



groundstory
histoire @ terrain

A collective impact effort addressing the effects of gentrification
on the arts in Ontario; one brick, one story, at a time

STAGE 1

2017-2019

Artscape Triangle Lofts, Studio 225, 38 Abell Street, Toronto, ON M6J 0A2



GroundstoryON



Groundstory.ca



hello@groundstory.ca

Groundstory / Histoire de Terrain is a cross-sectoral Collective Impact effort to address the effects of gentrification on the arts in Ontario, initiated by ArtsPond / Étang d'Arts (Backbone) and Roseneath Theatre (Fiduciary Secretariat) with generous funding from the Ontario Trillium Foundation.



ArtsPond / Étang d'Arts

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APRIL 2018

MORE INFORMATION

Watch a 50-minute video information session about *Groundstory* online:

<https://youtu.be/dXZBFkARcYs>

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FOUNDER'S MESSAGE

What would it take for 75% of arts and culture workers in Ontario to feel satisfied with their shelter, studios, and spaces of public engagement by 2030?

Strengthening equitable access to affordable spaces is vital to the future of all Ontarians, who each face increasingly polarized property markets and declining vacancy rates in gentrifying neighbourhoods across the province. For artists and other vulnerable, low-income groups, however, the lack of relevant and affordable spaces has reached a crisis point adversely impacting the physical, emotional and economic well-being of families and small businesses struggling to thrive in rapidly changing cities and neighbourhoods across Ontario.

Traditionally, generations of deeply-entrenched socioeconomic barriers have indoctrinated artists and arts professionals into self-perpetuating a system of Canadian arts and culture that is too often seen as deeply silo-ed, resource poor, risk adverse, and fearful of change. This has prevented many arts and culture leaders from feeling adequately equipped to take on complex social challenges. Through *Groundstory*, it is my desire to challenge the arts to go deeper and catalyze a shift in the appreciation and impact of the arts as vital incubators of positive whole systems change. Led by the arts and culture sector, *Groundstory* is an unprecedented effort to address the complex realities of gentrification and displacement through cross-sectoral collaborations including non-profits, businesses, government, funders, and impacted people.

Stage 1 activities for *Groundstory* encompass comprehensive applied research (province-wide surveys and regional focus groups) plus inclusive community outreach activities (public roundtables and cross-sectoral advisory convening sessions). The goals for Stage 1 are to both gather and pressure-test a baseline of compelling insights and evidence that support the design, delivery, and evaluation of a shared theory of change like the one at the opening of this message. This will help guide *Groundstory's* long-term efforts to shift the status quo and enhance the security and vitality of Ontario's vulnerable populations and communities impacted by the effects of gentrification.

With your help, *Groundstory* will be able to better illustrate the effects of gentrification on the arts and initiate transformative solutions for addressing these issues, "one brick, one story, at a time."

I look forward to sharing this journey with you.



Jessa Agilo, President & CEO
ArtsPond / Étang d'Arts

PROFILE

Groundstory / Histoire de Terrain is a cross-sectoral collective impact effort with a mandate to uncover and address the effects of gentrification on the arts in Ontario.

Until 2030, *Groundstory* will bolster cross-sectoral responses to three systemic issues related to gentrification and the arts in urban and metropolitan communities across Southwestern Ontario, including: deepening income precarity and inequality; increasing lack and loss of affordable shelter and spaces of work and cultural engagement; and, growing socio-spatial displacement of low-income arts and culture workers and other vulnerable groups from rapidly changing neighbourhoods.

For decades, artists have been commonly implicated in traditional debates around the facilitation of gentrification and displacement. However, recent research indicates that the “standard arts-led gentrification narrative is too generalized or simply no longer applicable to contemporary arts-gentrification processes.” (Grodach, Foster & Murdoch, 2016).

Groundstory will detail, and respond to, these evolving narratives with a focus on the Greater Toronto and Hamilton Area, while reaching communities across Ontario and the rest of Canada through a deep commitment to shared learning online. With generous funding from Ontario Trillium Foundation, the first stage of *Groundstory* invites impacted residents and cross-sectoral leaders from the arts, business, non-profit, and government to come together to cultivate consensus and urgency to move forward with a multi-year collaboration. Spanning Winter 2018 to Spring/Summer 2019, major activities for Stage 1 include:

- Convene cross-sectoral stakeholders, and identify who else needs to be involved;
- Define the Steering/Advisory Committees and their roles;
- Develop a common agenda;
- Establish a theory of change and shared measurement approach;
- Map the system/landscape and build a strong case for change;
- Identify what data (and what gaps in data) exists; and,
- Community outreach and engagement to attract participation.

OBJECTIVES

Groundstory / Histoire de Terrain is a cross-sectoral collective impact effort with a mandate to uncover and address the effects of gentrification on the arts in the Greater Toronto and Hamilton Area (GTHA), and across Ontario and nationally through a deep commitment to shared learning online.

Until 2030, *Groundstory* will bolster cross-sectoral responses to three interconnected, systemic barriers related to gentrification and the arts, including:

- a) Deepening income precarity and inequality thwarting the capacity of vulnerable arts and culture workers to absorb the rising costs of shelter and spaces of work;

- b) Increasing lack and loss of appropriate and affordable shelter and spaces of work in arts and culture; and,
- c) Growing socio-spatial displacement of low-income arts and culture workers from traditional neighbourhoods with high concentrations of artists (i.e., Toronto’s Parkdale and West Queen West) to areas with fewer spaces and services relevant to the arts and culture community outside the downtown core.

Throughout Stage 1, *Groundstory* will utilize the results of comprehensive community outreach and applied research activities to identify, prioritize, and pressure-test preliminary systemic interventions to be realized in subsequent stages. Our goals for Stage 1 are to identify solutions that we believe will help strengthen public awareness of the value of culture in inclusive city-building while protecting the abilities of vulnerable arts and culture workers to live and work in diverse communities without the fear of displacement. While still to be determined, in the coming decade these solutions are likely to include the formation of new non-profit co-operative housing and studios, community land trusts, financial literacy and public advocacy campaigns, the commissioning of artistic works to better illustrate the “groundstory” of gentrification, and more.

An early draft theory of change for *Groundstory* reads: “75% of arts and culture workers in the Greater Toronto and Hamilton Area are satisfied with their shelter and spaces of work by 2030”. In order to evaluate the validity and progress in achieving this theory of change, significant research is required to better understand:

- Essential elements underlying satisfaction with shelter and spaces of work for arts and culture workers across all disciplines, ethnicities, incomes and neighbourhoods;
- Correlations between shelter and spaces of work to overall satisfaction for these diverse communities;
- Current levels of satisfaction across regions, cultures and disciplines in the arts;
- Past and future risk of displacement from shelter and spaces of work; and,
- Perceptions and roles of the arts in both causing and/or mitigating the adverse effects of gentrification and displacement in diverse communities across Ontario.

During Stage 1, community outreach and applied research activities will include:

- Cross-sectoral advisory convening sessions to rally and engage cross-sectoral participants and community leaders;
- “Round the Block” public roundtable events to capture stories from community members about how they have been impacted by shelter or spacing issues;
- Province-wide and national surveys and regional focus groups designed for both artists and the public;
- Comprehensive international literature review to help establish a foundation for action; plus,
- Engage a Data Scientist to identify and implement shared data collection and evaluation strategies and tools between cross-sectoral partners.

Groundstory is the first collective impact effort in the world known to address gentrification within an arts-focused lens. Collective impact is a framework used to tackle complex issues like poverty and climate change. It is a structured approach to make multi-year collaborations work across government, business, funders, non-profits, and impacted people to achieve lasting social change. Through deep,

sustained collaboration, collective impact aligns the efforts of cross-disciplinary partners over many years to collectively “move the needle” and achieve systemic change in ways single entities typically struggle to attain on their own. Not typically perceived as natural leaders of complex efforts to attain whole systems change, *Groundstory* will help position Ontario’s arts and culture sector as dynamic changemakers to a more inclusive, accessible, and creative world.

What stories will you share?

RESEARCH QUESTIONS

Groundstory seeks to uncover deeply-rooted and evolving “roots, ripples, and responses” to gentrification in an effort address such complex questions as:

a) Mapping drivers and impacts of the arts in contemporary gentrification and displacement

- What are the contributing factors to gentrification? What are the roles of the arts in gentrification and displacement? What are public perceptions of artists for the same?
- What neighbourhoods are gentrifying?
- Who are the most impacted by gentrification (by culture, ethnicity, region, income, etc)?
- Where are displaced residents and businesses from gentrifying neighbourhoods moving to?
- What sacrifices are being made to stay where they are, either by choice or by lack of viable housing/spacing alternatives?
- Are municipal plans being activated in affected communities to respond to these displacements and migrations?
- Do the roles of individual creative industries, and even specific businesses and venues, change in different regions and neighbourhoods across Ontario, including film/media, visual, performing arts, etc? If so, what are the factors that are driving these differences?
- Are there positive changes to local, regional and provincial economies due to gentrification?
- Are there linkages and connections to gentrification trends in other regions nationally and globally?

b) Interventions and policies that can mitigate the growth of income inequality and arts/non-arts displacement in major urban centres

Pressure-testing the effectiveness of emerging and traditional responses to the ripple effects of contemporary gentrification, including:

- Developing multilateral charitable, land value, foreign investor, and vacant property taxation policies;
- Municipal zoning and economic, urban, and cultural planning strategies;
- National and municipal housing policies, development and maintenance of social housing and co-operatives;
- Laneway suites;
- Storefront theatres, DIY/makerspaces, pop-up studios, creative entrepreneur hubs;
- Diversity and inclusion strategies;
- Tenant’s unions;
- Community land trusts;
- Decent work and fair-pay policies, arts income averaging, low or universal income assistance, and many others.

c) Means of connecting independent and silo-ed stakeholders toward a sustainable approach

- How can diverse partners come together to implement a shared agenda and theory of change?
- To what degree can non-profits, business, government, artists, and arts organizations play a shared leadership role in addressing gentrification that cultivates greater connections, collaborations, shared strategies and resources?
- What strategies, knowledge, and resources already happening or available on the ground can be brought together to deepen impact for collective benefit?
- How may those most impacted by the ripple effects of gentrification be engaged in the initiative?
- What tools and methodologies are necessary to sustain a positive shared measurement and impact evaluation process?

ACTIVITIES

Groundstory is delivered in three stages: **Define the Impact** (2018-19); **Organize for Impact** (2019-2021); **Deliver Impact** (2021-2026+). We are requesting support for Stage 1 to identify an evidence base, build stakeholder consensus, and pressure-test preliminary solutions to direct future stages. Activities include:

1. GOVERNANCE

Minimum eight cross-sectoral Advisory and Steering Committee sessions will be held semi-monthly to determine the scope, direction, collective governance structures, common agenda, shared data collection and evaluation frameworks, and other strategic actions and priorities to be pursued throughout the initiative long-term. Sessions will take place in different communities across the GTHA, including East/West/Central Toronto, Hamilton, Etobicoke/Mississauga, Brampton, North York/York Region, Scarborough, and beyond.

2. APPLIED RESEARCH

Conduct preliminary research into the root causes, effects, and solutions to gentrification and displacement in the arts, including process certification from Humber College's Research Ethics Board. In collaboration with Hill Strategies Research, Humber College, and a team of 50+ volunteer researchers, research activities includes:

a) Arts Industry Survey

15-minute online survey disseminated to 10,000+ artists and arts professionals across all disciplines in the GTHA (50%), Ontario-wide (25%), and nationally (25%). The goals are to:

- Map recent histories and effects of arts and culture workers displaced due to gentrification
- Gauge risk of future displacements, what communities or neighbourhoods' arts and culture workers believe they may be displaced to and why
- Categorize critical elements necessary for arts/cultural workers to feel satisfied with their shelter/spaces of work
- Identify current levels of arts/cultural worker satisfaction with their shelter/spaces of work.

b) General Public Survey

4 to 5 questions in an omnibus phone and/or online survey to 1,000 respondents in Ontario, with oversampling in the GTHA. The survey will gauge public perceptions on the importance and role of the arts in contributing/responding to the effects of gentrification.

c) Focus Groups

Four 2-hour focus group sessions (2 general public and 2 arts industry) in Hamilton and Toronto explores survey questions above in more detail with 12 participants per session.

d) Public Roundtables

Five 2-hour 'Round the Block' roundtables will engage arts industry workers and the public to share real-life effects of gentrification, including sociocultural, economic, and political effects and interventions. Roundtables will take place in different communities across the GTHA, including Toronto, Hamilton, Etobicoke/Mississauga, North York/York Region, and Scarborough.

e) Literature Review

An annotated bibliography will summarize key themes/lessons identified from an international literature review including 1,600+ sources. The full bibliography is currently available online as an open source Zotero archive.

f) Shared Data

A Data Scientist/Technologist will identify and implement recommendations for sustainable research practices and technologies to facilitate shared data collection and evaluation of progress toward the theory of change among all partners long-term.

3. OUTREACH

Disseminate findings and recommendations through two free bilingual final reports in-print (~72 pages) and digital (~150 pages including annotated bibliography). Host information webinars and participate in conferences like Creative City Summit in Mississauga to share results and engage the community.

IMPACT

Rather than stop-gap solutions, *Groundstory* represents a concerted effort to intervene and empower positive, lasting change for some of the most socially and economically vulnerable arts and cultural workers in our society. Over the long-term, the desired ripple effects of this proposal are to have a fundamental, long-lasting impact on the availability of affordable, accessible shelter and spaces of work for all arts and cultural workers in Ontario and nationally. Our priorities are to identify interventions that help artists resist the impacts of income inequality and involuntary displacement, including improving access to community services that enhance their financial stability; achieving greater financial independence; becoming/staying employed; and becoming entrepreneurs.

For example, to stem the tides of growing income inequality and socio-spatial displacement of low-income artists in gentrifying neighbourhoods, *Groundstory* will pressure-test interventions that limit or help artists absorb the rising costs of shelter. This includes the most vulnerable, low-income and

racialized groups at risk of displacement from gentrifying neighbourhoods in Toronto, Etobicoke, Hamilton, Burlington, Mississauga, Brampton, North York, York Region, Scarborough, and beyond.

By mapping and responding to factors that drive changes in the accessibility of spaces in gentrifying neighbourhoods, *Groundstory* will also help municipalities implement sustainable infrastructure plans that are responsive to the socioeconomic needs and potential of the arts to build vital communities. Thus, the arts will have improved access to the types of spaces necessary to produce and maintain compelling services and programming that connects more people to arts and culture.

Through this effort, our theory of change is to ensure that within a generation no low-income households and small businesses in the arts are involuntarily displaced from their communities due to lack of affordable spaces. We anticipate fostering a compelling case to guide the long-term participation and support of impacted residents, all three levels of government, urban planners and developers, non-profits, businesses, social services, and many champions, leaders and diverse voices in the community. While still to be determined, in the coming decade anticipated solutions are likely to include the creation of co-operative housing and studios, community land trusts, financial literacy and public advocacy campaigns, and much more.

EVALUATION

As a collective impact effort, robust evaluation practices are a critical component of all stages and phases undertaken by *Groundstory*. Everyone involved is both empowered and implicated in the evaluation process. A comprehensive impact practice will be implemented through ongoing electronic communication, semi-monthly on-the-ground advisory sessions in affected communities across the GTHA, public roundtables with impacted people, and extensive applied research including surveys and focus groups.

From the outset, the factors that determine success will be identified and developed based on the needs and perspectives of those most impacted by growing income inequality, income polarization, and lack or loss of affordable, accessible shelter and spaces of work. While the long-term changes are unknown at this time, factors of success will include a clear plan for engaging cross-sectoral partners in a shared common values, agenda and evaluation approach.

The purpose of Stage 1 is to gather information to illustrate the complexities of the wide-reaching effects, causes and definitions of gentrification and the potential for arts workers to forge new paths. To consider each method of collection and each perspective as meaningfully contributing to the project, the evaluation approach must be allowed to evolve alongside the project itself. Due to the unprecedented scope and depth to which *Groundstory* will investigate this issue, the evaluation of data will be ongoing and change as learnings are documented.

It is important that we foster a process that prepares for unexpected misunderstandings with community participation around expectations of what the initiative is, who is involved, what the long-term impacts will be and for whom, and determining realistic outcomes. It is also important that community members are both inspired and empowered to contribute within their own means and proceed toward a common goal. Additionally, the role of ArtsPond as the backbone should be clear, as well as the roles of other contributing partners. Determining a method and approach to what is relevant

will help decide how *Groundstory* proceeds in the future in order to meet its goals. The success of Stage 1 will be monitored using qualitative and quantitative measures, including the diversity of socioeconomic and cultural representation; scope of stakeholder and public participation; quality of trusting relationships sustained between cross-sectoral partners; and scope and quality of general public and media reach and awareness.

TIMELINE

INITIATE (January 2018 to July 2019)

Identify common agenda, governance structures, shared theory of change, and evaluation frameworks to support long-term collaboration between cross-sectoral partners

Steering/Advisory Committee Convening, semi-monthly, 2 hours each

Sessions hosted in various regions with attendees from:

- Toronto Downtown East/Regent Park-Leslieville-Danforth
- Toronto Downtown West/Parkdale-Davenport-Trinity Bellwoods-Junction
- Toronto Downtown Central/Annex-St James Town/Uptown-Wychwood
- Toronto North York/York Region-Vaughan-Markham-Richmond Hill-Newmarket
- Hamilton
- Etobicoke/Mississauga
- Scarborough/Oshawa
- Brampton

International Literature Review

Ongoing through all phases

ACTIVATE (May to December 2018)

Establish baseline evidence to rally additional champions to the cause and inform decision-making

Arts Industry & General Public Surveys

30 days equivalent

- Pre-planning, 2 days
- Research strategy design, 3 days
- Arts industry 15-minute online survey design, 3 days
- Implement and analyze online arts industry survey data, 5 days
- General public survey design and planning, 2 days
- Implement/analyze general public survey as omnibus phone and/or online survey, 8 days
- Prepare final report on research findings, 7 days

Arts Industry & General Public Focus Groups, minimum 2 arts industry and 2 general public

sessions, 2 hours each

12 days equivalent

- Pre-planning, 2 days
- Research strategy design, 2 days

- Facilitate four focus groups in Toronto and Hamilton, 4 days
- Analyze and prepare final report on research findings, 4 days

“Round the Block” Public Roundtables, 6 to 8 sessions, 2 hours each

Sessions hosted in collaboration with Local Art Services Organizations, Community Arts Councils and other partners including:

- | | | |
|--------------|---------------|---------------|
| • Toronto | • York Region | • Scarborough |
| • Hamilton | • Etobicoke | • Brampton |
| • North York | • Mississauga | |

ITERATE (September 2018 to March 2019)

Share and pressure-test gathered baseline evidence and preliminary solutions identified

Data Scientist identify and implement strategies and information technology tools for shared data collection and evaluation between cross-sectoral partners

Networking and presentations of evidence and lessons at minimum 2 conferences

- NextCity Vanguard 2018, New Orleans, September 12-15, 2018
- Creative City Summit 2018, Mississauga, November 6-8, 2018

Public mid-cycle progress report (English and French)

- November 2018

Host 2 one-hour information webinars to share lessons, including ASL and French-language interpretation for archival video

- November 2018 and February 2019

EVALUATE (April to July 2019)

Evaluation and bilingual (English & French) final report preparation and dissemination with annotated bibliography and recommendations for interventions in Stage 2 – estimated 72 pages (print), 150 pages (digital)

BUDGET

REVENUES

100,000	Canada Council for the Arts, projected, April 2018 deadline
8,000	Canada Summer Jobs 2018, confirmed
30,000	Ontario Trillium Foundation, Collective Impact Fund Stage 1, confirmed
45,000	Ontario Trillium Foundation, Transform Stage 2, projected, November 2018 deadline
20,000	Ontario Arts Council, Art Services, projected, April 2018 deadline
32,000	J.W. McConnell Foundation, Innoweave Collective Impact, projected, July 2018 deadline
20,000	Humber College, Cultivate, projected, May 2018 deadline
145,000	Other private sector revenues, projected
400,000	TOTAL REVENUES

EXPENSES

60,000	Project Manager
45,000	Project Coordinator
20,000	2 Project Assistants
36,000	Arts Industry Worker & General Public Survey design, implementation, and reporting
7,500	Focus Group design, implementation, and reporting
50,000	Data Scientist and 2 Research Assistants
20,000	Impacted People and Collective Impact Process Consultants and Facilitators
25,000	Bilingual Communications Coordinator and Publicist
35,000	Participant Honoraria (Focus Groups, Advisors, Researchers)
16,000	Venue and equipment rental, hospitality, video/teleconferencing, archival videography
4,000	Materials and supplies
10,000	Graphic and web design
15,000	English to French translation
20,000	Marketing promotions and advertising
2,500	Final report publication printing and dissemination
3,500	Conference registration fees
3,000	Travel expenses
8,000	Financial Controller and Funder Reporting
4,500	Legal and Audit
15,000	General administration expenses, office supplies, telephone and internet, insurance, payroll liabilities and tax expenses
400,000	TOTAL EXPENSES

PARTICIPANTS

As of Spring 2018, early stage partners, supporters and participants in Stage 1 public roundtables and advisory convening sessions for *Groundstory* in Toronto and Hamilton include individuals and representatives from:

Akin Collective, Aluna Theatre, ArtsBuild Ontario, Artists' Health Alliance, Arts Etobicoke, BeMused Network, Brick & Mortar Toronto, Brott Music Festival, Canadian Dance Assembly, CARFAC Ontario, Centre for Social Innovation, City Proper, City of Toronto Arts & Culture Services, City of Toronto Urban Design, Clay & Paper Theatre, Cobalt Connects, Craft Ontario, Crow's Theatre, C-SARN, Dancemakers Centre for Creation, East End Arts, Evergreen, Gladstone Hotel, Hamilton Chamber of Commerce, Hamilton City Housing, Hamilton Fringe, Hill Strategies Research, Humber College Arts Administration and Cultural Management, Inter Arts Matrix, Lakeshore Arts, New Vision United Church, North York Arts, OCAD U, Ontario Arts Council, Ontario Professional Planners Institute, Open Studio, Ontario Trillium Foundation, Options for Homes, Playwrights Guild of Canada, Players' Guild of Hamilton, Regent Park Film Festival, Regent Park School of Music, Roseneath Theatre, Scarborough Arts, Storefront Theatre, St. James Town Community Corner, Theatre Gargantua, The AMY Project, This Ain't the Rosedale Library, Toronto Artscape, Toronto Arts Council, Toronto Music City, Tottering Biped Theatre, Trinity Square Video, University of Toronto, WorkInCulture, Workman Arts, Wavelength Music Festival, York Region Arts Council, 48+ volunteer researchers across the GTHA, federal, provincial, municipal politicians, creative placemaker Pru Robey, and many more.

Additional representatives have agreed to contribute to Groundstory. However, Ethics Policy guidelines necessitate that these individuals not be named publicly. The roles and responsibilities of partners and supporters vary according to their capacity and interest. Visit <http://groundstory.ca/community/join-us> for a description of these roles.

JOIN US

There are many ways to join or participate in *Groundstory* according to availability and interest, including:

Endorsement

Publicly endorse the value of *Groundstory's* mandate as an important step for the community by providing permission to use your name and/or testimonial of support in grant proposals, press releases, and other public media including *Groundstory's* social media and website.

Community Outreach / Advocate

Help promote and market *Groundstory* events and activities or communicate and share knowledge and/or recruit additional partners and participants from diverse communities. According to your available resources, help spread the word of *Groundstory's* mandate and activities.

Impacted People Representative

Help ensure *Groundstory* reflects and engages the needs and interests of communities most impacted by gentrification.

Diverse Communities Representative

Help ensure *Groundstory* reflects and engages the needs and interests of diverse and racialized communities in Ontario, including Francophone, New Canadian, 2LGBTQ+, Deaf and Disability arts and cultural workers, and other diverse groups.

Indigenous Community Representative

Help ensure *Groundstory* reflects and engages the needs and interests of the Indigenous Community.

Research Participant

Support applied research activities by participating in focus groups or surveys.

Research Committee Representative

Contribute to the direction, implementation and/or evaluation of applied research (including an international literature review, focus groups, general public and arts industry surveys, public roundtables) to ensure they are relevant and effective. Flexible commitment levels according to availability or interest.

Advisory Committee Representative

Offer feedback on the mandate, scope, direction, practices, and structures developed to ensure they are responsive to community needs. Commitment level is flexible according to availability and interest.

Steering Committee Representative

Contribute to collectively determine the scope, direction, governance structures, Common Agenda, shared Theory of Change, and other strategic actions and priorities through semi-monthly convening sessions of a cross-sectoral Steering Committee. Meetings are hosted in-person and/or in-the-cloud, roughly 6 to 8 weeks apart, 2 hours each, from April 2018 to March 2019) plus intervening communications via electronic means. While attendance at 50% or more of the meetings is desired, participation is flexible according to availability and interest. Meetings will take place primarily in Toronto, with additional outreach sessions in Hamilton, and across the GTA (Etobicoke, North York, Scarborough, Mississauga, and Brampton).

Steering Committee Convening Host

Offer meeting space for one or more Steering Committee convening sessions with seating likely required for 40 to 100. Either in-kind or as fee-for-service contribution.

Roundtable Host

Provide meeting space for Round the Block public roundtables with seating for 100+. Either in-kind or as fee-for-service contribution.

Fundraising Committee Representative

Contribute to fundraising efforts such as grant writing, major donor/sponsor cultivation, special events fundraising management.

ABOUT US



The mission of ArtsPond / Étang d'Arts is to cultivate big ideas and untapped potential in the arts into exceptional, everyday shared realities on-the-ground and in-the-cloud. Devoted to radical inclusivity, our vision is to propagate a new normal in the facility of multidisciplinary Canadian arts services to collectively eliminate systemic socioeconomic barriers for vulnerable arts and cultural workers across all abilities, cultures, disciplines, and incomes in Ontario and nation-wide.

We utilize Collective Impact and other frameworks from social innovation to address complex challenges in a rapidly changing world. In collaboration with artists, technologists, non-profits, business, government, and the public, our objectives are to bolster the sustainability and impact of underserved groups including small/independent creators and producers from diverse urban, rural, remote, and online/digital communities.

Federally incorporated as a not-for-profit in 2016, ArtsPond was established as a grassroots entity in 2014 with the aim to become a national, multidisciplinary Charitable Venture Platform (Shared Charitable Platform). While a regulatory framework to permit these types of platforms to operate does not currently exist, we are advocating for policy changes through the activities of the 'Arts Working Group', a think-tank collaboration on the future of Charitable Venture Platforms.

Founded in 2016, 'DigitalASO / NumériqueOSA' (DigitalArtServices.ca) is a collaborative effort with a five-year mandate to empower Canada's arts services to adapt to the digital world. Major interventions include the annual 'Digital Arts Services Symposium' (networking and digital literacy training for arts and technology professionals in Canada), 'Digital Arts Services Alliance' (research and community consultations to establish a national, multidisciplinary network), and 'Elemente' (development of a project management and impact reporting platform cooperative for small, vulnerable creators and producers in Canadian arts and culture). The 2019 edition of the Digital Arts Services Symposium, "All Digits on Deck", takes place at the Toronto Reference Library from March 18-20, 2019 with funding from Canada Council for the Arts' Digital Strategy Fund.

Launched in 2017, 'Groundstory / Histoire de Terrain' (Groundstory.ca) is a cross-sectoral effort with a ten-year mandate to address the ripple effects of gentrification on the arts in Ontario, "one brick, one story, at a time". Funded by Ontario Trillium Foundation, Stage 1 focuses on applied research and community outreach in the Greater Toronto & Hamilton Area, and province-wide/nationally through shared learning online. ArtsPond / Étang d'Arts is proud to serve the role of Backbone for *Groundstory / Histoire de Terrain*.



Established in 1983, **Roseneath Theatre** is one of the country's leading producers of award-winning theatre for children and their families. Our plays address issues that resonate with today's youth, encouraging them to reflect on themselves and their place within the community. Our commitment to excellence has earned us many accolades, including 48 Dora nominations and a total of 14 Awards. Roseneath Theatre was also a recent finalist for the Ontario Premier's Award for Excellence in the Arts.

Roseneath gives up to 300 performances per year to approximately 100,000 young people, making us the largest professional touring theatre in Ontario. We are equally committed to both quality and accessibility. We are the only company to have visited every school district in Ontario.

Roseneath Theatre was founded by David S. Craig and Robert Morgan. The current Artistic Director is Andrew Lamb.

Mandate

To educate and promote the public's appreciation of the aesthetic arts by providing theatrical performances in educational institutions, community centres and public places.

Mission

Roseneath Theatre's mission is to create and produce small cast, high quality theatre for youth and family audiences. We produce popular theatre that has artistic, personal, and social integrity using all the resources at our disposal for the largest possible audience.

Vision

Roseneath Theatre is a professional theatre company delivering artistically excellent original Canadian productions that engage and inspire young audiences. Our plays address provocative issues relevant to today's youth encouraging them to reflect on themselves and their place within the community. The impact of our collaborative work is immediate and inclusive.

Roseneath Theatre is proud to fill the role of Fiduciary Secretariat for *Groundstory / Histoire de Terrain*. At Roseneath Theatre, our rented space is located on the third floor of a non-accessible building in a gentrifying neighbourhood in downtown Toronto. In desperate need of renovations, we are concerned about the long-term sustainability of our space. At the same time, our artists and staff are also struggling to find affordable shelter. Every year they are moving further away from the core where we, and the majority of arts venues, are located. This growing spatial isolation and increased commuting time is having an adverse impact on the creativity of our artists while making the scheduling of creation-production periods more challenging. By identifying means to improve access to affordable spaces, *Groundstory* will strengthen the vitality and impact of practices across all artistic disciplines in Ontario and beyond.



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