities
24. Directory or contact list of organizations by type.
25. 1. email event notification list 2. current list of active cultural contacts 3. current list of active media contacts (for press releases)
26. Database of services and people who are involved in the arts calender of events open forum, chat room for interactive advice on issues

5. What **ADVOCACY/AWARENESS SERVICES** do you think are important to support our local cultural community?

	<b>Very important</b>	<b>Somewhat important</b>	<b>Not important</b>	<b>Response Total</b>
Awareness campaigns	<b>71% (90)</b>	26% (33)	3% (4)	<b>127</b>
Events calendar	<b>88% (112)</b>	11% (14)	1% (1)	<b>127</b>
Awards	14% (18)	<b>63% (80)</b>	23% (29)	<b>127</b>
Media lists	<b>60% (76)</b>	35% (44)	6% (7)	<b>127</b>
Discounted advertising	39% (50)	<b>50% (63)</b>	11% (14)	<b>127</b>
Election candidate survey	15% (19)	<b>52% (66)</b>	33% (42)	<b>127</b>
Brochure distribution	<b>56% (71)</b>	38% (48)	6% (8)	<b>127</b>
<b>Total Respondents</b>				<b>129</b>
(skipped this question)				<b>29</b>

6. Other important **ADVOCACY/AWARENESS SERVICE(S)** not listed above I think should be considered.

<b>Total Respondents</b>	<b>23</b>
(skipped this question)	<b>133</b>

A Local Cultural Service Organization - Survey of the Grey Bruce Cultural Community  
December, 2005

1. Access to out of town media particularly but also more willingness on the part of local media -- other than Rogers (who does its part rather admirably already) -- to give the arts a break.
2. Try to unite artists by asking them to advertize the group while they are advertizing them selves. this will promote everyone, and cost very little money.
3. Nothing to add
4. Coordination of schedules to maximize participation
5. Public education about the difference between cultural and artistic activities versus mass production and profit-orientated activites
6. Group advertising with shared costs to promote the arts in the area on the radio, tv, other local media
7. Artist on Mailing Lists for opportunities
8. live presentations
9. gala events that highlight a number of arts initiatives
10. Cultural policy anaysis and commentary,lobbying, professional development, marketting
11. Cultural policy and cultural planning development, monitoring and evaluation Full and fair compensation for creators and makers: proper payment for cultural workers
12. email notification of current events
13. Postering or flyer distribution service, or method, or community supported process.
14. seasonal residents
15. Grant information Access to business startup information for artists
16. Cultural directory
17. of primary importance is an up-to-date inventory of artists and an avenue for notifying artists well in advance of upccoming shows... a central clearing house that all artists would know of to access in order to create a level playing field for participation in shows... a WEBSITE is the best way to go
18. in Owen Sound-support from business community -more art centred downtown events
19. Marketing and communications are the most important services. Anything that assists those causes is very important.
20. As part of an awareness campaign, direct contact with students though a personal presentation during an assembly, and also through direct presentations to service organizations, etc.
21. A list of individuals well versed in grant writing.
22. Providing support for accessing grants (government and private) and foundation monies.
23. open houses, workshops, partnering

7. What PROFESSIONAL SERVICES do you think are important to support our cultural community?

	<b>Very important</b>	<b>Somewhat important</b>	<b>Not important</b>
Resources/ resource centre	<b>52% (64)</b>	37% (46)	11% (13)
Inventory of available collective assets & resources	<b>50% (62)</b>	41% (50)	9% (11)
Consultation services	30% (37)	<b>51% (63)</b>	19% (23)
Facilitation services	27% (33)	<b>55% (68)</b>	18% (22)
Cultural directory: individuals and organizations	<b>77% (95)</b>	20% (24)	3% (4)
Funding application assistance	<b>70% (86)</b>	26% (32)	4% (5)
Networking events	<b>70% (86)</b>	27% (33)	3% (4)
Professional development/Workshops	<b>57% (70)</b>	34% (42)	9% (11)
		<b>Total Respondents</b>	<b>123</b>
		(skipped this question)	33
8. Other important PROFESSIONAL SERVICE(S) not listed above I think should be considered.			
		<b>Total Respondents</b>	<b>11</b>
		(skipped this question)	145

1. Nothing to add
2. Marketing assistance for events Gauging the market to determine which events will be most profitable
3. ways to decrease ever increasing overhead and operating expenses
4. Arts administration
5. Public private partnership knowledge and guidance in the development of larger cultural projects The evaluation of the appropriate scale of cultural interpretation response to the regional, provincial, national and internationally significant stories embodied in the heritage resources and the artistic interpretation capabilities of these communities An exhaustive comprehensive survey and documentation of these heritage resources and the stories they manifest
6. I don't know if this is the right category but I think artists need marketing assistance.
7. A place to share "printing press" & printmaking facilities
8. You've got 'em all
9. fostering new ideas, diversity, and capacity building
10. No opinion
11. Psychotherapeutic services would be more cogent for artists, writers and musicians in crisis than professional development, which seems to be useful only for administrators.

9. Who do you think should be members of a cultural service organization?			Response Total
	yes	no, not appropriate	
Individuals	95% (116)	5% (6)	122
Organizations/groups	94% (115)	6% (7)	122
Municipalities/government agencies	59% (72)	41% (50)	122
Businesses	71% (87)	29% (35)	122
<b>Total Respondents</b>			<b>122</b>
(skipped this question)			34

10. For the categories of members you selected as "yes" in the previous question, which should have voting privileges in the service organization?			Response Percent	Response Total
<b>Individuals</b>			91%	111
Organizations/groups			85.2%	104
Municipalities/government agencies			32.8%	40
Businesses			45.1%	55
<b>Total Respondents</b>			<b>122</b>	
(skipped this question)				34

11. Would you be interested in being an INDIVIDUAL member of a local cultural service organization?			Response Percent	Response Total
Yes Definitely			19.8%	24
<b>Perhaps/Likely</b>			<b>57%</b>	<b>69</b>
No/ Unlikely			20.7%	25
Definitely Not			2.5%	3
<b>Total Respondents</b>			<b>121</b>	
(skipped this question)				35

12. What do you think is an appropriate way to charge individual members?		
	Response Percent	Response Total
<b>Flat fee (same for everyone)</b>	<b>52.1%</b>	<b>63</b>
Reduced fee for students	33.1%	40
Reduced fee for seniors	28.1%	34
Reduced fee for artists	28.1%	34
Other (please specify)	11.6%	14
<b>Total Respondents</b>		<b>121</b>
(skipped this question)		35
13. Would you be interested in being an ORGANIZATIONAL member of a local cultural service organization?		
	Response Percent	Response Total
Yes Definitely	13.6%	16
<b>Perhaps/Likely</b>	<b>48.3%</b>	<b>57</b>
No/ Unlikely	21.2%	25
Definitely Not	6.8%	8
N/A I'm not part of an organization or group	10.2%	12
<b>Total Respondents</b>		<b>118</b>
(skipped this question)		38
14. What do you think is an appropriate way to charge a membership fee for organizations/groups?		
	Response Percent	Response Total
Flat fee (same for all groups)	37.3%	44
Sliding scale based on number of people in the organization/group	28.8%	34
<b>Sliding scale based on operating budget</b>	<b>41.5%</b>	<b>49</b>
<b>Total Respondents</b>		<b>118</b>
(skipped this question)		38

15. You can reach me at:		
	<b>Response Percent</b>	<b>Response Total</b>
<b>Name</b>	<b>100%</b>	<b>52</b>
email	96.2%	50
Telephone	86.5%	45
<b>Total Respondents</b>		<b>52</b>
(skipped this question)		107

16. I can help by.....

**Total Respondents**

**32**

(skipped this question) **127**

1. being available for consultation and discussion (in our particular case we are operating with very tight budget and very few people to help with a great deal of work and consequently just don't have the resources to give much more -- at this point)
2. some group experience
3. I want to be part of it. Need more info on time required and the type of help you need
4. spreading information in my community and through contacts with writers' groups ps apologies for late transmission of survey; just survived a computer crash, so am glad you re-sent the request.
5. Being the link to Bluewater District School Board
6. Open to suggestions of where there is a need... however, i am a graphic designer (of 20 years) and own my own company and may be able to help with any market planning and identity creation... my business offers reduced rates for not-for-profit organizations, as well as, in-kind services if there is no budget. The bottom line that i am interested in for a project like this, is that a professional image and plan to get the message out there.
7. I'm not sure if I can help but I wanted to do the survey so you would have my email contact. I have somehow missed the discussions of this issue but I am convinced that our communities would benefit by encouraging the arts and including them as an integral part of the economic and social fabric.....
8. Providing professional writing skills to press releases, grant applications, etc.
9. We have an already established resource centre at Port Elgin Pumpkinfest and can assist on starting a new one.
10. providing marketing workshops committee work
11. I'd be interested in participating in initial development of such an organization, but am not looking to becoming a board member etc.
12. I didn't like question #10, because it didn't give me the chance to say that businesses and governments which actually RUN arts organizations should have a vote/say in how a cultural service organization is run. However, because I believe businesses and governments generally don't give a rat's ass about cultural organizations, with blessed exceptions, I would choose to exclude all and find a back door as required.
13. Sharing experience and expertise. Also marketing and promotion.
14. serving on the cultural services organization steering committee
15. I would like to find out more info...
16. I have been associated with this initiative, but have not been able to participate because of business pressures, and lack of board members at the GBS. This is a great job and I hope to be able to have someone from GBS participate in this future. Richard Nancarrow President GBS
17. I support inclusion, co-operation, diversity
18. Dunno - depends on my time, verry busy right now - need to know more, see how the organization starts to shape up - otherwise, I'm more interested in

