



CREATIVE TRUST
RESEARCH FELLOWSHIP

CREATIVE
TRUST

COLLABORATIVE FUNDRAISING

Creative Trust Open Source Tool Kit

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Creative Trust's complete records and documents are available at the University of Guelph Library's Archival and Special Collections Department. For information on the collection contact libaspc@uoguelph.ca

Creative Trust Open Source Tool Kit

Collaborative Fundraising

Introduction

The Creative Trust was formed in 1998 as a collaborative endowment fundraising initiative, and in late 2002 launched Working Capital for the Arts, a program to help Toronto's mid-size performing arts companies achieve financial health and balance. Working Capital for the Arts - which combined matching deficit elimination grants and working capital awards with an intensive program of work including one-on-one consultations and assistance, workshops, seminars and community roundtables - was the most in-depth, multifaceted and successful arts sustainability initiative in Canada. It grew between 2003 and 2012 to include the Outreach Program, Audiences Project and Facilities Initiative. Creative Trust raised almost \$7 million from private and public donors for this work, and distributed almost \$4 million directly to 21 mid-size performing arts companies. An additional 40+ companies also participated in the Trust's many workshops and professional development activities.

It was Creative Trust's intention from the beginning to sunset after its work was completed and its goals achieved. In October 2012, having helped Toronto's performing arts companies improve their governance, planning and management skills, eliminate deficits, and acquire and maintain working capital reserves, we announced our closing. The Creative Trust legacy includes a measurable and sustained positive impact on the health and stability of many of Toronto's most important mid-size and small music, theatre and dance companies. The work has also had an impact on the arts community beyond. Participants were involved in learning activities which helped them rethink assumptions and change the ways they work; they gained new skills and insights and put them successfully into practice – raising the bar for everyone. Through Creative Trust, Toronto's performing arts community embraced the value of open sharing and collaboration.

These Open Source Took Kits grew out of Creative Trust's desire to ensure that our results would be understood and sustained, and to share our approach and learning – providing ideas and examples for other arts and non-profit leaders to explore and borrow from. Our deeply rewarding relationship with the Toronto Arts Foundation, through the Creative Trust Research Fellowship, has allowed us to develop these Open Source tool kits - a compendium of processes, policies and program materials. These documents reflect the most important thinking and activities in the success of Working Capital for the Arts. We hope they may offer inspiration and valuable ideas to others as they work to improve the strength and sustainability of their memberships and communities.

Collaborative Fundraising

Creative Trust's collaborative arts fundraising initiatives remain unique - and uniquely successful - in Canada. We began in 1998 in response to the challenge of the newly-formed Ontario Arts Endowment Program, which offered matching incentives to encourage endowment fundraising. 23 performing arts companies (many of which were part of the shared learning program Arts4Change) joined together to undertake a truly collaborative Endowment Fundraising campaign: we contributed to the costs of professional guidance and support, but shared the work of publicizing our efforts, creating proposals and making the asks. The result of this whirlwind year-long campaign was more than \$710,000 raised and matched by the provincial government - providing each participating company with a dedicated endowment fund, and whetting our appetite for continued collaboration.

Working Capital for the Arts, a multi-year sustainability program with a budget of over \$6 million, called for a different approach. Our capital fundraising campaign, which lasted almost six years, involved fundraising consultants, a powerful board and advisory council, and all Creative Trust staff. It ultimately raised more than \$7 million dollars to advance the health and sustainability of Toronto's creative performing arts companies.

Like all such campaigns, it ran the gamut from disappointing lows to triumphant highs: I'm pretty sure that Creative Trust is the only start-up arts organization which was launched with a major Gala at the Princess of Wales Theatre. Throughout, I developed a keen appreciation for the persistence and communication skills required in successful fundraising, and of the caring and generosity of those community leaders and donors who cared deeply about the future of the arts in our city - and of those who may support similar efforts in other communities.

First Participants Memo

Catherine Smalley
6 Adelaide St. E. Suite 610
Toronto, CANADA M3C 1H6
416-214-0435 fax 214-1150
cbanks@pathcom.com

June 7, 1999

FAX TO: Jimi Stolk, Toronto Dance Theatre 967-4379
and All Participants in The Creative Trust
FROM: C. Smalley, Coordinator

Hi everyone,

I've come on board this month as the coordinator for the Trust. It's great to see so many familiar names on the list from my PACT and TTA days. This is a challenging project with great potential, and I look forward to working with all of you.

But now, down to business! Your cooperation in this first phase of the development of the Trust is vital.

- 1) You will soon receive a letter from Arts and Communications by email. It asks you for information which is essential for creating a package of donor benefits that is attractive to donors, effective for the campaign, and also realistic and deliverable for you. You MUST reply as fully as possible, and as quickly as possible - by June 22nd.
- 2) Please note below if we have not yet received your letter of agreement to participate in the Trust. It should be faxed to me immediately at 214-1150.
- 3) Here's the information on participation fees: these are set at 1% of the organization's OAC Endowment Fund eligibility, with a minimum of \$500 and a maximum of \$2,000. The volunteers on the Steering Committee are carrying the expenses at present, so we need your fees now. If you have any problems paying by July 1st, please call me. Payment should be sent to my office. Tarragon has agreed to be the banker for the Trust, and I will monitor finances and prepare reports.

That's it for now. Please contact me any time with questions or ideas.

Yours sincerely,

Cathy.

Fees due: \$ 1,413.00

Information and Materials Request for Case for Support

June 1999

Information and Materials Request to CREATIVE TRUST Participants

Kindly e-mail your responses to Cathy Smalley at smalley@pathcom.com

Deadline: Tuesday, June 22.

If you need clarification on any of the questions, please call Jennifer Duchesne at Arts & Communications on (416) 966-3421 before Wednesday, June 16. Last minute questions can be put to Alix at the same number.

Section 1 – Artistic

1. Please outline your company's mission:

2. Date founded:
Short paragraph of history:

3. Artistic head (+ any professional awards, recognition, affiliations)

4. Administrative head (+ any professional awards, recognition, affiliations)

5. Director of Development, or equivalent

6. Major artistic achievements of your company (+ their dates)

7. Any awards, nominations received by your company

8. Well-known Canadian and foreign collaborators, partners, performers, guest artists, instructors or directors, and a short description of what they did with you, and when.

9. Brief description of any projects conceived by your company, that developed considerably, re-locating, touring or attracting subsequent producers, (e.g. 2 Pianos, 4 Hands).

Section 2 -- Marketing, Development and Communications

10. Annual audience numbers:

On-site Touring

11. Subscribers:

Number:

How often do you mail to them each year?

12. Individual Members.

Number:

How often do you mail to them each year?

13. Please give a listing of dignitaries who have attended performances, receptions or special events over the past 2 years, e.g. mayor, MPP, MP.

Are there quotes/testimonials by any of these individuals? Please provide.

14. Annual performances given:

At 'home':

Usual venue:

On tour:

Examples of tour venues:

15. Does your home venue have an attractive corporate entertaining space?
16. What is its capacity for stand-up receptions? Sit-down dinner?
17. Customary sponsorship fee range:
(please specify for what, e.g. production, performance)
18. Do you publish any sort of annual summary of your artistic activity and/or your financial donors? Please describe. *Please mail examples to address given below.*

Section 3: Materials Urgently Sought (by June 22)

19. Would you quickly supply us with the 3 or 4 best photos (*preferably in slide format*) demonstrating any of the following:
 - Performance or rehearsal photo from a very successful and preferably widely recognized show
 - Education, youth audiences, out-reach, professional development program in action
 - Workshop or rehearsal photo of a new work (i.e. world premiere production)
 - Performance, workshop or rehearsal photo of someone specified in No. 8 (well-known collaborator, etc.)
 - Your venue (interior and exterior shots).

Send slides and examples of annual summary publication to Cathy Smalley at 6 Adelaide St. E., Suite 610, Toronto M5C 1H6

Section 4: Donor Benefits & Acknowledgements

A range of donor benefits is being developed with your input. Please confirm that your company could:

20. Welcome a donor company to a performance and make available, free of rental charge, an attractive entertaining space for a post-performance party.

Note: The donor would purchase the tickets and cover catering and any extra staffing charges.

- A. How many times over the 3 years of benefits associated with this program would you likely be able to provide such an evening? Ideally, we would like each participant to be willing to host a donor at least 5 times over the 3 year period.

11 – 15

5 – 10

Less than 5

If you select 5 or less, please explain the difficulties you would face. Thank you.

- B. Can you also provide a facility for pre-performance receptions (cocktails/dinner)?
C. Can you provide a private space for intermission?

Note: Each organization will be expected to reproduce a donor page for insertion into their program, recognizing the presence that evening of a donor company. In addition, each organization will be expected to have an easel card created, for the same purpose. We expect that each organization will absorb those costs.

21. Provide the CREATIVE TRUST each year with a page in your regular program book for a major production, to run an information and acknowledgement piece about the TRUST, listing all donors and giving examples of what the income is being used for. (*Please mail Cathy Smalley an example of your program book.*)

22. Mount in your venue, in a high-traffic location a 2' x 1' (approx) plaque, common for all recipient organizations, crediting Creative Trust donors. Please indicate where this location might be. Several suggestions are welcome.

* * * * *

A **big thank you all** from the Steering Committee for responding to these questions as completely as you can and ensuring they are e-mailed or faxed back to us by Tuesday, June 22. **Keep in mind that the pitch document we produce, can only be as inspiring as the information we are provided with!**

Once again, here are the co-ordinates!

Send answers and materials to Cathy Smalley:
e-mail: smalley@pathcom.com
fax: (416) 214-1150
address: 6 Adelaide Street East, # 610
Toronto M5C 1H6

Pose questions to Jennifer Duchesne:
(416) 966-3421 before June 16 (to Alix after that)

A Case for Support – First Version

The arts in Ontario need more than a standing ovation: we need private financial support. Now, as a further inducement for your organization to invest in the arts, the Government of Ontario will match your contribution dollar for dollar.

A NEW FUND

In 1998, the Ontario government augmented its traditional program of operating grants by establishing an Arts Endowment Fund Program. The goal: to help organizations create endowment funds that foster artistic growth and fiscal responsibility.

Using the Program's \$25-million Arts Endowment Fund, the Ontario government will match money raised by the province's arts groups for endowment purposes before September 2000.

CREATIVE TRUST IS BORN

To take advantage of the Fund, 23 mid-sized Ontario arts groups banded together to form Creative Trust —the first collaborative fund-raising campaign for the arts in Canada's history.

Comprising some of Canada's foremost arts organizations, Creative Trust will raise money to establish endowment funds for each member group. Income from the funds will help the groups promote long-range planning, enhance investments in the creation of new work, market themselves more effectively, reduce costs, and become more financially independent.

By making one "blanket donation" to Creative Trust, your organization will support all 23 members, and you will receive recognition from each of them.

Mid-sized arts groups play an important part in our province's social and economic health. We reflect both the province's diversity and uniqueness to widely varied audiences in communities across the province. We help ensure that centres, large and small, urban and remote, enjoy the best of Ontario's performing arts.

Please consider making a donation to Creative Trust. If you care about our province's cultural life, this is one of the best investments you can make.

BY SUPPORTING THE ARTS...

Your organization can take part in one of the province's most successful and fast-growing industries.

The arts annual economic impact: \$11.2-billion per year.*

The arts create jobs—more than 260,000 jobs each year in Ontario alone.*

The arts boost tourism in the province. Ontario's theatres are the second-largest cultural draw in North America. Arts-oriented attractions produce \$1-billion annually for Toronto alone.*

We help promote Ontario's economic interests abroad. Showcasing the arts positions the province as innovative, leading edge, and concerned with the well-being of those who live here.

Your organization will add to Ontario's quality of life.

Ninety-two percent of Ontarians believe that the arts enrich their quality of life.**

More than 2.5 million Ontarians (32% of the population) attend a professional performing-arts event each year. This corresponds to the percentage that attend a professional sporting event (36%).***

More than 100,000 volunteers contribute 11 million hours of their time to Ontario arts organizations, extending the reach and impact of the arts, and demonstrating a strong commitment to the arts on a community and individual level.****

Making arts education part of school curricula pays off for Ontario's youth. Students develop skills in communications, problem-solving and self-discipline, and gain an understanding of and appreciation for the world around them.*

The arts give us context and a sense of ourselves. The arts have been, are, and must continue to be instrumental in telling our stories, our history, and in shaping our identities as individuals, communities, a province, and indeed, as a country.

* *Making the Case for the Arts*, Ontario Arts Council, 1996

** *The Arts and the Quality of Life*, Ontario Arts Council, 1995

*** *ArtFacts*, vol.30, No. 2, Ontario Arts Council, 1995

**** *The Economic Impact of OAC Funded Arts Organizations*, Ontario Arts Council, 1996

BY SUPPORTING CREATIVE TRUST...

Your organization will extend its reach.

The 23 Creative Trust members annually give a combined 2,300 performances to an audience of 600,000—more than attend the Stratford Festival each year.

Some especially impressive annual audience figures:

Carousel Players: 80,000 students, parents and teachers across Ontario.

Factory Theatre: 35,000 at its Toronto theatre.

Ballet Jörgen: 33,000 touring Canada.

Canadian Children's Dance Theatre: 10,000 touring Canada.

Thousand Islands Playhouse has grown from a 10-week season in 1982 to 25 weeks with an audience of 50,000.

Tafelmusik, leaders in baroque music, holds 50 annual concerts at home for an audience of more than 34,000.

The Theatre Columbus work *The Anger in Ernest and Ernestine* has been produced 15 times since 1987 across Canada, the United States, Australia, Czechoslovakia, and in October 1999 at the Havana Theatre Festival in Spanish.

At the Blyth Festival in Huron County, every \$1 spent at the box office generates \$7 in the local community. This translates into a direct economic impact of \$1-million locally and an estimated total impact of over \$2-million on businesses within a 50-mile radius.

Your organization will associate with award-winning excellence.

In 1998, groups that belong to Creative Trust won nine of 21 Lieutenant Governor's Awards for the arts, given to recognize those companies building exceptional private-sector support. Since 1995, Creative Trust members have won 17 Lieutenant Governor's Awards.

Thunder Bay's Magnus Theatre received a Lt. Governor's Award for significantly increasing its earned revenue through fund-raising, community support, and Board involvement. Its percentage of earned revenue rose from 49% in 1995 to 61% in 1998—an increase of 34%.

Other Creative Trust members who have won Lt. Governor's Awards: Blyth Festival, Necessary Angel, Thousand Islands Playhouse, Tarragon Theatre, Ballet Jörgen, Carousel Players, Opera Atelier, Tafelmusik, Tapestry New Opera Works, Factory Theatre, Dancemakers, and Toronto Dance Theatre.

Tarragon is a powerhouse of new Canadian writing."

—THE TIMES (LONDON)

LET CREATIVE TRUST FLOURISH

INNOVATION

Creative Trust member companies are cradles of creativity, the hotbeds where new ideas grow.

Artists at all stages of their careers have the latitude to experiment and meet new challenges in our member companies.

Toronto Dance Theatre—The vanguard of modern dance in Canada since 1968, critical in developing a dance audience across the country.

Factory Theatre—One of the first theatre companies to develop Canadian playwrights and to bring Québécois voices to English Canada.

Tarragon Theatre—*2 Pianos, 4 Hands* began as a 30-minute sketch in Tarragon's annual spring arts fair, was workshopped at the Tarragon Theatre and mounted for two smash runs there, before touring across Canada, then to New York, Washington and London.

Necessary Angel Theatre—Their hits have toured across Canada and to New York, Los Angeles, Buenos Aires, Rome and Belgrade, among them *Tamara* (1980), one of Toronto's and off-Broadway's most successful productions ever.

Equity Showcase Theatre runs development programs for actors, directors and stage managers.

Opera Atelier boasts world-renowned stars who began their careers there. Among them: soprano Meredith Hall, baritone Russell Braun, and tenors Benjamin Butterfield and Michael Schade. Opera Atelier artists record with labels such as Deutsche Grammophon, Archiv, Angel and Naxos.

RAYMUSIC presents] some of the most exciting performance works of the century..."

THE GLOBE AND MAIL

R E S P O N S I V E N E S S

Creative Trust member groups have built strong, supportive audiences with productions that reflect the passions of Ontario's diverse communities.

Our flexibility enables us to work quickly, giving voice to fresh themes and ideas.

Our productions in recent years have spanned topics as wide-ranging as love, marriage, sexism, racism, violence, holocaust survival, urban life vs. rural life, immigration and integration, and numerous stories of our regional, provincial, and national history.

DanceWorks, a leading presenter of contemporary Canadian dance, provides technical assistance to artists working in diverse cultural traditions, including classical Indian and African-Canadian dance.

Buddies in Bad Times Theatre is the renowned home for lesbian and gay theatrical expression.

The Music Gallery, a place of discovery and cross-fertilization, offers a platform on which we experience the music of world cultures.

Boards of Education are increasingly drawing on our members to meet the new arts-richer curriculum requirements.

F O S T E R I N G T A L E N T

Creative Trust members are invaluable training grounds for arts professionals—creative, technical, and administrative. They provide young artists with the necessary freedom and responsibility to realize their artistic vision.

Arts professionals who emerge from mid-size companies often move into larger operations, bringing with them hands-on training and wide-ranging experience in production, administration and marketing.

Ballet Jörgen created the respected George Brown Dance Post-Secondary Program operated in partnership with George Brown College.

ARRAYMUSIC hosts an annual Young Composers Workshop that has an international reputation and attracts applicants from around the world.

Theatre Centre is a pioneer in launching new talent and opening R&D to audiences.

Theatre Passe Muraille is dedicated to mentoring new artists and productions of innovative and provocative theatre. Among its successes: *Bethune*, *The Farm Show*, *The Farmers' Revolt*, *Them Donnellys*, *I Love You Baby Blue*, *Billy Bishop Goes to War*, *Maggie and Pierre*, *Coming Through Slaughter*, *Dry Lips Oughta Move to Kapuskasing*, and *The Stone Angel*.

Endowment Prospect List

October 13, 1999

Arts and Communications were hired in May 1999 to prepare our Case for Support and compile the list of prospective donors to the Endowment Campaign.

MEMO TO: All Creative Trust Members

FROM: C. Smalley, Coordinator

RE: Prospect Lists from Arts and Communications

Here are the companies identified by A&C as likely prospects for the Creative Trust campaign. Part of your commitment to the Trust is that you will refrain from approaching these companies for endowment funds for the next three years. This does not preclude any approaches you might make for operating or sponsorship funds.

The “A” List (included 9 corporations)

To be included on this list, a corporation must

- Support at least one Creative Trust member and have donations process in place
- Support multiple Ontario-based organizations outside of the Trust and have a donations process in place
- Have province-wide interest

The “B” List (included 44 corporations)

To be included on this list, a corporation must

- Support at least one Ontario-based arts organization and have a donations process in place
- Have province-wide interest

The “C” List (included 62 corporations)

To be included on this list, a corporation must

- Support at least one Ontario-based arts organization and have a donations process in place

The “D” List (included 15 corporations)

This list consists of fast growing, high performing corporations with a focus on technology, entrepreneurship, or innovation. They do not have formal donation procedures or policies in place.

Formula for Establishing Fee & Income

October 13, 1999

| THE CREATIVE TRUST (% formula for establishing fee & income) | | | | | | | | |
|--|-----|-----------|-------------------|------------------|---------------|----------------|----------------|----------------|
| | A4C | OACF | Budget | Eligibility | Fee | Income | Income | Income |
| Group 1 (Under 500,000) | | | 96-97 | 15% | Flat fee | 6% | 14% | 29% |
| 1A - 37,437 (average) | | | | | | | | |
| Yes | No | 200,000 | 30,000 | 500 | 1,841 | 4,295 | 8,591 | |
| No | No | 200,000 | 30,000 | 500 | 1,841 | 4,295 | 8,591 | |
| No | Yes | 182,453 | 27,368 | 500 | 1,679 | 3,918 | 7,837 | |
| No | Yes | 268,207 | 40,231 | 500 | 2,469 | 5,760 | 11,520 | |
| Yes | Yes | 271,813 | 40,772 | 500 | 2,502 | 5,838 | 11,675 | |
| Yes | Yes | 273,460 | 41,019 | 500 | 2,517 | 5,873 | 11,746 | |
| Yes | No | 327,353 | 49,103 | 500 | 3,013 | 7,030 | 14,061 | |
| | | | 258,493 | 3,500 | 15,862 | 37,010 | 74,020 | |
| 1B - 70,160 (average) | | | | 15% | 1% | 6% | 14% | 29% |
| No | Yes | 415,087 | 62,263 | 623 | 3,821 | 8,915 | 17,829 | |
| Yes | Yes | 468,147 | 70,222 | 702 | 4,309 | 10,054 | 20,108 | |
| Yes | Yes | 479,147 | 71,872 | 719 | 4,410 | 10,290 | 20,581 | |
| Yes | Yes | 481,300 | 72,195 | 722 | 4,430 | 10,337 | 20,673 | |
| Yes | Yes | 495,000 | 74,250 | 743 | 4,556 | 10,631 | 21,262 | |
| | | | 350,802 | 3,508 | 21,526 | 50,227 | 100,454 | |
| Group 2 (500,000-1 million) | | | | | | | | |
| 2A - 83,668 (average) | | | | 15% | 1% | 6% | 14% | 29% |
| Yes | No | 582,250 | 87,338 | 873 | 5,359 | 12,505 | 25,009 | |
| Yes | No | 533,333 | 80,000 | 800 | 4,909 | 11,454 | 22,908 | |
| | | | 167,337 | 1,673 | 10,268 | 23,959 | 47,918 | |
| Group 2B (127,672 average) | | | | 15% | 1% | 6% | 14% | 29% |
| No | Yes | 686,173 | 102,926 | 1,029 | 6,316 | 14,737 | 29,473 | |
| No | Yes | 721,353 | 108,203 | 1,082 | 6,640 | 15,492 | 30,984 | |
| No | Yes | 933,373 | 140,006 | 1,400 | 8,591 | 20,046 | 40,091 | |
| Yes | Yes | 942,140 | 141,321 | 1,413 | 8,672 | 20,234 | 40,468 | |
| No | Yes | 972,707 | 145,906 | 1,459 | 8,953 | 20,890 | 41,781 | |
| | | | 638,362 | 6,384 | 39,171 | 91,399 | 182,797 | |
| Group 3 (1-10 million) | | | | 15% | 1% | 6% | 14% | 29% |
| No | Yes | 1,011,247 | 151,687 | 1,517 | 9,308 | 21,718 | 43,436 | |
| Yes | Yes | 1,441,000 | 216,150 | 2,000 | 13,263 | 30,948 | 61,895 | |
| Yes | Yes | 1,844,640 | 276,696 | 2,000 | 16,978 | 39,616 | 79,233 | |
| No | Yes | 2,566,666 | 385,000 | 2,000 | 23,624 | 55,123 | 110,246 | |
| | | | 1,029,533 | 7,517 | 63,174 | 147,405 | 294,811 | |
| TOTAL | | | 16,296,849 | 2,444,527 | 22,582 | 150,000 | 350,000 | 700,000 |

*Range of fees: 500-2000

Creative Trust 13/10/1999

A Step by Step Explanation of Matters Relating to Money

November 1999

This is from Tarragon Theatre, which administered the Campaign's finances.

26/11/99 16:09 FAX 4165336372

TARRAGON THEATRE

03

A STEP-BY-STEP EXPLANATION OF MATTERS RELATING TO MONEY.

In May, 1998, the Ontario government announced a \$25 million Arts Endowment Fund to match and invest money for participating arts organizations. The Ontario Arts Council Foundation was asked to administer the fund on behalf of the government.

Arts organizations were eligible to have 15% of their operating budget* matched by the Ontario Arts Endowment Fund (OAEF).

Ex: Factory Theatre – Budget (\$686,173) x 15% = Eligibility (\$102,926)

To qualify for the matching funds, they had to raise new money *for endowment purposes* from the private sector and deposit that money in the OAEF.**

The Creative Trust is comprised of 23 small to mid-size arts organizations whose combined eligibility totals \$2,444,527.

The 23 arts organizations pay a membership fee to *The Creative Trust* proportional to their individual operating budgets. Fees range from \$500 to \$2,000.

Likewise, donations made to *The Creative Trust* are divided proportionately as well. A donation is calculated to be a percentage of the overall total eligibility of \$2,444,527.

Ex: \$50,000 donation = 2% of total eligibility (\$2,444,527)***

A \$50,000 donation is divided in the following way: each organization's eligibility x 2%.

Ex: Factory Theatre's eligibility (\$102,926) x 2% = Factory's portion of \$50,000 donation (\$2,059).

A \$10,000 donation would break down as follows:

Ex: \$10,000 donation = .4% of total eligibility (\$2,444,527)

Factory Theatre would receive \$411.70. ($\$102,926 \times .4\% = \411.70)

Tax receipts will be issued by each member organization on a semi-annual basis and will be co-ordinated by the *Creative Trust* finance committee.

*The applicable budget was based on the 96-97 season.

**Organizations with budgets under \$500,000 are allowed to keep the money raised and use it for operating purposes. The matching money remains in the OAEF.

***For purposes of this description, we have rounded out the percentage.

A Case for Support – Final Version

CREATIVE TRUST

Canada's first ever large-scale collaboration for arts funding.

Cast Members:

ARRAYMUSIC
Ballet Jörgen
Blyth Festival
Buddies in Bad Times Theatre
Canadian Children's Dance Theatre
Carousel Players
Dancemakers
DanceWorks
Danny Grossman Dance Company
Equity Showcase Theatre
Factory Theatre
Magnus Theatre
Music Gallery
Necessary Angel
Opera Atelier
Tafelmusik
Tapestry New Opera Works
Tarragon Theatre
Theatre Centre
Theatre Columbus
Theatre Passe Muraille
Thousand Islands Playhouse
Toronto Dance Theatre

Prologue: Setting the Stage

In 1998, the Ontario Government challenged the province's arts companies with a new approach to government support. The historic assistance of operating grants was augmented by the announcement of a new Arts Endowment Fund Program, designed to help organizations create endowment funds that will foster artistic growth and fiscal responsibility.

Through a \$25 million Arts Endowment Fund, to be administered by the Ontario Arts Council Foundation, money raised by the province's arts groups for endowment purposes before September 2000 will be matched dollar for dollar. For each participating organization, a separate endowment fund will be established and maintained at the Ontario Arts Council Foundation. Each year participating organizations will receive income from their own endowment funds, to be used for operating purposes.

In response to the Arts Endowment Fund Program, mid-sized Ontario arts groups have strategically banded together to form The CREATIVE TRUST. The TRUST is a collaboration of 23 dance, music, theatre, and opera companies, which includes many of Canada's foremost arts organizations. The CREATIVE TRUST is the first collaborative fundraising campaign for the arts in Canada's history.

How it works

The CREATIVE TRUST responds to the requirements of the Arts Endowment Fund Program, and is designed to raise maximum endowment revenues as efficiently as possible. Through our joint effort, we, the member arts groups can build individual endowment funds. Fund income will then be used to promote long-range planning, enhance our investments in new work creation, market ourselves more effectively, reduce costs, and become more financially independent.

By making one "blanket donation" to the CREATIVE TRUST, you are essentially supporting each member organization within it. It is a smart, targeted, and far-reaching contribution to the well-being of Ontario. Moreover, your company's donation will be matched by the Ontario Arts Endowment Fund, and you will receive recognition for your support from all 23 members of the TRUST.

The Call

Mid-size arts groups play an important part in our province's social and economic health. We reflect both the province's diversity and uniqueness to our widely varied audiences, in communities across the province. We help ensure that centres large and small, urban and remote, are served by the best performing arts possible.

But we can only continue to do this if we plan now for our future and meet our funding challenges. For a short time, the endowment funds your company contributes will "kick start" the TRUST and be doubled by the government, providing future guaranteed income. If you care about our province's cultural life, this is one of the best investments you can make.

Our province's – and by extension our country's – cultural life depends on such meaningful investments in our future. We seek your support for this important initiative.

Economic Impact

Members of CREATIVE TRUST are fundamental contributors to Ontario's economic and cultural prosperity.

Fact: *The arts expand economic activity and create jobs in Ontario. They are a tremendous boost to tourism in the province, and help promote Ontario's economic interests abroad.*

- The arts sector is one of Ontario's most successful and fast-growing industries. Its annual impact on the province's economy exceeds \$11.2 billion.ⁱ
- 260,000 industry-related jobs are created each year.ⁱⁱ
- The Canadian Children's Dance Theatre recently purchased, renovated and revitalized a sprawling 10,000 square foot studio in Toronto. It shares the studio with other emerging and renowned dance artists, supplying the dance community with a space in which to experiment and rehearse.
- Tourism generated by arts-oriented attractions generates \$1 billion annually for the city of Toronto.ⁱⁱⁱ
- Ontario's theatres are now the second largest cultural draw in North America.^{iv}
- At the Blyth Festival, in Huron County, every \$1 spent at the box office generates \$7 in the local community. This translates into a direct economic impact of \$1.6 million locally, and an estimated total impact of over \$2 million on businesses within a 50-mile radius.

Ontario has benefited economically from the strength of its cultural exports. Showcasing the arts positions the province as innovative, leading edge and concerned with the well being of those who live here.

Fact: *The arts are fundamental to Ontarians' quality of life.*

- 92% of people who live in Ontario believe that the arts enrich their quality of life.^v
- 2.5 million Ontarians (32% of the population) attend a professional performing arts event each year. This is comparable to the percentage that attend a professional sporting event (36%).^{vi}
- More than 100,000 volunteers contribute 11 million hours of their time to Ontario arts organizations, extending the reach and impact of the arts, and demonstrating a strong commitment to the arts on a community and individual level.^{vii}
- Making arts education part of school curricula pays off for Ontario's youth. Students develop skills in communications, problem-solving and self-discipline, and gain an understanding of and appreciation for the world around them.^{viii}

The arts give us context and a sense of ourselves. The arts have been, are, and must continue to be instrumental in telling our stories, our history, and in shaping our identities as individuals, communities, a province, and indeed, as a country.

Fact: *The 23 CREATIVE TRUST members give a combined 2300 performances annually, attracting over 600,000 audience members-- more than attend the Stratford Festival each year.*

Some especially impressive annual audience figures:

Carousel Players: 80,000 students, parents and teachers across Ontario.

Factory Theatre: 35,000 at its Toronto theatre.

Ballet Jörgen: 33,000 touring Canada.

Canadian Children's Dance Theatre: 10,000 touring Canada.

Fact: *In 1998, groups that belong to the TRUST won 9 of 21 Lieutenant Governor's Awards for the Arts, given to recognize those companies building exceptional private sector support. Since 1995, CREATIVE TRUST members have won 17 Lieutenant Governor's Awards.*

- Thunder Bay's Magnus Theatre received a Lt. Governor's Award for significantly increasing its earned revenue through fundraising, community support and Board involvement. Its percentage of earned revenue rose from 49% in 1995 to 61% in 1998 – an increase of 34%.
- Other CREATIVE TRUST members who have won Lt. Governor's Awards: Blyth Festival, Necessary Angel, Thousand Islands Playhouse, Tarragon Theatre, Ballet Jörgen, Carousel Players, Opera Atelier, Tafelmusik, Tapestry New Opera Works, Factory Theatre, Dancemakers and Toronto Dance Theatre.

Curtain Up

Creative Trust is about...

Act I: Innovation

Fact: *CREATIVE TRUST member companies are cradles of creativity, the hotbeds where new ideas are seeded and grown.*

Toronto Dance Theatre

- the vanguard of modern dance in Canada since 1968.
- critical in developing a dance audience across the country

Factory Theatre

- one of the first theatre companies to develop Canadian playwrights and to bring Quebecois voices to English Canada.

Fact: *While small enough to tour easily, CREATIVE TRUST members possess the resources to produce first-class work. Many productions that go on to long runs on larger and international stages are conceived in the entrepreneurial, nurturing environments of CREATIVE TRUST member groups.*

Tarragon Theatre

- *2 Pianos, 4 Hands* began as a 30-minute sketch in Tarragon's annual spring arts fair, was workshopped at the Tarragon Theatre and mounted for two smash-runs there, before touring across Canada then to New York, Washington and London.

Necessary Angel

- *Tamara* (1980), one of Toronto's and off-Broadway's most successful productions ever.
- Necessary Angel hits have toured across Canada and to New York, Los Angeles, Buenos Aires, Rome and Belgrade.

Fact: *Artists at all stages of their careers are given the latitude to experiment and meet new challenges in the mid-sized arts companies of CREATIVE TRUST.*

"[Tapestry New Opera Works] has shown incredible faith and commitment to the development of new art. It may *now* seem obvious why they chose to work with me, but when I started collaborating with Tapestry on my new opera some six or seven years ago, I was still a struggling young filmmaker..."

Atom Egoyan, librettist and director, *Elsewhereless*

Equity Showcase Theatre

- Runs development programs for actors, directors and stage managers.

Opera Atelier

- world renowned stars who began at Opera Atelier includes soprano Meredith Hall, baritone Russell Braun and tenors Benjamin Butterfield and Michael Schade.
- Opera Atelier artists record with labels such as Deutsche Grammophon, Archiv, Angel and Naxos.

Creative Trust is about...

Act II: Responsiveness

Fact: *CREATIVE TRUST productions reflect the interests and passions of Ontario's widely diverse communities. Our inherent flexibility enables us to work quickly, giving voice to fresh themes and ideas. Arts that are responsive to their communities build awareness and understanding on multiple levels.*

Our productions in recent years have spanned topics as wide ranging as racism, sexism, violence, holocaust survival, urban vs. rural issues, immigration and integration, and numerous stories of our regional, provincial and national history.

DanceWorks

- provides technical assistance to contemporary Canadian dance artists working from a wide diversity of cultural traditions including classical Indian and African Canadian dance.

Buddies in Bad Times Theatre

- renowned home for lesbian and gay theatrical expression

The Music Gallery

- a platform on which we experience the music of world cultures; a place of discovery and cross-fertilization.

**Billy Bishop photo

Fact: *CREATIVE TRUST member groups have, over the years, built strong, committed and supportive audiences.*

Thousand Islands Playhouse

- grown from 10-week season in 1982 to 25 weeks with an audience of 50,000.

Tafelmusik

- leaders in Baroque music
- 50 annual concerts at home for an audience of over 34,000.
- international stature from extensive touring.

Fact: *Boards of Education are increasingly drawing on our members to meet the new arts-richer curriculum requirements. CREATIVE TRUST members have much experience in fostering creativity, confidence and awareness in children and youth through art.*

"Carousel Players endeavours to involve teachers and students before, during and after performances, by providing quality teacher resource materials to accompany each show. This endeavour takes the performance beyond only a special outing for classes, and puts it exactly where it should be, directly in the classroom curriculum."

Lincoln County Board of Education

Opera Atelier

- introduces opera to at-risk children through workshops and summer scholarships, in collaboration with the DAREarts Foundation.
- Research has shown that students participating in this program have developed important social and cognitive skills: 85% believed that the program increased their self-esteem and their sense of responsibility.¹⁸

Creative Trust is about...

Act III: Fostering Talent

Fact: *CREATIVE TRUST members are invaluable training grounds for arts professionals – creative, technical and administrative. They provide young artists with the necessary freedom and responsibility to realize their artistic vision.*

Ballet Jörgen

- created the respected *College Dance Program* (in collaboration with George Brown College).

Theatre Passe Muraille

- dedicated to mentoring new artists and productions of innovative and provocative theatre.
- successes including *Bethune*, *The Farm Show*, *The Farmer's Revolt*, *Them Donnellys*, *I Love You Baby Blue*, *Billy Bishop Goes to War*, *Maggie and Pierre*, *Coming Through Slaughter*, *Dry Lips Oughta Move to Kapuskasing*, and *The Stone Angel*.

ARRAYMUSIC

- annual *Young Composers Workshop* has an international reputation and attracts applicants from around the world.

Theatre Centre

- home for Fringe festivals and launching pad for new talent.

Fact: *Arts professionals who emerge from mid-size companies often move into larger operations, bringing with them hands-on training and wide-ranging experience in production, administration and marketing.*

The Reviews

Read what the press and others have said about CREATIVE TRUST members' contributions to the vitality and viability of the performing arts.
We get great reviews!

"[ARRAYMUSIC presents] some of the most exciting performance works of the century..." *The Globe and Mail*

"Your organization has recognized that the creative spirit, matched with an entrepreneurial spirit, is key to the future prosperity of the arts."

Hon. Hal Jackman presenting Ballet Jörgen with the Lt. Governor's Award for the Arts

"Necessary Angel stages drama that matters."

Maclean's Magazine

"If DanceWorks did not exist, it would have to be invented..."

J. Mavor Moore

"It is worth remembering how remarkable this company's and this choreographer's track record is." [Danny Grossman Dance Company]

The Globe and Mail

"Theatre Columbus has a knack for focusing on feelings, especially funny feelings, and expressing them with a restless, physical energy that keeps the watchers out there enthralled." *The Toronto Star*

"[Dancemakers are] masters of a driving, percussive postmodernism...full of intriguing thematic concepts, original music and individual performances... [Dancemakers] look magnificently forceful and self-sufficient."

Los Angeles Times

"With choreography that is fluid, athletic, expressive, savage, grotesque and scarily beautiful by turns, you have something [Dancemakers] rare in contemporary dance." *The Globe and Mail*

"No wonder Toronto Dance Theatre is always a welcome visitor to New York." *The New York Times*

"Tarragon is a powerhouse of new Canadian writing." *The Times (London)*

SEPARATE SHEET---

Applause!

How your corporation will benefit from supporting CREATIVE TRUST

CREATIVE TRUST is seeking founder commitments from corporations and foundations of \$60,000+.

Your endowment donation will be doubled and invested in an endowment fund held and administered on behalf of each CREATIVE TRUST member by the Ontario Arts Council Foundation.

The income from the endowment funds will be used for:

- New work creation
- Artistic collaborations
- Educational outreach
- Market expansion

Benefits of Supporting CREATIVE TRUST

Benefits and their duration are linked to the magnitude of donation.

Crediting

Founding Donors will be credited by all member groups in programmes for a minimum of five years. The listing will explain CREATIVE TRUST and give concrete examples of how the income is being used.

A CREATIVE TRUST plaque will be mounted at each venue or headquarters throughout the five years, acknowledging all donors.

Further Recognition

The Lt. Governor will host your senior executives at a formal Queen's Park reception in the fall of 2000. Together with the Ministry of Citizenship, Culture and Recreation, the Lt. Governor will recognize and thank each donor formally on behalf of all Ontarians.

The Ministry of Citizenship, Culture and Recreation will promote the CREATIVE TRUST campaign and acknowledge its donors in media releases and pertinent publications.

Hosting & Special Welcomes by Members

Each donor will be entitled to host guests at members' performances (excludes cost of tickets) up to five times in the first three years.**

A programme insert will be created on each occasion, acknowledging the donor and publicizing the value of CREATIVE TRUST membership for that group.

A sign will welcome the donor's guests.

** Donors will be asked to choose from which group of members they would like to take up their hosting options—from Group A, B or C.

A

Tarragon Theatre
Toronto Dance Theatre
Thousand Islands Playhouse
Danny Grossman Dance Company
Factory Theatre
Dancemakers

B

Tapestry New Opera Works
Tafelmusik
Magnus Theatre
Canadian Children's Dance Theatre
Equity Showcase Theatre
DanceWorks

C
Operal Atelier
Theatre Passe Muraille
Blyth Festival
Ballet Jörgen
Buddies in Bad Times Theatre
ARRAYMUSIC

Results & Accountability

A yearly reporting of the uses made of endowment income by the member groups will be widely disseminated, not only to donors, but to the media, government and other stakeholders, to build awareness of the critical role endowment funding plays in the future of the province's cultural life.

ⁱ "Making the Case for the Arts", Ontario Arts Council, 1996

ⁱⁱ ibid

ⁱⁱⁱ ibid

^{iv} ibid

^v "The Arts and the Quality of Life", Ontario Arts Council, 1995.

^{vi} "ArtFacts", Ontario Arts Council, vol. 30, No. 2, 1995.

^{vii} "The Economic Impact of OAC Funded Arts Organizations", Ontario Arts Council, 1996.

^{viii} "Making the Case for the Arts", Ontario Arts Council, 1996.

^{ix} "DAREarts' Success of Past Programs is Measured: Third Party Research", Frank Pio, October 1998.

Press Release

November 18, 1999

This was for our first Press Conference, announcing Creative Trust's Endowment Campaign.

THE CREATIVE TRUST

Press release
For immediate release

THE CREATIVE TRUST: AN UNPRECEDENTED ALLIANCE

The Creative Trust is an unusual and innovative partnership of 23 theatre, dance and music companies in Ontario. This unprecedented alliance reflects a fresh co-operative spirit within the arts community, particularly among small and mid-sized companies committed to securing stable futures. The Creative Trust was launched today at BRAVO!, in a celebration hosted by The Honourable Henry N.R. Jackman, Jim Pitblado and Shelagh Rogers, as well as representatives from all 23 companies.

The catalyst for the creation of the Trust was the announcement last year by the Ontario government of the \$25 million Arts Endowment Fund. The opportunity which the government presented with the matching endowment fund program was a bracing challenge. For some smaller companies, however, the need to launch new fund-raising campaigns within a short time-frame seemed daunting, given the historic limitations of both human and financial resources. A new methodology was urgently needed. The possibility of a collaborative response took root among these companies, where it was nurtured by ground-breaking artists and administrators. With today's launch, The Creative Trust has announced its goal: to raise \$2.5 million from the corporate sector by September 30, 2000. This money will be matched—dollar for dollar—by the Arts Endowment Fund.

The 23 companies within The Creative Trust will work together proactively to secure their own future, taking advantage of the Ontario Arts Endowment Fund opportunity without adding significantly to operating overheads. Mobilizing shared expertise, board influence and enhanced profiles as a group, The Creative Trust can effect a vigorous new partnership both with the government and the private sector. Moreover, as a new model for co-operative alliances, The Creative Trust can share its experience and indeed its bravery with other sectors and disciplines.

The 23 companies of The Creative Trust are:
ARRAYMUSIC, Ballet Jörgen, The Blyth Festival, Buddies in Bad Times Theatre, Canadian Children's Dance Theatre, Carousel Players, Dancemakers, DanceWorks, Danny Grossman Dance Company, Equity Showcase Theatre, Factory Theatre, Magnus Theatre, The Music Gallery, Necessary Angel Theatre, Opera Atelier, Tafelmusik, Tapestry New Opera Works, Tarragon Theatre, The Theatre Centre, Theatre Columbus, Theatre Passe Muraille, Thousand Islands Playhouse, Toronto Dance Theatre.

For further media information: Jim LeFrancois (975-9130)
Steering Committee: Joan Bosworth (925-3767), Mallory Gilbert (536-5018), Claire Hopkinson (537-6066), Jini Stolk (967-1365)

November 18, 1999

6 Adelaide Street E., Suite 610 Toronto, Ontario M5C 1H6

November 18 Press Conference – Speakers Notes

Possible questions

How did the 23 arts groups come together to form Creative Trust?

Thirteen Toronto performing arts organizations were already involved in a program called *Arts 4 Change*. This is a two-year program which encourages arts groups to look at the changing environment, to explore new models and to work collectively.

In response to the OAEF, these thirteen organizations decided to fundraise collectively. They contacted other mid-size performing arts groups in Toronto and from around the province and ten additional organizations agreed to join the collective which became known as *Creative Trust*.

What size budgets do these arts groups have?

The annual budgets of the 23 organizations range from \$200,000 to 2.5 million.

What is our goal?

Each arts group is eligible to have 15% of its budget matched by the OAEF. In total, the 23 arts groups are eligible to receive \$2,444,527 in matching funds.

How will donations be divided among the 23 arts groups?

Donations will be divided in proportion to budget size and OAEF eligibility amount.

Example:

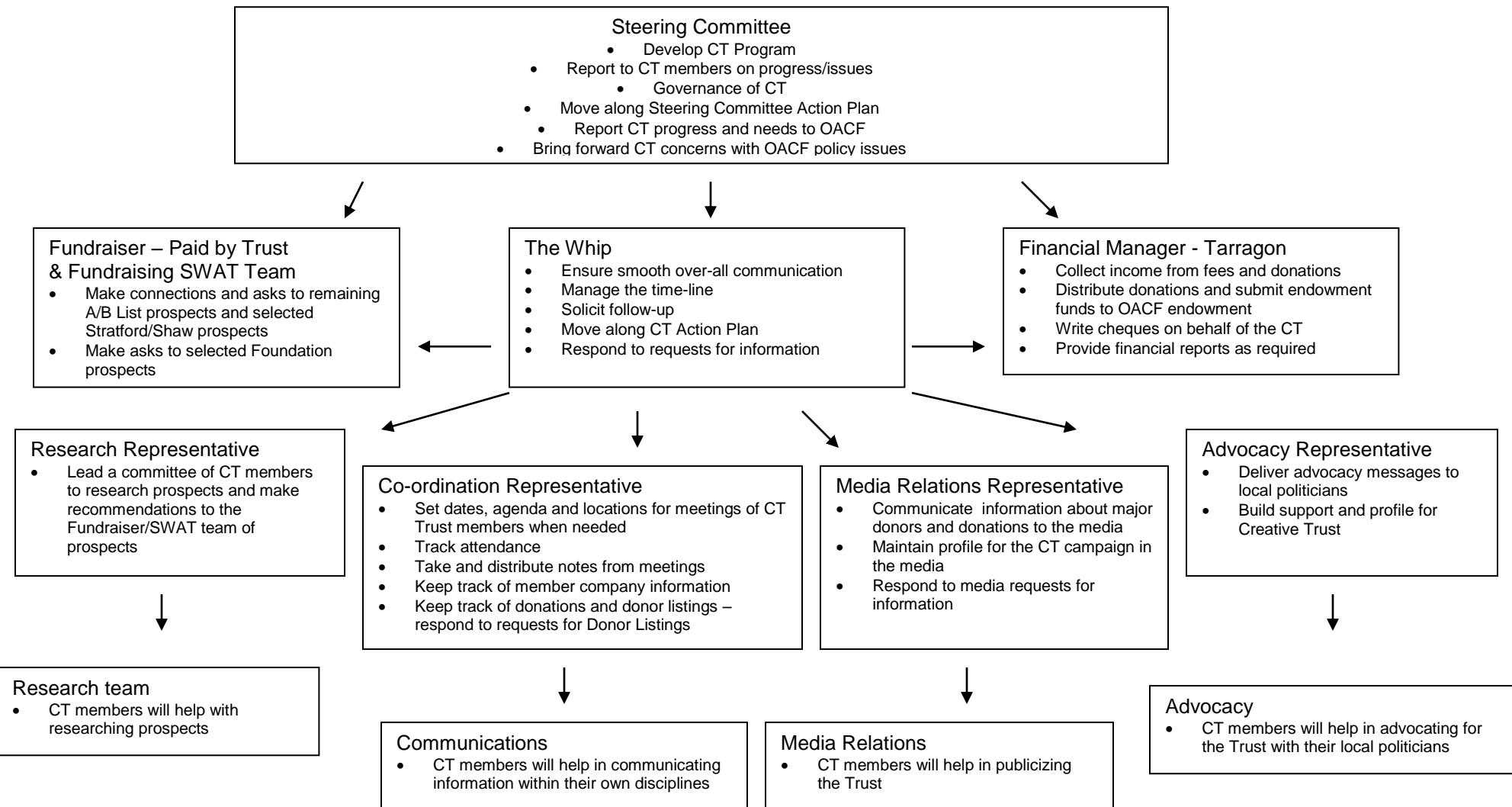
- Corporation A donates \$50,000 to Creative Trust.
- \$50,000 represents 2% of our total eligibility of \$2,444,527.
- Each group would receive 2% of its own eligible amount.
- Arts group A, whose eligible amount is \$80,000, would receive \$1,600 from Corporation A and a matching amount of \$1,600 from the OAEF.
- Corporation A will receive 23 charitable receipts. (Mention this **only** if asked.)

(I don't recommend going into further details about what a particular group can or cannot do with the corporate donation, i.e., use the entire amount for operating or hold back 10% for fundraising expenses. It muddies the water.)

Deficits: We are asking the following question of each group.

- Does your organization have a deficit?
- What percentage of the budget does the deficit represent?
- Depending on the answer, we will be able to assure the corporations that the percentage of deficit is manageable. (We hope.)

Endowment Campaign Management Structure



Early House Program Insert

**TORONTO DANCE THEATRE
Working to Secure Our Future**

Toronto Dance Theatre has been working over the past two years with a group of 23 companies devoted to the creation, development and performance of Canadian works of dance, theatre and music, to create positive change for the arts in Ontario.

Our most exciting new initiative is The Creative Trust - a shared endowment fundraising campaign where every dollar raised is matched by the province's Ontario Arts Endowment Fund.

We are proud to acknowledge and thank the two lead donors to this innovative fundraising partnership:

Jackson Triggs Vintners
George Cedric Metcalf Charitable Foundation

With your help Toronto Dance Theatre and other small and mid-sized arts organizations can realize their full artistic potential. If you want to help create a solid financial base to ensure the future of the arts in this province,
please call Shana Hillman at (416) 967-1365 ext. 28

March 2000 Memo Re: Donations

MEMORANDUM

DATE: March 2, 2000
TO: Creative Trust member companies
FROM: Craig Morash
Administrator, Tarragon Theatre
RE: Metcalf Foundation and Donna Scott donations

We have now accumulated all of the tax receipts and paperwork for our first two Creative Trust donations and I am happily enclosing a cheque (YAY!) for the operations portion of your share of the donations as you indicated on your completed Arts Endowment Fund Certificate. For your files, I am also enclosing a copy of the Arts Endowment Fund Certificate and Arts Endowment Fund Program Information Sheet which we are sending on your behalf to the Ontario Arts Council Foundation with the Endowment Fund portion of the donations.

You don't need to file any paperwork individually with the OACF for Creative Trust donations. We are doing it for you. The OACF is expecting to receive all of the Creative Trust Endowment Fund donation paperwork from Creative Trust "Central Processing", so it will confuse them if they receive separate paperwork from you.

In reviewing the tax receipts, I noticed that a few organizations are still showing the old charitable registration number on their tax receipts. As of September 30, 1998, Revenue Canada required your business number to be shown on your tax receipts. (For those organizations not yet showing their business number on their tax receipts, I am including a copy of Revenue Canada's notice to Tarragon Theatre for your information.)

That's it for now. We're off to a great start and we'll soon get to repeat this process since other donations will be arriving imminently. If you have any questions, please give me a call at (416) 536-5018.



Financial Summary

April 2000

**CREATIVE TRUST
STATEMENT OF FINANCIAL POSITION
AT APRIL 6, 2000**

REVENUES

| | |
|---|------------------|
| Fees received from participants | 45,389.00 |
| Operating grants and donations: | |
| - George Cedric Metcalf Foundation | 5,000.00 |
| - Henry N.R. Jackman Foundation (Launch donation) | 2,000.00 |
| TOTAL REVENUES | 52,389.00 |

EXPENSES

| | |
|--|------------------|
| Fees paid to Arts and Communications | 26,750.00 |
| Expenses paid to Arts and Communications | 549.60 |
| Coordinator's fees (May 1, 1999 to Feb. 29, 2000) | 9,805.09 |
| Postage, courier, telephone, transportation expenses | 589.98 |
| Brochure design fee | 5,721.25 |
| Bank charges (net of interest income) | 9.85 |
| BRAVO! launch party | 2,500.10 |
| Globe & Mail ad design | 294.40 |
| Publicity and photography | 320.85 |
| TOTAL EXPENSES | 46,541.12 |

OPERATING SURPLUS TO DATE

| | |
|--|-----------------|
| REMAINING PARTICIPANT FEES DUE: | 5,916.00 |
|--|-----------------|

EXPENSES TO COME:

| | |
|--|------------------|
| Coordinator's fees (7 months @ \$1,000/mth est.) | 7,000.00 |
| Postage, courier, telephone, etc. | 500.00 |
| Closing party | 3,000.00 |
| Newspaper ad design | 450.00 |
| Photography | 600.00 |
| | 11,550.00 |

PROJECTED SURPLUS

213.88

ENDOWMENT DONATIONS RECEIVED:

| | |
|---|-------------------|
| - Geroge Cedric Metcalf Charitable Foundation | 200,000.00 |
| - Donna Scott | 1,000.00 |
| - J.P. Bickell Foundation | 100,000.00 |
| - The Dominion Group Foundation | 25,000.00 |
| - The Henry N.R. Jackman Foundation | 25,000.00 |
| - James Pitblado | 24,895.00 |
| - George Weston Limited | 20,000.00 |
| - The Empire Life Insurance Company | 25,000.00 |
| | 420,695.00 |

ENDOWMENT DONATIONS PLEDGED:

| | |
|-------------------------|-------------------|
| - Jackson Triggs Winery | 50,000.00 *** |
| - Bank of Nova Scotia | 60,000.00 |
| | 110,000.00 |

TOTAL ENDOWMENT DONATIONS TO DATE:

530,695.00

*** Jackson Triggs has pledged an additional donation of up to \$10,000.00 based on a percentage of their sales

September 2000 Memo Re: Donations

September 14, 2000

Dear Creative Trust members:

We're coming down to the wire for the September 30, 2000 endowment matching program deadline and we have 3 last minute donations! YIPPEE!! But, this means that we must process these donations **IMMEDIATELY** (yesterday, if possible), so that I can get the paperwork and money to the OACF by September 30. Thanks in advance for dropping everything to get this done.

The attached spreadsheet shows your portion of donations from the Peter Munk Charitable Foundation, DuPont Canada Inc. and the Fidelity Foundation. Again, we'll follow our usual donation processing procedure, which, I'm sure, by now you can do in your sleep.

- 1) Please make out a tax receipt for each of your donations (highlighted on the attached spreadsheet). The tax receipt information for each of the donors is on the page stapled to the spreadsheet. Please make sure that your business number and address are included on your tax receipt. Also, please remember that the "Date of issue" is the day you write the receipt and the "Date of donation" is the date we received the donation as noted on the enclosed tax receipt information page.
- 2) Fill in, sign and date the attached Arts Endowment Fund Certificate, specifying how you intend your donations to be allocated.

To those companies with budgets under \$500,000:

- Either: You keep all of the donation and an equal matching amount is invested in your OACF Endowment Fund.
- or: You retain a portion of the donation, and the remainder plus a matching amount for the entire donation is invested in your OACF Endowment Fund.
- or: The entire donation plus an equal matching amount is invested in your OACF Endowment Fund.

To those companies with budgets over \$500,000:

- Either: you retain up to 10% of the donation and the remainder plus a matching amount for the entire donation is invested in your OACF Endowment Fund.
- or: The entire donation plus an equal matching amount is invested in your OACF Endowment Fund.

...2 (over)

Ontario Arts Endowment Fund Extension

When the OAEF Program was extended, Creative Trust entered a second round of Endowment Fundraising. This is a summary of the project for new funding prospects.

The Creative Trust: An Innovative Partnership between the Arts, Government and Private Sector

The Creative Trust is a consortium of 23 small to mid-sized performing arts organizations from across Ontario. It was established in 1999 to raise money from the private sector for endowment purposes. To date, the Creative Trust has collectively raised more than \$650,000, all of which has been matched through the Ontario Government's Arts Endowment Fund Program. The capital is invested in perpetuity while the income is used for on-going operations.

In October 2000 the Ontario Government announced a three-year extension of the Arts Endowment Fund Program with a total of \$2.2 million in funds available over the next three years. A significant change in the program allows companies to use up to 66% of the monies raised for on-going operations, with the remaining 34% together with the government's 100% matching money, going into the endowment fund. With this change, the Creative Trust members can invest in the future without jeopardizing the present. Each member company has pledged that the monies retained for on-going operations will underwrite their education, outreach and community programs.

If you would like more information about the Creative Trust or would like to make a contribution please contact Celia Smith at (416) 693-2060 or e-mail her at celsmith@idirect.com.

Creative Trust Members:

ARRAYMUSIC, Ballet Jorgen, Buddies in Bad Times Theatre, Canadian Children's Dance Theatre, Carousel Players, Dancemakers, DanceWorks, Danny Grossman Dance Company, Equity Showcase Theatre, Factory

Theatre, Magnus Theatre, Necessary Angel Theatre, Opera Atelier, Tafelmusik, Tapestry New Opera Works, Tarragon Theatre, The Blyth Festival, The Music Gallery, The Theatre Centre, Theatre Columbus, Theatre Passe Muraille, Thousand Islands Playhouse, Toronto Dance Theatre

Creative Trust Donors:

Alcan Aluminium Limited, J.P. Bickell Foundation, Dominion Group Foundation, DuPont Canada Inc., The Empire Life Insurance Company, Four Seasons Hotels Limited, Hollinger Inc., The Henry N.R. Jackman Foundation, The K.M. Hunter Charitable Foundation, Jackson-Triggs Vintners, John McKellar, Q.C., George Cedric Metcalf Charitable Foundation, Peter Munk Charitable Foundation, Osler, Hoskin & Harcourt LLP, James B. & Sandra Pitblado, Scotiabank, Donna Scott, O.C., Sun Life Financial, Tracemark Financial Corporation, George Weston Limited, 1 anonymous donor

House Program Insert – Thank You, Phase 1

The Creative Trust

Array Music, Ballet Jorgen, Blyth Festival, Buddies in Bad Times Theatre, Carousel Players, Canadian Children's Dance Theatre, Dancemakers, DanceWorks, Danny Grossman Dance Company, Equity Showcase Theatre, Factory Theatre, Magnus Theatre, Music Gallery, Necessary Angel Theatre, Opera Atelier, Tafelmusik, Tapestry New Opera Works, Tarragon Theatre, Theatre Centre, Theatre Columbus, Theatre Passe Muraille, Thousand Islands Playhouse, and Toronto Dance Theatre.

salutes the following donors to our 2000/2001 endowment campaign:

Alcan Aluminium Limited
J.P. Bickell Foundation
CCL Industries Inc.
Dominion Group Foundation
DuPont Canada Inc.
The Empire Life Insurance Company
Four Seasons Hotels Limited
George Cedric Metcalf Charitable Foundation
George Weston Limited
The Globe and Mail
Hollinger Inc.
The K.M. Hunter Charitable Foundation
The Henry N.R. Jackman Foundation
Jackson-Triggs Vintners
The Henry White Kinnear Foundation
John McKellar Q.C
Peter Munk Charitable Foundation
planettoday
Osler, Hoskins & Harcourt LLP
James B. & Sandra Pitblado
Power Corporation of Canada
Scotiabank
Donna Scott, O.C.
Sun Life Financial
Trimark Financial Corporation
And one anonymous donor

These donations, together with matching funds from the Ontario Ministry of Citizenship, Culture and Recreation, generate more than \$1.3 million dollars for the endowment funds of the Creative Trust companies. These funds have been established at the Ontario Arts Council Foundation.

Phase 2 Endowment Campaign Casting

Casting

Steering Committee

David Baile – Opera Atelier
Trisha Baldwin – Tafelmusik
Mallory Gilbert – Tarragon Theatre
Claire Hopkinson – Tapestry New Opera Works
Anne Patterson – Danny Grossman Dance Company
Taylor Raths – Theatre Passe Muraille

Fundraising/SWAT Team

Kate Halpenny – Opera Atelier
Jim Lefrancois – Factory Theatre
Catherine Matzig – Tarragon Theatre
Mimi Beck – Danceworks
Vera Colley - Dancemakers
Don Oravec (to represent research committee)

Working Capital Committee

Jini Stolk - Consultant
Claire Hopkinson - Tapestry New Opera Works
Mallory Gilbert – Tarragon Theatre
Peter Brown - Consultant
Jane Marsland - Consultant
Tricia Baldwin – Tafelmusik

Whip

Anne Patterson – Danny Grossman Dance Company

Financial Manager

Craig Morash – Tarragon Theatre

Research Representative

Don Oravec – Tafelmusik

Research Committee

Susan Bodie – Ballet Jorgen
Jacoba Knaapen – Theatre Passe Muraille
Amy Lau – Tapestry New Opera Works
Leslie Francombe – Carousel Players

Co-Ordination Representative

Jerry Pergolesi – Arraymusic

Communications Committee

Terry Raininger – Canadian Children’s Dance Theatre
Christina Jol – Music Gallery
Deirdre Newman – Theatre Columbus

Media Relations Representative

Guy de Carteret – Necessary Angel Theatre

Media Relations Committee

David Kinsman – Theatre Passe Muraille
Camilla Holland – Factory Theatre

Advocacy Representative

Greg Wanless – Thousand Islands Playhouse

Advocacy Committee

Anne Chislett - Blyth Festival
Rick Sherman – Theatre Centre
Jay Rankin – Toronto Dance Theatre
Christine Moynihan – Equity Showcase Theatre
Robert Douthwright – Magnus Theatre
John Farrell – Necessary Angel Theatre Company

Report on the Creative Trust Endowment Campaign

March 2002

How successful was the campaign?

The Creative Trust collectively raised almost \$710,000 for endowment purposes between November 1999 and March 2002, with the bulk of the fundraising completed in the first year. With the matching money from the Ontario Government's Arts Endowment Fund Program, the 23 member companies now have more than \$1.4 million in endowment.

Who are the members of Creative Trust?

Creative Trust members represent a wide cross-section of arts disciplines, including theatre, opera, dance and music, and are located from Thunder Bay to St. Catherines, from Blyth to Gananoque, although many are based in Toronto. Their operating budgets range from \$100,000 to \$3 million.

Members include:

ARRAYMUSIC, Ballet Jorgen, Buddies in Bad Times Theatre, Canadian Children's Dance Theatre, Carousel Players, Dancemakers, DanceWorks, Danny Grossman Dance Company, Equity Showcase Theatre, Factory Theatre, Magnus Theatre, Necessary Angel Theatre, Opera Atelier, Tafelmusik, Tapestry New Opera Works, Tarragon Theatre, The Blyth Festival, The Music Gallery, The Theatre Centre, Theatre Columbus, Theatre Passe Muraille, Thousand Islands Playhouse, Toronto Dance Theatre

What were the most positive outcomes of the campaign?

Each Creative Trust member received a significant contribution towards a permanent endowment fund, providing a degree of financial stability that the majority of companies had not before experienced. Companies accessed new donors, made contacts with funders, and raised their profile both individually and as a group. Perhaps even more importantly, Creative Trust engendered among its participants a renewed sense of community and faith in collaborative initiatives. The resulting energy and optimism has had a major impact on how these companies respond to the challenges they, and all members of the arts community in Ontario, currently face.

Who contributed?

The following donors contributed between \$1,000 and \$200,000 to the Creative Trust during this phase:

- Alcan Aluminium Limited
- J.P. Bickell Foundation
- CCL Industries
- Dominion Group Foundation
- DuPont Canada Inc.
- The Empire Life Insurance Company
- Fidelity Foundation
- Four Seasons Hotels Limited
- Hollinger Inc.
- The Henry N.R. Jackman Foundation
- The Henry White Kinnear Foundation

- Hydro One Inc.
- The K.M. Hunter Charitable Foundation
- Jackson-Triggs Vintners
- John McKellar, Q.C.
- George Cedric Metcalf Charitable Foundation
- Peter Munk Charitable Foundation
- Power Corporation of Canada
- Osler, Hoskin & Harcourt LLP
- James B. & Sandra Pitblado
- Scotiabank
- Donna Scott, O.C.
- Sun Life Financial
- Tracemark Financial Corporation
- George Weston Limited
- one anonymous donor

What benefits and acknowledgements did donors to Creative Trust receive?

Benefits and their duration were linked to the magnitude of donation. Donors received credit in all member groups' programmes for three years and on venue signage. Donors received invitations to member performances and major donors were entitled to hosting opportunities at performances. Charitable receipts were issued for all contributions (although the contribution was made to the Creative Trust, receipts were issued by each member organization using their own charitable registration number).

How is the money being used?

Each contribution was matched by the Ontario government and invested in an endowment fund held and administered on behalf of each Creative Trust member by the Ontario Arts Council Foundation. The result is each contribution will be invested in perpetuity while the investment income will be used for education and community outreach programs.

The next phase

In October 2000 the Ontario government announced a three-year extension of the Arts Endowment Fund Program with a total of \$2.2 million in funds available over the following three years. A significant change in the program allowed companies to use up to 66% of the monies raised for ongoing operations, with the remaining 34%, together with the government's 100% matching money, going into the endowment fund. In response, Creative Trust members continued to collectively and individually fundraise for endowments.

At the same time they began working on a follow-up to that program, Working Capital for the Arts, which takes advantage of the growing realization among funders of the special situation and needs of small and mid-sized companies exemplified by Creative Trust participants, and allows them to continue to work together on collectively building strong futures.

Introductory Letter – Fundraising Feasibility Interviews

May 22, 2001

Over the past several months, twenty of Toronto's most creative and influential music, dance and theatre companies have been working on an exceptionally promising project called Working Capital for the Arts. This project is building upon the successes of several other Canadian community programs of arts stabilization, with which you may be familiar.

In brief, the program's goal is to help participating companies develop the strong planning and financial skills they need to achieve financial balance – and to reward that achievement with a fund of working capital. We believe that the result will be a stronger, more vibrant performing arts community, whose most highly acclaimed companies are equipped to meet the challenges they face and sustain themselves over the long term.

The enclosed interim report provides details of the project's background, objectives and progress to date. I have also enclosed, for your information, a brochure created for The Creative Trust – a collaborative campaign created by this same group of companies, which raised over \$700,000 (matched by the provincial government) for endowments.

The Working Capital for the Arts program is to be funded under private sector leadership with matching funds from the public sector.

The feasibility study for this project is now at the point where it is necessary to examine whether a program such as Working Capital for the Arts is likely to be successful in finding support from the private sector. The

study team are planning to meet with a number of leaders in the business community who, like you, have been involved in encouraging and supporting Toronto's performing arts community.

I am writing to ask if you would be willing to meet with the consultants, for no more than 45 minutes, to provide advice and feedback on the program ideas. Your input will be invaluable in helping to develop a program that achieves its goals and leaves a legacy of strong and vibrant performing arts companies in Toronto.

Peter Brown or Jini Stolk will call you in the next few days to request the privilege of meeting with you at your office in the near future. Thank you, in advance, for your interest and assistance.

Yours truly,

Jini Stolk

Enclosures

Steering Committee: Tricia Baldwin *Tafelmusik*, Mallory Gilbert *Tarragon Theatre*, Claire Hopkinson *Tapestry New Opera Works* **Project Consultant:** Peter D.R. Brown **Project Advisors:** Jane Marsland, Robert Sirman Catherine Smalley **Financial Administration:** William Poole, *Centre for Cultural Management University of Waterloo*

Request for Development Phase Support

September 29, 2001

Mr. John Hobday
Executive Director
The Samuel and Saidye Bronfman Family Foundation

Dear John:

I want to take this opportunity to thank you again for The Samuel and Saidye Bronfman Foundation's initial belief in Working Capital for the Arts, and for your lead support of our feasibility study. I'm delighted to say that positive responses from arts organizations and the funding community have provided strong incentive for proceeding with the development of a full-fledged program to support and sustain small and mid-sized performing arts organizations in Toronto.

I am writing to ask the Samuel and Saidye Bronfman Family Foundation to continue its leadership role in support of our next phase – in which we will refine the program's design, put the infrastructure and funding in place for an official launch in June 2002, and begin providing technical assistance to arts organizations. These tasks and their scope are described in detail in the attached Development Phase action plan and critical path.

We would specifically like to request a grant in the amount of \$25,000 (of a total Development Phase budget of \$150,000). This would allow us to focus immediately on meeting with leadership prospects identified in the feasibility study, securing their support, and working with them to develop a strong board of directors to guide the program's development.

Having spent ten months studying the need and potential impact of Working Capital for the Arts, we know that this program is necessary to ensure a stable future for small and mid-sized, creation-based performing arts organizations in Toronto. Interviews with 18 music, theatre and dance companies during the course of our study, combined with a thorough financial analysis of this sector, confirmed a community in urgent need of assistance. These companies' basic financial weakness – which is weakening their ability to achieve artistic success, and endangering their futures – makes them eager for the new skills, resources and revitalization at the heart of Working Capital for the Arts. Their support was unanimous.

This sector of the performing arts community has shown remarkable willingness to embrace new, cooperative approaches to sustaining their futures. The accomplishments of this group of companies are impressive – starting with Arts4Change (another project created with the visionary support of the Bronfman Family Foundation), which was the most important professional development initiative ever undertaken by the mid-scale arts organizations in Toronto. The confidence, clarity of vision and strong working relationships engendered by that project led directly to the formation of Creative Trust. This co-operative endowment fundraising program for 23 small and mid-sized theatre, dance and music companies, raised over \$700,000, matched 1-to-1 by the Government of Ontario.

Having achieved so much, the next logical step was to examine the feasibility of a program to ensure the sector's long-term financial health and vitality. With your support, the Working Capital for the Arts feasibility study was undertaken, and as a result, we are now ready to take this project to the next level.

We believe that Working Capital for the Arts will make a real difference – that is felt immediately and over the long-term by participating companies, and that leaves a lasting legacy of strong and vibrant performing arts companies in Toronto.

Your quick response to this request would be gratefully appreciated, as it would assist us in securing the additional funding we need to begin. As the attached budget shows, we are anticipating support for this phase from the Department of Canadian Heritage, the Ontario Ministry of Tourism, Culture and Recreation, and Fidelity Investments.

I would welcome the opportunity to answer any questions you may have about our project or proposal, and thank you, once again, for your interest and assistance.

With best wishes,

Yours truly,

Jini Stolk

Project Manager

Proposal Call For the Working Capital for the Arts Strategic Fundraising Plan

March 8, 2002

Creative Trust: Working Capital for the Arts is a program to support Toronto's small and mid-sized creation-based performing arts companies as they enhance their planning and financial skills, achieve financial balance, and acquire and maintain a fund of working capital. Its purpose is to facilitate the artistic vision at the heart of each participating organization. Its ultimate goal is a stronger, more vibrant performing arts community whose most creative music, dance and theatre companies create, produce and present their work in a healthy and sustainable environment.

Background

Creative Trust: Working Capital for the Arts is one of a growing number of arts stabilization initiatives that have had considerable success in the United States, England and Canada. Communities that have supported stabilization programs are now enjoying a flourishing artistic output by more stable and financially healthy arts organizations. Working Capital for the Arts is part of a larger movement to help arts organizations help themselves by fostering the capacity to understand and cope with problems and challenges, now and in the future.

Arts stabilization programs are a community effort, in which private sector understanding, commitment and support are essential. Where they exist, they stimulate new support for the arts. In Canada they have thus far raised more than \$26 million in dedicated funding for arts and cultural organizations; \$14.5 million from the private sector.

Certain principles are shared by all arts stabilization/working capital programs; principles of building capacity and sustainability by promoting and assisting in a focus on good management practices, responsible governance and strong strategic planning. These principles and practices have been demonstrated in the U.S., and now in Canada, to be effective means of responding to the negative effects of economic downturns.

Toronto is ready for this program.

“...Toronto’s major performing arts companies...are all struggling with the same problems. Endowment funds in their current form can’t do it. We need something like the Vancouver Arts Stabilization Team ...”.

Robert Everett-Green, the Globe and Mail.

It may be too late for a stabilization solution to the problems of Toronto’s four major performing arts companies. It is most certainly not too late for the rest.

The Feasibility Study

Reference is made to the Feasibility Study Final Report of November 2001. This report provides details of the program’s structure, and financial requirements and addresses the findings from interviews with private sector and government sources.

The strategic Plan for fundraising is part of the Development Phase of the Creative Trust: Working Capital for the Arts project. This phase is concentrated on development of a business plan, the recruitment of a strong community-based board of directors and beginning to provide technical assistance to eligible organizations, as funds permit.

It is recognized that a committed board of directors will be necessary to the success of the fundraising effort and every effort is now being made to secure appropriately connected and experienced members.

The Funding Challenge

Estimated Application of Funds

| | | \$ |
|---|--------------------|-----------------|
| 1. Working Capital Fund Needs | | |
| 25% of Revenues | | 4,190,010 |
| 13 Companies with WC deficits total | <i>(1,049,584)</i> | |
| Provide 50% thereof | | 524,792 |
| 2. Technical Assistance Needs | | |
| \$ 30,000 per organization average | | 600,000 |
| 3. Program Administration Needs | | |
| 15% of program expenditures, to include fundraising | | 797,220 |
| Total Funds Required | | <hr/> 6,112,022 |

Proposed Sources of Funds

| | |
|---|-----------------|
| Private Sector | 3,050,000 |
| Department of Canadian Heritage | 1,500,000 |
| Ontario Ministry of Tourism, Culture and Recreation | 1,500,000 |
| City of Toronto | 50,000 |
| Interest Income | 12,000 |
| Total Funds | <hr/> 6,112,000 |

Project: A Strategic Plan for Fundraising

The feasibility study indicated potentially strong private sector support for Creative Trust: Working Capital for the Arts. It is now necessary to develop a framework for fundraising – conceived of as a strategic plan for the fundraising effort.

This plan should analyze the current fundraising environment, detail fundraising methodologies, advise how the fundraising goal can be achieved and who should assume responsibility. It should also estimate timing and pose strategic questions to be answered.

Working Capital for the Arts should seek out and secure new money; every effort must be made to ensure that the program does not divert funds from existing arts programs.

It is considered prudent that the program not begin until half or three-quarters of the total budget is secured.

Project Requirements:

A written strategic plan for fundraising, which addresses all of Creative Trust: Working Capital for the Arts' potential sources of financial support, the structure recommended to achieve the funding targets, a timetable for implementation, details of the campaign structure, and required tools.

Secondary issue:

The Province of Ontario is the only province in Canada, save Newfoundland, without a provincially supported arts stabilization program. Vigorous efforts to advocate for such a program will continue, but contingencies should also be examined.

A brief separate document will be provided which addresses strategies for raising the funds should the Province not contribute to the program.

Proposals:

A brief written proposal including an all-inclusive price will be provided, together with the times of delivery to the project team of a draft report for discussion and a final report.

Working Capital for the Arts

Proposal for Strategic Fundraising Plan

March 27, 2002

Submitted by:



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Our Understanding of the Assignment

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Approach

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HENNESSY & ASSOCIATES Team

Fees and Expenses

Overview

“Culture is a foundation of Ontario society. It shapes the identity of this province and its people, providing vehicles for individual and collective expression. Culture is also a key sector of the provincial economy, contributing \$8.6 billion annually.”¹

Creative Trust: Working Capital for Arts & Culture is a program to support Toronto’s small and mid-sized creation-based performing arts companies.

In the words of Carl Jung, “the debt we owe to the play of imagination is incalculable.” A strong, stable funding environment is foundation from which Toronto’s performing arts companies can facilitate their artistic vision.

The \$6 million, seven-year program has made substantial headway. With a \$1.5 commitment from Canadian Heritage and a \$250,000 grant secured from The George Cedric Metcalf Foundation, a solid funding core has been established. The initiative builds on successful models in other communities.

A well-documented feasibility study has been completed. The time has come for a detailed fundraising campaign strategy to be executed.

The current awareness for the arts in Toronto and the recent financial commitment to its expansion has never been higher. It demonstrates an understanding for the importance of the arts to the health of the city as a whole. The timing is excellent. The goal is modest in comparison with the major arts organizations with major capital campaigns in the wings. Creative Trust should aggressively move forward with its plans.

¹ Ontario Ministry of Culture, Tourism and Recreation, 1996

Toronto is ready for Creative Trust but equally important is the fact that Toronto deserves a capacity-building, arts stabilization program. Hennessy & Associates would be pleased to lead this important phase in the life of Creative Trust.

Our Understanding of the Assignment

It is our understanding that this project is to prepare a strategic plan for the \$6 million fundraising project, Creative Trust. The plan will address the following:

1. All potential sources of financial support
 - a. Public Sector: three levels of government
 - b. Private Sector: Foundations & Associations, Individuals, Corporations
2. An achievable funding formula, outlining a percentage breakdown by sector and area
3. Provide a Levels of Giving chart, outlining the donor size of the campaign, and the breakdown of gifts, from leadership gifts through major gifts to general gifts
4. The structure recommended to achieve the funding targets
5. Details of the campaign structure, including administration and volunteer leadership
6. Required tools, including research on donor management software
7. Timetable for implementation

H&A proposes an additional component to the Strategic Plan, a funding-specific test marketing phase. The goal of this element is to establish credibility for the strategic plan. The sources and levels of funding, the convincing case for support and the identification of the required volunteer leadership need to be tested in the ‘fire’ of personal interviews with key funding decision makers. The plan will then be modified to provide a case, which eliminates perceived weaknesses and builds on strengths.

Some of the interview subjects that need to be asked include:

- Familiarity with Creative Trust project
- Vision of the project and its case for support
- Support for concept of the project
- Level of support for the project and rationale
- Support for concept of private sector funding/strategy
- Identification of sources of support
- Timing
- Strengths and weaknesses of the project
- Leadership
- Level of visibility for the project
- Level of support from interviewee as a donation, sponsorship, etc.

Based on the H&A recommendation that a test-marketing component be included, we propose a two-part process. Should H&A be retained to prepare both Parts I and II, the timing could be shortened by having interviews set during Part I for Part II.

Methodology

For the purposes of this proposal, H&A have blended the two parts into a 10-week methodology. It is understood that should Creative Trust decide to remain with the original request of a 6-week funding plan timeline, without the market testing process, H&A will proceed with the methodology below and conform to the original timeframe.

The methodology for the 10-week, concurrent, 2-part assignment is as follows:

Part I Development of a Strategic Fundraising Plan

Part I will consist of the development of a plan that provides insight to the funding arena, detailed funding methodologies, specific strategies for achievement of the goal, campaign leadership, timeline and case for support.

Part II Market testing & Refinement

Part II will consist of market testing the elements of Part I and refinement of necessary elements before the campaign has formally begun. This part will consist of 20-25 interviews with senior representatives from the private and public sectors. Interviews will be one on one, in person and will be conducted primarily by Principal, Sally Hennessy.

Week 1-2

- Meet with project authority
- Research and present preliminary interview list
- Prepare letter of introduction necessary for interviews
- Begin scheduling interviews
- Prepare preliminary case for support
- Prepare preliminary funding formula (dividing sectors and sources into percentage estimates of total goal)
- Prepare standards/levels of giving (dividing the funding goal into number of gifts at each dollar amount level in order of largest to smallest level)
- Research comparable arts stabilization programs as they relate to funding strategy and levels

Week 3-4

- Assess the climate for support, specifically as it relates to the cultural funding environment with six major cultural, capital campaigns in development for the next three years
- Research other capital campaigns for small to mid-size performing arts companies currently in planning stages for capital development
- Interview and test campaign with individuals, organizations and corporations whose comments and opinions will be vital to the campaign's ultimate success

Week 5-6

- Assist Creative Trust management by researching and identifying possible leadership candidates, establishing the level of leadership required to achieve campaign goal
- Develop the vision of the campaign
- Research potential sources of support
- Create recognition opportunities, taking into account that there are no opportunities for individual naming as there would be with a building campaign
- Continue interviews

Week 7-8

- Continue researching potential sources of support
- Establish and define planned giving element of campaign
- Formulate essential elements necessary for concurrent public relations campaign
- Continue interviews
- Meet with project authority to review preliminary findings

Week 9-10

- Identify issues of concern and potential obstacles and recommend feasible strategies for avoiding and/or minimizing
- Define public awareness as it relates to the campaign
- Evaluate timing of campaign
- Develop detailed workplan and critical path
- Estimate fee and expense budget for campaign
- Prepare and present final report

The final report will be a stand alone, detailed funding strategy for the \$6 million, seven-year project. It will:

Define both the private sector (corporate, philanthropic and individual) areas for involvement and the public sector areas for support

Provide a final funding formula and standards of giving

Identify a list of potential lead donors

Establish campaign policies, timing and vision

Provide a final, test-marketed and refined Case for Support for the project

Estimate the fees and expenses for the campaign

Indicate potential leadership candidates

Include a detailed workplan and critical path, and;

Explore issues of concern and recommended strategies to overcome.

Approach

Hennessy & Associates has an innovative and imaginative strategic development style, derived from experience in bringing together business and cultural organizations.

The approach that Hennessy & Associates will take to this assignment builds on proven strategic planning and methodology for capital campaigns in the cultural sector for small to mid-size companies. The plan will begin with the template of a classic model of a campaign driven by volunteer leadership with solicitation beginning with the largest gifts and moving sequentially to major gifts and finally general gifts. It will then tailor the strategy and methodology to conform with the particular strengths and needs of Creative Trust, its constituency and its leadership.

The strategy will develop a funding partnership of private and public sector. The strategy will need to determine and recommend the funding formula that will work, indicating which sectors will leverage other sectors in order to maximize the level of support. With new leadership at the provincial level and a predicted change in the Minister in charge of cultural funding, the strategic plan will need to offer two models of a funding formula, one of which eliminates provincial funding. The strategy will incorporate a model that allows for funding over a period of three years for major gifts and accommodates all appropriate categories of planned giving. It will offer a suggested donor recognition plan, bearing in mind the inability to offer physical naming opportunities.

The strategic plan will address the sourcing of ‘new’ money from within the private sector, including an achievable level of support from significant leaders in philanthropic funding for the arts as well as drawing from the existing base of funding from Creative Trust’s constituency. It will be sensitive in the latter case to not impede the ongoing fundraising of these companies.

Hennessy & Associates founder, Sally Hennessy, has had more than seventeen years of experience in working with communities throughout Ontario to develop fund strategies for capital projects. She has a depth of experience in the arts and understands the dynamics of who funds the arts and why. The case for support for funding of the arts is, by its very nature, different than that for ‘motherhood’ issues such as health, education and social services. H+A understands the difference and builds on the strengths of those differences.

A capital campaign is a major undertaking. It should be thoughtfully and carefully planned. It should be won on paper before it is launched. To this end the first step has been accomplished. A feasibility study has been undertaken for Creative Trust. What is needed now is a strong, detailed strategic plan that addresses the fundraising for a successful campaign. We recommend the plan be made credible by incorporating ‘market’ testing.

Issues for Consideration

In tailoring the strategic plan to meet the particular strengths and weakness of Creative Trust we will need to build on the findings of the Feasibility Study and explore more fully its fundraising implications.

Strengths:

- A thorough Feasibility Study has been completed
- Administrative leadership is in place
- Leadership commitments have been made from both public and private sectors
- The mission and goals have established urgency and need for the Creative Trust campaign
- The constituency for support – small to mid-size performing arts organizations in Toronto – has been identified and a strong case has been made exhibiting their need for support and the outcomes of the Creative Trust campaign

- This initiative will build on the models of successful arts stabilization programs in other cities
- The current awareness of the cultural sector in Toronto and the commitment of financial resources to support major capital expansion speak to a credible and fertile environment in which to seek support. The small to mid-size performing arts companies represent the engine, which fuels the growth and development of theatre, dance and music in Canada's cultural capital
- The financial goal has been identified and has met with positive comments from representatives in the public and private sectors
- The private sector has been tested in recent years with ever increasing funding goals and has succeeded in meeting those increased goals. The base of philanthropic giving is increasing – particularly in the ‘individuals’ sector and particularly with the rapid growth of planned giving. Creative Trust will need to build planned giving into its campaign strategy.

Issues of Concern:

- Volunteer leadership has not yet been identified. The stature, credibility and commitment of the volunteer team, which will spearhead the campaign, will be a strong factor in determining the success of the campaign. The strategic plan should serve Creative Trust by identifying prospective candidates.
- The campaign strategy must define the source of funds based on ‘new’ money. The strategy will need to identify and define both new sources of funding as well as resources within the current constituency of support that don’t interfere or impede the funding needs of the respective companies.
- This campaign will be competing with at least six major capital campaigns with ambitious goals that exceed, in many cases, any historical funding to date.
- The private sector funding needs for every sector over the next five to ten years to stretch the base of funding well beyond anything that has been attained in the past. It is a competitive environment. Individuals, foundations and corporations will be asked for ‘stretch’ gifts from every direction.

- With a recent change in government leadership and a predicted change in leadership with the Ministry of Tourism, Culture and Recreation, funding from this level of government is unknown. The strategy will need to accommodate this factor into its plan.

Hennessy & Associates Team

The project team will consist of Sally Birks Hennessy, as lead Strategic Counsel, Sophie Vayro as coordinator of prospect research, and Sarah Hennessy to develop the presentation materials and case for support.

Professionally, Hennessy is a member of the Association of Fundraising Professionals. On a personal capacity she serves as a member of the Board of Directors of the Tafelmusik in Toronto, the Board of Trustees of the Metis Presbyterian Church and the Cascade Golf and Tennis Club in Quebec. She is a life member of the Power Plant and the Toronto Parks and Trees Foundation.

Associates

Hennessy & Associates draws on the collective experience of its associates to deliver top quality services to its clients. Leading professionals and consultants from a variety of sectors are recruited to form a team that suits the needs of each client. For the Hockey Heritage North program, the following associates will be involved.

Fees and Expenses

1. Fees

The fees for the Phase 1 + 2 assignment are (). The billing schedule is outlined below.

Fees are based on calculated time. H&A will provide a draft report for discussion and a final report.

2. Expenses

Expenses will include the cost of courier and external printing. In house printing, local and long distance telephone and fax are inclusive in the fee structure.

No cost in excess of \$50 will be assumed without prior approval. The cost of producing the external presentation material, will be estimated for approval and billed directly upon completion. It is not anticipated that this will cost more than \$200.

3. Payment

The fees are payable in five equal installments.

Start of Assignment

End of Phase I

Presentation of Final Report

4. Contractual Obligation

Either party with 30 days notice can cancel the contract.

Standards of Giving

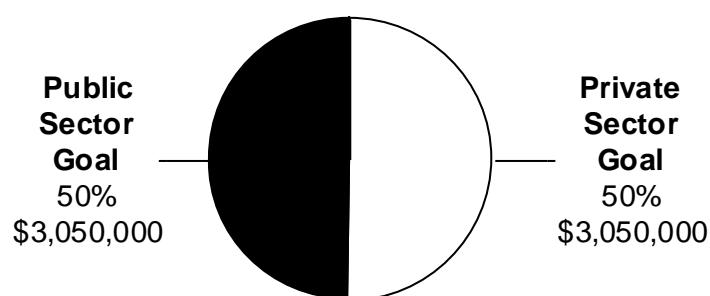
Creative Trust Standards of Giving

| Number of Gifts | Amount of Gift | Total | Percentage of total goal | Cumulative Total | Cumulative Percentage of total goal |
|-----------------|----------------|-----------|--------------------------|------------------|-------------------------------------|
| 1 @ | \$500,000 | \$500,000 | 16% | \$500,000 | 16% |
| 2 @ | \$250,000 | \$500,000 | 16% | \$1,000,000 | 32% |
| 6 @ | \$100,000 | \$600,000 | 20% | \$1,600,000 | 52% |
| 12 @ | \$50,000 | \$600,000 | 20% | \$2,200,000 | 72% |
| 20 @ | \$25,000 | \$500,000 | 16% | \$2,700,000 | 88% |
| 30 @ | \$10,000 | \$300,000 | 10% | \$3,000,000 | 98% |
| 10 @ | \$5,000 | \$50,000 | 2% | \$3,050,000 | 100% |

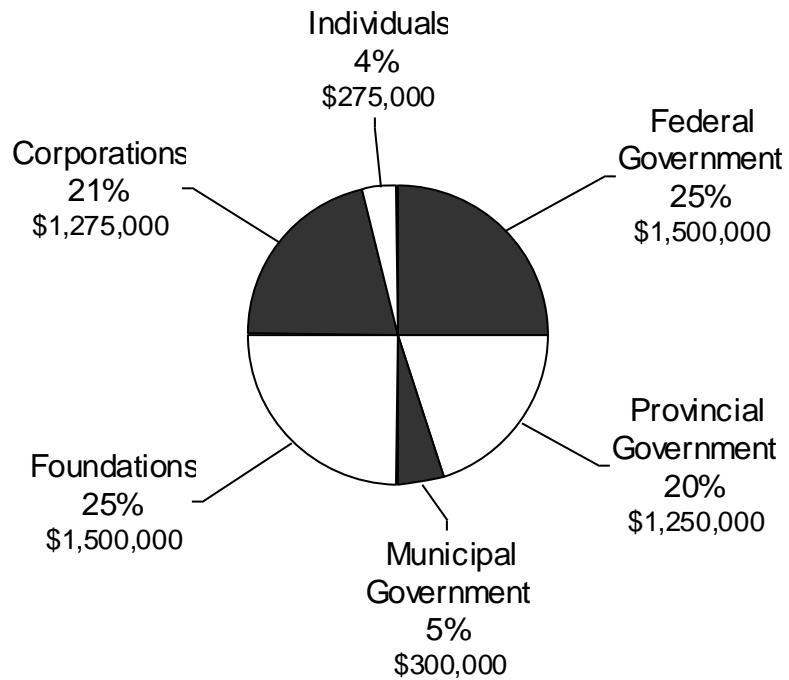
Creative Trust Projected Funding Sources

\$6.1 million campaign

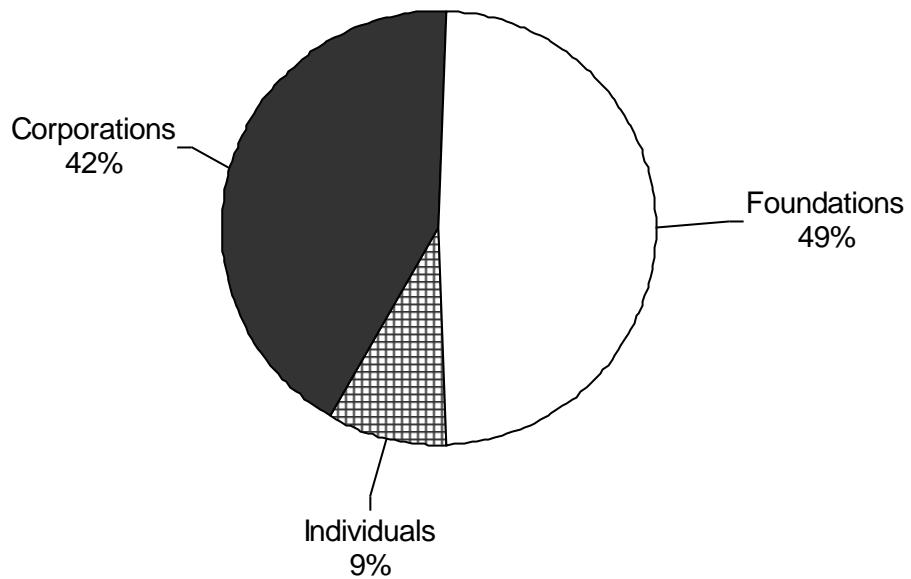
Public/Private Sector Division



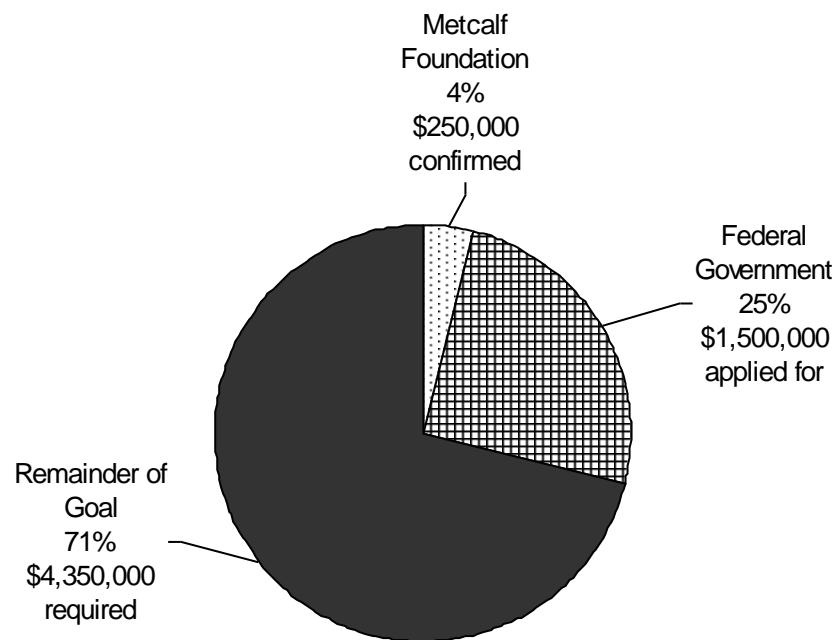
Sector Areas



Private Sector Support Breakdown



Committed and Confirmed Support to Date



Background on Arts Stabilization Programs

This was included in early public sector fundraising packages to introduce the concept and history of Arts Stabilization/Sustainability programs.

BUILDING ONTARIO'S CULTURAL INFRASTRUCTURE Background on Arts Stabilization/Working Capital for the Arts Programs

"Financial health enhances creativity by freeing arts organizations from depressing, restricting and time-consuming spirals of crisis management and crisis funding"

Nancy R. Sasser, President of the National Arts Stabilization, Baltimore

Arts Stabilization / Working Capital for the Arts are community-based and designed programs to help arts and heritage companies develop strong planning and financial skills, achieve financial balance, and acquire and maintain a fund of working capital. Their common goal is to ensure the long-term operational health and stability of each community's most prominent and creative music, dance and theatre companies, museums and galleries, as each community may determine. They are constructed as private- and public-sector funding partnerships with support by municipalities, provinces and the federal government, matched by private sector foundations, corporations and individuals.

Arts Stabilization programs are a community effort, in which private- and public-sector understanding, commitment and support are essential. They engage volunteer leadership from the community in working towards a stronger, more vital cultural sector, and stimulate new support for the arts. In Canada existing programs (in Vancouver, Alberta, Nova Scotia, Ontario's Bay Area, Manitoba, Saskatchewan and Quebec), as well as developing and emerging programs (in Toronto, Ontario's Niagara Region, New Brunswick, Prince Edward Island and Newfoundland) have thus far raised more than \$26 million in dedicated funding for arts

and cultural organizations of which more than \$14.5 million has come from the private sector. (These figures are exclusive of Quebec; see appendixed table)

“Arts Stabilization is a near perfect example of how to give arts organizations a hand up, and not a handout.”

John Hobday, C.M., Samuel and Saidye Bronfman Family Foundation

Certain principles are shared by all Arts Stabilization/Working Capital programs; principles of building capacity and sustainability by promoting and assisting in a focus on good management practices, responsible governance and strong strategic planning. These principles and practices have been demonstrated in the U.S., and now in Canada, to be effective means of responding to the negative effects of economic downturns and other uncontrollable events.

Arts organizations rely on three sources of self-generated revenues that are themselves dependent on economic conditions: ticket sales, individual and corporate donations and sponsorships. While volatility in these sources is a natural ingredient of the economic cycle, when such downturns are coupled with constraints on public sector support the results can be disastrous. Sustainability and capacity-building programs coupled with working capital incentives have been demonstrated to mitigate the negative financial and operational effects of these volatilities, and thereby allow organizations effectively to meet their artistic and community service mandates.

Context

Working capital is essential to providing arts organizations with the means to build and create, but it is only one component of financial and organizational health. Government and private sector funders in the U.S. and Canada are increasingly taking a comprehensive and holistic approach to building a sustainable cultural sector. Fundamental to this type of long-term strategic thinking is the provision of steady annual operating funding, which allows arts organizations to maintain their programs and fulfill their artistic missions. Just as important

is helping them meet their capital needs: working capital reserves to allow them to seize opportunities and overcome challenges; infrastructure and facilities funding to maintain safe and secure environments for themselves and their audiences; and endowment funds to ensure long-term organizational stability.

Short-term Arts Stabilization/Working Capital for the Arts programs, which commonly meet their objectives in about seven years and then dissolve, are invaluable additions to the arsenal of effective ways to encourage and sustain community cultural development. They can also maximize the long-term impact of endowment programs by improving the organizational and financial strength of companies receiving endowment funds.

Progress in Canada

At present in ten provinces of Canada there are seven community programs in operation and another five in various stages of development. These programs have all been formulated to address the common goals of Arts Stabilization. Nine provinces have either made substantial contributions to their operating stabilization programs, or stand committed to providing program support to those under development.

All programs are following the basic principles of Arts Stabilization (enhanced sustainability through improved planning and management and governance, the building of working capital reserves and the elimination of operating deficits), but each is developing its own particular approach to correspond to the needs of its community.

Progress in Ontario

Following a reduction of some \$17 million per year to the operating grant capability of the Ontario Arts Council, two successive endowment matching programs (an estimated long-term revenue source of \$4 million per year, when matched) have been introduced to enhance the long-term revenues of qualifying arts organizations -- those which can raise endowment funds while sustaining their increasing annual operating fund raising targets, thus avoiding annual deficits.

Recent announcements of \$232 million from the federal government and the province for infrastructure development of arts and culture affect only a very few of Ontario's largest institutions. While such capital projects are extremely useful to them, the underlying creative heart of the majority of our province's arts and cultural organizations must still be addressed.

With the encouragement of the Samuel and Saidye Bronfman Family Foundation and the federal government's Department of Canadian Heritage, the Ontario government's Ministry of Culture, concerned municipalities and others, a number of Arts Stabilization/Working Capital programs have been explored and developed in Ontario. Each reflects its community's unique mix of large and small arts organizations.

One of these is underway, one is in development, and a third is emerging:

In Hamilton, Wentworth and Burlington, the *Bay Area Arts and Heritage Stabilization Program* began in 1998 and has received substantial funding from the federal government and the private sector, but needs to secure provincial support to complete its funding requirements and achieve its community goals.

Creative Trust: Working Capital for the Arts, Toronto has put in place many of the component parts of its program, including substantial federal and private-sector funding commitments. It is part of the larger movement to help arts organizations help themselves by fostering the capacity to understand and cope with problems and challenges, now and in the future. It shares the goals common to stabilization programs, and has arisen from a community of creative, established, and well-recognized mid-size Toronto performing arts companies that have a record of working together as a community.

“...Toronto’s major performing arts companies...are all struggling with the same problems. Endowment funds in their current form can’t do it. We need something like the Vancouver Arts Stabilization Team ...”.

Robert Everett-Green, the Globe and Mail.

A third exploration is being undertaken with the combined communities of the Niagara Region, Brampton and Mississauga. The feasibility of a stabilization initiative is under review and a model for its operation is being developed with funding from the Government of Canada's Department of Canadian Heritage, the Province of Ontario's Ministry of Culture, and the Samuel and Saidye Bronfman Family Foundation.

Elsewhere in Ontario – in London, Kitchener-Waterloo, Windsor, and Barrie-Orillia – introductory sessions have been held to explore with the communities and their cultural organizations needs for and understanding of capacity building and Arts Stabilization programs.

A recent study for the Government of Ontario (*Arts Working Capital Study*, November, 2001) estimated that the maximum total provincial commitment for all Ontario stabilization programs that might be expected to develop would be \$13 million, over a period of three to five years.

The Working Capital for the Arts Case Statement Strategy, 2003

The case statement has essentially been written. It now needs to be assembled under the general heading of the ‘Case Statement’.

What it is

- The case statement is a centralization or documentation of all the information describing the organization: needs, goals, objectives, strategies and tasks, staff, facilities, budget, institutional plans, financial history, human resources, staff competence to serve the mission or cause that the Creative Trust organization represents.
- Active involvement of a few key members of the board in the statement in its final form is important.

How it needs to work

- Needs to be compelling and motivational, with a reasoned argument
- Must attempt to win the reader with the nature of the vision that characterizes the leadership of the institution and to reassure the reader of the wisdom and responsible nature of its management.
- Must demonstrate that the arts companies it serves are an essential community resource and that they need help at this stage for a finite period of six years.
- The case is defined by its research on its target market: donor market, service market, and client base.

- It must be forward looking and confident with all the facts and projections reasonable, clear and accurate.

The mission, goals, plans, and program should be posed in terms of the role they play or can play in the cultural life of Toronto. Following the completion of the program, it could point out how it can serve as a model for other groups of arts organizations in Toronto and in other Canadian communities that can benefit from the stabilization movement.

It should put forward a view of Creative Trust: its own background, its place within the stabilization movement in Canada and the background and credible models within many U.S. cities; its perspective on issues being addressed by the program.

Suggest Format

Executive Summary:

The essence of the case in one or two pages, including a statement of the overall goals to be achieved.

1. Institutional Mission

- A. Role in community and in stabilization movement
- B. Philosophy of purpose
- C. Mission, goals, and programs
- D. Relevant factors in Creative Trust's history, e.g. endowment phase
- E. Issues that appeal to:
 - a. Service users – participating performing arts companies
 - b. Stabilization 'family' in Canada

- c. Past donors who supported Creative Trust in its endowment phase
- d. Board members
- e. Potential leadership and financial resources

2. Record of Accomplishment

- A. Endowment phase
- B. Various preparatory plans and studies undertaken
- C. Service users – Contributions CT has made to Toronto performing arts companies
- D. Stabilization Family
 - a. Program services - methodology
 - b. Successes of other stabilization programs in Canada
- E. Community Service
- F. Outcomes to service users
- G. Philanthropic support: Precis of donors to Creative Trust in endowment phase
- H. Where Creative Trust stands now

3. Directions for the Future

- A. Distinctions that must continue to endure
- B. New directions – stabilization program
- C. Objectives, programs, services
- D. Service users
 - a. Number to be served
 - b. Nature of constituency
 - c. Qualifications
- E. Projected administrative requirements of Creative Trust
- F. Governance requirements

- G. Financial policies
 - a. For investment management
 - b. For private support
 - c. For public support
 - d. For business management
 - e. For the program users

4. Development Objectives

See Creative Trust, Program Description and list

5. Plan of Action of Accomplish Objectives

- A. Goals
- B. Program
- C. Organization
- D. Timing
- E. Resources (fund raising strategy)

See H+A Strategic Plan, Standards of Giving, Sources of Giving, Donor Recognition Program,

- F. Methods of Giving, including planned giving, pledge plan

6. Creative Trust's Sponsorship

- A. Membership of the Board
- B. Membership of the participating companies
- C. Government and private sponsors/backers

The Purpose of the Case Statement

It should act as a motivational tool to build a sense of cause that moves people into action, challenging greater service and support.

Five ways to use the Case Statement

- 1) Internal document to resolve, sharpen, and focus planning and policies into a written statement that interprets Creative Trust to others
- 2) Tool to rally present leadership around the policy, plan and sales story
- 3) Tool in campaigning for leadership
- 4) Support tool in the solicitation of major gifts
- 5) Basic reference guide for proposed campaign brochure and communications of various kinds to be distributed to the Creative Trust constituencies

Forms of Presenting the Case Statement

The case will be presented verbally in meetings and presentations and in written format – brochure, pamphlet, simple Word format, depending on whether it is for internal Creative Trust ‘family’ or to potential volunteers or supporters.

Those asked to provide leadership, both as volunteer workers and as givers, must be fully informed about the campaign and its objectives. They need to accept the premise, understand its logic and its persuasion and be moved to act in its behalf. This will require written material (in Word format) and events, often repetitious, rather than a single presentation to anyone group of key constituents.

The principal differences between the case statement and the principal campaign brochure are length of document, quality of printing, use of typographical features, and scope of distribution. A third companion piece, written for wide distribution, is either a pamphlet or piece written for insert into appropriate programs of participating arts companies.

Fundraising Goal: A Summary

The financial goal of Creative Trust is to raise \$6.1 million over two years to fund the six year program *Working Capital for the Arts*. The campaign calls for a private-public partnership, with support by the federal, provincial and municipal government matched equally by private foundations, corporations and individuals.

Working Capital for the Arts has galvanized strong initial funding support. The federal government has committed \$1.5 million as part of the Department of Canadian Heritage's Sustainability Initiative. We have commitments of close to \$1 million, to date, from the Province through the Ontario Trillium Foundation and the Ontario Arts Council; and the City of Toronto has committed funding from its Economic Development program. Foundation support has been strong, with lead gifts of \$250,000 from both the George Cedric Metcalf Charitable Foundation and the Samuel and Saidye Bronfman Family Foundation. We have a gift of \$100,000 from the John McKellar Charitable Foundation.

Initial gifts from corporations and individuals are in place; however, we are still in our early stages.

The campaign must now secure the remainder of the private sector funding goal: a total of \$3.05 million.

Working Capital for the Arts will leave these companies stronger administratively and financially – enabling them to strengthen their artistic product and, ultimately, making them healthy and sustainable for the long term.

Communications Plan

June 2003-October 2003

Our revised Communications Plan from June 2003 demonstrates the importance of communications relating to fundraising in our early years.

Purpose:

- To continue implementation with emphasis on those targets who have not yet been fully reached (potential participating companies, public).
- To make use of the Gala to meet our communication goals and to significantly boost and broaden the public profile of Creative Trust and bring forward new supporters.

Target: Prospective Participating Companies

Communicate:

- The criteria and process by which companies will be deemed eligible and admitted into the program
- The process to be undertaken by participating companies, the program's expectations of and commitment to them, and the program's values
- That participating companies will be encouraged and assisted to find the best ways to achieve their own unique artistic visions
- That fundraising for Creative Trust will not encroach upon existing sources; ensure that the goals, timing, approach and prospective donor base as well as the case for support are understood and endorsed by the potential participating companies

Tools:

- A letter (or email) bringing potential participants up to date on project progress, and requesting most recent financial statements
- Create files with all communication from interested companies, add all correspondence
- March 2003: Session with George Thorn and Nello McDaniel
- Identify those companies that qualify
- Ensure that potential participating companies are briefed and prepared to respond to questions and support the concept.
- June 2003: Finalize application package for distribution to our mailing list and through arts councils, and include the program's values, principles, and commitment to participating companies (which will be part of the agreement form)
- Clearly identify eligibility criteria, assessment and program process, and timelines: think through what information companies will need to decide whether to be involved
- Communicate the benefits of participation
- October 2003: Gala (and press release) will also be used to announce receipt of federal grant, private sector contributions to date, board of directors – and list of participating companies
- “Quick Info” Updates to participating companies

Target: Prospective Private Sector Funders

Communicate:

- Importance and value of the mid-sized, creation based performing arts sector and the danger that they will be overlooked and imperiled by the proliferation of large organizations' facilities projects and financial needs
- The urgency of the need to improve these companies' financial health

- Creative Trust's track record and history of achievement
- The reasons why these particular companies are participating and not others
- That the program is seeking long term results – longevity of impact
- Support can't encroach upon existing support to this sector for operations or special projects

"Those communities that are the richest in their artistic traditions are also those that are the most progressive in their economic performance and the most resilient and secure in their economic structure."

John Kenneth Galbraith

Tools:

- A well-crafted and simple but visually arresting case statement
- March 2003: Reception at Sandra and Jim Pitblado's to introduce program, George and Nello, and fundraising campaign to private donors: mix of private donors, public funders, board presidents and artistic directors
- September 2003: Invitations to a high level introductory discussion session, perhaps at Royal Bank
- October 2003: Gala (and press release) will also announce receipt of federal grant, private sector contributions to date, board of directors – and list of participating companies
- Globe and Mail editorial or donated ad space in business pages following Gala; Toronto Life coverage
- Web site lists and thanks donors
- Community leaders send the message – if we want creative arts organizations in our community, it is up to us to support them
- “Quick Info” Updates distributed to funders

Target: Public

Communicate:

- The contributions of the participating companies to the process of Canadians expressing themselves to each other
- The value and impact of these companies' relationship with their audiences
- That this is a self-initiated, proactive effort – creative companies being creative about ensuring their futures
- Mid-sized companies are looking to help themselves

Tools:

- Gala, editorial coverage and donated ad space including in Toronto Life
- House program messages aimed at audiences of participating companies, in the form of a “social contract” – we will keep ourselves healthy in order to continue to provide artistic excellence for generations to come
- Creation and dissemination of a “Harper’s Index”-type set of facts and figures about the value of the creative performing arts, and of the participating companies
- Web site, linked to participating companies’ web sites
- Community outreach by Creative Trust and participating companies’ board members
- Flyer for distribution

Target: Non-Participating Companies

Communicate:

- That the process for choosing participants is consistent and fair

- That we will start with these companies, but that Creative Trust is leaving the door open for ancillary programs aimed at non-eligible companies
- That the Creative Trust program will benefit the entire arts community, because the results will be shared

Tools:

- 2003: Meet with “Big 5” companies to discuss need and objectives of the program; potential participants; cooperation with their activities and goals; and projected impact on participants and community
- 2003: Produce a flyer for distribution in house programmes and lobbies: side 1”good news; please contact for eligibility requirements” side 2: “if you believe in this sector, if you want to support it, contact...”
- Gala
- “Quick Info” Updates widely distributed
- Web site, linked to Arts Councils’ web sites
- Criteria to be summarized in all communications
- Participating companies and their board members used spread a positive message about the program

Target: Arts Community

Communicate:

- That Creative Trust will raise the profile of Toronto’s creative arts community
- That Creative Trust will help create a more receptive, supportive political and social environment for the arts
- That Creative Trust will benefit the entire arts community, because the results will be shared

Tools:

- Meetings with TTA, Theatre Ontario, PACT and other service organizations, to discuss need and objectives of the program; how it will work and its timeline; potential participants; cooperation with a.s.o. initiatives; and projected impact on participants and community. Get their input on criteria
- Proactively meet with potential critics of the program, to ensure them that the program's goal is to strengthen the artistic output of participating companies; that the program will be able to serve as a model for other initiatives; and that Creative Trust is leaving the door open for ancillary programs aimed at non-eligible companies
- Create articles using case studies from the program, and sharing our results and analysis, for a.s.o. newsletters
- Ensure that the Centre for Cultural Management at University of Waterloo is an active partner in wider distribution of information about the program, and in creating learning opportunities

Target: Funding Agencies/Government

Communicate:

- That this is a self-initiated, proactive effort – creative companies being creative about ensuring their futures
- That Creative Trust differs from agency programs in the extent to which it engages leadership from the community
- That participating organizations will continue to need strong operating support from funding agencies
- That juries must be charged with not penalizing participating companies for healthy balance sheets carrying capital reserve funds

Tools:

- **2002/03:** Meetings with all concerned officers at TAC. OAC, CC, Trillium Foundation to discuss need and objectives of the program; how the program will work and its timeline; potential participants; overlap/cooperation with other similar programs; and projected bottom line and other impact on participants. Get their input on criteria
- Ongoing discussions with Flying Squad, Strategic Initiatives, COMPASS, and other programs with similar goals
- Regular meetings with funders to involve them in shaping of plans
- Regular interim meetings with funders to analyze success of program
- Proactively meet with potential critics of the program, to ensure them that our goals are complementary to existing programs
- Share our results and analysis with funders, and anyone interested in our goals and process

Target: Gala Communications

Upcoming:

- Communicate about invitation/teaser, ensure members are committed to getting out save the date info to friends and associates
- Internal press release?
- Widely distributed press release
- Website updates
- Beamation, elevator screens, Toronto Life
- Save the Date email
- Insert on Creative Trust and Gala for Fall programs

- Other Save the Date distribution
- All boards
- All company mailing list
- Meet with gala committee members to introduce ideas and plans, explain role, ticket targets and strategy

Email to Gala Committee

June 12, 2003

Creative Trust was honoured to receive an offer from early supporter John McKellar to produce a Gala to launch our program; this kick-started our fundraising in the most joyful possible way.

I wanted to thank all of you who came to our Gala Committee meeting at Frances's house on Monday – and also thanks to those of you who couldn't make the meeting, but have agreed to work with us to make the Creative Trust Gala a smashing success. We're so grateful for your involvement.

Just to summarize: the "Save the Date" cards are at the printers and will be available to be sent early next week – preferably with personal notes. The Gala invitations will be ready by the first week of September – and we will be ready for them, having spent the summer pulling together a full and complete mailing list.

I know that everyone works differently when it comes to invitations, so Courtney Vint or I will be calling you all in the next few days to discuss how we can help you in getting your invitations out to friends and colleagues. We will also be able to answer any questions you may have, and to update those of you who weren't at the meeting.

I look forward to talking to you soon.

Yours,

Jini

Gala Invite

TO THE MOST CREATIVE PEOPLE WE KNOW!

John D. McKellar & David and Ed Mirvish invite you to
A GALA FUNDRAISING EVENT TO BENEFIT

CREATIVE TRUST

ensuring the future strength of Toronto's most
accomplished & innovative performing arts companies.

ALL TOGETHER NOW

STARRING Leslie Arden Adi Braun Ted Banfelvi Canadian Children's Dance Theatre Brent Carver Corpus Dance Seán Cullen Cynthia Dale Ted Dykstra Rick Fox Jacques Israelievitch Marc Jordan Julia Sasso dances Maza Meze Nathaniel Dett Chorale Inna Perkis Amy Sky Paul Sportelli Boris Zarankin
Directed by Kelly Robinson • Musical Direction by Glenn Morley Set Design by Graeme Thomson • Lighting Design by Stephen Ross Written by Bob Martin with Don McKellar • Video Presentation by Gregory Nixon

OCTOBER 27, 2003, 8PM

AT THE ELEGANT PRINCESS OF WALES THEATRE • Post-show reception with the stars

TICKETS \$75

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It will be a wonderful evening. Trust us. www.creativetrust.ca

TICKETS ARE AVAILABLE BY CALLING TICKET KING 416-872-1212

OR PURCHASE BY MAIL BY COMPLETING THE FORM BELOW:

PLEASE RESERVE _____ PERFORMANCE TICKETS @ \$75 EACH

NAME _____

ADDRESS _____

CITY _____ PROV _____

POSTAL CODE _____ TEL _____

EMAIL _____

I AM ENCLOSING A CHEQUE FOR \$ _____ {PAYABLE TO *Creative Trust*}

PLEASE CHARGE TO MY _____ VISA _____ AMEX

CREDIT CARD NUMBER _____

EXPIRY DATE _____

SIGNATURE _____

PLEASE MAIL YOUR COMPLETED FORM BY OCTOBER 20/03 TO:

CREATIVE TRUST FOR ARTS & CULTURE

119 SPADINA AVENUE, SUITE 305, TORONTO, ON M5V 2L1

A VERY LIMITED NUMBER OF \$200 TICKETS ARE STILL AVAILABLE
BY CALLING THE CREATIVE TRUST @ 416-506-9047

*A CHARITABLE TAX RECEIPT WILL BE ISSUED FOR THE MAXIMUM ALLOWABLE AMOUNT
CHARITABLE REGISTRATION NO. 86039 8130 RR0001

OR FAX IT TO: 416-971-4841

FOR FURTHER INFORMATION PLEASE CALL 416-506-9047

WHAT IS CREATIVE TRUST? Creative Trust: Working Capital for the Arts is a new program, initiated by the community, as a collaborative effort to support and strengthen Toronto's mid-size music, theatre and dance companies. These companies are of fundamental importance to Toronto's cultural infrastructure and are at the heart of artistic creation in Canada. By helping them build artistically vital, financially balanced organizations, Creative Trust's objective is a stronger, more vibrant performing arts community whose most innovative companies create, produce and present their work in a healthy and sustainable environment.

WWW.CREATIVETRUST.CA

Press Release: Working Capital for the Arts Launch

October 14, 2003: the official launch of Creative Trust's **Working Capital for the Arts** program.

Creative Trust launches *Working Capital for the Arts*

First round applications are now being assessed • www.creativetrust.ca

Toronto, ON, October 14, 2003...Creative Trust today announced the launch of the **Creative Trust: Working Capital for the Arts** program. This six-year program will support and strengthen 25 of Toronto's mid-size creation-based performing arts companies, by assisting in developing their planning and financial skills, achieving organizational and financial balance, and acquiring and maintaining a fund of working capital.

Applications have now been accepted for round 1; for details on round 2 see www.creativetrust.ca.

Creative Trust: Working Capital for the Arts is a program for Toronto's mid-size, non-profit, creation-based performing arts companies, with annual budgets in the range of \$400,000 to \$4 million. These award-winning and creatively vibrant organizations are at the heart of Toronto's cultural community where together they give over 2,000 performances annually to audiences of almost 600,000 people. These companies provide opportunities for artists at all stages of their careers to experiment, collaborate and hone their craft; their productions reflect the passions of our diverse communities, and give voice to fresh themes and ideas. They are an impressive group of established companies that have received recognition and honours for their artistic output. Yet behind the scenes, cramped workspaces, outdated equipment, overworked staff, cash flow difficulties and budgetary constraints beset even the most successful productions. Toronto's finest creators and producers are spending an inordinate amount of energy on financial struggle.

Creative Trust: Working Capital for the Arts is one of a growing number of arts stabilization initiatives that have had considerable success in the United States, England and Canada. These programs have a proven track record and communities that have supported stabilization programs in the past are now enjoying a flourishing artistic output with a more stable and financially healthy arts community.

Admission to the program will be a competitive arms-length process. The program combines an intensive working process – in which participating companies are given technical assistance with strategic planning, financial management, fundraising or any other area of need – with deficit reduction contributions and working capital awards.

Creative Trust: *Working Capital for the Arts* has already galvanized strong funding support -- the Federal government committed \$1.5 million as part of the Department of Canadian Heritage's Sustainability Initiative. Commitments of close to \$1 million from the Province through the Ontario Trillium Foundation and the Ontario Arts Council have recently been made, and The City of Toronto through its Economic Development program has provided start-up funding. Foundation support has been strong, with lead gifts of \$250,000 from each of the George Cedric Metcalf Charitable Foundation and the Samuel and Saidye Bronfman Family Foundation.

The campaign must now secure the remainder of its funding. The financial goal of Creative Trust is to raise \$6.1 million over two years to fund the six-year program. The campaign calls for a private-public partnership, with support by private foundations, corporations and individuals matched equally by the federal, provincial and municipal government.

Creative Trust's goal is to ensure the health and stability of companies essential to Toronto's, and Canada's, cultural well being – allowing them to devote more of their energies to producing fine art and bringing it to the community.

The official launch will take place on Monday, October 27 when a line-up of stars graces the stage of Toronto's Princess of Wales Theatre for the **Creative Trust Celebration Gala**. The event, which is being produced by John McKellar in partnership with David and Ed Mirvish, will benefit the **Creative Trust**. Performers include Brent Carver, Leslie Arden, Amy Sky, Cynthia Dale and Seán Cullen. Tickets are \$75 - \$200 and are available through TicketKing, 416 872-1212 or 1 800 461-3333.

Further information and applications can be found online at www.creativetrust.ca.

-30-

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Stars on Stage for Toronto Arts
Richard Ouzounian
THEATRE CRITIC
Saturday, October 25

It's always nice when an organization puts its money where its mouth is — and vice versa.

Both of those things are going to happen on Monday at 8 p.m., when "All Together Now," the fundraising gala for Creative Trust, takes place at the Princess Of Wales Theatre.

It brings together a star-studded group led by Brent Carver, Cynthia Dale, Amy Sky and Séan Cullen in a multidisciplinary evening that will simultaneously celebrate and support the performing arts in this city.

Those are the twin goals of the Creative Trust, which has been working quietly but efficiently for the last five years to make life a little more financially viable for Toronto's mid-sized theatre, music and dance companies.

Its first major effort was a successful co-operative Endowment Fundraising campaign that poured a much-needed \$750,000 into our city's arts organizations, a figure matched by the provincial government.

Now they're on to something even more ambitious, with their "Working Capital For The Arts," a six-year program intended to provide \$6.1 million so that "the usual day-to-day stresses of where the next dollar is coming from will be alleviated."

That quote comes from John McKellar, who has a special role in the evening. Long known as one of this city's major supporters and donors to the arts, McKellar made an offer to Creative Trust that was generous even by his standards.

"He came to us," recalls executive director Jini Stolk, "and said, 'I would like to produce a gala on your behalf.'

That's really a shining example of a supporter's extraordinary commitment to what we're doing."

McKellar, with his typically self-effacing style, feels the work of the Creative Trust is essential and his support is a



Corpus Dance will perform at the Monday night Gala event.

logical extension of that belief.

"With all the cutbacks in various areas, it's the mid-sized groups that are struggling. They can't afford the two-page ads in the papers or the TV commercials. They need all the support they can get."

Stolk paints an even darker picture. "Reputable companies that have been around for 30 years don't even have reserve funds if something happens. They don't have any money to invest in their own futures, they don't have adequate support for their art."

She admits that the support of the Working Capital Fund won't solve everything, but it will allow these mid-sized organizations a chance to "support and strengthen their activities, to feel assured in the possibility of their long-term existence."

The "mid-sized" definition fits about 50 music, dance and theatre companies in Toronto with annual budgets that range from \$400,000 to \$4 million. The ranks include such prominent groups as Tarragon Theatre, Opera Atelier and Toronto Dance Theatre, to name just a few.

(Stolk stresses that companies with smaller annual budgets "are still doing wonderful work. But we needed to focus on groups that were actual organizations, rather than driven by one or two artists.")

If the fundraising campaign reaches its goal, Creative Trust will be able to offer many of these companies working capital of up to 25 per cent of their annual revenues over four years.

For the gala, "I wanted to make a big bang," McKellar confesses, "and to put together the best show I could."

He certainly tapped the talent A-list. He enlisted his son Don to join Bob Martin in writing the show, got Kelly Robinson to direct, Glenn Morley to lead the orchestra, Graeme Thomson and Steve Ross to design and Gregory Nixon to provide the video segments. Other performers on tap include the Canadian Children's Dance Theatre, the Nathaniel Dett Chorale, the Julia Sasso Dancers and many more.

"I was originally thinking it would be difficult to get people to perform," chuckles McKellar, "but nobody who was going to be within 200 miles of Toronto on the date refused."

The \$200 dinner-plus-show seats have sold out, but there are still \$75 show-plus-party seats available (\$35 for artists), which can be purchased at 416-872-1212.

"We did this," admits McKellar, "to stand as an example of how people in the performing arts are a crucial part of our society, and because sometimes they are overlooked."

Extended Financial Plan

June 2004

Creative Trust: Working Capital for the Arts

(in thousands of dollars)

| | Actual 2003 | Budget 2004 | Plan 2005 | Plan 2006 | Plan 2007 | Plan 2008 | After | Total Plan |
|---|----------------|----------------|--------------|--------------|--------------|--------------|----------------|---------------|
| INCOME | | | | | | | | |
| Public Sector | | | | | | | | |
| Federal Department of Canadian Heritage | 500 | 1,000 | - | - | - | - | - | 1,500 |
| Government of Ontario | 75 | 305 | 320 | 320 | 230 | - | - | 1,250 |
| City of Toronto | 20 | 20 | 75 | 75 | 75 | 35 | - | 300 |
| Total Public Sector | 595 | 1,325 | 395 | 395 | 305 | 35 | - | 3,050 |
| Private Sector | | | | | | | | |
| Corporations | - | 300 | 450 | 350 | 175 | - | - | 1,275 |
| Foundations | 354 | 375 | 375 | 171 | - | - | - | 1,275 |
| Individuals | 55 | 100 | 150 | 150 | 45 | - | - | 500 |
| Total Private Sector | 409 | 775 | 975 | 671 | 220 | - | - | 3,050 |
| Special Events | 86 | - | - | - | - | - | - | 86 |
| Investment Income | 14 | 49 | 65 | 60 | 51 | 25 | 22 | 286 |
| TOTAL INCOME | 1,104 | 2,149 | 1,435 | 1,126 | 576 | 60 | 22 | 6,472 |
| EXPENDITURES | | | | | | | | |
| Working Capital Program Development, | - | - | - | - | - | - | - | - |
| Delivery and Evaluation | 79 | 94 | 107 | 96 | 89 | 42 | - | 507 |
| Technical Assistance to Organizations | 61 | 79 | 109 | 34 | 29 | 15 | - | 327 |
| Technical & Admin. Consultation | 50 | 105 | 108 | 85 | 50 | - | - | 398 |
| Conditional Deficit Retirement Grants | - | - | 173 | 268 | 84 | - | - | 525 |
| Conditional Working Capital Grants | - | - | 198 | 562 | 814 | 951 | 1,665 | 4,190 |
| General Administration Expense | 37 | 39 | 40 | 36 | 33 | 24 | 55 | 265 |
| Promotion and Outreach | 8 | 12 | 5 | 3 | 2 | - | - | 30 |
| Fundraising | 93 | 74 | 36 | 26 | - | - | - | 229 |
| TOTAL EXPENDITURES | 329 | 404 | 776 | 1,111 | 1,101 | 1,032 | 1,720 | 6,472 |
| Surplus (Deficit) | 775 | 1,745 | 659 | 16 | (525) | (972) | (1,698) | - |
| Cumulative | 775 | 2,520 | 3,179 | 3,195 | 2,670 | 1,698 | - | - |

Original Project Budget

(as per Business Plan)

Creative Trust: Working Capital for the Arts - Six Year Program 2003-2008

(all amounts in dollars)

| | 2003 | 2004 | 2005 | 2006 | 2007 | 2008 | Totals |
|--|------------------|------------------|------------------|----------------|----------------|--------------|------------------|
| Revenues | | | | | | | |
| Department of Canadian Heritage | 500,000 | 500,000 | 500,000 | 10,000 | 10,000 | 10,000 | 1,500,000 |
| HRDC | | | | | | | 35,000 |
| Other Federal Grants & Contributions | | | | | | | |
| Ontario Ministry of Culture | 75,000 | 416,667 | 416,667 | 416,667 | 75,000 | | 1,250,000 |
| Ontario Trillium Foundation | | 75,000 | 75,000 | 75,000 | | | 375,000 |
| Other Provincial Grants & Contributions | | | | | | | |
| City of Toronto | 75,000 | 75,000 | 75,000 | | | | 225,000 |
| Other Municipal Grants & Contributions | | | | | | | |
| Total: Public Sector | 650,000 | 1,066,667 | 1,076,667 | 501,667 | 85,000 | 5,000 | 3,385,000 |
| George C Metcalf Charitable Foundation | 250,000 | | | | | | 250,000 |
| Samuel & Saidye Bronfman Family Fdn. | 10,000 | 60,000 | 60,000 | 60,000 | 60,000 | | 250,000 |
| Other Foundations | 300,000 | 100,000 | 200,000 | 200,000 | 200,000 | | 1,000,000 |
| <i>Subtotal: Foundations</i> | <i>560,000</i> | <i>160,000</i> | <i>260,000</i> | <i>260,000</i> | <i>260,000</i> | | <i>1,500,000</i> |
| Corporate Donations | 425,000 | 475,000 | 125,000 | 175,000 | | | 1,200,000 |
| Individual Donations | 70,000 | 150,000 | 55,000 | | | | 275,000 |
| Donations in Kind | | | | | | | - |
| Special Event Revenue | | 2,000 | 2,000 | | | | 4,000 |
| <i>Subtotal: Corporations, Individuals</i> | <i>495,000</i> | <i>627,000</i> | <i>182,000</i> | <i>175,000</i> | | | <i>1,479,000</i> |
| Total: Private Sector Funding | 1,055,000 | 787,000 | 442,000 | 435,000 | 260,000 | | 2,979,000 |
| Interest / Investment Income | 9,000 | 22,000 | 21,000 | 15,000 | 7,500 | 1,200 | 75,700 |
| Misc. Revenue | 7,600 | | | | | | 7,600 |
| <i>Other Revenue</i> | <i>16,600</i> | <i>22,000</i> | <i>21,000</i> | <i>15,000</i> | <i>7,500</i> | <i>1,200</i> | <i>83,300</i> |
| Total Revenues | 1,721,600 | 1,875,667 | 1,539,667 | 951,667 | 352,500 | 6,200 | 6,447,300 |
| Expenses | | | | | | | |
| Working Capital Program | - | | | | | | |

| | | | | | | | |
|--|------------------|------------------|------------------|------------------|------------------|------------------|------------------|
| Program Delivery | 28,000 | 30,000 | 32,000 | 20,000 | 10,000 | 10,000 | 130,000 |
| Technical Assistance | 75,500 | 115,500 | 109,000 | 34,000 | 29,000 | | 363,000 |
| Conditional Deficit Retirement Grants | 75,000 | 175,000 | 200,000 | 75,000 | | | 525,000 |
| Working Capital Awards | | 1,000,000 | 1,500,000 | 900,000 | 750,000 | 40,000 | 4,190,000 |
| Program & Application Materials | 6,000 | 4,000 | | | | | 10,000 |
| Annual Report | 250 | 2,500 | 2,500 | 2,500 | 2,500 | 2,500 | 12,750 |
| Meetings, Workshops & Events | 8,000 | 4,000 | 2,000 | 1,000 | 1,000 | | 16,000 |
| Program Development & Evaluation | 70,770 | 67,500 | 70,000 | 72,000 | 75,000 | 35,000 | 390,270 |
| <i>Subtotal: Working Capital Program</i> | <i>263,520</i> | <i>1,398,500</i> | <i>1,915,500</i> | <i>1,104,500</i> | <i>867,500</i> | <i>87,500</i> | <i>5,637,020</i> |
| Administration Fees and Salaries | | | | | | | |
| Fees, Salaries and Benefits | 57,600 | 68,400 | 71,100 | 74,000 | 76,900 | 38,500 | 386,500 |
| Administration | | | | | | | |
| Rent | 5,172 | 5,300 | 5,500 | 5,700 | 5,800 | 6,000 | 33,472 |
| Bank Charges & Interest | 180 | 200 | 200 | 200 | 200 | 200 | 1,180 |
| GST Expense | 8,000 | 6,500 | 6,000 | 4,500 | 4,400 | 2,000 | 31,400 |
| Insurance | 3,000 | 6,000 | 6,000 | 6,000 | 6,000 | 6,000 | 33,000 |
| Legal and Audit Fees | 3,500 | 5,500 | 5,000 | 5,000 | 4,000 | 3,500 | 26,500 |
| Meetings & Hospitality | 1,800 | 1,800 | 1,800 | 1,500 | 500 | 200 | 7,600 |
| Office Equipment & Furniture | 4,000 | 3,500 | 1,000 | | | | 8,500 |
| Office Supplies | 3,000 | 3,000 | 3,000 | 2,500 | 2,500 | 1,000 | 15,000 |
| Postage and Delivery | 1,200 | 1,000 | 1,000 | 1,000 | 1,000 | 300 | 5,500 |
| Telephone, Fax & Internet | 2,400 | 2,500 | 2,500 | 2,500 | 2,000 | 500 | 12,400 |
| Travel | 2,500 | 3,000 | 2,000 | 2,000 | 2,000 | | 11,500 |
| <i>Subtotal: Administration Expenses</i> | <i>92,352</i> | <i>106,700</i> | <i>105,100</i> | <i>104,900</i> | <i>105,300</i> | <i>58,200</i> | <i>572,552</i> |
| Promotion & Outreach | | | | | | | |
| Brochures & Materials | 2,000 | 5,000 | | | | | 7,000 |
| Distribution | 100 | 300 | | | | | 400 |
| Launch & Special Events | 7,500 | 5,000 | 2,000 | 2,000 | 1,000 | 1,000 | 18,500 |
| Website creation & maintenance | 1,400 | 1,000 | 1,000 | | | | 3,400 |
| <i>Subtotal: Promotion and Outreach</i> | <i>11,000</i> | <i>11,300</i> | <i>3,000</i> | <i>2,000</i> | <i>1,000</i> | <i>1,000</i> | <i>29,300</i> |
| Development | | | | | | | |
| Fees | 100,200 | 35,000 | 35,000 | | | | 170,200 |
| Brochures & Materials | 16,000 | 5,000 | | | | | 21,000 |
| Distribution | 800 | 750 | | | | | 1,550 |
| Research | 3,000 | 2,000 | | | | | 5,000 |
| Meetings & Hospitality | 2,400 | 2,500 | 1,000 | 1,000 | | | 6,900 |
| <i>Subtotal: Development</i> | <i>122,400</i> | <i>45,250</i> | <i>36,000</i> | <i>1,000</i> | | | <i>204,650</i> |
| Total Expenses | 489,272 | 1,561,750 | 2,059,600 | 1,212,400 | 973,800 | 146,700 | 6,443,522 |
| Surplus (Deficit) | 1,232,328 | 313,917 | (519,933) | (260,733) | (621,300) | (140,500) | 3,778 |

Grano Dinner Program Summary

June 15, 2004

This was one of the first of many Creative Trust donor cultivation and celebration events.

CREATIVE TRUST *Working Capital for the Arts*

A message from the Board President and Executive Director...

Imagine what Toronto would be without its creative theatre, music and dance companies. They originate the most vibrant work in the city, break new artistic ground on a daily basis, and welcome a cross section of today's society to their theatres. Backstage, they are a hive of activity, employing costume and set designers, seamstresses and builders, stage crews, publicists, marketers, event planners and bookkeepers. They keep a thousand balls in the air, with the most minimal of resources.

Creative Trust's Working Capital for the Arts program is helping to ensure a strong and healthy future for these organizations. We are providing the

financial and planning skills they need to meet today's complex challenges, and rewarding their hard work and achievements with working capital grants.

We believe that creativity is essential to our city's livelihood. By investing in Creative Trust, you will play a major role in ensuring that the creative force in Toronto is supported and can flourish. With your help, we can leave a legacy of thriving creative companies, better able to serve their art, audiences and community for years to come.

We invite you to join us.

Claire Hopkinson and Jini Stolk

What is it?

Creative Trust's mandate is to improve the financial health and sustainability of some of Toronto's most innovative and accomplished performing arts companies. Its *Working Capital for the Arts* program assists mid-size music, dance and theatre companies to develop strong planning and financial skills and rewards success with working capital grants. With a budget of \$6.1 million over six years, the program is expected to have a profound effect on the future of Toronto's creative community.



Kacja d'Dance, *Buried Monuments*, photo Andrew Long

Who's it for?

Creative Trust will assist up to twenty-five companies with budgets ranging from \$400,000 to \$4 million. The first eleven companies admitted to the *Working Capital for the Arts* program are Ballet Jorgen Canada, Buddies in Bad Times Theatre, Dancemakers, Elmer Iseler Singers, Kacja d'Dance, Lorraine Kimsa Theatre for Young People, Opera Atelier, Tafelmusik Baroque Orchestra and Chamber Choir, Tapestry New Opera Works, Théâtre français de Toronto, and Toronto Dance Theatre. These companies, and others like them, are responsible for a major part of the on-going development of talent in all areas of production. Their doors are open to artists at all stages of their careers: they provide a home to established talent while nurturing the next generation. The result is vibrant music, theatre and dance that reflects the passions of our diverse communities, and gives voice to fresh themes and ideas. The work created by these companies enlightens and enriches its audiences in Toronto and reflects our voices to the world.



Théâtre français de Toronto, Robert Godin, Guy Mignault, France Gauthier, *Les Femmes savantes*, photo Nir Bareket

How does it work?

Companies participating in the *Working Capital for the Arts* program work with professionals in different areas of expertise to build a more stable administrative and financial base, and acquire skills that help them cope with current and future challenges. Once this work is successfully completed, they are rewarded with Working Capital Awards to help sustain their achievements.



Elmer Iseler Singers

The Need

Mid-size performing arts companies in Toronto offer the city an abundance of exceptional theatrical experiences; however, the illusion created on stage doesn't reflect the backstage reality. Theatre- and dance-lovers would be surprised to know that behind the scenes cramped workspaces, outdated equipment, overworked staff, cash-flow crises, and budgetary constraints are the daily lot of even the most successful companies. Toronto's top creative minds spend far too much time and energy keeping the wolf from the door.

A Proven Success

Working Capital for the Arts is one of a growing number of arts stabilization initiatives that have had considerable success in the United States, England, and Canada. Communities that have fostered stabilization programs have seen local artistic output flourish and now have much healthier arts organizations. *Working Capital for the Arts* is part of a larger movement to help these organizations with injections of working capital and strategies to cope with today's, as well as tomorrow's, challenges.



Opera Atelier, Jeannette Zingg, *Iphigenie*, photo Bruce Zinger

"We have to make sure that the people who are really running the theatres, who are staying there year after year, have enough to sustain them."
Ann-Marie MacDonald, author, playwright, actor



Lorraine Kimsa Theatre for Young People, Tony DeSantis, *Pinocchio*, photo Tom Sandler

Who's involved?

Honorary Patron

Hon. H.N.R. Jackman O.C., O. Ont., C.D., LL. D

Board of Directors

Claire Hopkinson - President
J. Alexander Houston - Vice-President
Tricia Baldwin - Secretary
Mallory Gilbert - Treasurer
Cathy Bolan
Joan Bosworth
Margaret L. Marshall
Sandra Pitblado, C.M.
Frances Price

Advisory Council

Yvonne Chiu, C.M.
Robert Farquharson
Lynda Friendly
Peter Jeffery
Judy Matthews
John D. McKellar, C.M.
David Mirvish, C.M., O. Ont.
Nan Shuttleworth
David Silcox
Nalini Stewart, O. Ont.
Connie Wansbrough
Suzanne Weiss
Harriet Bunting Weld
Joyce Zemans, C.M.

Key Personnel

Jini Stolk, Executive Director
Peter D.R. Brown, Program Development and Evaluation Director
Nello McDaniel and George Thorn (Arts Action Research),
Lead Technical Assistance Consultants
Jane Marsland, Technical Assistance Director
Sally Hennessy, Development Director



Tapestry New Opera Works, *Iron Road*,
photo Michael Cooper & Cylla Von Tiedemann

"We need a platform for our own people and that is what the mid-size theatres do: they give us a voice that reflects who we are."
David Mirvish, theatre producer, owner and impresario

Recognition Program

Creative Trust invites support through participation in different facets of the *Working Capital for the Arts* program. We will recognize the support by offering naming rights in association with programs and awards.

Major supporters will be recognized annually, for the duration of the program, in the following ways:

Web-based supporter recognition:

- On the Creative Trust website
- On recipient companies' websites (approximately twenty-five companies)

Print-based supporter recognition:

- In relevant Creative Trust print materials and press releases
- In theatre programs of recipient companies
- In recipient companies' lobby signage (where appropriate)
- In recipient companies' annual reports and newsletters



Ballet Jorgen Canada, *Coppelia*

In addition to web- and print-based recognition, supporters will be invited to participate in the following Creative Trust programs:

Donor Recognition Events

Donors will be invited to an annual performance and reception hosted by one of the companies. It will give recognition to supporters and provide an opportunity for donors to meet with the artists, as well as to witness the scope and creativity of the mid-size music, dance, and theatre sectors.

Educational Support

As an alternative to complimentary performance tickets for use by donors, Creative Trust offers an equivalent number of complimentary tickets given on behalf of the donor to local students of music, dance, and theatre. Donors will be credited as the patrons of these tickets as part of Creative Trust's Education Outreach Program.

Broadening Creative Horizons: An Invitation for Employee Participation

Creative Trust offers major donors an opportunity to share their investment in Creative Trust with their Toronto staff. Employees interested in experiencing many of Toronto's finest music, dance and theatre companies will be able to purchase half price tickets to a variety of wonderful performances by the companies.

Our Goal

Creative Trust's goal is to raise \$6.1 million to fund the six year *Working Capital for the Arts* program. The campaign calls for a private/public partnership, with support from the federal, provincial, and municipal governments matched by private foundations, corporations, and individuals. *Working Capital for the Arts* has attracted strong initial funding support, getting the program off to a strong start. We must now secure the remaining portion of the \$3.05 million in private-sector funding. We are counting on your support, and the support of Toronto's business and philanthropic community, to help us reach our target.

Major Donors*

Foundations

The George Cedric Metcalf Charitable Foundation
The Samuel and Saidye Bronfman Family Foundation

The John McKellar Charitable Foundation
Harbinger Foundation
McLean Foundation

Catherine and Maxwell Meighen Foundation
The K.M. Hunter Charitable Foundation
The Ed Mirvish Family Foundation

Geoffrey B. Scott Memorial Flows-through Fund

Corporations
BMO Financial
Canadian Imperial Bank of Commerce
RBC Foundation
Brascan

Government

Department of Canadian Heritage
Ontario Arts Council
Ontario Trillium Foundation
Ontario Ministry of Culture
City of Toronto Economic Development

Individuals

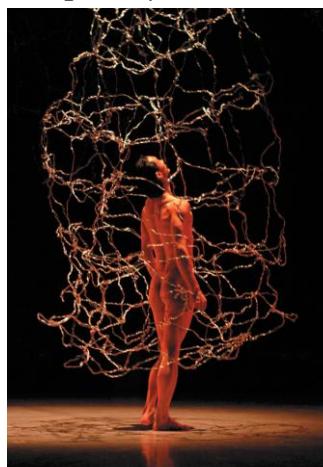
Frances and Tim Price
Brimstone Holdings
Margaret Marshall
Sandra and Jim Pitblado

* as at June 2004



RBC
Foundation™

Frequently Asked Questions



Toronto Dance Theatre, William Yong,
Sly Verh photo David Hou

What is working capital?

Working capital is defined as the difference between current assets (cash and other assets which could be readily converted into cash) and current liabilities (payables, debts, and other obligations which must be met in the short-term). Adequate working capital is an indicator of financial health. Without working capital, arts organizations suffer from persistent cash crunches and have trouble meeting financial obligations.

Why raise working capital funds instead of building endowments?

Working capital is the basis of sound financial health for any arts organization. For larger, more established arts organizations investment in endowed capital is often an appropriate addition to their capital base; for many smaller companies, it is not realistic without first addressing the fundamentals. No organization should dedicate funds, management, or board time to endowment development until its annual revenue objectives are consistently being met. Thus, working capital, and some knowledge of its importance and uses, is the first order of business in any effort to sustain a community of arts organizations.



Jeanne Lamon and the Tafelmusik Baroque Orchestra and Chamber Choir



Opera Atelier, Stephanie Novacek and Patrick Lavoie, *Medee*,
photo Bruce Zinger

How does a gift to Creative Trust differ from a gift to one or more of the companies participating in the program?

Gifts to participating companies' on-going operations are an essential component of their funding picture, providing vital support to the art that appears on their stages. However, a one-time gift to Creative Trust provides a critical base for that work to continue, and is an investment in the future. It provides capacity-building assistance to a group of companies in the community, giving them the tools they need to continue to make creative contributions to the artistic environment.

Does the performing arts community support the program?

Creative Trust is in the unique position of being a stabilization program that has begun from the inside with those who are most fully involved in the sector crafting a program uniquely suited to the needs of mid-size companies in Toronto.

Companies involved in Creative Trust's planning phase found the concept of *Working Capital for the Arts* to be energizing and empowering. They wanted to participate, were eager to develop new skills, and were open to change – if that change ultimately allowed them to devote more of their energies to training new talent, producing fine art, and bringing their productions to the community.

C R E A T I V E T R U S T

215 Spadina Avenue, Suite 129 Toronto, Ontario M5T 2C7 416-506-9047
info@creativedtrust.ca, www.creativedtrust.ca

Donor Benefits and Recognition

Recognition – Communications

Creative Trust will recognize major corporate donors on its website and in appropriate print materials. In addition, Creative Trust participating companies have agreed in principle to acknowledge major corporate donors on their individual websites, their own theatre lobbies (where appropriate), their in-house programs and their communications materials.

Web-based

- Creative Trust website
- Participating companies' websites

Print-based

- Creative Trust print materials and press releases
- Participating companies' theatre programs
- Participating companies' lobby signage (where appropriate)
- Participating companies' annual reports and newsletters

Benefits

Annual Event

Major corporate donors will be invited to an annual event hosted by one of the participating companies. The event will include a performance, workshop, and reception. It will give recognition to major corporate donors and provide an opportunity for their representatives to meet with the participating companies, as well as witness the scope and creativity of the mid-size music, dance and theatre sectors.

Educational Outreach Program

Major corporate donors will be recognized and credited as the patrons of complimentary tickets to a select number of performing arts students as part of Creative Trust's Education Outreach Program. As an alternative to giving complimentary performance tickets for use by executives of major corporate donors, Creative Trust offers to provide an equivalent number of complimentary tickets to performances, workshops and dress rehearsals to students of music, dance and theatre at selected performing arts schools and colleges.

Broadening Creative Horizons: *An Invitation for Employee Participation*

Creative Trust offers major corporate donors an opportunity to share their investment in Creative Trust with their Toronto employees by offering them half price tickets to a broad range of performances by Creative Trust's participating companies throughout the year. Employees interested in experiencing many of Toronto's finest creative music, dance and theatre companies will be provided with access to half price tickets to selected performances of Creative Trust's participating companies.

Private Sector Donor Recognition Categories

Creative Trust: *Working Capital for the Arts*

Levels of funding for Donor Recognition Program – Total Goal: \$2,405,000

The program will give named recognition to a limited number of donors in recognition of generous support for a particular facet of the *Working Capital for the Arts* program.

| Name | # of Donors | \$ Amount | Total | % of Total Goal | Cumulative Total |
|-------------------------------------|----------------|--------------|-------------|-----------------------|---------------------|
| Leadership Development | 2 | \$150,000 | \$300,000 | 12% | \$300,000 |
| Strategic Planning | 3 | \$100,000 | \$300,000 | 12% | \$600,000 |
| Development Program | 4 | \$75,000 | \$300,000 | 12% | \$900,000 |
| Working Capital Awards ² | 20 | \$50,000 | \$1,000,000 | 42% | \$1,900,000 |
| Financial Balance Program | 6 | \$35,000 | \$210,000 | 9% | \$2,110,000 |
| Skills Development Program | 10 | \$25,000 | \$250,000 | 10% | \$2,360,000 |
| Outreach Program | 3 | \$15,000 | \$45,000 | 2% | \$2,405,000 |

Development Activities

This is a small excerpt from a spreadsheet that tracks development events and tasks over a crucial one-year period of the capital fundraising campaign.

| Development Activities - Overview | | Working with... | July | | | | | August | | | | |
|-----------------------------------|--|---------------------------------------|------|---|---|---|---|--------|---|---|---|--|
| | | | week | | | | | week | | | | |
| | Campaigns | | 1 | 2 | 3 | 4 | 5 | 1 | 2 | 3 | 4 | |
| Board | | | | | | | | | | | | |
| 1 | Board Nominations - ongoing identification and recruitment | Nom. Comm./G.M. | | | | | | | | | | |
| 2 | Update and distribute Board manual | G.M. | | | | | | | | | | |
| 3 | Prior to Board meetings, identify Board action and information required for each meeting | G.M./Senior Staff | | | | | | | | | | |
| 4 | Board meetings | G.M./Senior Staff | | | | | | | | | | |
| 5 | Finance Committee meetings | Finance Comm./Senior Staff | | | | | | | | | | |
| 6 | Ongoing relationship building with Board members | G.M.. | | | | | | | | | | |
| 7 | Meetings with individual Board members to assist with sponsorship/major gifts/special event fundraising, identify action steps and follow up with each Board member to ensure carry-through of plan | G.M. | | | | | | | | | | |
| 8 | Ongoing board training - including encouraging the Board role as ambassadors and advocates for the organization | G.M. | | | | | | | | | | |
| 9 | Send out Board donation letters - Board President signs and writes individualized greeting | Membership Coord./Board Pres. | | | | | | | | | | |
| 10 | Follow-up on Board donation letters - Board Chair to send e-mails and call | Board Pres. | | | | | | | | | | |
| Identify Strategic Vision | | | | | | | | | | | | |
| 11 | With G.M., Artistic Dir., Board, Senior Staff, identify org.'s artistic and strategic goals and directions (six month strategic planning process once every three years and ongoing review of identified priorities) | G.M./Artistic Dir./Board/Senior Staff | | | | | | | | | | |
| 12 | Identify funding required to realize goals (multi-year goals and plan) (for following year) | G.M. | | | | | | | | | | |
| 13 | Develop operational fundraising goals and strategies to support artistic and strategic vision (multi-year goals and plan) | G.M./Senior Staff | | | | | | | | | | |
| 14 | Identify funding sources (within all activities of fundraising and government granting) | G.M./Board | | | | | | | | | | |

Fundraising Development Report

June 2, 2005

Current commitments as of June 2nd are \$3.64 million, 60% of goal

| | Goal | Total Pledged or Received | Remaining Balance | Requested | Current Prospects | Contact |
|--|--------------------|---------------------------|-------------------|-----------|-------------------|---------|
| Public Sector | | | | | | |
| Federal | | | | | | |
| Canadian Heritage | | \$1,500,000 | | | | |
| Provincial | | | | | | |
| Ontario Arts Council** | | \$600,000 | | | | |
| Ontario Trillium Foundation | | \$375,000 | | | | |
| Ministry of Culture (Cultural Strategic Investment Fund) | | \$45,000 | | | | |
| Municipal | | | | | | |
| Toronto Arts Council | | | | | | |
| City of Toronto – Economic Development | | \$40,000 | | | | |
| SubTotal - Public Sector | \$3,000,000 | \$2,560,000 | \$440,000 | | \$0 | |
| Private Sector | | | | | | |
| Corporations | | | | | | |
| American Express Foundation | | | | \$75,000 | | |
| Bank of Montreal | | | | \$100,000 | | |
| Brascan | | \$50,000 | | | | |
| CanWest Global Foundation | | | | | \$75,000 | |
| CIBC | | \$100,000 | | | | |
| Deutsche Bank AG | | | | \$15,000 | | |

| | | | | | | |
|---|--------------------|--------------------|--------------------|------------------|------------------|--|
| Fidelity | | | | \$100,000 | | |
| HBC Foundation | | | | \$45,000 | | |
| RBC Foundation | | \$100,000 | | | | |
| Telus | | | | | \$100,000 | |
| Foundations | | | | | | |
| S.S. Bronfman Family Fdn | | \$250,000 | | | | |
| Donner Canadian Foundation | | | | | \$45,000 | |
| Harbinger Foundation | | \$45,000 | | | | |
| K.M Hunter Charitable Foundation.*** | | \$3,000 | | | \$3,000 | |
| Julie-Jiggs Foundation | | | | \$45,000 | | |
| Henry White Kinnear Foundation | | | | \$150,000 | | |
| McConnell Fdn. | | | | | \$100,000 | |
| McLean Fdn | | \$45,000 | | | | |
| C&M Meighen Fdn. *** | | \$25,000 | | | \$25,000 | |
| G.C. Metcalf | | \$250,000 | | | | |
| TCF (Geoffrey B. Scott Memorial Flowthrough Fund) | | \$500 | | \$50,000 | | |
| Individuals | | | | | | |
| Board of Directors | | \$103,300 | | | | |
| Other Individual Donations | | \$4,825 | | | | |
| Gala (The John McKellar Charitable Fdn)**** | | \$90,070 | | | | |
| SubTotal - Private Sector | \$3,050,000 | \$1,066,695 | \$1,983,305 | \$580,000 | \$348,000 | |
| Earned Revenue | \$52,000 | \$17,199 | | | | |
| Overall | \$6,102,000 | \$3,643,894 | \$2,423,305 | \$580,000 | \$348,000 | |

**Additional support to be considered after year three.

*** Additional funding to be considered on an annual basis.

**** Net revenue

Working Capital for the Arts Major Supporters

We warmly thank our supporters, whose generosity has made it possible for Creative Trust to provide meaningful and lasting assistance to Toronto's creative performing arts companies.

Government

Department of Canadian Heritage

Ontario Arts Council

Ontario Trillium Foundation

The Government of Ontario, through the Ministry of Culture

City of Toronto, Economic Development Sector Initiatives Program

Foundations

George Cedric Metcalf Charitable Foundation

Samuel and Saidye Bronfman

Family Foundation

John McKellar Charitable Foundation

Henry White Kinnear Foundation

The McLean Foundation

The Harbinger Foundation

Toronto Community Foundation

Catherine and Maxwell Meighen Foundation

T.R. Meighen Family Foundation

Laidlaw Foundation

Percy R. Gardiner Foundation

The J. W. McConnell Family Foundation

The K.M. Hunter Charitable Foundation

Joan and Clifford Hatch Foundation

The Ed Mirvish Family Foundation

The Bennett Family Foundation

Harold A. Kopas Charitable Foundation

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Creative Trust: *Working Capital for the Arts* is a new six-year sustainability program to support and strengthen twenty-five of Toronto's most exciting and innovative music, theatre and dance companies. It exists to serve the mid-size performing arts sector – companies with budgets between \$400,000 and \$4 million – by improving their long-term artistic and financial viability.

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