

Final Report

Evaluation

Culture on the Go – Touring and Market Access

Ministry of Tourism, Parks, Culture and Sport

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Executive Summary

Background

Culture on the Go – Touring and Market Access was a pilot program developed to address the touring and market access needs of the arts community in Saskatchewan. To do so, *Culture on the Go* would:

1. Coordinate and fill gaps
2. Be research focused
3. Be arms-length and peer-reviewed
4. Include the following components
 - Saskatchewan artists touring in the province
 - Saskatchewan artists touring out of the province
 - Runs outs (touring series-venue-driven options)
 - Saskatchewan presenters

Delivered by the Saskatchewan Arts Board on contract from the Ministry of Tourism, Parks Culture and Sport, the program operated over four fiscal years (2008-2012). For each year of the contract, the Saskatchewan Arts Board received \$800,000 to administer and deliver funding for touring and market access activities; a total of 3.2 million dollars was committed to the program.

The purpose of this evaluation was to determine

1. Is *Culture on the Go* an effective program to increase touring opportunities and develop market access opportunities for Saskatchewan artists and,
2. Were processes effective to deliver a funding program such as *Culture on the Go*?

Methodology

The evaluation was conducted January to mid-March 2012 and data was collected through various sources including:

- Documents and records on the program originating from the Ministry, Saskatchewan Arts Board, and from the program itself,
- A review of comparable programs from Canadian jurisdictions,
- Surveys from grant recipients and applicants who did not receive a grant, and
- Interviews with individuals from stakeholder groups.

Key Findings

There were several key findings from the evaluation that inform decisions on how the pilot program met its objectives and delivered funding to the arts community.

Development and Design of the Program

While the first fiscal year of the program was 2008-2009, the contract was not signed until February 2009 – consequently many of the development activities were

compressed into a short time frame. Funding for the program was through a contract with the Ministry which was a fundamental different relationship between the SAB and the Ministry. As the program was being implemented, program objectives and design issues were still under discussion including how the requirements of the contract were to be interpreted. To help create a common understanding around the expected results of the program, a logic model was developed which identified six outcomes for *Culture on the Go*.

To develop the funding process, the Saskatchewan Arts Board relied on their expertise with administering a variety of funding programs – specifically the use of a competitive application process adjudicated by a peer jury. The first intake of applications resulted in revisions to the process; specifically the need to have two program streams – one for individual artists and one for arts organizations, along with further definition of the key question. While the program’s focus was on both touring and market access, in the initial years of the pilot, applications were for touring only.

Preliminary Outcomes

Over the four years of the program, \$2,424,447 was distributed to support touring and market access. This included \$1,629,800 to artists through the competitive peer adjudication process; \$494,647 for artists to perform at industry showcase events, LOVE Saskatchewan Festival at Harbourfront in Toronto, the Saskatchewan Pavilion at the 2010 Winter Olympics and through Portail culturel fransaskois. As well, *Culture on the Go* provided \$300,000 to three provincial touring organizations to undertake multiyear demonstration projects.

A total of 72 projects received funds to tour; grants were awarded to all disciplines; however music and theatre tours dominated. A total of 253,458 individuals attended 1,335 performances from completed tours. Tours also involved engaging the community in events, such as workshops, school visits, mentorships, etc. - a total of 475 of these types of events were conducted and attended by 47,620 individuals. Just under half of the tours funded included communities with populations under 5,000.

Culture on the Go accounted for, on average, 51% of the total cost of the tour – other funding sources included sponsorships, grants from other sources, self-generated revenue (ticket or merchandise sales), in-kind contributions and self-contributions.

Program Relevance

There was wide spread support for *Culture on the Go* from the arts community. Before *Culture on the Go*, grants to assist Saskatchewan artists to tour were limited; Saskatchewan artists competed nationally for grants from such funding agencies as Canada Council for the Arts. Almost every province had a program that supported their artists and arts organization to be involved in touring including support for touring within the province, nationally and internationally.

Although there was support for a program which was open to all disciplines and had few restrictions on the type of tour or eligible expenses, others interviewed indicated that a pilot project needed to be more focused so that results were tangible and definitive.

The Saskatchewan Arts Board was seen as an appropriate agency to deliver *Culture on the Go*, particularly for the touring component.

There are well-established programs in other provinces that support artists and arts organizations to tour and which also provide support to market cultural products; *Culture on the Go* fulfilled the gap that was missing in Saskatchewan for support to tour.

Promising Practices and Lessons Learned

No formal needs assessment was conducted prior to implementing the funding as the intent was to have applicants identify their funding needs through proposals. Some broad needs of the community were identified as the program was implemented including providing support for showcase activities as well as addressing the needs of presenters/venues. While funding for showcases was implemented, addressing the needs of presenters/venues was difficult because of the limited time available by the Program Consultant and staff of venues to develop specific plans or options.

There was confusion about the focus of the program, particularly the relationship between touring and market access. Touring was seen as one part of the marketing basket, but for many respondents they did not expect to see significant marketing gains from one tour or an appearance at a national event. Marketing was recognized as an important activity, and artists and arts organizations were struggling to address their own marketing needs. Without clear directions about what worked and what did not work, they questioned if receiving a grant to conduct a marketing project would be helpful.

A clearer focus was touring as an element in their development as an artist or an arts organization – without additional funds, touring was seen as an activity that held a lot of risks, particularly for arts organizations. They also expected to see a program such as *Culture on the Go* focus on the development of professional artists and arts organizations – this needed to be reflected in assessment criteria.

Tours were expected to not only provide performances, but also to provide activities that engaged the community before, during and after the performance – this criterion created some difficulty for grant recipients as it required them to allocate additional resources to develop and conduct these activities at a time when they were busy planning and implementing the tour. Other assessment criterion, such as innovation/creativity, was subject to misunderstanding which many respondents felt was to be expected from a new program.

A unique feature of *Culture on the Go* was the use of a ‘key question’ which was intended to involve the touring projects as a source of research information to “...test and build a foundation for new creative ventures in touring and identify and test opportunities for a coordinated approach within the touring sector involving a range of commercial, community and not-for-profit interests.” However the key question approach was confusing and grant recipients did not understand how the research associated with the key question would help improve touring or how the information would be used by either the Saskatchewan Arts Board or the arts community. A review of the key questions presented and the results suggest that the research was highly subjective and not transferrable to a broader community.

Grants were provided to three touring organizations to undertake multiple year projects (finishing in mid-2013) that would explore and demonstrate specific approaches to touring. As with results obtained from the key question approach, there was no strategy to use the results from these demonstration projects to inform either the arts community or future directions of *Culture on the Go*.

Building capacity in the sector to support touring was a concern for many arts organizations, particularly ensuring that community resources were available to support tours in the province as well as developing internal capacity and resources to support successful tours outside of the province. Capacity building included developing the skills to plan and implement tours, as well as the establishing connections in communities and with other organizations that would support touring initiatives over the long term. *Culture on the Go* addressed some of these needs, however because funding for tours was project based, many of these connections and skills may not be used until another tour project was funded – and those connections may no longer exist.

Sector and touring organizations were stakeholders in *Culture on the Go*, yet their roles were undefined – they could apply for project grants to tour or for marketing initiatives, and there was some involvement with the Touring Advisory Panel. However many felt that there was more information they could have contributed to building the program or assisting prospective applicants.

Overall the program was well administered by the Saskatchewan Arts Board, with many respondents indicating that the Board had a great deal of expertise in delivering funding to the arts community. However there were questions about the Board’s expertise in delivering funding that required knowledge of marketing approaches or required directing and coordinating a system-wide approach as these were not seen as strengths of the Board.

Culture on the Go was compared to similar programs in other jurisdictions – every province had at least one program that supported touring activities for artists and arts organizations. *Culture on the Go* was unique in that it provided funding for both touring and marketing activities through one program delivered by one agency. It

was more typical in other provinces for tours to be funded from an agency comparable to the Saskatchewan Arts Board, while funding for marketing initiatives was through other agencies with expertise in marketing such as Ontario Media Development Corporation. Sector/industry associations were actively involved in supporting musicians to tour, showcase and market their products. To support the needs of presenters/venues, specific grant streams were established in some provinces that allowed these organizations to receive grants to sponsor either individual performances or series of performances.

Conclusions

Culture on the Go had key successes including:

- Support for touring activities by all disciplines, including tours throughout the province, across Canada and internationally,
- Artists were able to engage communities in activities beyond the actual performance,
- Connections were made by grant recipients that may lead to future touring and performance opportunities, but many of these opportunities may take 2 to 3 years to materialize,
- A process was established to accept and adjudicate proposals and to administer funds; peer jury assessment was established as an accepted process for assessing proposals for touring, and
- As a pilot program it provided baseline data on touring which can be used to assess future growth.

However, as with all pilot projects, *Culture on the Go* experienced on-going challenges including:

- Establishing approaches that would address coordination and system gaps,
- Conducting research – while research was to be integrated into the program, it was very limited and there was no plan to integrate research results into *Culture on the Go* or to share it with the arts community,
- Addressing the needs of presenters/venues,
- Defining the impact of marketing initiatives because specific grants for marketing projects were awarded in the last year of the program – it is too soon to see results, and
- Defining program criteria further.

Evident from the implementation of *Culture on the Go* was the need for:

1. A clear period of program development is required to ensure that mutual expectations between the funder (Ministry of Tourism, Parks, Culture and Sport) and the delivery agency (Saskatchewan Arts Board) are discussed and established.
2. Focused expectations, particularly for pilot programs – when there are too many expectations or when a program is charged with addressing too many

issues, it is difficult to identify realistic results or to determine how those results are obtained and what needs to be supported to obtain results.

Options

Culture on the Go was effective in increasing touring opportunities for Saskatchewan artists and the processes used to deliver the funding were efficient. However there were elements of *Culture on the Go* which were difficult for the Saskatchewan Arts Board to deliver because of their traditional funding relationship with the arts community and their expertise. The Board is not a ‘directing’ organization but allows individual artists and arts organizations to define their own needs and the Board supports them to address those needs. While effective for funding the creation of art, this approach may not be the best match for developing coordinated, system-wide responses. The Board was able to use their connections in the arts community to promote the program and provide funding support for touring activities, but it may be more difficult to do so for marketing initiatives as the Board has very limited expertise in marketing.

The option does exist to discontinue support for touring by Saskatchewan artists. There was evidence that some tours which were not funded did proceed however these tours were either reduced in scope or were implemented over a longer period of time. Because of the risk involved in touring to new audiences or touring new productions, it is uncertain if arts organizations would undertake on-going touring activities without a consistent source of funding.

Funding to support tours by artists and arts organizations is well established in other provinces. Without a provincially based program that focuses on the touring needs of resident artists and arts organizations, they would need to compete for funding to tour at a national level; much of this funding is directed to tours that are national or international in scope. While Saskatchewan has artists and arts organizations that can fulfill such requirements, this approach may not be suitable for developing new or emerging artists. Additionally, a program such as *Culture on the Go*, supported artists to tour within the province so that Saskatchewan residents in communities of all population sizes can see Saskatchewan’s artists and arts organizations.

Options to improve touring and market access for Saskatchewan artists include:

1. Continue *Culture on the Go*, but focus the program on touring activities. Some of the changes to the program would include revising existing criteria to ensure that a tour is part of an applicant’s development as a professional artist or contributes to an organization’s development and sustainability, and that the tour supports professional artists. Consideration should also be given to funding multi-year tours to ensure that audience development and connections are established and can be fully developed.
2. Establish a grant stream to support venues and presenters which would support this group of stakeholders to develop on-going relationships between

artists/arts organizations and communities which would lower the risk of presenting new or unknown works.

3. Funding for showcase activities should be moved to SaskMusic – as the industry organization, SaskMusic is in a better position to offer a wide range of support, beyond funding, to musicians for showcasing activities.
4. Move intentional marketing initiatives to industry/sector organizations that should have the expertise to support their members/discipline in specific marketing initiatives. Alternatively, if *Culture on the Go* continues to support marketing initiatives, a marketing strategy needs to be established to guide the development and direction of these grants.
5. Develop a research strategy – at a minimum, a program such as *Culture on the Go* needs to collect and analyze baseline data on funded tours to assess progress and scope of tour activities. As well, because the impact of tours may become evident months after a tour is completed, follow-up research is required to identify longer-term results. A critical part of a research strategy is doing something with the results – there should be a plan to distribute the information to the arts community as well as to integrate results into program criteria.

Why Evaluate *Culture on the Go*?

Culture on the Go was a pilot program. In an environment where competition for public dollars is high, pilot programs are an important route that can lead to implementing new program directions. Pilot programs tests models or approaches to discover potential problems that otherwise may not be known. Pilots are executed for a learning purpose; initial assumptions can be adjusted leading to an informed decision about the execution of the program on a larger scale or on a long-term basis.

Pilot programs are important for several reasons. Pilots can

- test assumptions about the need and response to a program,
- assess the processes and procedures used to implement the pilot,
- support staff associated with the program to gain more experience in implementing the processes, and
- identify the types of data that can be collected to support long-term assessment of results.

There are several challenges with pilot projects. One challenge is the scope and breadth of a pilot program – ideally a pilot should have a narrow focus so that the pilot’s activities can be directly linked to what specifically worked, under what conditions, and what results were achieved through those activities. A second challenge is that it cannot be determined beforehand the specific results of the pilot. Program planning can identify expected results and the program design should be structured to increase the chances that those results will be achieved. But until the pilot is implemented, the conditions leading to results and the results achieved cannot be known.

The intention for evaluating a pilot program, such as *Culture on the Go*, is to identify not only the successes associated with the pilot, but also to determine what did not work and to consider options for changes. Almost all pilot programs will be revised before the program is implemented on a long term basis. Revisions most often involve changes to processes, target audiences, or scope of activities; expected results may also be revised to reflect current conditions that may not have been fully identified when the pilot was designed.

EVALUATION QUESTION

In evaluating *Culture on the Go*, two overarching questions focussed the evaluation:

1. Is *Culture on the Go* an effective program to increase touring opportunities and develop market access opportunities for Saskatchewan artists and,
2. Were processes effective to deliver a funding program such as *Culture on the Go*?

What is Culture on the Go?

ORIGINS OF THE PROGRAM

During the mid-2000s several developments occurred which focused the need for additional development of cultural industries in Saskatchewan.¹ During 2006-07, the government commissioned a study on the state of the music industry in Saskatchewan. The study concluded that the music industry was *'under-resourced, under-focused and under-connected'* which, in turn, limited the ability of the industry to advance further. A concurrent initiative of the government – the Minister's Advisory Committee on the Status of the Artist (MACSA) – identified that the situation described in the music industry was not unique but experienced throughout the cultural industry.

Several directions from the studies were identified including:

- Establishing a touring office which would have a dual purpose – providing audiences with exposure to the arts as part of an audience development strategy as well as to grow markets to increase the income of artists.
- Funding to communities to foster and enhance arts activities.
- Arts marketing
- Funding to indigenous artists
- Funding to independent artists
- Organizational sustainability to improve the management and effectiveness of major arts organizations
- Support for new media

Overall there was a need for systematic and coordinated approaches to ensure that cultural industries were able to not only create but also to present those creations to a wide audience and, in doing so, develop sustainable approaches to their work.

Meanwhile, the Saskatchewan Arts Board (SAB) was examining how to address its mandate in the areas of touring and marketing.

To address some of these directions, the Government of Saskatchewan contracted with SAB to develop and deliver *Culture on the Go: Touring and Market Access* as a three year pilot program to March 31, 2011 - \$800,000 per fiscal year was committed to the pilot. Further amendments extended the contract to March 2012 including an additional \$800,000 for funding.

DESCRIBING CULTURE ON THE GO

Culture on the Go has two foci – one focus is on supporting organizations and individuals to undertake touring initiatives (both in and out of the province) – touring that supports both the development of the artist and markets for the artist's product.

¹ Government Response to the Music Industry Review and the Recommendations of the Minister's Advisory Committee on Status of the Artist, September 2007

The second focus of *Culture on the Go* was specific activities to increase and develop markets for Saskatchewan cultural products.

Stakeholder Groups

There are multiple stakeholder groups involved in the development, delivery and evaluation of *Culture on the Go*, including

- Ministry of Tourism, Parks, Culture and Sports
- Saskatchewan Arts Board
- Touring Advisory Panel
- Arts community including sector/industry organizations, touring organizations/presenters, venues, individual artists and arts organizations

In addition to providing program funding, the **Ministry** also established guidelines for the program’s goals/objectives. The goal of the pilot program was to “promote touring and market access for Saskatchewan artists and provide Saskatchewan residents with greater access to performances and exhibits”. This would be accomplished by a program that would:

1. Coordinate and fill gaps
2. Include a research focus
3. Be arms-length and peer-reviewed
4. Include the following components
 - Saskatchewan artists touring in the province
 - Saskatchewan artists touring out of the province
 - Runs outs (touring series-venue-driven options)
 - Saskatchewan presenters

The **Saskatchewan Arts Board** was responsible for developing the program including specific funding and adjudication criteria, and administration processes to deliver and monitor the funding. One of the processes identified in the contract was establishing a **Touring Advisory Panel** to provide advice, input and assistance with the pilot development and evaluation.

The **arts community** served by the pilot program was broad and included a diverse range of arts organizations and individuals, including industry organizations (such as Saskatchewan Publishers Group), presenters, organizations that produced creative products (such as Dancing Sky Theatre) and independent artists (individuals, groups, and collaborative works).

Target Audiences

There were two primary audiences for *Culture on the Go* –

1. Individuals/groups (including independent artists, presenters, promoters and producers) and
2. Organizations that support the arts in Saskatchewan.

All arts disciplines were eligible to submit applications for funding. Touring activities were the focus of applications in the initial intakes; market access/development and showcasing initiatives were added to the program in later years.

GETTING THE WORK DONE

The program was staffed by a Program Consultant (.5 position) – in addition an Administrative Coordinator provided administration support (shared with other SAB programs) and directional support was provided by the Associate Executive Director. The Program Consultant was hired in March 2009 and tasked with implementing the program for a first intake of applications for a June 2009 deadline². During the March to June 2009 period the program,

- developed the criteria and processes for funding
- established the Touring Advisory Panel (including developing terms of reference),
- was launched,
- received and processed applications in preparation for jury assessment.

The program was primarily application driven through a competitive process – there were very few restrictions on the type of tour or eligible expenses. The application requested standard information (plans, budgets, experience) in addition to a key question which was to focus the applicant on what they intend to achieve through the tour and identify research required to answer the key question. The application did not require a finalized tour schedule, but rather was treated as a proposal that outlined the tour's aims and general activities; upon approval the applicant completed the details of the tour.

Applications to the program were adjudicated by a peer jury which is a well-established process for Saskatchewan Arts Board's funding programs. It is a competitive process with applications assessed using the following criteria:

- Impact
- Planning
- Innovation and creativity

Each jury member scored the application on a 10-point rating scale before the jury meeting; at the meeting jurors discussed each application and adjusted their scores as a result of their discussions. Jurors compiled a final list that ranked applications in order of priority including funding recommendations.

In the initial intake, the program accepted applications from both target audiences under one application stream – all applications were adjudicated together. In the second intake, the two target audiences were separated, but assessed by the same

² The first fiscal year of *Culture on the Go* was 2008-2009, although the contract was not signed until February 2009 and the first distribution of funds to applicants was not until August 2009 (from a June 2009 application intake).

jury. Applications to attend showcasing events were first accepted in the 2009-10 fiscal year and applications for market development projects accepted in the 2010-2011 fiscal year.

Funding for approved applications was distributed in two stages. Twenty percent of the amount approved was provided to the recipient at the beginning of the project so that the recipient could finalize details of the project. An interim report confirming specifics of the tour or marketing initiative triggered payment of the remaining funds. A final report is required – if a final report was not submitted, the recipient would not be eligible for further funding from the Saskatchewan Arts Board.

In addition to funding awarded through the peer review competitive process, the Saskatchewan Arts Board used *Culture on the Go* funding to negotiate contracts for specific projects.

How was Information about *Culture on the Go* Collected?

INFORMATION SOURCES

The following information sources were used to collect data to evaluate *Culture on the Go*.

Documents and Records

Documents are the written products associated with the development and implementation of any program. In the case of *Culture on the Go* these consisted of such documents as briefing notes, program design, logic model, reports, minutes of Touring Advisory Panel, adjudication criteria, applications for funding, results of adjudications, and reports submitted by recipients.

Surveys

As part of the reporting processes developed for *Culture on the Go*, the Saskatchewan Arts Board implemented several on-line surveys directed to:

- Grant recipients who received grants through the competitive application process completed the survey as part of their final report (responses cover the period to February 2012; surveys from 50 projects were analyzed)
- Artists participating in Love Saskatchewan and the Saskatchewan Pavilion for the Winter 2010 Olympics (surveys from 48 participants were analyzed)

An additional on-line survey was distributed during the evaluation period to applicants who had applied for a grant and had been denied at least once. The survey was distributed to 84 applicants with a response rate of 52% (44 responses).

Interviews

Various stakeholder groups were involved in *Culture on the Go* and individuals from these groups were selected using purposeful sampling approaches for in-depth interviews. Interviews focused on the perspectives of *Culture on the Go* as individuals and/or to their organizations and their members.

A total of 33 individuals were interviewed – in many cases the individuals were involved in multiple ways with Culture on the Go – for example, some members of the Touring Advisory Panel were also grant recipients and/or sector organizations. Individuals interviewed represented the following stakeholder groups:

- *Culture on the Go* staff (2)
- Ministry staff involved with the development and early delivery of the program (2)
- Touring Advisory Panel members (5)
- Jurors (4)
- Touring organizations (3)
- Sector organizations (4)
- Venues (2)
- Grant recipients (19 – eight were individuals from stakeholder groups which received grants)

Review of Comparable Programs

A review of funding programs in Canadian jurisdictions was conducted. The purpose of the review was to examine how other jurisdictions supported artists to tour and/or develop markets for their creations. Programs selected for review provided funding for touring or marketing activities (either through grants or contributions) to artists and arts organizations. The review was not intended to be a comprehensive reference inventory of available programs, but to examine the funding environment supporting artists and arts organizations to tour and develop markets.

Programs in all provinces and territories as well as national programs were analysed to identify comparable features to *Culture on the Go*. A total of 104 programs were identified and reviewed – 82 were selected to include in the analysis. A summary of the programs reviewed and their features are listed in Appendix 1.

DATA ANALYSIS/INTEGRATION PROCESSES

Different analytic procedures were used to analyse and integrate the data:

- Documents and records were analyzed using conceptual and relational content analysis to generate common themes and trends. Some documents and records were able to provide number data that summarized specific aspects of the program such the number and value of grants, number of grants to each disciplines or the number of grants for in-province tours.

- Analysis of survey data included tallies and percentages when appropriate.
- Analysis of interview data and open-ended responses to survey questions was primarily through inductive analysis and constant comparative method to create an understanding of the perspectives on the how program is achieving its outcomes. The inductive approach/constant comparative method allows evaluation findings to emerge from themes inherent in interview data by comparing and integrating new data with previous data in a continuous ongoing process to confirm/discount emerging themes.

The results of the data analysis from all sources were integrated to provide further analysis and the foundation for developing conclusions about:

- key successes and on-going challenges
- how the program's outcomes have been met,
- lessons learned, and
- options for changes.

Confidentiality

In reviewing a program that provides funding it is critical to ensure that respondents know that the information they provide to the review is confidential and will not affect current funding and/or future applications for funding.

Confidentiality was ensured in a number of ways during the collection, analysis and reporting of data – respondents were informed that any information they provided would remain confidential and would only be presented in aggregated form and would not be attributable to any one person. As well, raw data, which could identify respondents, would not be shared with either the Ministry or the Saskatchewan Arts Board staff. Written data, such as interview notes/transcripts and survey responses, were shredded after analysis and reporting.

LIMITATIONS

The time frame for the evaluation was limited – from the beginning of January 2012 to mid-March 2012. Consequently the scope of data that could be collected was limited by the time available. As well, not all funded projects were completed as the evaluation was being conducted – unless otherwise indicated, information on funding and project activities were effective as of December 31, 2011.

The first market development grants under *Culture on the Go* were not approved until March 2011; the second market access grants were not approved until December 2011. Consequently the work funded by many these grants was not completed when this evaluation was undertaken and any results from this stream of funding can only be assessed on a very limited basis.

What was found out about *Culture on the Go*?

This section discusses the analysis of information collected from the evaluation to present an understanding of the experiences stakeholders had with *Culture on the Go* along with the specific results obtained.

DEVELOPING THE PROGRAM

Both *The Arts Board Act* and SAB's strategic plans support the Board's delivery of touring and marketing initiatives. The Board's strategic plan balances its focus on supporting the needs of artists and arts organizations with support for the public's access to and benefit from the creation and distribution of art. Consequently, a touring and marketing initiative through the Saskatchewan Arts Board was a valid use of resources. A study³ that examined the degree to which SAB's current programs align with its new strategic plan, identified that *Culture on the Go* ranked as the second highest program.

Traditionally SAB received public funds and used them to serve the needs of its constituents – artists, arts organizations and the public – in accordance with *The Arts Board Act*. As an arms-length agency, reporting on the results and use of these funds was through audits and annual reports. *Culture on the Go* was a contractual agreement to provide the pilot program – as such it was a fundamentally different relationship between the Saskatchewan Arts Board and the Ministry. This created some challenges, particularly around the interpretation of the contract.

Although discussions on establishing *Culture on the Go* began in 2008, the contract was implemented effective January 2009 with the first year of the program designated as April 1, 2008 to March 31, 2009. Essentially the first fiscal year of the program was almost complete before program staff were hired and the design and criteria were developed and finalized. To complete the first funding intake, the SAB moved quickly to design and implement the program; within three months the program was designed, the Touring Advisory Panel convened, and processes established to receive proposals for funding by the June 26, 2009 deadline for the first intake of applications.

No formal needs assessment was conducted to define the needs of individuals/organizations that were touring or the type of support required for touring. As well, there was no baseline data that described the current scope of touring in the province or touring outside of the province by Saskatchewan artists. Such baseline data would have been useful in describing the changes in touring activity resulting from *Culture on the Go* funding.

³ Meyers Norris Penny LLP, *Saskatchewan Arts Board Program Review*; the study was not intended as a full program review but designed to determine the degree that existing programs met the objectives of the strategic plan.

The pilot design of the program⁴ did not identify specific program options for funding; the design did plan for two application intakes per year. Funding directed to specific events, such as the Saskatchewan Pavilion at the 20120 Winter Olympics, or specific activities, such as support for showcasing, were not identified in the pilot design, although the Ministry did raise these concerns in reviewing the pilot design.

As the program was ‘rolling out’, program objectives and design issues were still under discussion with the Ministry; these focused on the interpretation of contractual requirements. In particular, the Ministry was concerned about:

- How market access would be addressed in the pilot project?
- How the research component of the pilot would be accomplished?

To help clarify some of the program design issues, a program logic model was developed in 2010 to articulate outcomes from *Culture on the Go*. A logic model shows how the various activities and products from a program lead to specific benefits or changes for a target audience(s). Six outcomes were identified for *Culture on the Go*:

1. Touring opportunities for a diverse range of Saskatchewan artists are supported
2. Saskatchewan artists can access markets and connect with communities and audiences, provincially, nationally and internationally which were previously unexplored.
3. Communities and audiences in Saskatchewan and elsewhere have an awareness of, and appreciation for Saskatchewan’s artists and their products which were previously unavailable or unknown.
4. Connections and collaborations have been forged among artists, producers, presenters and the public.
5. Coordinated approach to encouraging and supporting arts touring activities starts to take root in the province.
6. The program is supported by data that informs the needs and environment within various touring scenarios, communicates previously unknown information and updates current assumptions about touring and market access.

However there was little evidence that the logic model was used to guide program implementation.

DEVELOPING THE FUNDING PROCESS

To develop the process to fund applications, the SAB relied on their expertise with administering a variety of funding programs – specifically the use of an advisory panel and a competitive application process adjudicated by a peer jury.

The initial application package was relatively simple and identified that projects would be accepted for in and out-of-province touring as well as run outs – little

⁴ *Culture on the Go*, Pilot Design, April 2009

information was available on the purpose or intent of the key question. The first intake was useful to determine the type and scope of applications as well as identifying problems with the process.

The first intake was reviewed, with comments from the Touring Advisory Panel, jurors and program consultant; the following was noted:

- Need for two categories, one for organizations and one for individuals which required revising the criteria to make it specific to organizations and individuals. For the remaining intakes, two funding streams were established.
- Wait to put a limit on funding for projects to see how needs are defined by the arts community.
- Limit funding support for activities that focus on creating the content.
- Address the need for market access support for artists by creating an enlarged travel budget.

The Touring Advisory Panel (TAP) also identified other issues that needed to be addressed in the program including:

- Support for showcase activities which are critical to some disciplines, particularly music; funds for showcase opportunities were established with grants distributed beginning in fiscal year 2009-2010.
- On-going discussion by TAP on appropriate ways to build the broader infrastructures to support touring in Saskatchewan.

ADMINISTERING THE PROGRAM

Overall, survey respondents and interviewees felt that *Culture on the Go* was administered well by the Saskatchewan Arts Board, ‘... *probably because they know how to administer grant programs.*’ Individuals or organizations who had not received funding from the Board previously did not completely understand some of the processes involved (such as the peer jury process or staged funding) but found that the consultant was more that available to explain the processes.

Because of previous experience with a range of funding programs, others interviewed had expected that there would be more information on eligible costs or limits on project funds. While they were generally pleased that there were no such restrictions, they also expressed concern if this was a good approach to help artists understand their role in touring; the result may be that artists and organizations become reliant on another funding program.

Survey respondents who received a grant confirmed that the SAB did a good job of administering the program. Table 1 indicates the percent of respondents who agreed with statements regarding various program features and interaction with the Saskatchewan Arts Board.

Table 1:

Program Feature	% of Respondents indicating agreement
Application requirements were appropriate for the level of funding	91%
Reporting requirements were appropriate for the level of funding.	95%
Support from Program Consultant was helpful	95%
Information on website was helpful and easy to find	74%
Stage 1 funding was sufficient to complete planning phase	82%

Predictably, survey respondents who did not receive a grant were less positive about their interaction with the Arts Board. While 80% indicated that the information they received from the SAB was useful to them in developing their proposal, only 52% indicated that the program consultant was available to provide assistance with their proposal. Most respondents (57%) indicated that they received little or no feedback from SAB on their proposal and any feedback received was not particularly useful. This group of respondents also noted that since *Culture on the Go* was a new program, it would have been helpful to receive more feedback since they had no way of knowing what was being funded through the program – they were uncertain if the program was even suitable for what they wanted to do (“*If the program continues it may be easier to see what is possible as more and more groups are funded*”).

Respondents who did not receive funding were asked to compare *Culture on the Go* to other funding/grant programs – 58% indicated that the process was either difficult or very difficult. Just under half of these respondents indicated the difficulty was two-fold – understanding the purpose of the key question, and not certain about the types of projects that would be accepted.

However there were issues by both groups of survey respondents with the predictability of the funding, for example, applicants indicated that they thought the plan was to have at least two funding intakes each year, yet ‘*some intakes didn’t happen*’. Organizations often need up to two years to plan and implement a tour and “*...we were planning to submit a project for funding only to find out that the intake was not going to happen – the next intake was not suitable for our organization and that tour didn’t happen.*” This was confirmed by applicants who did not receive a grant – if they planned to reapply, there were uncertain about when the next application deadline was.

For applicants that did not receive a grant, 30 respondents resubmitted their proposals and indicated that the three top revisions they made to their proposals were to the:

- key question (20%, 16 respondents)
- project goals (17%, 14, respondents)
- budget (14%, 11 respondents)

Fourteen respondents indicated that they did not resubmit their proposals, in part because they did not know what was needed to make it a stronger proposal.

SUPPORT FOR CULTURE ON THE GO FROM THE ARTS COMMUNITY

There is widespread support for *Culture on the Go* – it was seen an important component for developing the arts community – almost all of those interviewed and 87% of recipients that received a grant confirmed that *Culture on the Go* was an appropriate program for funding touring activities. Even applicants that did not receive a grant from *Culture on the Go* were supportive of the need for a program that supported touring for Saskatchewan artists (“*The success of Saskatchewan artists depends on being able to get out there and perform, and the financial barriers to this are huge without the help of programs like this*”).

Furthermore it was a missing component in the funding of the arts community – Saskatchewan was one of the few jurisdictions that did not provide a program to support tours for artists. While artists and organizations did tour, it was not an easy option to consider without additional funding support. Funds available at the national level (such as through FACTOR or Canada Council for the Arts) were highly competitive and often focused on national/international tours which were not always what Saskatchewan artists/arts organizations needed.

One of the features of *Culture on the Go* that almost all respondents were supportive of was having a funding program that was open to all disciplines – there was a high level of trust that the peer adjudication process would accommodate the different needs of different disciplines. In part this view was based in the reality of the Saskatchewan arts community – while the community is very active it is still relatively small and ‘*slicing and dicing*’ the funding into smaller pools of funding directed to a specific discipline was not seen as feasible.

While this approach was supported, it was acknowledged that touring comes naturally to some disciplines (such as the performing arts) but may not be suitable for others, such as writers. Interviewees questioned if by treating all disciplines equally, it may disadvantage artists in some disciplines which need additional support to undertake touring or comparative activities. Interviewees also noted that jurors needed to have expertise relevant to the specifics of touring for each discipline; for example some interviewees questioned the amounts given to some recipients as perhaps excessive to what was common in the discipline.

On a related note grant recipients supported the program as applicant driven (parameters for touring were dependent on what artists/arts organizations submitted). A high percentage (over 90%) of survey respondents indicated that the application and reporting processes were appropriate for the amount of funding provided through the program.

Others interviewed saw the applicant driven approach as problematic – they felt that, as a pilot project, *Culture on the Go* needed to be more focused so that results were tangible and definitive and which would support establishing a permanent funding program for touring. But they acknowledged that the Saskatchewan Arts Board did not have a tradition of directing funding programs, but rather assessed and responded to needs expressed within the arts community through funding applications. While such a perspective may work for funding individual artists or specific arts organizations, it may not support addressing community wide gaps.

While there is wide spread support for a program that provides funding for touring, touring does happen even without funding, although the task is more difficult. A group of applicants who did not receive a grant were asked to indicate what happened to their tour/market access project. Of the respondents that did not receive a *Culture on the Go* grant, almost half (9 respondents) indicated that they abandoned the project. The remaining respondents indicated that they either implemented the project at a slower pace or reduced the scope of the project; one respondent found other sources of funding for their project. Independent artists indicated that while they went ahead with the tour, they funded the shortfall from their ‘own pocket’.

DISTRIBUTION OF FUNDS

The initial three year contract provided \$800,000 per fiscal year to *Culture on the Go*; the one-year extension provided an additional \$800,000. A total of 3.2 million dollars was committed to *Culture on the Go* over the four fiscal years of the program contract. Funds were distributed in multiple ways – Table 2 illustrates how funds were distributed along with the percent of total funds.

Table 2:

How Distributed	Total Dollars	Percent of Total
Administrative costs	\$480,000	15%
Peer Adjudicated	\$1,629,800	51%
Showcase Grants	\$68,386	2%
Special Events/Initiatives	\$426,261	13%
Negotiated Contracts (touring organizations)	\$300,000	10%
Undistributed	\$295,553	9%
TOTAL	\$3,200,000	

The majority of the funds (51%) were distributed through five, peer-reviewed, competitions which awarded funds for both the touring and the market access

components. A total of \$233,400 of these adjudicated funds was allocated to market access/development initiatives.

Funds distributed for special events supported artists to attend national/international events including the Saskatchewan Pavilion of the 2010 Winter Olympics, LOVE Saskatchewan festival at Harbourfront Centre in Toronto, and Canada Day events in London, England. An additional \$25,785 was allocated to the SAB’s Portail Cultrelle Fransaskois initiative to support touring activities for Francophone artists and communities.

Funds were also distributed to support artists attending showcase events; common in the music industry, showcases provide performers with opportunities to present their work for people in the industry to promote themselves and their work as well as to obtain future work. To qualify for a showcase grant, artists needed to be invited to the showcase, the application was then reviewed by two SAB program consultants which allowed grants to be processed quickly (under two weeks) – typically the grants ranged from \$750 to \$1,500. A total of 51 to showcase were awarded.

Three organizations in Saskatchewan operate touring networks and contracts were negotiated with these organizations to expand their networks and to explore new models and markets for touring – each of these organizations were granted multi-year contracts to implement these projects.

A total of 72 projects received funding for touring⁵ through the peer jury process – the projects were almost evenly split between individuals/independent artists and arts organizations. Tables 2 and 3 illustrate the distribution of grants to individuals and arts organizations by discipline.

Grants awarded to individuals/independent artists received a total of \$543,680 with tours in music discipline receiving 72% of these funds (Table 3). A total of \$852,720 was awarded to organizations with theatre organizations receiving 47% of the funds awarded to arts organizations (Table 4).

Table 3:
Grants to Individuals/Independent Artists – Touring Projects

Discipline	No. of Grants	Total Value of Grants	Percent of Total
Dance	1	\$34,500	6%
Literary	0	0	0
Media	3	\$35,270	6%
Multidisciplinary	1	\$10,000	2%

⁵ One project was not a tour, but provided research on tour facilities in Saskatchewan and is not included in this number.

Discipline	No. of Grants	Total Value of Grants	Percent of Total
Music	25	\$389,410	72%
Theatre	3	\$47,500	9%
Visual	2	\$27,000	5%
TOTAL	35	\$543,680	

Table 4:

Grant to Arts Organizations – Touring Projects

Discipline	No. of Grants	Total Value of Grants	Percent of Total
Dance	2	\$33,300	4%
Literary	1	\$20,000	2%
Media	4	\$101,000	12%
Multidisciplinary	2	\$27,000	3%
Music	6	\$165,000	19%
Theatre	18	\$398,366	47%
Visual	5	\$108,054	13%
TOTAL	37	\$852,720	

Culture on the Go supported both in-province tours as well as national and international tours. Table 5 illustrates the distribution of grants, by discipline, for in-province tours – 31 in-province tours⁶ were funded with grants totalling \$587,564.

Table 5:

Discipline	Number of Grants
Dance	1
Literary	1
Media	3
Multidisciplinary	2
Music	6
Theatre	14
Visual	4
TOTAL	31

⁶ The tours consisted of all Saskatchewan locations.

RESULTS FROM TOURING PROJECTS

As part of the final reporting process, recipients completed an on-line survey that included data on tour statistics as well as perspectives on the funding program. Using data from surveys completed by the end of February 2012 (50 completed tours) the following statistics on touring activities was compiled.

- 1335 performances/presentations were conducted; 47% (629) of those performances happened outside of the province (but in Canada), 10% (120) happened outside of Canada, and 43% (586) happened in Saskatchewan.
- 253,458 individuals attended the performances.
- 389 communities were new to the artists/organizations touring
- 1,144 professionals and 1,943 volunteers were involved in the tours
- 32 tours included communities with populations under 5,000; 34 tours included First Nations or Northern communities and 12 tours included francophone communities.
- \$417,040 was reported as leveraged from additional grants and/or sponsorships with an average of \$9,478 per tour.
- \$632,104 was reported in self-generated revenue (tickets, merchandise sales, fees etc.) with an average of \$13,941 per tour.

One criteria of *Culture on the Go* was to involve the community in events beyond attending the actual performance. This was done through workshops, school visits, mentorships, talks, etc. A total of 475 of these types of events were held (260 of the events were newly developed for the funded tour) and attended by a total of 47,620 individuals (an average attendance of 100 per event). The most common types of event were interviews (used by 29 tours) and talks (used by 25 tours).

SOURCES TO FUND TOURS

Culture on the Go is one source of funding for touring – others sources included self-generated (ticket sales, merchandise sales), sponsors/grants from other agencies/governments, or other contributions⁷. Although *Culture on the Go* was never intended to be the only source of funding for individuals or organizations to tour, no maximum dollar limit or percent of expenses were part of the funding criteria. A feature of funding programs from other jurisdictions did limit the amount of support provided through the program – either a maximum dollar amount and/or a percentage of the total eligible expenses.

Using final report data for completed projects (Table 6), *Culture on the Go* contributed an average of 51% of the revenue for approved projects, while self-

⁷ Other contributions include in-kind contributions or contributions from the organization or the individual artist to fill the shortfall in funding.

generated contributions comprised 23%, and funding from sponsors/other grants comprised, on average, 13% of the total cost.

Comparisons between various disciplines were difficult because of the small numbers in some disciplines that were awarded funding. However there are two disciplines in which sufficient data is available – music and theater tours. As illustrated in Table 6, music tours received on average, 58% of their project costs from *Culture on the Go*, while theatre tours received approximately 38%.

Table 6:

	All projects	Music n-17	Theatre n-11
<i>Culture on the Go</i>	51%	58%	38%
Self-generated	23%	18%	39%
Sponsors/other grants	13%	14%	11%

Table 7 provides baseline information on costs associated with completed music and theatre tours. While each application is assessed on its own merit, theatre tours receive, on average, more funds from self-generated activities (\$29,751) and sponsors/other grants (\$27,875) than music tours (\$10,281 from self-generated activities and \$7,846 from sponsors/other grants). As well, tours by theatre groups have a higher average total cost than music tours (\$71,019 for theatre tours compared to \$40,469 for music tours).

Table 7:

	Music		Theatre	
	Total \$ Funds	Average \$	Total \$ Funds	Average \$
<i>Culture on the Go</i>	336,752	19,808	271,500	24,681
Self-generated	174,778	10,281	327,270	29,751
Sponsors/other grants	133,383	7,846	306,633	27,875
Total Cost of Projects ⁸	687,979	40,469	781,215	71,019

⁸ Total cost of projects is the total of all expenses for the tour and includes other costs not listed in Table 6 such as in-kind and self-contributions.

DEVELOPING ARTISTS AND ARTS ORGANIZATIONS

Touring was seen as an element in the development of the artist or an arts organization. Almost all survey respondents, even those that did not receive a grant, indicated that their touring experience contributed to their career development or the organization's ability to tour. For interviewees, this is where they saw *Culture on the Go* having the most impact and success – touring was the next logical step in increasing their audience, developing new relationships, extending their creative works, or enhancing their skills. But without additional funds, touring was seen as an extra, and in the case of arts organizations, an extra that held a lot of risks. While individuals/independent artists could assume some of the financial risks around touring, arts organizations did not have the authority to do so and management boards were resistance to taking such risks without clear benefits.

Almost 75% of respondents who participated in special events such as the Saskatchewan Pavilion at the 2010 Winter Olympics or the LOVE SK festival at Harbourfront Centre agreed or strongly agreed that attending the event successfully showcased their work. Many respondents commented on the opportunity to participate and connect with a large arts community than they were exposed to in Saskatchewan – “*there were a lot of other artists sharing the stage so there was a great opportunity to make contact with a large number of industry professionals*”. Overall artists were pleased with the opportunity to:

- Show Saskatchewan art/artists to new audiences, and
- Experience a professionally produced event on the scale of the Olympics/Harbourfront Centre.

The following comment summarized perspectives on career development from participating in these events:

Regardless of whether we receive additional work as a result of our performances in this event, the experience was unforgettable and played a huge role in our development as professionals. Not only were we challenged to put on one of our biggest shows of all time, but we also learned valuable lessons regarding professionalism, networking and our own personal goals as individual artists.

IDENTIFYING NEEDS

A formal needs assessment was not conducted as part of developing the program – rather the intent was to have applicants identify their funding needs through proposals submitted. Some needs were identified as *Culture on the Go* was implemented and action was taken – for example, the Touring Advisory Panel discussed the need to direct some funding to support showcasing activities and this was done.

Other needs were identified as the program was implemented. For example, the Touring Advisory Panel noted that issues related to venues/presenters needed attention. The Program Consultant attempted to work with venues/presenters to

identify and address their needs; however this effort was challenged by the amount of time allocated to the program consultant to administer the program – the position was designated as a .5 position. At the same time, staff with venues had limited time available to attend meetings and with nothing ‘*concrete to respond to*’ it was difficult for them to develop a proposal. Consequently, venues and presenters did not see that *Culture on the Go* had benefits for them.

One small project (under \$5,000) was funded that focused on investigating the status and needs of touring dance and theatre companies in Saskatchewan. The research provided:

- an overview of professional dance and theatre organizations in Saskatchewan including their touring needs,
- community feedback, which explored existing resources such as venues in seven communities and other resources available (such as staff and volunteers),
- opportunities and challenges for producing theatre, and
- recommendations/options to support this sector.

However, no follow-up or actions on this research was done and it was only informally shared with dance and theatre companies by the grant recipients.

CONFUSION ON THE PROGRAM FOCUS

There was confusion about the focus of the program, particularly the relationship between touring and market access. While most interviewees agreed that touring and market access were related, they did not feel that the expectations from the Saskatchewan Arts Board were clear about what constituted market access initiatives, either as separate projects or as audience development when touring.

Marketing was recognized as an important activity and many interviewees were struggling to address marketing issues for their own work or the work of their organization. While a grant may help them, the time commitment required for developing a proposal and conducting the project created uncertainty for them, particularly when they had no expertise in marketing. Interviewees noted that guidance and direction was needed on what worked and what did not work in marketing so that such directions could be incorporated into their tours or marketing projects. Similarly 45% of survey respondents receiving a grant indicated that they needed additional skill development in creating marketing plans. While 89% of survey respondents agreed or strongly agreed that new markets/opportunities had been accessed because of their tour, they also noted that it was still too early to identify specifically how these contacts would evolve. Interviewees also noted that they did not think that the Saskatchewan Arts Board had any real insight about marketing, particularly for the scope of disciplines that *Culture on the Go* funded.

Participants in national or international events such as the LOVE SK Festival at Harbourfront Centre also questioned if their participation was useful as a marketing

approach. Only 22% of survey respondents agreed or strongly agreed that the events provided them with opportunities in the Vancouver or Toronto markets beyond their appearance at the events or provided them with an opportunity to generate additional revenue. Many respondents hoped that by listing these events to local promoters it would help in booking future shows or that the opportunities would present themselves in the future. Others noted that they were so busy during the events that they *'didn't pursue anything but our music'*.

INTERPRETING ASSESSMENT CRITERIA

Some of the assessment criteria was not clear to applicants or was misunderstood.

Most interviewees assumed that artistic merit was an assessment criterion or questioned why it was not. Others saw that emphasis needed to be on the mechanisms of touring such as planning and that the planned tour needed to extend beyond the 'wishes' of the individual artists or arts organization and focus on the benefits received by the public, particularly as they were seeking public funds to support the tour. But most felt that there needed to be some level of artistic merit to the tour.

However there was a core of individuals interviewed who were very clear that artistic merit should not be an element in assessing applications for touring. Rather artistic merit needed to be an element in the creation of the art, but funds for touring needed to be concerned with the distribution of what was already created. The question for this group was ensuring that the tour focused on individuals who were developing a career in the arts and organizations that supported the work of professional artists – these two elements would, in turn, ensure artistic merit. Interviewees wanted to ensure that funding for touring was directed to individuals and organizations that had a professional and committed connection to the arts. All respondents to the survey of grant recipients agreed that continued grant support for touring was important for the continued development of Saskatchewan artists and the appreciation of their work.

The innovation criterion was also problematic – many interviewees interpreted this criterion to imply that each tour needed to be unique and innovative which created uncertainty in applying for future projects. From a program development perspective, this set of criteria was to encourage applicants to look at touring from different perspectives other than a 'traditional model for touring'. One interviewee stated *"...there always seems to be the focus in so many grant programs on innovation rather than promoting what we already have"*.

However other interviewees saw this as a way to support what they were already doing but taking their work in different directions. For example, one grant recipient received three successive grants that built on the central focus of her tour – each tour enhanced the project's community engagement activities so that the tour could be extended to new audiences. But that approach was not typical – if applicants

received funding for multiple projects, it was more typical for a new production to be toured to communities not previously toured, or the same performance toured to different locations.

The program criteria that required community engagement activities such as workshops, presentations, mentorships, complicated the business of touring. Interviewees agreed that community engagement was an important aspect of developing an audience for their work and the survey of grant recipients indicated that they were successful in developing programs/activities that extended their tour into the community. However, it created a degree of tension between developing and implementing the tour and addressing the program criteria for community engagement. This was particularly true for artists/organizations that did not see a natural way to engage the community or where engaging the community would require more resources (such as hiring contract staff) beyond what was available – *“I can hire someone to do a workshop, but if I can’t keep that individual beyond the contract, I don’t think anyone really has benefited – we don’t as a company because that individual is no longer using his experience from the tour for us”*.

Interviewees were also unsure if it was an effective way to use their resources for what might be a one-time activity if funding for future tours was not available. Many interviewees indicated that longer-term funding that would allow them to return to a group of communities over a number of years would support audience development in a more significant way than a one-time project with extra activities to engage the community – *“...audiences need to trust us if they are going to spend money on us – if they have never heard of our group, then they will be hesitant to support us by buying tickets – but over a number of years we can build that trust so that they are willing to purchase a ticket to our performance even if they are not quite certain what they will get”*.

THE KEY QUESTION APPROACH

A unique feature of *Culture on the Go* was the use of a key question in touring applications.

Appendix A of the contract with the Ministry identified that the purpose of the research would be *“... to test and build a foundation for new creative ventures in touring, and identify and test opportunities for a coordinated approach within the touring sector involving a range of commercial, community and not-for-profit interests”*. Furthermore, development of *Culture on the Go* would be supported through a key question methodological approach and would include:

- Looking beyond conventional models, how can touring be animated in Saskatchewan,
- How can presenters be offered predicable support?
- How can greater connections and collaborations between producers, presenters and the public be supported?

- How can communities be engaged before, during and after an event?
- How can a touring program embrace both extended tours and run outs?
- How can tours be planned and organised to extend beyond our borders?

As the application process was refined with successive intakes, information provided to applicants regarding the key question was expanded, but the information did not focus on the central research questions posed in the funding contract. Only one project focused specifically on research by assessing/documenting the various facilities in the province and the needs of professional dance and theatre organizations in Saskatchewan.

The key questions presented by applicants fell into three broad categories:

1. Audience/market development – such as how to increase audiences, increase national exposure, effective ways to market the tour;
2. Career/organizational development – appropriate ways to meet the organization’s mandate, exploring new ways to present their performance to audiences;
3. Community development – how to interact with the community.

These were not exclusive categories, as audience/market development also would ultimately have an effect on career/organizational development.

A review of completed final reports indicated that in most cases, grants recipients were able to provide some information that answered their key question, but the information was often subjective and not transferable beyond the conditions of the specific tour. Consequently it was difficult to use any research from the key question to identify conclusions about how touring in Saskatchewan needs to be supported, or how lessons learned from one tour could be shared with others.

Amongst professional artists and arts organizations, on-going review and reflection on their work was well established. Consequently the key question approach was not seen as an essential element to help applicants focus their tour plans. At best, the key question reinforced what they already did when conceiving any project and many found that the additional work which the key question generated distracted their attention from implementing the tour – *‘...if you want research, pay for the research, don’t tack it on as another thing for an artist to do!’* Jurors found the key question useful to understand the project, but acknowledged that expecting artists to conduct research may have been unrealistic.

Survey respondents who received a grant also found the key question approach problematic noting that the *‘process of examination is absolutely vital to this process and all arts organizations and individuals must be constantly vigilant about looking carefully at what they are doing, why and how’* but many saw the key question as *‘an exercise related to the development of the grant than the development of our company’*. Applicants who did not get a grant found the purpose of the key question confusing – respondents in this group were split on how easy/difficult it was to

identify a key question and the usefulness of the key question in developing their proposal – about half indicated the key question was easy to identify and useful in developing their proposal. But not all respondents thought the key question was relevant to the tour they were planning (“*touring is such an important thing for musicians right now and providing the support to ensure tours can happen is likely one of the most effective ways to support musicians – just not sure why a key question is needed*”).

As an element in research, the purpose of the key question was confusing. Almost all of those interviewed did not understand how the key question, or the research associated with it, would help improve touring or how the information would be used by the Saskatchewan Arts Board or the arts community. Most interviewees indicated that clear questions at the application stage that addressed the purpose and expected results from the tour, along with clear expectations of reporting requirements were more important than the key question for developing a tour.

While research was seen as an important “*thing to do*”, interviewees were uncertain if the key question approach was beneficial to them or to the wider arts community.

Culture on the Go did fund additional research was funded that examined specific aspects of touring. Three multi-year projects were funded to assist existing touring organizations explore various aspects of touring including:

- The Saskatchewan Cultural Exchange Society (SCES) is exploring if a Presenter’s Network can support non-arts based and arts-based community organizations in small, rural communities to become viable presenters. The findings to date are preliminary but suggest that a flexible approach, which has been used by SCES successfully for other projects, is required as each community has different capacities and interests and that any resulting network will need to accommodate a loosely connected network of individuals and organizations.
- The Organization of Saskatchewan Arts Councils (OSAC) is exploring how OSAC can prepare both visual and performing artists to tour and to assist in the professional development of the arts council networks in the province. Over three years, the project will increase touring opportunities in northern communities to build capacity in these communities to support touring activities, develop partnerships with other provincial organizations (such as SaskMusic, CARFAC, SCES) to support touring, and provide arts councils with learning and development opportunities. Again preliminary results are promising – schools in northern communities recognize and are creating plans to support future tours.
- The Conseil culturel francokois intends to develop new markets for Saskatchewan’s Francophone artists by offering emerging arts from Saskatchewan opportunities to reach national and international audiences by establishing partnerships with festivals and presenters.

While there have been initial results from these projects, final results will not be available until mid-2013. Each of the touring organizations see benefits to their organizations from these projects, however there was no plan established to share results from these projects with the arts community or how results will be integrated in future *Culture on the Go* funding directions or criteria.

PROJECT-BASED FUNDING

While interviewees understood the necessity of *Culture on the Go* to deliver funding on a project basis they were concerned that this would be the final design of the program if it became a permanent funding program. Interviewees did not see project funding as a useful way to develop audiences or to contribute to a touring culture in various arts disciplines – repeated visits to communities was required to achieve these goals.

Project based funding also highlighted inherent problems with the goals of the program. A touring culture requires on-going commitment of resources over a period of time to sustain touring and develop audiences and markets. Project based funding does not support such on-going and focused connections with targeted audiences. As well, funding to specific and distinct tours focuses on the parameters proposed by the applicant who may not always focus on the development of audiences or markets.

While any funding was appreciated, many interviewees indicated that embedding touring dollars into core funding for arts organizations might be a better way to support organizations to tour as touring could then become part of their annual activities, rather than a special project dependent on funding.

CAPACITY BUILDING

Building capacity had multiple focuses including:

- developing artists and arts organizations to organize and complete a tour (including training to develop skills relevant to a successful tour),
- developing communities to support a tour by providing local resources and connections and
- reaching new audiences or markets.

Few individual/independent artists saw capacity building as an issue. Their focus was ensuring that their work (and themselves) would be sustainable to generate enough revenue or additional opportunities to perform. Almost all grant recipients interviewed cited at least one opportunity that was directly linked to their tour – such as an opportunity to perform as an opening act for a successful artist to being invited to perform at an international festival to requests to include additional locations for their tour. Ninety-three percent of survey respondents commented on how the funding allowed them to approach touring differently and to reach audiences that they would not have considered because of financial risk was too high. While it was

still early for many survey respondents to identify specific markets and new audiences, others indicated that being able to tour had led to opportunities at other venues and events.

There were specific issues which concerned individuals and independent artists, such as having people who could promote their tours at a local level, but few saw it as an issue beyond their specific tour. However some noted that they wished they had better access or knowledge of other organizations or institutions – *“I feel I maybe reinvented the wheel for my school tours, it would have been good to have information on who to contact, what they are looking for, how to price something so that schools can feel comfortable with it. I learned a lot, but I suspect it is something that is already learned by others. It might have been good to talk to others who have worked with schools before.”*

Capacity building was of concern to organizations, particularly in building an overall system that would support touring for their organization over a longer term. This is not surprising as most organizations have a specific mandate, look beyond their immediate needs, and are accountable to others, such as members or a governing authority. Many felt that while they had the internal capacity to tour, their experience with touring suggested that communities were not always able to support the tour. Consequently the effort required to tour simply exhausted their resources. While it was an activity they wanted to do, they questioned the impact it had on other activities of their organization.

Some indicated that they had hoped that *Culture on the Go* would allow them to develop more relationships and connections within communities or with other organizations. While connections were made there was no capacity to develop or exploit those connections beyond the term of the funded tour. Connections made with other organizations were on an ad-hoc or by accident basis. Developing or working in longer-term partnerships were not evident at the time of the evaluation (*“...we actually tried to work in partnership with another organization, but there was never the time to work out the larger issues of a partnership or find common ground – people seem to think that partnerships are the way to go and will solve all the problems and maybe they can be, but not unless you have the time and support to work out the wrinkles.”*)

Part of this issue was that funding was on a project basis – an organization may have a successful tour one year that made connections with audiences and supporters. But if another project grant does not support returning to that community for the next couple of years, those connections cannot be solidified. Any connections made may be gone by the time they tour again and will need to be rebuilt. As well, with project funding, staff hired for the term of the project may not be employed by the organization after the tour or available for the next tour *“...so any expertise they have developed is gone and we are starting from scratch with a new person. On reflection we probably should have just assigned existing staff to work on the tour but that would affect our on-going programs – it’s a no-win situation.”*

Of concern to many organizations, particularly those that required community support and facilities for touring outside of Regina and Saskatoon was the availability of venues in smaller centres. While venues were available, staffing at the venue limited support for promotion and set-up was uncertain or not available. Again, because funding was project based the ability to ‘scout out’ and work with communities and facilities to develop the infrastructure was often not done.

Venues were in a difficult position – public venues received some financial contributions through their local government, but there was the expectation that the facility would also earn revenues to cover at least their direct costs. They had options to just rent their facility, but public venues saw their role as more including being co-presenters/presenters to support Saskatchewan artists. At the same time, venues expressed concern about taking too many risks with new presentations or artists unknown in their community – *“I know I can sell out a Rita McNeil concert and when I have to make my monthly expenses, I will lean towards a sure thing, rather than co-presenting an unknown theatre group. In any one year I can only take so many losses!”* Private venues were in a similar position – the need to cover more than just their operating costs influenced the type of productions they became involved with.

Venues wanted to present tours from Saskatchewan artists as they saw this as strengthening their role in their community, but *‘...it probably takes at least three seasons/tours from a Saskatchewan artist to build its brand in a community – the first year will be a loss, the second year might break even and if you get to the third year you probably have a stable audience for future presentations – I don’t always have the luxury of time to build an audience.’* While the option was available for venues or presenters to submit a proposal for funding, those interviewed indicated that they did not have the time to prepare a proposal.

In some disciplines, specifically music, the need to build capacity was directly related to getting their music exposed to the right people by attending industry sponsored events. Showcasing funds were critical to building those relationships. While attending the event itself to perform was important, developing the skills to work with promoters or managers was equally important – this expertise was not embedded in *Culture on the Go* or in the Saskatchewan Arts Board, but resided in the sector organization.

Skills development was an area that grant recipients identified where additional capacity was needed. Survey respondents identified where they required additional skills to be successful – the top three areas identified were:

Sourcing revenue	52%
Creating marketing plans	45%
Cultivating partnerships	32%

Respondents would like to access the identified skill development by workshops (53% of respondents) or by mentorships (49%). Although respondents identified that they needed additional skills, they also noted that through their project they gained significant experience in touring, specifically to smaller communities. Others commented on some of the ‘mechanics’ of touring such as planning and prepping for the tour (“...*what needs to be taken with us and what we can get on-site*”), or making local contacts to assist them in organizing or promoting the tour were needed.

Late in the last fiscal year of the program, applications were accepted for specific market access initiatives by artists or arts organizations. Unlike the market development grants received by sector organizations, these grants were focused on the marketing needs of the artist/arts organization and supported a range of marketing initiatives including local, provincial/inter-provincial and national/international.

ROLES FOR SECTOR/TOURING ORGANIZATIONS

The role for sector organizations, such as the Saskatchewan Publisher’s Group, in *Culture on the Go* was unclear. They were eligible to apply for funding, but as they were not often involved in direct touring, most submitted requests for market access/development projects that supported the overall needs of their sector.

As with touring projects, interviewees indicated that project-by-project funding was not the best approach for marketing – to build a market, the associated events or activities needed to be done over multiple years.

Sector and touring organizations also indicated that they had specific information that could be used to help establish benchmarks or business models for their sector that could have been incorporated into the criteria for assessing tours. For example, the minimum number of tour dates (three dates in three locations) may be appropriate for a dance or theatre company, but is not necessarily applicable for music tours. Except for sharing this information through the Touring Advisory Panel, interviewees felt that there were few opportunities to use their knowledge in significant ways to improve *Culture on the Go* or touring opportunities. Expertise was also embedded in sector organizations around marketing initiatives – many questioned if the Saskatchewan Arts Board had any marketing expertise to bring to *Culture on the Go* or that peer juries had expertise in assessing marketing proposals.

Similarly, knowledge about touring was well known by some organizations – yet their involvement in developing projects that would share that knowledge was limited.

However, not all disciplines have a sector council, specifically theatre and maybe dance. Interviewees from these disciplines indicated that they felt at a disadvantage

because they were often not *'at the table'* when discussion were held or decisions made.

Sector organizations were involved in marketing and several received grants to further develop specific markets. These projects generally focused on marketing at the national or international level, although some focus on province wide initiatives that would benefit their members were also funded.

FUTURE DIRECTIONS

Almost all interviewees indicated that the Saskatchewan Arts Board was an appropriate agency to deliver *Culture on the Go* because they have the expertise to administer grant programs and have a broad knowledge of the arts community. However there were some reservations, particularly around the knowledge that the Board had around touring and marketing. Several interviewees noted that the Board is better at supporting the creation of art; developing province-wide approaches involving building partnerships with organizations in the public, private and non-profit sectors was not their strength.

The major issue that interviewees had was understanding the expectations of the program – was it to build a touring infrastructure? fund artists and organizations to tour? contribute to marketing? build an audience for art? promote Saskatchewan art? support the career development of artists? build capacity? conduct research? Many interviewees indicated that the scope of the pilot may have been too broad to actually achieve the results expected.

One grant recipient noted that *Culture on the Go* resulted in “...a lot of artists touring and lots of people seeing Saskatchewan artists, which is never a bad thing, but it is just more activity? There is no an underlying approach or rationale to support the arts over the long term. Sure we have money now to do this and that, and if you are good a writing grant proposals you will do well, but is that really going to pay off?” Another individual noted that “...I’m concerned that we have 100 or more tours that will be completed but that we, as a community, really have learned nothing about touring and will not be able to grow beyond doing tours when funding is available.”

REVIEW OF COMPARABLE PROGRAMS

The purpose of this review was to identify how other jurisdictions supported artists and arts organizations to tour and/or develop markets for their products.

Funding Sources

Three types of sources were available for funding including:

1. Government ministries.
2. Government agencies

3. Industry associations

Two types of government ministries were involved in providing funding –

- Ministries responsible for the arts (such as the Ministry of Tourism and Culture in Ontario) and
- Ministries responsible for industry/economic development (such as Department of Industry, Tourism and Investment, NWT).

The **second source** of funding was through government agencies which receive their authority from legislation – while accountable to government they operate at arms-length, such as Canada Council for the Arts, BC Arts Council, or Alberta Foundation for the Arts.

Also within this group were agencies that were mandated to deliver support to specific cultural industries, such as Manitoba Film and Music, Ontario Media Development Corporation or SaskFilm.

The **third source** of funding was through industry associations such as Manitoba Music or Music PEI. Industry associations in the music sector were most common and in many provinces they were directly involved in providing funding for touring, showcasing and market development (BC, Alberta, Manitoba, PEI, Nova Scotia, Newfoundland & Labrador).

Government Ministries

Not all provinces had ministries that were involved in funding tours for artists – only in Nova Scotia (Department of Communities, Culture and Heritage) and New Brunswick (Department of Wellness, Culture and Sport) did a government ministry directly provide funding for touring. In New Brunswick, the funding was specifically for touring by Francophone groups.

Government departments/ministries were directly involved in providing funding support in two areas:

1. Supporting organizations to present artists (Canadian Heritage, Nova Scotia, New Brunswick, and NWT),
2. Supporting initiatives to develop markets for cultural products (Ontario, Nova Scotia, New Brunswick and Newfoundland & Labrador)

Ministries involved in some form of industry or economic development were also involved in providing support to artists and arts organization, however these were usually open to all industries, not just the cultural industries, such as *Support to Entrepreneurs and Economic Development*, Department of Industry, Tourism and Investment, Government of NWT.

Agencies

Agencies at arm's length to government and with a mandate to support a wide range of art disciplines provided funding for their province's artists/arts organizations to tour – some provinces funded primarily tours outside of the province (British Columbia and Alberta). There was a strong focus in these programs for tours conducted by professional arts groups and/or professional artists (including emerging artists). For some agencies, there were different grant streams for different disciplines, while others differentiated between organizations and individuals. Newfoundland & Labrador's touring program was for touring in schools only.

While some provinces focused tours for artists' who were resident in the province, funding was also provided to support presenters to organize performing series (BC, Alberta, Ontario, New Brunswick, NWT, Canadian Heritage). But these programs were not exclusive to touring artists from the granting province. To a lesser degree, these agencies were involved in providing funding support for market development activities (Quebec, Saskatchewan, Alberta, and nationally from the Canada Council for the Arts).

Government agencies with a focus on supporting specific cultural industries (such as film and media) focused their funding programs on linking the cultural industry to economic growth and to increased economic sustainability. The most common approach was for the artist and/or industry professional to travel to the markets to promote the cultural products; however some programs supported bringing industry professionals (buyers, producers, etc.) to Canada to meet with artists/arts organizations.

Industry Associations

Industry associations providing funding for touring and market development activities were from the music industry – nationally through FACTOR, MUSICACTION, and Radio Starmaker, and provincially through MusicBC, Alberta Music, Manitoba Music, Music Nova Scotia, Music PEI, Music NL. As such the projects addressed the specific needs of the industry – for example funds from music industry associations focused on touring and showcase support for artists/groups in addition to programs to supporting industry professionals (managers, producers, distributors) to develop new markets. Criteria for these programs were usually linked to artists who had produced recordings and the tour/marketing was in support of the recording. One unique program was from Music Nova Scotia which supported communities to present Nova Scotia musicians and help develop the skills of community presenters.

Criteria/Processes

Each program had specific criteria or processes for funding but the criteria/processes frequently reflected:

Touring

- Maximum amounts awarded (either a dollar figure and/or percent of eligible expenses) were common. Limits reflected the type of tour (for example individual or group; national/international, considerations for disciplines).
- Tours required a minimum number of performances within a geographic area, including performances outside of the applicant's 'home' community.
- Project funding covered direct costs although some grants were available which could be extended over multiple years – eligible expenses were defined and usually included the direct costs of the tour (fees/salaries, travel costs, production costs, promotional costs).
- Preference was for tours that focused on the general population as opposed to a specific target audience such as schools.
- Assessment through a peer jury process was common.
- Artistic merit/quality/excellence was considered in the assessment criteria for touring, particularly by government agencies responsible for arts funding;
- Touring supported by industry sectors focused on generating revenues through sales of products.
- Focus was on artists and arts organizations that were deemed professional, although some funding streams were directed to emerging artists.
- Several jurisdictions provided funding to presenters/venues as another form of support for touring.

Showcase

- Almost exclusively directed at musicians, particularly commercial musicians.
- Showcase grants required specific invitation to an event or only available for attendance at industry approved showcases/events.
- Showcase grants were offered primarily through industry organizations.
- Focus was on developmental aspects of the artist's career and support for the musician's latest recording.

Marketing

- Marketing initiatives required marketing/business plans as part of the application.
- Some programs provided support for market research.
- Marketing initiatives focused on 'export ready' products or performers.
- Marketing projects were to create sustainable economic activity for the product/performer usually at a national or international level.
- Common activities involved travel to a market (such as industry sponsored events), although some funding programs also supported bringing agents/managers/producers to the product/performance.
- Eligible costs for marketing included production of promotional materials along with direct expenses to attend/sponsor marketing events.

Comparing Culture on the Go to Other Programs

Culture on the Go was unique in that it provided funding for both touring activities, showcasing, and marketing initiatives through one program delivered by one agency. In other provinces funding for these activities was usually delivered by different agencies – for example arts councils/foundations provided funding for touring activities, while industry sectors, government ministries, or economic development agencies were involved in marketing initiatives, and industry sector organizations provided showcasing grants.

Culture on the Go's funding for touring and showcasing had some features which were similar to other programs, specifically assessment through peer juries or requiring an invitation to qualify for a showcase grant. However, as a pilot program *Culture on the Go* made the decision not set a limit on the maximum amount granted or identifying specific eligible expenses but rather to use the pilot to identify how the applicants defined their needs. Programs in other jurisdictions limited the amount of funding from their programs – this in part was to encourage applicants to seek other sources of funding and to ensure that the program could fund as many applications as possible.

Saskatchewan was the only program that assessed the provision of community engagement activities as part of the funding criteria.

Several provinces provided specific grant programs for presenters – the intent of these grants was to support the presentation of live arts series/events. The funding is usually directed to organizations and could include partnerships/collaborations between organizations. Criteria varied, but included:

- Performances needed to be outside of major urban centres (to support underserved areas of a province)
- The target audience was adults (as opposed to presenting in schools)
- Required a series of presentations

Funding levels varied from funding to subsidize each performance to funding an entire series – eligible costs usually included artist fees and promotional costs.

Grants for marketing initiatives from *Culture on the Go* were limited and ranged from grants to sector organizations which tended to focus on initiatives that supported the entire sector at a national or international level. Other marketing grants were to specific artists/arts organizations and ranged across a wide variety of needs including developing local audiences to marketing products at a provincial and international level. Funding programs for marketing projects from other jurisdictions tended to more focused to export ready products although support was available to develop local markets as well.

What do we know about *Culture on the Go*'s Impact?

This section identifies, from the data collected, what *Culture on the Go* achieved.

KEY SUCCESSES

The following are areas where *Culture on the Go* had success.

Culture on the Go supported touring activities by all disciplines

Over four fiscal years, *Culture on the Go* provided over 2.4 million dollars to the arts community in Saskatchewan to support touring and marketing initiatives. Over 2 million dollars was awarded to individuals/independent artists and arts organizations directly to develop and implement tours, attend showcase events to promote their work, and to participate in events that exposed Saskatchewan artists to national and international audiences.

The distribution of grants from the peer adjudication process was almost evenly split between individuals/independent artists and arts organizations, although the total dollar value of grants to organizations was greater.

Every discipline received funding to tour, but music and theatre disciplines received more than other disciplines. This may indicate several things – that these disciplines are ‘ready’ to tour, it is easier for them to do so or that there are more musicians and theatre groups than other disciplines. In a grant program that is driven by applicants, it is likely that artists from these two disciplines will continue to be awarded more funds than other disciplines.

Culture on the Go supported Saskatchewan artists/arts organizations to present in the province, across Canada and internationally.

Seventy-two tours were funded, 31 of which were tours that were delivered entirely to Saskatchewan audiences.

A total of 1,335 performances were reported by grant recipients who had completed their tour.

Tours to smaller communities were also supported with funding from *Culture on the Go* – 64% of completed tours included performances in communities with populations under 5,000.

Artists extended their engagement with communities beyond the tour performance

Grant recipients who had completed their tours indicated that, in addition to the performance, they also provided workshops, talks, and school visits to the community. But this did not come easily for all tours or disciplines.

Culture on the Go supported artists and arts organizations to make connections that may lead to future touring/performance opportunities.

Initial results suggest that the program funding has supported artists and arts organizations to make contacts with organizations and presenters that can lead to long-term benefits to artists. Many of these contacts are still relatively new and concrete results may not be known for two or three years. However some artists reported specific future engagements because of their tour.

A process was established to accept and adjudicate proposals, as well as administer funds from Culture on the Go.

The Saskatchewan Arts Board established a process that supported the distribution of funds to artists/arts organizations. Using existing processes and their experience in funding the arts community, the Saskatchewan Arts Board was able to quickly (in less than three months) establish criteria, promote the program, accept/process applications, establish the Touring Advisory Panel and establish an adjudicated process by peer jury.

Over the life of the pilot project, the Saskatchewan Arts Board refined the application and reporting processes for touring. A similar process has been established for market access applications however such applications have not had repeat intakes to support revisions.

Peer jury assessment was an accepted process for assessing proposals for touring activities.

Assessment by peer juries is an accepted practice within the arts community to assess applications for funding and was used for assessing applications to touring for *Culture on the Go* funding. While there was some debate on the specific criteria used to assess applications, there were overall few issues with the process.

However the process is still relatively new for assessing applications through the market access stream of funding; as well questions were raised if the peer jury assessing touring had any expertise in assessing marketing proposals.

The pilot program provided baseline data on touring

Prior to *Culture on the Go*, data on touring was limited. Arts organizations such as Saskatchewan Cultural Exchange Society or Organization of Saskatchewan Arts Council regularly presented tours, although not all tours involved Saskatchewan artists. Other organizations, such as Globe Theatre or Regina Symphony occasionally toured depending on available resources. Prior to *Culture on the Go*, there was no consolidated data on touring activity by Saskatchewan artists and arts organizations.

Data collected through *Culture on the Go* begins the process of establishing the scope and extent of touring activity. Data from the program provides some baseline data in areas such as audiences, performances, communities reached, revenues, as

well as the costs of tours for specific disciplines. Data such as this can be used to assess the growth of touring and the impact of funding in the future.

ON-GOING CHALLENGES

While *Culture on the Go* was successful in supporting tours, there were challenges that need to be addressed if the program continues.

System gaps and coordination was not addressed.

Culture on the Go was structured to be applicant driven – the majority of the funds were distributed through the application process and adjudicated by peer review. Under such a delivery structure, addressing system wide gaps and coordination issues is highly unlikely. *Culture on the Go* was administered, but it was not lead.

Essentially, the program funded 72 tours, supported 51 artists/groups to attend showcasing events, and supported numerous artists to perform in front of national and international audiences by supporting special events/festivals. However none of these activities were connected, to either a larger strategy or to each other, to build a touring infrastructure.

However, with no specific needs assessment conducted prior to the program implementation, information on what features or elements would be needed to support a system approach to touring was unknown.

Because of its history in funding the arts in Saskatchewan, the Saskatchewan Arts Board has extensive connections with artists and arts organizations – these connections were used to distribute information about the program, but were not effectively used to build connections. For example, existing models for touring, such as those evident with organizations like OSAC or SCES were not examined to see how elements of those models could be transferred to the broader touring community or to provide information to applicants. For example, both of these organizations have expertise that could inform the arts community about touring, such as what are the essential elements that OSAC has learned about supporting local presenters that artists/arts organizations need to be aware of?; what can SCES tell emerging artists about organizing tours?

Similarly, the connections that already exist around arts programming in schools were not used fully – how could ArtsSmarts have aided applicants who were proposing school tours? What could both OSAC and SCES share with applicants about what is effective in presenting to school groups as both organizations have extensive tour/workshop programs involving schools across Saskatchewan?

Research conducted was limited

The contract between the Ministry and Saskatchewan Arts Board identified that *Culture on the Go* would include a research component. This became the Key Question approach used by applicants when submitting a proposal for touring.

The Key Question approach did not support a research focus for *Culture on the Go* initiatives. Applicants defined their own key question and decided how it would be answered – consequently the value of this research was only of use to individual applicants and many applicants saw no value in the research for their tour. Without a directed approach from the program, the key question approach as a valid research methodology is unlikely to ever provide useful information to the broader arts community.

Some suggested that the key question approach was a form of action research. Action research has particular value as a way of engaging practitioners in using their day-to-day experiences as part of a larger ‘community of practice’ to improve the way that issues and problems important to the community are solved. However central to action research, as well as research of any kind, is having a common focus for the research conducted to ensure that what is produced has merit and validity or can be used in wider contexts.

Some focused research is currently being conducted through three touring organizations, but the results from these projects are unknown at the time of the evaluation (the projects will not be completed until mid-2013). Missing from this research is an overall research strategy for *Culture on the Go* so that the results from these projects can be used to inform touring activities of other organizations or used to influence the program’s focus or criteria.

Although the approach to research was limited, *Culture on the Go* did provide some answers to the central questions posed in Appendix A of the contract – specifically, tours did demonstrate that communities can be engaged in multiple ways during the tour (less so before and after a tour); tours can be both extended and run out; and national and international tours were funded through *Culture on the Go*. In part these may have been more attributable to the readiness of the arts community in Saskatchewan to undertake tours than any specific features of *Culture on the Go*.

Culture on the Go did not demonstrate:

- tours that went beyond conventional models (and there may not be a need for such);
- greater connections and collaborations between producers, presenters and the public; or
- how presenters can be offered predictable support.

The needs of presenters/venues were not addressed

Attempts were made to bring together presenters/venues to discuss their needs, however there was not enough staff time allocated to this activity to see results. The Program Consultant's time commitment to *Culture on the Go* was allocated as a .5 position and most of this time was spent working on developing and implementing the program and administering the project grants. In a new program, consideration should have been given to a full-time Program Consultant as the program was being developed.

Technically, there was nothing stopping presenters/venues from submitting proposals as the guidelines for *Culture on the Go* were very flexible. However the reality was that presenters/venues did not have existing capacity to prepare a proposal submission to *Culture on the Go*.

There are examples of funding programs from other jurisdictions that provide direct and specific funding support to presenters or organizations (including venues) and which could be used as models to aid in addressing the needs of venues/presenters in Saskatchewan.

The impact of funding for marketing initiatives is unknown

Specific funding for marketing initiatives was not funded until February 2011 with a second intake approved December 2011; this is too short a time frame to determine any impact. As well, there are questions about the expertise the Saskatchewan Arts Board to lead marketing initiatives. Marketing projects may result in number of projects that show results for individual artists or organizations – which is beneficial to the artists or organizations, but if the results cannot be transferred to the broader arts community such funding does not benefit the arts community as a whole. A strong direction around marketing may be needed to see impact beyond specific projects.

Culture on the Go focuses on touring as well as marketing – other jurisdictions treat these as separate programs often operated by separate entities to take advantage of relative expertise that can be brought to the table.

Some program criteria for touring proposals for Culture on the Go funding needed definition.

Most of the program criteria related to impact, planning, and innovation & creativity were seen as appropriate for the touring component of the funding. However, the criteria around innovation & creativity need to be clarified. There was mixed understanding about how this criteria was interpreted or what was intended – many recipients understood it be that tours had to be unique, while others as it as tours needed to include technology. However, many respondents accepted that some misunderstanding was to be expected in a new funding program.

However, there was consensus that the program needed a strong foundation that supported touring as one route to developing the careers of individual artists and supporting arts organizations to develop as sustainable organizations by increasing audience and/or presence in communities. Additional emphasis in the program criteria around touring as an element in career/organizational development may be needed.

LESSONS LEARNED

Two lessons were apparent and should be considered in planning and developing future programs.

A clear period of program development is required

Without a clear period for program development many implementation issues will be addressed '*on the fly*'. In the case of *Culture on the Go*, there was no needs assessment and aside from the Touring Advisory Panel, there were few opportunities for the arts community to contribute to the design of the program. As implemented, *Culture on the Go* was successful in getting funding to the arts community to tour and to undertake some specific marketing initiatives. However the program struggled to address expectations identified in the contract, particularly those that involved community-wide or systemic changes.

Had specific program development been conducted before the program funding was released, issues around the potential for coordinating touring, identifying specific research needs, gaining input from the arts community on their needs, or addressing needs of specific disciplines or sectors may have been addressed more fully. However, there was likely considerable demand (and pressure) in the arts community for funding to support tours and it might have been difficult to justify additional time to fully develop a program.

Pilot projects need focused expectations

The program had a multiple expectations including:

- developing a coordinated system for touring and presentation,
- supporting market access initiatives,
- addressing a wide range of needs of the various artistic disciplines in an environment where there was '*pent up*' demand for touring,
- developing audiences,
- promoting Saskatchewan artists at national and international events such as Harbourfront's LOVE SK and the 2010 Winter Olympics, and
- conducting research.

As a pilot project, *Culture on the Go* may have been charged with or attempted to address too many issues. A period of program development could have helped in defining some of the expectations or narrowing the program's scope so that

anticipated results could be clearly defined and processes to achieve results more focused.

ASSESSMENT OF LOGIC MODEL OUTCOMES

The logic model identified six outcomes for *Culture on the Go*. Using the short-term measures identified in the logic model the following provides a snapshot to rate the degree to which these outcomes were achieved during the pilot phase of *Culture on the Go*.

OUTCOME	Rating
	Did not achieve (1) Achieved fully (5)
Touring opportunities for a diverse range of Saskatchewan artists are supported.	4
Saskatchewan artists can access markets and connect with communities and audiences, provincially, nationally and internationally which were previously unexplored.	4
Communities and audiences in Saskatchewan and elsewhere have an awareness of, and appreciation for Saskatchewan’s artists and their products which were previously unavailable or unknown.	3
Connections and collaborations have been forged among artists, producers, presenters and the public.	2
Coordinated approach to encouraging and supporting arts touring activities starts to take root in the province.	2
The program is supported by data that informs the needs and environment within various touring scenarios, communicates previously unknown information and updates current assumptions about touring and market access.	1

What are Future Options for *Culture on the Go*?

There were two overarching questions that focused the evaluation of *Culture on the Go*:

1. Is *Culture on the Go* an effective program to increase touring opportunities and develop market access opportunities for Saskatchewan artists?
2. Were processes effective to deliver a funding program such as *Culture on the Go*?

Culture on the Go did increase touring opportunities for Saskatchewan artists. The processes used to deliver the funding were effective – to a point. If the purpose was to fund a wide range of individual tours and projects, then the process used by the Saskatchewan Arts Board was effective. The applicant driven approach, where applicants defined the focus and scope of their tour, is well-established, well-known and well-accepted by artists and arts organizations in Saskatchewan – consequently for most applicants, the process was familiar. Overall, *Culture on the Go* was efficient in getting funding to the arts community – it was less effective at developing a coordinated approach to support touring and marketing.

However there were elements of *Culture on the Go* which were difficult for the Saskatchewan Arts Board to deliver because of their traditional relationship with the arts community and their expertise. The Saskatchewan Arts Board is not a ‘directing’ organization which may not be the best match for developing coordinated, system-wide responses or solutions. As well the Board has very limited expertise in marketing which may hamper providing direction for funding marketing initiatives which would ensure that marketing efforts produce results which can be applied beyond a specific project.

The option does exist to discontinue support for touring by Saskatchewan artists. There was evidence that some tours⁹ which were not funded by *Culture on the Go* did proceed however these tours were either reduced in scope or were implemented over a longer period of time. However, arts organizations may be less interested in undertaking touring without additional support because of the risk involved in touring to new audiences or touring new productions. Without a consistent source of funding it is uncertain if arts organizations would undertake on-going touring activities.

Culture on the Go was able to fund participation in events that allowed Saskatchewan artists and arts organizations to be in front of national and international audiences – without a specific funding program, accessing these opportunities may be more difficult and uncertain.

⁹ The numbers involved in the responses were small.

Provincial funding to support tours by artists and arts organizations is well established in other jurisdictions. Without a provincially-based program that focuses on the touring needs of its artists and arts organizations, they would need to compete for funding to tour at a national level – competition for this funding is strong. While Saskatchewan has artists and arts organizations that can fulfill such requirements, this approach may not be suitable for developing new or emerging artists.

As well much of the funding available at the national level is directed to tours that are national or international in scope. While *Culture on the Go* supported national and international tours, it also provided support for artists to tour within the province, so that Saskatchewan residents in communities of all population sizes could experience Saskatchewan's artists and arts organizations. This would not be possible if funding was only available through national organizations.

There are several options to improve touring and market access including:

1. Continue Culture on the Go with modifications

The basic structure of *Culture on the Go* can be modified or revised to address some of the challenges identified from the evaluation including the following:

- In its current form, *Culture on the Go* is effective primarily for touring – it extends the work of the artists to new audiences. The focus of proposals should continue to be on both in province and out of province tours (including national and international tours).
- The existing criteria are appropriate but should be revised to ensure that a tour is part of an applicant's development as an artist or contributes to an organization's development and sustainability.
- There should be clarity the program is directed to professional artists; this would include emerging artists. As well the tour needs to be in the context of their development as a professional artist.
- Commit to a regular schedule of intakes – it is disruptive to the planning process of arts organizations (and to a lesser degree individual artists) to have inconsistent and unpredictable funding deadlines. In the case of the pilot project, two intakes were 'missed' because funds were directed to support events such as Harbourfront Centre's LOVE SK festival and the Saskatchewan Pavilion at the 2010 Winter Olympics.
- Continue with the current administrative elements (application streams for individuals and organizations, two stage funding disbursement); review the on-line survey to revise some questions (see Appendix 2).
- Standardize the final report so that recipients provide information which can be entered into a searchable database and can contribute to monitoring the status of touring in the province.
- Consider implementing multiyear funding to support an applicant to develop audiences and community supports in specific locations in Saskatchewan. This

would not necessarily be an option for all applicants; however some applicants with experience in touring may be in a position to commit to touring in strategic locations that, over time can develop audiences and community support. This would not be on-going funding, but would be specific to obtaining key deliverables through the funding.

- Remove the key question approach as an element of research – it is ineffective as a research tool.
- Consider establishing a funding maximum for tours. *Culture on the Go* should avoid creating dependency on the funding and encourage applicants to seek funding from additional sources. At the same time, the program may need to provide potential applicants with information on what other funding sources are available or training on how to secure additional funds.

Indications from funding programs from other jurisdictions, which have a longer history of supporting touring than *Culture on the Go*, offer suggestions for specific criteria changes, in particular:

- Funding limits – 50% of eligible expenses to a maximum amount is common; the maximum allowed is usually related to the scope of the tour (provincial, national or international) and the type of applicant (groups/organizations or individuals were funded at different rates). Analyses of final reports from *Culture on the Go* indicate that, on average, 51% of funding came from *Culture on the Go*.
- Eligible expenses were defined to include direct costs of the tour (fees/salaries, travel, rentals, costs of promotion); administration/overhead costs were limited. Capital costs were allowed if demonstrated that they were integral to the tour.
- Applicants should be able to demonstrate that the tour is part of their development as a professional artist or contributes to organizational development activities such as creating sustainability.

2. Establish a grant stream for venues/presenters.

Culture on the Go has demonstrated that there are sufficient artists and arts organizations that are capable and interested in touring in Saskatchewan, but find the mechanics of doing so (getting the appropriate venue, promoting the event locally, developing a committed audience) is a barrier; at the same time venues are available, but are risk adverse to co-sponsor tours from less than well-known Saskatchewan artists.

Venues, particularly established ventures in smaller centres, need a grant stream to support them to work with Saskatchewan artists/organizations to present tours – this could be delivered on a pilot basis with specific outcomes identified. Such a grant would lessen the risk that these venues assume when they present less than well-known Saskatchewan artists.

A couple of options are available:

- a. Multi-year funding with decreasing funds over the term of the grant which would allow venues to commit to a plan and implement a series of performances to develop the audience within their community. The aim would be to support the venue to establish the connections with performers and other venues, with the expectation that, over time, the project become self-sustaining. For example, a grant stream could see four or five publicly funded venues in smaller communities work together over a two or three year period to create and sponsor tours for Saskatchewan artists.
- b. An annual subsidy that allows venues to coordinate their activities with other venues and/or performers with the aim to expose Saskatchewan artists to new audiences.

The specifics of such a grant would need further consideration and there are multiple examples of such programs from other jurisdictions.

3. Funding for showcases should be moved to SaskMusic.

Showcasing is a specific, and somewhat unique, type of funding used almost exclusively in the music sector; as well it is more of a marketing initiative for commercial music. Expertise on which showcasing events are useful for independent music artists resides with the industry association – SaskMusic. Furthermore, SaskMusic is well positioned to provide support, beyond funding, to artists who have been invited to attend showcase events, such as how to work with managers/agents, how to present at a showcase, how to negotiate contracts or fees, etc., and to conduct follow-up on results obtained by musicians who have received showcase grants.

There may be some need for dance and theatre disciplines to attend showcase-type events and the Saskatchewan Arts Board does have a travel grant available if this is required. Indications from this evaluation suggest that these disciplines do not see showcasing as beneficial to their work.

4. Move intentional marketing initiatives to industry/sector organizations.

Market access and touring will continue to be interlinked as touring is part of developing audiences and markets. However *intentional* marketing initiatives need specific expertise to be effective.

While marketing is a mandate of the Saskatchewan Arts Board through its legislation, it does not mean that the Saskatchewan Arts Board has any marketing expertise, particularly expertise that covers the specifics of each discipline. Either the Saskatchewan Arts Board will need to develop that expertise (and develop it quickly which may be expensive) or it needs to allow industry/sector organizations, which have in-depth knowledge of their members and markets, to assume this responsibility. Industry/sector organizations should be able to provide their members with specific information and support to guide them in marketing initiatives as well as conducting marketing that supports their members.

However not all disciplines have a sector/industry organizations – further discussion should be held with these disciplines to discuss their needs for marketing.

If *Culture on the Go* continues to fund marketing grants, it is suggested that further research be conducted to develop an overall marketing strategy so that applications can be assessed against the strategy. In developing the strategy, the following should be considered:

- Define effective marketing options and support those options (this could be in conjunction with existing government programs charged with marketing/promotion of Saskatchewan’s ‘products’ to access relevant expertise),
- Define the roles and expectations for sector organizations, artists and arts organizations in supporting marketing, and
- Identify the specific needs of artists/arts organizations for marketing – marketing is a ‘loaded’ term and can include everything from research, promotional advertising, attendance at industry sponsored events, or revising the ‘product’ to attract new audiences.

5. *Develop a research strategy*

Currently data generated by *Culture on the Go* consists of reporting the amount and number of grants provided in a public annual report and recording statistics in such areas as the number of performances or audience numbers. A research strategy informs how any program is functioning, how results are achieved, and can signal when a program may need to be revised or reviewed; a research strategy also provides the foundational data for future evaluation activities.

At a minimum there are three foci for potential research activities including:

1. Continue to collect baseline data on funded tours which can be analyzed to assess progress and scope of tour activities. In the pilot of *Culture on the Go* information was collected through the final reporting mechanism; however it was collected as part of a survey and was not in a format that could be easily sorted or grouped for further analysis. It is probably better to establish a final reporting format and then enter the data into a searchable database.
2. Not all results are apparent at the end of a tour; periodic follow-up research to identify longer-term results is required likely at 6 month and 1 year intervals. The research would focus on such areas as did an applicant gain additional tours or performances because of contacts made from the funded tour?
3. From time to time, research on a specific topic or issue may be required to define or explore an emerging issue. This type of research could be on a contract basis.

On-going research activities should provide evidence of the impact of funding for tours, particularly for outcomes where immediate impacts will not be evident at the end of the project.

A critical part of a research strategy is also a plan to do something with the results. Two possible uses would be to:

- distribute the information to the arts community to inform them of results from the program and
- integrate results into program criteria.

One challenge to developing a research strategy is that research is not a traditional activity of the Saskatchewan Arts Board – if *Culture on the Go* continues to be delivered by the Board, additional resources and expertise may need to be acquired to define the scope of research and the data that needs to be collected.

Appendix 1: Summary of Funding Programs in other Jurisdictions

The following is a summary of the major features of comparable funding programs in other jurisdictions.

GOVERNMENT MINISTRIES AND DEPARTMENTS

Canada Wide

Program Title	Canada Arts Presentation Fund
Organization	Canadian Heritage
Target Audience	Arts Presenters (non-profit institutions, provincial/territorial or municipal institutions and similar organizations/institutions of Status, Non-status Indian/ Inuit and Metis)
Purpose	To give Canadians access to a variety of professional artistic experience in their communities Support presenter organization to strengthen the practices of presenting.
Activities supported	Present performances; block-booking/marketing activities.
Eligible costs	Direct costs incurred such as presenter fees, per diem, accommodation/travel, promotion/marketing, hall/venue rentals
Funding Limit	Supports up to 25% of eligible costs to a maximum of \$50,000 for a grant and \$200,000 for contributions.
Limitations/restrictions	N/A
Processes	<ul style="list-style-type: none"> • Multi-year funding agreements are available. • Assessed criteria - relevance of programming, impact, management and financial health • Two applications per year.

Ontario

Program Title	International Cultural Initiatives (ICI)
Organization	Ministry of Tourism and Culture
Target Audience	Organizations – not for profit, recognized industry trade associations, for-profit corporations that offer significant benefits to a specific cultural industry or arts sector.
Purpose	Encourage Ontario's creative content producers to expand their international market reach and to diversity the export of their products and services.
Activities supported	Varied, but must focus on <ul style="list-style-type: none"> • sales/investment • network/partnership development • promotion and branding
Eligible costs	Any costs not deemed ineligible
Funding Limit	Maximum of \$65,000 but if a stand-alone event, the maximum will not exceed 60% of the total cost.

Program Title	International Cultural Initiatives (ICI)
Limitations/restrictions	<ul style="list-style-type: none"> • Must have Ontario stakeholder representation at event. • Needs to be part of a long term strategy for development • Capital costs, purchase of equipment, staff salaries/training, and operating expenses not eligible. • Research or exploratory activities that do not show a clear potential for long-term commercialization opportunities for stakeholders
Processes	<ul style="list-style-type: none"> • Two intakes per year • Applications must be pre-screened and have received an eligibility confirmation from the Ministry

Program Title	International Promotions Exchange Program (IPEP)
Organization	Ministry of Tourism and Culture
Target Audience	<ul style="list-style-type: none"> • International representatives (foreign presenter, journalists, curators, buyers, government representative) • Ontario based organizations who have invited an international representative • Individual Ontario artists/content producers/agents with the capacity to represent sector and or negotiate sales/distribution • Individuals (agents, cultural industry representatives) invited internationally to promote the work of Ontario artists/content providers.
Purpose	Encourage the proliferation of Ontario cultural content internationally
Activities supported	Attendance at festivals, awards/trade shows, conferences, pitch sessions, or invitations to artists/content providers to present their work.
Eligible costs	Travel-related expenses
Funding Limit	A maximum of \$5,000 per activity
Limitations/restrictions	Research or exploratory activities that do not show a clear potential for long-term commercialization opportunities for stakeholders
Processes	Applications accepted throughout the year.

New Brunswick

Program Title	Presentation by Invitation Program (Travel)
Organization	Department of Wellness, Culture and Sport
Target Audience	Non-professional artists/arts groups
Purpose	To assist artists to perform or show their works at out-of-province (and out of Canada) arts festivals, competitions and exhibitions
Activities supported	Travel to out of province/country events
Eligible costs	Travel, accommodation, meals; shipping costs
Funding Limit	Individuals are eligible to a maximum of \$3,000 depending on location of event; groups are eligible for up to \$6,000 depending on location of event.
Limitations/restrictions	School and university arts groups are ineligible

Program Title	Presentation by Invitation Program (Travel)
Processes	<ul style="list-style-type: none"> • One grant request per applicant per year. • Applications accepted throughout the year, but funds may be depleted.

Program Title	Professional Production and Presentation Operational Grant
Organization	Department of Wellness, Culture and Sport
Target Audience	Non-profit organizations whose main activity is the production or presentation of visual or media art works
Purpose	To assist in covering operating costs of organizations
Activities supported	Presentation of professional visual and media arts organizations
Eligible costs	Operating costs
Funding Limit	Based on the previous year's grant and strength/merit of the application
Limitations/restrictions	Organizations need to pre-qualify
Processes	<ul style="list-style-type: none"> • Assessed by external panel. • Applications accepted once a year.

Program Title	Touring Grants
Organization	Department of Wellness, Culture and Sport
Target Audience	Non-profit francophone arts organizations
Purpose	Improve access to performances and exhibits by Francophone groups and professional artists
Activities supported	<ul style="list-style-type: none"> • Touring to a minimum of three different municipalities in New Brunswick each at least 50 Km from home community. • Art exhibits can include their home community.
Eligible costs	Primarily costs directly related to the tour – travel, fees, shipping, equipment/facility rental, promotional costs.
Funding Limit	Up to 50% of costs to a maximum of \$25,000 for theatre, music and literary arts; up to 75% to a maximum of \$25,000 for dance and visual/media arts.
Limitations/restrictions	<ul style="list-style-type: none"> • Music projects that receive funding from the Music Industry Development Program are not eligible • Must include a promotional plan.
Processes	Applications accepted twice a year.

Program Title	Presenting Grants
Organization	Department of Wellness, Culture and Sport
Target Audience	Non-profit arts organizations who wish to present works by francophone arts groups or artists
Purpose	Enhance the presentation of artistic products, shows and events by New Brunswick francophone artists

Program Title	Presenting Grants
Activities supported	N/A
Eligible costs	Costs directly associated with presentation activities but could include – travel, fees, shipping, equipment/facility rental, promotional costs.
Funding Limit	Up to 50% of costs to a maximum of \$25,000 for theatre, music and literary arts; up to 75% to a maximum of \$25,000 for dance and visual/media arts.
Limitations/restrictions	Must include a promotional plan.
Processes	Applications accepted twice a year

Program Title	New Brunswick/Quebec Cultural Cooperation Program
Organization	Department of Wellness, Culture and Sport
Target Audience	Cultural organizations, artists or groups of artists from Quebec and New Brunswick
Purpose	To support increased participation of New Brunswick artists in Quebec events and Quebec artists in New Brunswick events to establish partnerships between the artistic communities in both provinces
Activities supported	Priority given to projects that develop and expand the markets for cultural products of both provinces.
Eligible costs	Primarily travel, accommodation and equipment transport expenses
Funding Limit	Cost shared between the two provinces
Limitations/restrictions	Not to include salaries or operating expenses.
Processes	<ul style="list-style-type: none"> • Applications accepted once a year • Assessed by a joint committee consisting of representatives of both governments.

Program Title	Music Industry Development (MID) Program – Marketing and Promotion
Organization	Department of Wellness, Culture and Sport
Target Audience	Music industry entrepreneur (artist or individual/business whose main business activities are managing artists, publishing music, marketing or distributing sound recordings.
Purpose	<ul style="list-style-type: none"> • To increase collaboration between the various links in the music industry chain; • To better position the industry to increase access to new media technologies to market/promote products.
Activities supported	Touring, music videos, publicity, radio promotion, distribution, merchandizing, websites, social networking, showcases, conferences/trade shows.
Eligible costs	Direct expenses of the project including travel.
Funding Limit	Up to 50% of eligible expenses to a maximum of \$20,000 for a project that extends over one year; \$40,000 for a project that extends over two years.
Limitations/restrictions	Not to include overhead and general operating expenses. Sound recordings must have been released not more than 12 months prior to the fiscal year the funding is being requested for.
Processes	External evaluation committee with input from Music NB

Program Title	Strategic Initiatives Fund (SIF)
Organization	Department of Wellness, Culture and Sport
Target Audience	Non-profit organization, municipalities with a cultural policy, government departments/agencies, First Nations.
Purpose	To develop initiatives that uses innovative approaches that strengthen the economic/strategic contribution of the artistic sector in New Brunswick (includes music, publishing, fine craft, festivals, visual arts, performing arts and film)
Activities supported	Events/activities that contribute to self-sufficiency and economic prosperity and furthers the growth of artistic industries
Eligible costs	Directly related to the project
Funding Limit	Negotiable
Limitations/restrictions	Financial investment by the applicant expected
Processes	Department review

Nova Scotia

Program Title	Industry Growth Program
Organization	Department of Communities, Culture and Heritage
Target Audience	Non-profit organizations, consortia of at least three registered businesses, individuals
Purpose	Increase opportunities for export development of cultural products
Activities supported	Participation in sector-related tradeshow/showcases; marketing initiatives to attract new out-of-province clients; touring that support sales into new markets; bringing sector recognized buyers to Nova Scotia.
Eligible costs	Costs directly related to the project
Funding Limit	75% of eligible costs to a maximum of \$10,000
Limitations/restrictions	<ul style="list-style-type: none"> • Combination of federal and provincial funding should not exceed 75% of project costs • Funding is intended to help applicants break even on revenues and expenses; surpluses may be required to return funds.
Processes	Three deadlines annually

Program Title	Grants to Individuals, Organizations and Small Groups (Presentation Grants)
Organization	Department of Communities, Culture and Heritage
Target Audience	Non-profit organizations, professional artists (including groups)
Purpose	Intended to support developing artistic excellence including developing new audiences or maintaining existing audiences
Activities supported	Presentation of works to the public (one option within the program)
Eligible costs	Costs directly related to presentation
Funding Limit	Organizations and small groups – 50% of eligible costs up to \$15,000; individuals –

Program Title	Grants to Individuals, Organizations and Small Groups (Presentation Grants)
	50% of eligible costs up to \$5,000
Limitations/restrictions	Organizations that receive annual funding under Operating Assistance to Cultural Organizations may apply if the project is a special on-time project or pilot.
Processes	<ul style="list-style-type: none"> • Applications accepted twice a year. • Assessed by a jury

Program Title	Emerging Music Business Program
Organization	Department of Communities, Culture and Heritage
Target Audience	Emerging artists/groups and industry professionals; non-profit organizations
Purpose	Enhance the sales and marketing of NS produced music and to develop skills for sustainable infrastructure of developing industry professionals
Activities supported	Marketing/promotion; professional business development; mentorships
Eligible costs	Direct costs related to the project.
Funding Limit	<ul style="list-style-type: none"> • Emerging Artists/Group and Industry Professional – 50% of eligible costs to a maximum of \$4,000 • Mentorships are eligible for up to 90% of costs to maximum of \$15,000
Limitations/restrictions	Projects eligible under the Industry Growth Program and not eligible.
Processes	<ul style="list-style-type: none"> • External panel of industry professionals • Applications accepted twice a year.

Newfoundland & Labrador

Program Title	Cultural Economic Development Program – Market Access and Export
Organization	Department of Tourism, Culture and Recreation
Target Audience	Professional artists, cultural enterprises and non-profit/sector organizations
Purpose	To stimulate economic growth and activity that increases the stability of cultural infrastructure, self-sustaining economic activity, and increase the earned incomes for professional artists.
Activities supported	Marketing, promotion and distribution of cultural products/activities; Attendance at national and international trade shows/missions and showcases
Eligible costs	<ul style="list-style-type: none"> • Transportation, shipping/insurance, production/distribution of promotional materials, accommodation/meals, booth/exhibit fees/rentals. • Website development for incorporated companies.
Funding Limit	<ul style="list-style-type: none"> • Up to 90% of eligible costs to a maximum of \$5,000 • Professional choirs may be eligible(max \$10,000 for international competitions).
Limitations/restrictions	Application must include a detailed marketing/business plan.
Processes	<ul style="list-style-type: none"> • Applications accepted once a year. • Assessed by a committee.

North West Territories

Program Title	Support to Entrepreneurs and Economic Development (SEED) Policy
Organization	Department of Industry, Tourism and Investment
Target Audience	Individuals, sectors and communities
Purpose	To promote diversification of economy including traditional economy, arts, and film
Activities supported	Varies but includes start-up funding, market/product development, sector research into new opportunities, direct support for festivals, and business trips to develop networks/intelligence.
Eligible costs	Varies
Funding Limit	Varies depending on project, but includes a maximum of \$3,000 per individual for business trips to network and up to \$25,000 to support activities such as arts festivals.
Limitations/restrictions	None listed.
Processes	By application to department.

Program Title	Support for Northern Performers
Organization	Department of Education, Culture and Employment
Target Audience	Groups or organizations registered in the NWT which intend to carry out a festival or event promoting the performing arts in the NWT.
Purpose	To support NWT performing artists at events/festivals in NWT
Activities supported	Performances at events/festivals in NWT
Eligible costs	Eligible costs include, but are not limited to performance fees, travel, food, and accommodation; administrative or production costs.
Funding Limit	Cannot exceed 10% of total budget
Limitations/restrictions	None listed
Processes	Application to department

GOVERNMENT AGENCIES

Canada Wide

Program Title	Audience and Market Development Travel Grants
Organization	Canada Council for the Arts
Target Audience	<ul style="list-style-type: none"> • Artists' representatives • Professional Canadian performing artists invited to showcase • Professional presenters • Artists' associations/networkers
Purpose	To promote knowledge/appreciation of Canadian artists and to give Canadian and foreign audiences ongoing access to Canadian artists and their work.
Activities supported	<ul style="list-style-type: none"> • Travel to national and international fairs, festivals, and contact events – some

Program Title	Audience and Market Development Travel Grants
	<p>limitations for some target audiences.</p> <ul style="list-style-type: none"> • Travel to bring international buyers to preview works
Eligible costs	Direct travel costs (transportation, accommodation, per diem); transportation of materials
Funding Limit	<ul style="list-style-type: none"> • Maximum of \$10,000 • Support from other sources is strongly recommended
Limitations/restrictions	<ul style="list-style-type: none"> • No retroactive funding • Registrations, booth rentals, administration and marketing costs are generally not funded.
Processes	<ul style="list-style-type: none"> • No deadlines but requests must be postmarked before the departure date; usually take at least 6 weeks to approve. • Internal assessment committee

Program Title	Grants to Agents and Managers in the Performing Arts
Organization	Canada Council for the Arts.
Target Audience	Agents and managers of professional artists
Purpose	To provide strategic and appropriate support to the artists' agent or manager so that they can continue to promote and disseminate the works of performing artists.
Activities supported	<ul style="list-style-type: none"> • Create opportunities for professional Canadian artists to connect with national and international presenters, producers and markets for their work. • Develop and sustain the careers of the artists they work with so that they may successfully access their appropriate audiences and markets.
Eligible costs	Directly related to the project
Funding Limit	Minimum awarded \$10,000 up to \$25,000 (annual grant) and \$40,000 for multi-year grants.
Limitations/restrictions	<ul style="list-style-type: none"> • Organizations are not eligible to apply if they are currently receiving annual or multi-year support • Organizations providing primarily administrative, financial and business management services to their clients are not eligible to apply.
Processes	<ul style="list-style-type: none"> • Annual application deadline • Peer reviewed

Program Title	Dance Touring Grants – National/International
Organization	Canada Council for the Arts
Target Audience	Professional Canadian dance artists, groups, collectives and non-profit companies
Purpose	<ul style="list-style-type: none"> • facilitate the national/international touring of Canadian dance • increase touring opportunities for dance artists and companies • develop audience knowledge and appreciation of all dance forms • enhance programming options for presenters • extend the life of significant dance works through exposure to many audiences. • encourage dialogue and exchange between Canadian and international dance

Program Title	Dance Touring Grants – National/International
	artists by fostering international touring initiatives.
Activities supported	International and national dance tours with a minimum of three consecutive performances in three different cities/towns.
Eligible costs	Travel, accommodation, per diem and freight costs; international tours include a wider range of eligible costs such as visas, health documents, etc.
Funding Limit	<ul style="list-style-type: none"> • International tours - maximum grant amount is \$50,000. • Grants will not exceed 40% of a tour's total expense.
Limitations/restrictions	Professional dance tours
Processes	<ul style="list-style-type: none"> • Applications accepted twice a year. • Peer reviewed.

Program Title	Integrated Arts and Contemporary Circus Art Program : Touring Grants
Organization	Canada Council for the Arts
Target Audience	Professional artists working in the integrated arts (defined as artistic activities with a singular artistic vision that combine art forms, or integrate existing art forms into its own distinct form) or circus arts.
Purpose	To increase national or international touring opportunities that <ul style="list-style-type: none"> • contribute to the development of knowledgeable and committed audiences • enhance programming opportunities for Canadian presenters, and • expand Canadian markets for the work presented on tour.
Activities supported	National or international tours with a minimum of two performances or presentations in different cities or towns, more than 750 kilometres from your organization's permanent address.
Eligible costs	Directly related to the tour (travel, accommodation, per diem, marketing/promotion, salaries for artists on tour).
Funding Limit	Maximum of \$30,000
Limitations/restrictions	Capital costs, annual salaries for staff
Processes	<ul style="list-style-type: none"> • Applications accepted twice a year • Peer reviewed with criteria including artistic merit.

Program Title	Touring Grants in Music: Domestic, Canada/U.S., International
Organization	Canada Council for the Arts
Target Audience	Professional individuals, groups and organizations
Purpose	Assists artists to tour to increase performance opportunities and opportunities for Canadian compositions to be performed.
Activities supported	<ul style="list-style-type: none"> • Supports a series of three or more performances made for artistic and cultural purposes. • Available for domestic, Canada/US and international tours
Eligible costs	<ul style="list-style-type: none"> • Travel, accommodation, per diem, transportation of freight and equipment, publicity and promotional costs. • Other eligible costs include visas, insurance, carnets and (or) brokers' fees related

Program Title	Touring Grants in Music: Domestic, Canada/U.S., International
	to the shipment of freight across international borders.
Funding Limit	There is no maximum amount for domestic tours, however, for combined Canada/U.S. and other international destinations there is a maximum grant level of \$50,000.
Limitations/restrictions	<ul style="list-style-type: none"> • Funding is available to cover the overall budget shortfall only. • Salaries and fees to performers are not eligible. They must be covered by the guarantees/box office revenues of the tour.
Processes	<ul style="list-style-type: none"> • Applications accepted twice a year • Peer reviewed with criteria including

Program Title	Professional Music Organizations Program: Project Funding
Organization	Canada Council for the Arts
Target Audience	Networks (organizations that assist volunteer presenters with the presentation of professional musicians and ensembles in communities that are generally not served by professional presenters)
Purpose	<ul style="list-style-type: none"> • Bring professional artists to communities that are generally not served by professional presenters • Develop presentation skills in these communities, and • Provide artists with access to new audiences and performance opportunities.
Activities supported	Support networks to act as curators by engaging artists, and providing support for marketing and planning
Eligible costs	Direct costs related to implementing the described project.
Funding Limit	Up to a maximum of \$20,000 annually.
Limitations/restrictions	Project funding is available annually and each request is subject to peer assessment. Recurring support is not guaranteed every year.
Processes	<ul style="list-style-type: none"> • Applications accepted once a year • Peer reviewed

Program Title	Theatre Touring and Special Initiatives Program
Organization	Canada Council for the Arts
Target Audience	Non-profit professional theatre companies (including collectives and ad hoc groups) who have developed a tour are eligible.
Purpose	Provide assistance to projects that serve and reinforce Canada's theatre touring and presenting infrastructure
Activities supported	<p>Production touring stream – tour Canadian productions within Canada</p> <p>Special Initiatives -</p> <ul style="list-style-type: none"> • create or reinforce theatre touring and presenting infrastructures, particularly in cases where the infrastructure is non-existent or underdeveloped • encourage new theatre presenting and touring opportunities • develop new audiences, and • encourage initiatives that will benefit large sectors of the theatre
Eligible costs	Direct costs of tour or special initiative

Program Title	Theatre Touring and Special Initiatives Program
Funding Limit	<p>Production Tours</p> <ul style="list-style-type: none"> • There are no minimum or maximum amounts that may be requested or received through this program. • Funding is dependent on the volume and nature of the requests and the availability of funds. <p>Special Initiatives</p> <ul style="list-style-type: none"> • To a maximum of 50% of the proposed budget.
Limitations/restrictions	<ul style="list-style-type: none"> • Tours within a 400-km radius within the province of origin of the company or groups are not eligible. • First-run tours to a co-producing partner's locality are not eligible. • Tours where the presenter does not guarantee a fee are not eligible.
Processes	<ul style="list-style-type: none"> • Applications accepted two times a year • Peer reviewed

Program Title	Theatre International Program
Organization	Canada Council of the Arts
Target Audience	Non-profit theatre companies, organizations, collectives and ad hoc groups that have received funding through the Theatre Production Project Grants, Theatre Touring Grants, or the Operating Grants to Professional Theatre Organizations programs of the Canada Council.
Purpose	To enhance the visibility and profile for Canadian companies abroad.
Activities supported	This component provides assistance to Canadian professional theatre companies that wish to tour their productions outside of Canada.
Eligible costs	Eligible costs are travel, accommodation, per diem and transportation between Canada and foreign destinations.
Funding Limit	Maximum of \$50,000 A balance between expenses and diverse revenue sources.
Limitations/restrictions	Grants do not cover travel within a foreign country.
Processes	Applications accepted twice a year Peer review

Program Title	Literary Performance and Spoken Word Program: Festivals and Performance Series
Organization	Canada Council of the Arts
Target Audience	Canadian organizations and collectives
Purpose	The festivals and performance Series components increases knowledge and appreciation of Canadian literary performances, spoken word and storytelling activities by providing opportunities for spoken word artists and storytellers to perform their works.
Activities supported	<p>For Festival Host Organizations hosting a minimum of 10 professional, paid literary performers, spoken word artists and storytellers over a period of at least two days.</p> <p>For Performance Series Host Organizations presenting a minimum of 6 professional, paid literary performers, spoken word artists or storytellers in</p>

Program Title	Literary Performance and Spoken Word Program: Festivals and Performance Series
	performance over a 12-month period
Eligible costs	Direct costs related to presentation.
Funding Limit	<ul style="list-style-type: none"> The maximum grant is \$35,000 for established series and festivals (that is, those that have been in existence at least two years). Applicants may apply to a maximum of \$12,000 for new festivals and \$7,000 for new series.
Limitations/restrictions	<ul style="list-style-type: none"> Literary performances, spoken word or storytelling workshops, story swaps, open mics, slams or uncurated events, and competition or prize events are not eligible. Events or festivals receiving support from another Canada Council program are not eligible
Processes	<ul style="list-style-type: none"> Applications accepted once year Peer review

Program Title	Book Publishing Support: Author Promotion Tours
Organization	Canada Council for the Arts
Target Audience	Publishers of Canadian authors, illustrators or translators of titles
Purpose	To give greater public and media exposure to the publishers' current publication programs.
Activities supported	<ul style="list-style-type: none"> Launches, book signings, interviews with the media and public readings. Tours must be carried out within 12 months of the title's publication. The tour must include at least two promotional activities in each city on the tour, and authors must travel at least 100 kilometers from their normal place of residence. Funding is intended for tours within Canada only.
Eligible costs	<p>The eligible costs are one of the following (not a combination of both):</p> <ul style="list-style-type: none"> living expenses (meals and accommodation) to a maximum of \$125 a day for a maximum of 12 days for each eligible title <p>OR</p> <ul style="list-style-type: none"> direct travel expenses of touring authors, illustrators or translators, to a maximum of \$1,500 for each eligible title.
Funding Limit	A maximum of \$1,500 is allowed for each author each year (or for each title each year in the case of co-authored titles). The maximum amount available to one book publisher for a single year is \$20,000.
Limitations/restrictions	Cannot receive support for the same costs that are funded through the Canada Council's Literary Readings, Grants for Literary Arts Promotion program or promotional assistance for translated titles through the Translation Grants program or through a national association that is receiving public readings support from Council.
Processes	<ul style="list-style-type: none"> Applications accepted once a year. Peer review

British Columbia

Program Title	Special Project Assistance – Touring Initiatives
Organization	British Columbia Arts Council
Target Audience	Individuals and non-profit organizations/music ensembles working at a professional level. <ul style="list-style-type: none"> • All disciplines eligible
Purpose	Support artists to develop markets and represent BC outside of the province
Activities supported	<ol style="list-style-type: none"> 1. Market Development (tours outside of BC with three distinct venues) 2. Representation at national/international arts and cultural event/exhibitions (invitation)
Eligible costs	Artist fees and salaries, travel, technical, installation and production costs, management fees, promotional fees and expenses.
Funding Limit	50% of eligible costs
Limitations/restrictions	<ul style="list-style-type: none"> • Not intended for the creation of the work of art. • Not intended for foreign artists touring BC
Processes	<ul style="list-style-type: none"> • Applications accepted three times a year • Jury assessment after staff review of completeness • Applicants are encouraged to include critical self-reflection on their work and problems/solutions encountered in their application • Criteria include artistic achievement, community engagement and feasibility.

Program Title	Community Presenters Assistance
Organization	Program of BC Arts Council; administered by BC Touring Council
Target Audience	Non-profit community organizations which focus on the arts; three streams of funding available: <ul style="list-style-type: none"> • Community presenters (season must include at least 3 performances) • Key presenter (300 or more seats with professional management; season must include at least 10 performances) • Diverse Collaborations Presenters
Purpose	Support organizations to present BC and Canadian artists to local audiences
Activities supported	Focus on performing arts
Eligible costs	<ul style="list-style-type: none"> • Primarily artists fees and direct marketing costs • Diverse Collaboration Presenters eligible for additional expenses
Funding Limit	<ul style="list-style-type: none"> • Community Presenters - \$4,500 • Key Presenters - \$7,000 • Diverse Collaborations Presenters - \$5,000
Limitations/restrictions	<ul style="list-style-type: none"> • Organizations from Vancouver/Victoria are not eligible • Organizations cannot receive funds from Professional Operating Assistance program. • Performances must be for adult audiences (exclusively child/youth performances)

Program Title	Community Presenters Assistance
	are not allowed)
Processes	<ul style="list-style-type: none"> • Applications accepted twice a year • Adjudication Committee composed of peer representation from the arts touring and presenting communities throughout the province.

Program Title	Passport to Markets
Organization	BC Film + Media
Target Audience	Producers, sales agents/distributors
Purpose	Supports attendance by producers at pre-selected international markets, conferences, exchanges to promote projects in development, secure presales
Activities supported	Attendance at preapproved markets
Eligible costs	Travel, accommodation, per diem; registration fees, design/printing of marketing materials
Funding Limit	Between \$1,000 -\$2,000 depending on site (eligible for up to 100%)
Limitations/restrictions	Markets must be selected and approved by BC Film +Media
Processes	Internal assessment

Alberta

Program Title	Individual Artist Project Grant Program
Organization	Alberta Foundation for the Arts
Target Audience	Artists, arts administrators or ensembles of artists by discipline (dance, film/video arts, literary arts, music, theatre/performance art, visual arts/new media).
Purpose	To support the development individual artists, administrator or ensembles
Activities supported	<ul style="list-style-type: none"> • Production • Training and career development • Marketing – to promote, market or distribute the work of Alberta artists • Research
Eligible costs	Artist's fees, training fees, transportation/accommodation, royalties, administration/contract fees, promotion and publicity, production. Other expenses may be considered if deemed reasonable and necessary.
Funding Limit	Maximum available is \$15,000 and can include up to \$3,000 per month subsistence allowance.
Limitations/restrictions	Capital costs that may increase in value.
Processes	Grants assessed by discipline specific jury. Applications for marketing must include official invitations, confirmations or itineraries. Applications accepted twice a year.

Program Title	Arts Presenting Operational Grant
Organization	Alberta Foundation for the Arts
Target Audience	Various organizations (non-profits, churches, library boards, Indian bands, schools)
Purpose	Support public presentation of professional artists (all disciplines) Not specific to presenting Alberta artists
Activities supported	Presentations, performances, readings, screenings, exhibitions
Eligible costs	Artists fees (higher contribution for Alberta artists); artist's travel and accommodation
Funding Limit	Available funds are equitably distributed according to a formula based on the number of eligible applicants in given year.
Limitations/restrictions	<ul style="list-style-type: none"> • Must present at least three different touring professional artists during a 12 month period • Organizations which receive more than 15% of total expenditures from the Government of Alberta or are eligible under another AFA operating grant program are not eligible.
Processes	<ul style="list-style-type: none"> • Applications accepted once a year. • Jury reviewed.

Program Title	Cultural Relations Project Grant
Organization	Alberta Foundation for the Arts
Target Audience	Professional artists and arts organizations
Purpose	<ol style="list-style-type: none"> 1. Represent Alberta at a national or international level 2. Encourage professional artists in community residencies in partnership with an Albertan or Western Canadian community organization.
Activities supported	Touring in Canada (but outside of Alberta) and outside of Canada. Preference to official government-to-government exchange projects
Eligible costs	<ul style="list-style-type: none"> • Up to 100% of eligible costs (subsistence, travel/accommodation, promotion/publicity, production costs) • Applicants applying for touring must have an official written invitation from the host organization.
Funding Limit	At the discretion of the fund
Limitations/restrictions	<ul style="list-style-type: none"> • Applicant can receive a grant only once in any two consecutive fiscal years. • Applications to repeat a previous project with a change to the project objectives, activities or location are not eligible.
Processes	<ul style="list-style-type: none"> • Applications can be submitted at any time (applications exceeding \$10,000 must be received at least 6 months prior to project start date). • Staff of the Arts Branch, Alberta Culture and Community Spirit will evaluate applications according to the grants conditions and recommend funding to AFA.

Program Title	Cultural Industry Project Grant
Organization	Alberta Multimedia Development Fund
Target Audience	Book/magazine publishers; sound recording companies; film production companies
Purpose	Support cultural industry products that focus on finding and developing talent and intellectual property to ensure that all Albertans have the opportunity to access that product.
Activities supported	One stream of the grant supports marketing projects to distribute the work of Alberta creators.
Eligible costs	Travel, accommodation; fees/commissions; marketing/promotion; tour expenses (rentals, bonds, insurance, freight etc.)
Funding Limit	Up to 100% of eligible expenses to a maximum of \$20,000
Limitations/restrictions	Self-publishing and corporate video production are not eligible
Processes	<ul style="list-style-type: none"> • Assessed by jury • Must include a marketing plan • Applications accepted once a year

Saskatchewan

Program Title	Market Travel Assistance
Organization	SaskFilm
Target Audience	Producers of Saskatchewan made productions
Purpose	Travel to approved program markets to increase the export of SK productions
Activities supported	Travel
Eligible costs	Travel/accommodation/per diems
Funding Limit	Maximum of \$2,000 (Canada), \$3,000 (US) or \$4,000 international to a maximum of 75% (whichever is less)
Limitations/restrictions	One person per production company per event
Processes	Accepted year round, but no less than 30 days prior to event

Program Title	Saskatchewan Marketing and Promotions Program
Organization	SaskFilm
Target Audience	Producers of Saskatchewan made productions
Purpose	To support screenings to local and international markets to build audiences and increase public awareness of the Saskatchewan film industry
Activities supported	Marketing and promotion
Eligible costs	Expenses associated with marketing/promotion
Funding Limit	Maximum of \$500 for Saskatchewan screenings or up to 50% (whichever is less) of event budget.

Program Title	Saskatchewan Marketing and Promotions Program
Limitations/restrictions	N/A
Processes	Accepted year round, but no less than 2 weeks prior to event.

Manitoba

Program Title	Touring Grant for Individuals/Small Ensembles (Dance, Music and Theatre)
Organization	Manitoba Arts Council
Target Audience	Professional artists as well as amateurs of professional caliber
Purpose	To support touring performances in Manitoba schools and communities outside of Winnipeg
Activities supported	Tours to a minimum of three communities Priority will be given to tours outside a 200 km radius of Winnipeg
Eligible costs	Travel and accommodation
Funding Limit	Maximum of \$8,000
Limitations/restrictions	Rehearsal and design costs are not eligible Fees are to be negotiated with the host community
Processes	Applications accepted once a year Assessment by jury

Program Title	Touring Grant for Organizations (Dance, Music and Theatre)
Organization	Manitoba Arts Council
Target Audience	Organizations that have demonstrated a strong commitment to touring and currently receiving operating or annual support from the council
Purpose	To support touring for dance, music and theatrical productions
Activities supported	Touring
Eligible costs	Direct costs of tour
Funding Limit	No limit (grants have ranged from \$4,000 to \$93,000)
Limitations/restrictions	Organizations must submit their request for touring with their request for operating or annual funding
Processes	Assessment by jury Applications accepted once a year

Program Title	Record Product Marketing Support Program
Organization	Manitoba Film and Music
Target Audience	Manitoba producers and distributors of music recording products
Purpose	Marketing and promotion of Manitoba music recording products domestically and abroad
Activities supported	Activities related to the marketing/promotion of recordings.

Program Title	Record Product Marketing Support Program
Eligible costs	All costs related to the marketing and promotion of the recording are eligible – costs must be set out in advance and approved by MF&M.
Funding Limit	Up to 50% of total costs to a maximum of \$10,000
Limitations/restrictions	<ul style="list-style-type: none"> • Must also apply to FACTOR for support • Donated investment will be recognized as a n eligible cost to a maximum of 25% of the final accepted total costs. • A maximum of 15% of the final accepted total costs can be directed to administrative fees (or \$1,500 whichever is lower) • Not intended for products that are primarily for commercial/industrial promotion, community development or social service • Government departments, public agencies/institutions and public/private broadcasters are not eligible
Processes	<ul style="list-style-type: none"> • Applications accepted throughout the year. • Marketing plan must be submitted with application

Program Title	Recording Artists Touring Support Programs
Organization	Manitoba Film & Music
Target Audience	Manitoba recording artists OR managers, recording companies, producers, record labels or music publishers
Purpose	Encourage development of new markets of recorded products through touring nationally and internationally.
Activities supported	National or international tours
Eligible costs	Costs associated with touring.
Funding Limit	50% of tour costs to a maximum of \$15,000 annually.
Limitations/restrictions	<ul style="list-style-type: none"> • Tour must be in conjunction with the released of an album distributed by a Manitoba Film & Music recognized distributor and is within 2 years of the album's release. • Must consist of a minimum of 4 confirmed dates outside of the band's home town. • Marketing plan must be included • Must also apply to FACTOR for support. • Applicants must be registered as a business or incorporated in Manitoba
Processes	Applications can be submitted throughout the year.

Ontario

Program Title	Content and Marketing Fund
Organization	Ontario Media Development Corporation
Target Audience	Independent Ontario-based record companies, music publishers and artist management firms
Purpose	To create and implement new strategic business and marketing initiatives to support growth in the cultural industries.

Program Title	Content and Marketing Fund
Activities supported	<ul style="list-style-type: none"> • International and domestic marketing/promotion. • On-line marketing including creating on-line stores • Hiring of staff to focus on marketing/promotion • Revitalize catalogue product—new packaging, new material, digital content • Digitize catalogue
Eligible costs	Costs directly related to the project.
Funding Limit	<ul style="list-style-type: none"> • Funding ranges from \$15,000 up to \$50,000 based on your total project budget and your company's gross revenue • A maximum of 75% of the proposed budget can be funded.
Limitations/restrictions	Ongoing operational costs are not eligible.
Processes	Assessed by a jury of industry representatives and OMDC staff. Different funds available for music, film, interactive digital, magazines, book disciplines.

Program Title	Industry Development Program
Organization	Ontario Media Development Corporation
Target Audience	Not-for-profit Ontario cultural media industry organizations; for profit organizations may be considered on a case-by-case basis.
Purpose	To support business opportunities relevant to the commercial interests of Ontario companies and should include potential for commercial transactions to take place for book, film, interactive digital media, magazine, music or television industries.
Activities supported	<ul style="list-style-type: none"> • Typical activities would include meetings between buyers and sellers; trade missions; forums that connect buyers or investors with cultural entrepreneurs; group marketing projects; content-focused trade shows; and sales office activities • Preferred activities should be in Ontario.
Eligible costs	All costs directly related to the project; no capital or developmental costs.
Funding Limit	No maximum stated; depends on the number of applicants and scope of projects.
Limitations/restrictions	No capital or developmental costs.
Processes	<ul style="list-style-type: none"> • Assessed by jury • Applications accepted throughout the year.

Program Title	Export Fund (streams available for books, film/television, interactive digital media, music)
Organization	Ontario Media Development Corporation
Target Audience	Private sector, for profit companies
Purpose	To support export activities for companies that have export ready products
Activities supported	Primarily market event attendance and targeted sales trips
Eligible costs	Expenses directly related with the activity.

Program Title	Export Fund (streams available for books, film/television, interactive digital media, music)
Funding Limit	Up to 50% of eligible costs – some funds may have additional restrictions
Limitations/restrictions	<ul style="list-style-type: none"> • Activity must be part of a comprehensive export development plan. • Hospitality and entertainment costs; core business costs such as communication costs or overhead
Processes	<ul style="list-style-type: none"> • Assessed by jury • Each fund has differing application deadlines.

Program Title	Ontario Touring Program
Organization	Ontario Arts Council
Target Audience	Individuals, collectives, groups and organizations (non-profit) working in a professional capacity
Purpose	Tours that contribute to developing an appreciative and knowledgeable audiences; develop markets
Activities supported	<ul style="list-style-type: none"> • Tours • Engage audiences in arts learning activities (master classes, talks, demonstrations) • Develop and reach new audiences • Travel for audience/market development.
Eligible costs	<ul style="list-style-type: none"> • Travel/accommodation/meals, promotional/marketing materials, fees/salaries of technical personnel and artists if not covered by presenter. • Tour must include a minimum of three confirmed engagements outside of artist’s home community • Marketing travel grants must demonstrate three letters of commitment.
Funding Limit	<ul style="list-style-type: none"> • Depending on eligible tour costs, up to \$75,000 for tours in Ontario for organizations and up to \$30,000 for tours for individuals, groups and collectives. • Up to \$5,000 for audience and market development travel.
Limitations/restrictions	One application accepted per deadline (can submit application for both Ontario Touring and National/International Touring at the same time).
Processes	<ul style="list-style-type: none"> • Applications accepted twice a year. • Assessed by a multidisciplinary jury.

Program Title	National and International Touring
Organization	Ontario Arts Council
Target Audience	Individuals, collectives, groups and organizations (non-profit) working in a professional capacity
Purpose	Tours that contribute to developing an appreciative and knowledgeable audiences.
Activities supported	<ul style="list-style-type: none"> • Tours • Engage audiences in arts learning activities (master classes, talks, demonstrations) • Develop and reach new audiences

Program Title	National and International Touring
Eligible costs	Travel/accommodation/meals, promotional/marketing materials, fees/salaries of technical personnel and artists if not covered by presenter. <ul style="list-style-type: none"> • Must include a minimum of three confirmed engagements outside of Ontario
Funding Limit	<ul style="list-style-type: none"> • Depending on eligible tour costs, up to \$75,000 for tours in Ontario for organizations and up to \$30,000 for tours for individuals, groups and collectives.
Limitations/restrictions	One application accepted per deadline (can submit application for both Ontario Touring and National/International Touring at the same time).
Processes	<ul style="list-style-type: none"> • Applications accepted twice a year. • Assessed by a multidisciplinary jury.

Program Title	Ontario Arts Presenters
Organization	Ontario Arts Council
Target Audience	Collectives, groups and organizations (not for profit)
Purpose	To support the presentation of live arts series/events to develop appreciative and knowledgeable audiences
Activities supported	Live arts events/series in Ontario
Eligible costs	Artist's fees, contributions to artists expenses, event production costs, marketing and promotions costs
Funding Limit	Up to \$10,000
Limitations/restrictions	Not for the creation of artists work or overhead costs of the organization
Processes	<ul style="list-style-type: none"> • Applications accepted twice a year. • Assessed by a multidisciplinary jury.

Quebec

Program Title	Development Grants - Promotion
Organization	Conseil des arts et des lettres Quebec
Target Audience	Artists with over two years of artistic practice (all disciplines except writing/storytelling)
Purpose	Produce tools related to the promotion of the artist's career/work with a view to broadening the dissemination network for the work and to diversity sources of funding.
Activities supported	Production of portfolio, collaboration with critic/curator, other activities deemed relevant.
Eligible costs	Direct costs of production as well as a monthly stipend
Funding Limit	Maximum of \$20,000
Limitations/restrictions	Projects aimed at self-publishing, updating of websites
Processes	<ul style="list-style-type: none"> • Applications accepted twice a year • Peer jury

Program Title	Assistance Program in Visual Arts (Pilot Project)
Organization	Societe de developpement des entreprises culturelles
Target Audience	Professional visual artists
Purpose	Stimulate the art market and sale of works of contemporary Quebec artists by promoting the integration of artists into professional networks for the dissemination of contemporary art.
Activities supported	<ul style="list-style-type: none"> • Design and implementation of promotional and marketing activities • Acquisition of equipment and digital applications for promotion
Eligible costs	Direct costs related to the promotion project
Funding Limit	Maximum of \$10,000 annually
Limitations/restrictions	Artist must contribute an amount at least equal to that of the assistance received
Processes	<ul style="list-style-type: none"> • Annual deadline • Committee with representatives from the field of visual arts.

Program Title	Program for Artisans in Trades
Organization	Societe de developpement des entreprises culturelles
Target Audience	Artisans and craft enterprises
Purpose	Support the dissemination to create new markets and market expansion
Activities supported	Various program streams to support marketing of experienced/start-ups; development of new marketing channels (such as circuit studio visits); attending trade fairs
Eligible costs	Direct project costs
Funding Limit	<ul style="list-style-type: none"> • Range from \$10,000 to \$40,000 (smaller grants to attend trade fairs) • 50% of eligible costs
Limitations/restrictions	Wages of artisan usually not eligible
Processes	<ul style="list-style-type: none"> • Two deadlines annually • Committee with representatives from the field

Program Title	Support for Art Markets (exhibition and export)
Organization	Societe de developpement des entreprises culturelles
Target Audience	Commercial galleries specializing in the contemporary art market
Purpose	To support these companies in disseminating and promotion particularly in works that could post a financial risk to the gallery
Activities supported	Activities to raise awareness of the works of contemporary artists; export of
Eligible costs	<ul style="list-style-type: none"> • Directly related to the marketing project • Fees to participate in trade fairs/exhibitions, space rental, travel, freight, customs etc.
Funding Limit	Maximum of \$35,000

Program Title	Support for Art Markets (exhibition and export)
	50% of eligible costs
Limitations/restrictions	<ul style="list-style-type: none"> On-going operating costs To be eligible galleries must meet specific operating requirements (such as the number of artists represented, minimum number of exhibitions produced)
Processes	Annual deadline Committee with representatives from the field

Program Title	Assistance to Promotion/Dissemination (Film and Television Production)
Organization	Societe de developpement des entreprises culturelles
Target Audience	Distributors; cinema operators;
Purpose	Support distribution of film in Quebec and internationally and increasing access of films to Quebec audiences
Activities supported	Various programs including marketing and viewing of films
Eligible costs	Primarily promotion expenses; operators are eligible for costs associated with technical quality of the facility including equipment
Funding Limit	Varies depending on the project
Limitations/restrictions	<ul style="list-style-type: none"> Usually requires contribution from the distributor/operator Usually a grant, but may also include loans
Processes	Annual deadline

New Brunswick

Program Title	Promotional Travel Assistance
Organization	NB Film
Target Audience	NB Producers
Purpose	Promotional and marketing efforts
Activities supported	Attendance at conferences, seminars, workshops, and any event that relates to the promotion and support of the film industry.
Eligible costs	Registration, airfare, accommodation, and per diem
Funding Limit	Up to 50% of the total travel budget to a maximum of \$2,000 per producer or production company.
Limitations/restrictions	None
Processes	At the discretion of NB Film

Program Title	Career Development – Arts by Invitation
Organization	New Brunswick Arts Board
Target Audience	Individual professional artists
Purpose	To support the participation and representation of artists in festivals, competitions and

Program Title	Career Development – Arts by Invitation
	exhibitions
Activities supported	Travel
Eligible costs	In and out of province travel/accommodation costs
Funding Limit	100% of costs up to \$2,000 per fiscal year
Limitations/restrictions	<ul style="list-style-type: none"> • The event must take place at least 150 km from the applicant’s residence. • The applicant must be invited to the event.
Processes	Assessed by a jury.

Nova Scotia

Program Title	Market and Festival Assistance
Organization	Film Nova Scotia
Target Audience	Producers
Purpose	<ul style="list-style-type: none"> • To develop new markets • form professional contacts to lead to co-production opportunities which bring investment to Nova Scotia • raise profile of NS production companies
Activities supported	Attendance at selected domestic/international markets and festivals
Eligible costs	Transportation, accommodation, per diem; registration fees, design/production of marketing materials
Funding Limit	Up to 50% of eligible costs to a maximum of \$2,000 for travel in Canada and \$4,000 for travel outside of Canada.
Limitations/restrictions	Maximum assistance to a production company is \$6,000 per year and a lifetime cap of \$20,000.
Processes	Internal assessment.

Prince Edward Island

Program Title	Dissemination/Presentation Grants for Artists
Organization	PEI Council of the Arts
Target Audience	Emerging artists and professional artists (individuals or groups)
Purpose	Presentation of works of art to the public in a critical or curatorial context
Activities supported	Tours, presentations, exhibits, performances, screenings, web presentation of original artworks, publishing
Eligible costs	Travel expenses, shipping, freight, artist/professional fees, installation costs and facility/equipment rental
Funding Limit	Up to \$1,200 for professional arts and \$1,000 for emerging artists
Limitations/restrictions	<ul style="list-style-type: none"> • Not intended for purely commercial self-promotion ventures • Applicants eligible for one presentation grant per year • Applicants cannot receive more than \$10,000 over a four year period across all

Program Title	Dissemination/Presentation Grants for Artists
	PEICA grant programs.
Processes	<ul style="list-style-type: none"> • Applications accepted twice each year • Assessed by a peer assessment committee (multidisciplinary)

Newfoundland & Labrador

Program Title	School Touring Program
Organization	Newfoundland and Labrador Arts Council
Target Audience	Artists, groups and non-profit organizations
Purpose	To increase access to high quality artistic performances for students.
Activities supported	Tours which includes workshops or other enhancement activities with students
Eligible costs	Touring costs (travel, accommodation, per diems, fees, tour administration, royalties and limited rehearsal)
Funding Limit	Up to \$20,000 per tour.
Limitations/restrictions	<ul style="list-style-type: none"> • The full grant requires a minimum of 10 presentations/performances or 7 if the tour includes one or more stops in Labrador or remote areas. • At least 2/3 of the tours stops must be in rural schools. • Schools and students must not be charged a fee.
Processes	Committee made up of artists and teachers

Yukon

Program Title	Enterprise Trade Fund
Organization	Yukon Film and Sound Commission
Target Audience	<ul style="list-style-type: none"> • Filmmakers • Sound recording artists • Yukon businesses or non-governmental organizations whose primary activities are related to film or sound production
Purpose	<ol style="list-style-type: none"> 1. To open up new markets or significantly expand existing markets, particularly export markets. 2. To support the development of Yukon businesses.
Activities supported	<ul style="list-style-type: none"> • Events such as trade shows, festivals, conferences, tours, markets, showcases • Marketing, including research, analysis and materials • Business development, including marketing plans, business plans and strategic plans • Business skill development (training)
Eligible costs	<p>Multi-year funding is available if project involves sustained activity and plans.</p> <ul style="list-style-type: none"> • Expenses directly related to the project • Product must be export ready
Funding Limit	<ul style="list-style-type: none"> • 75% of eligible costs for marketing activities to a maximum of \$50,000 • 75% of eligible costs for event attendance, web site or business skills development to a maximum of \$10,000 • \$2,000 per showcase (applicant must provide confirmation)

Program Title	Enterprise Trade Fund
	<ul style="list-style-type: none"> • of selection under a competitive process) • 50% of eligible costs for business plans to a maximum of \$10,000
Limitations/restrictions	<ul style="list-style-type: none"> • Purchase of capital assets/leasehold improvements • Regular and routine business expenses, including operating and maintenance costs • Prizes/awards
Processes	<ul style="list-style-type: none"> • Application • For second and subsequent applications, applicants must clearly demonstrate the value of previous ETF funding to the marketability of their products or to the development of the Yukon film or sound industry

NWT

Program Title	Public Presentation
Organization	NWT Arts Council
Target Audience	Emerging/established artists; arts organization
Purpose	Assist with the presentation of NWT artists' work to the public (in NWT)
Activities supported	<ul style="list-style-type: none"> • Individuals – touring/showcase; exhibit fees and expenses • Organizations – events must benefit public audiences (exhibitions, screenings, touring performing artists/authors)
Eligible costs	Expenses directly related to the project; administration costs cannot exceed 10% of total budget – generally travel costs, technical fees
Funding Limit	Not listed however the average grant is \$7,100 and grants ranged from \$975 to \$23,800.
Limitations/restrictions	Marketing and distribution costs not eligible
Processes	<ul style="list-style-type: none"> • Annual deadline

SECTOR/INDUSTRY ORGANIZATIONS

Canada Wide

Program Title	Tour Support Program
Organization	FACTOR
Target Audience	Artists, managers, record/management companies
Purpose	Support domestic and international touring activities by Canadian artists which support a sound recording (previous or upcoming release)
Activities supported	Tours of at least eight show dates in eight separate venues in more than one city for a contracted performance fee.
Eligible costs	Travel, musicians' fees, rentals, merchandise, work visas, freight and other direct costs to conduct the tour.
Funding Limit	A maximum of 75% of the deficit from a tour

Program Title	Tour Support Program
Limitations/restrictions	First commercial releases are not eligible unless it reaches the Qualifying Sales Threshold
Processes	<ul style="list-style-type: none"> • Initial review by FACTOR staff with final review/approval by Board of Directors. • Five application deadlines annually.

Program Title	Showcase Support Program
Organization	FACTOR
Target Audience	Artists, managers, record/management companies
Purpose	To support showcasing as professional music industry conferences, trade shows and other events.
Activities supported	Invitations to showcasing of artists most recent commercially released full length recording or upcoming recording.
Eligible costs	Artists fees, per diems and travel costs; promoter fees; promotional merchandise and shipping; some costs related to rehearsal time
Funding Limit	Up to 75% of eligible costs of the deficit to attend the showcase
Limitations/restrictions	The showcase must be held in an effort to secure a recording contract, distribution or to attract the interest of booking agents
Processes	<ul style="list-style-type: none"> • Initial review by FACTOR staff with final review/approval by Board of Directors. • Four application deadlines annually.

Program Title	Domestic/International Touring
Organization	Radio Starmaker Fund
Target Audience	Artists with a sales track record; independent record labels, artist management
Purpose	Supports emerging artists with star potential in their marketing and touring initiatives
Activities supported	Any live performances (either as headliner or support)
Eligible costs	See funding limit
Funding Limit	Flat fee per show/maximum of 2 live shows per day (varies by domestic/international touring; fees range from \$1,500 to \$2,000 per show)
Limitations/restrictions	Promotional/showcase performances are ineligible
Processes	<ul style="list-style-type: none"> • Final decisions are made by the Board of Directors of the Radio Starmaker Fund • Four applications dates annually.

Program Title	International Marketing
Organization	Radio Starmaker Fund
Target Audience	Artists with a sales track record; independent record labels, artists management
Purpose	Support emerging artists with star potential in their marketing and touring initiatives

Program Title	International Marketing
Activities supported	Marketing plans in support of digital marketing, retail marketing, print advertising, independent publicist's fees
Eligible costs	Direct costs in support of release
Funding Limit	Depends on location of marketing initiative – ranges from \$10,000 to \$20,000
Limitations/restrictions	Preference given to applications with touring in the territory of the marketing
Processes	<ul style="list-style-type: none"> • Final decisions are made by the Board of Directors of the Radio Starmaker Fund • Four applications dates annually.

Program Title	Marketing (International and National)
Organization	MUSICACTION
Target Audience	Francophone artists or recording businesses
Purpose	National/international promotion of an album or music DVD
Activities supported	Promotional activities
Eligible costs	Direct costs associated with the project costs
Funding Limit	50% of eligible costs to a maximum of \$50,000
Limitations/restrictions	Only one project at a time can be accepted
Processes	Projects from recognized producers and albums funded by MUSICACTION are automatically funded marketing activities. Other applications are evaluated on a grid that reflects the business environment, marketing plan and project performance (sales, radio spins and shows).

Program Title	Showcasing (National and International) including tours
Organization	MUSICACTION
Target Audience	Francophone artists and recording businesses
Purpose	National and international promotion of albums/artists
Activities supported	Showcasing or touring (minimum number of performances required)
Eligible costs	Directly related to showcase or tour
Funding Limit	Depends on scope of showcasing/tour – maximum of \$25,000 for national and \$60,000 for international
Limitations/restrictions	Must be integrated with an overall marketing plan

Program Title	International Market Development – Collective Initiatives
Organization	MUSICACTION
Target Audience	Francophone artists and recording businesses
Purpose	International promotion of several artists from different Canadian record labels
Activities supported	Showcasing before audience of foreign professionals; marketing of artists for career development purposes

Program Title	International Market Development – Collective Initiatives
Eligible costs	<ul style="list-style-type: none"> • Direct costs associated with organizing the showcase (coordination, technical, personnel, promotion) • Expenses related to the participation of international delegates • Expenses related to collective initiatives to market
Funding Limit	75% of approved expenses; varied maximums from \$20,000 to \$40,000
Limitations/restrictions	N/A
Processes	Projects from recognized producers and albums funded by MUSICACTION are automatically funded marketing activities. Other applications are evaluated on a grid that reflects the business environment, marketing plan and project performance (sales, radio spins and shows).

Program Title	Canvassing
Organization	MUSICACTION
Target Audience	Francophone artists and recording businesses
Purpose	This program supports travel of music professionals for the development of new markets nationally and internationally
Activities supported	Professional meetings to promote the artist including trade fairs and meetings
Eligible costs	Travel, accommodation and per diems
Funding Limit	50% of actual eligible costs to a maximum of \$10,000 annually
Limitations/restrictions	N/A
Processes	Assessed by MUSICACTION administration

British Columbia

Program Title	Artist Travel Grant (MITAP)
Organization	MusicBC
Target Audience	Recording Artists
Purpose	To support BC recording artists for tours or showcases (both in and outside of Canada)
Activities supported	<ol style="list-style-type: none"> 1. Tour 2. Showcase 3. Tour and Showcase
Eligible costs	Fees (not to exceed 40% of total eligible expenses); travel, accommodation, freight, equipment rental, advertising/promotion
Funding Limit	Depending on the scope of the tour/showcase – 50% to a maximum of \$1,000 for domestic showcase to a maximum of \$4,000 for international showcase/tour.
Limitations/restrictions	Must have at least three confirmed dates 200 km outside of artist/groups city of residence.
Processes	Peer Adjudication panel Criteria includes: <ul style="list-style-type: none"> • Market potential of the recording artist/group within their genre;

Program Title	Artist Travel Grant (MITAP)
	<ul style="list-style-type: none"> • Significance of the showcase or touring venue; • Overall marketing strategy

Program Title	Business Travel Grant (MITAP)
Organization	MusicBC
Target Audience	Limited companies, partnerships or sole proprietorships must be registered BC businesses representing at least two BC artists.
Purpose	To support the promotion and marketing of BC artists.
Activities supported	Attend established music industry conferences and festivals. If not attending an established music industry conference or festival, the applicant must present written document explaining the nature of their travel, specific dates, how this initiative fits into their business plan, and which music industry representatives will be present or confirmed meetings with.
Eligible costs	Travel, accommodation, per diems, advertising/promotion
Funding Limit	Up to 50% of the total eligible expenses to a maximum of \$1,000
Limitations/restrictions	Can receive one grant per year.
Processes	Peer Adjudication panel Criteria includes: <ul style="list-style-type: none"> • Market potential of the recording artist/group within their genre; • Overall marketing strategy

Alberta

Program Title	Showcase and Conference Grants
Organization	Alberta Music (Harvard Broadcasting Exposure Travel Grant)
Target Audience	Alberta artists and music industry professionals (must be members of Alberta Music Industry Association)
Purpose	To support professional development by attending and enhancing their presence at approved music industry conferences and showcases
Activities supported	Attendance at music industry conferences/showcases
Eligible costs	Travel/accommodation, fees/commissions, marketing/promotional expenses
Funding Limit	Up to 50% of approved expenses to a maximum of \$1,000; two grants per fiscal year allowed.
Limitations/restrictions	<ul style="list-style-type: none"> • Applicant has been invited to showcase • Applicant has commercially released a recording in the past 18 months or will be showcasing in support of an upcoming commercial release.
Processes	<ul style="list-style-type: none"> • Assessed by jury • Must include a marketing plan • Applications accepted four times a year

Program Title	Domestic and International Exposure Tour Support
Organization	Alberta Music (Harvard Broadcasting Exposure Travel Grant)
Target Audience	Alberta recording artists (must be members of Alberta Music Industry Association)
Purpose	To support domestic and international tours
Activities supported	Touring
Eligible costs	Travel, accommodation; fees/commissions; marketing/promotion; tour expenses (rentals, bonds, insurance, freight etc.)
Funding Limit	<ul style="list-style-type: none"> Up to 50% of expenses to a maximum amount of \$3,000 for domestic tours and \$5,000 for international tours per application. Up to two awards can be granted per fiscal year.
Limitations/restrictions	<ul style="list-style-type: none"> Minimum of six confirmed tour dates – none of which are in the applicant’s city of residence Applicant has commercially released a recording in the past 18 months or is touring in support of an upcoming release.
Processes	<ul style="list-style-type: none"> Assessed by jury Must include a marketing plan Applications accepted four times a year

Manitoba

Program Title	Market Access Program
Organization	Manitoba Music
Target Audience	Artists and music industry professionals
Purpose	To develop new markets
Activities supported	<ol style="list-style-type: none"> Attending/enhancing presence at professionally organized music industry conferences/showcases Significantly enhance access to new markets Develop new business relationships through purposely organized showcases.
Eligible costs	Fees, showcase expenses (travel, registration fees, etc), marketing/promotion costs
Funding Limit	75% of eligible costs to a maximum of \$2,000 for Canadian events and \$3,000 for international events.
Limitations/restrictions	Must maximize complementary funding through other sources
Processes	<ul style="list-style-type: none"> Assessed by an industry review panel Applications require a minimum of 30 days for review Criteria include rationale, marketing plan, strength of team, track record, and other professional attributes (music release, tour activity, other funding, etc.)

Program Title	Corporate Annual Business Travel
Organization	Manitoba Music
Target Audience	Music industry professionals (record companies, management companies, agencies,

Program Title	Corporate Annual Business Travel
	music distributors and music publishers)
Purpose	To develop new markets
Activities supported	<ol style="list-style-type: none"> 1. Attending/enhancing presence at professionally organized music industry conferences/showcases 2. Significantly enhance access to new markets 3. Develop new business relationships through purposely organized showcases.
Eligible costs	Travel/accommodation, event registration fees, marketing expenses
Funding Limit	75% of eligible costs to a maximum of \$8,000 annually.

Nova Scotia

Program Title	Export Development Program for Music – Showcase Support Initiatives
Organization	Music Nova Scotia
Target Audience	Emerging artist/group, export ready/exporting artist/group
Purpose	To expand marketing opportunities and increase earned revenue potential.
Activities supported	Showcasing and related marketing expenses
Eligible costs	Travel, accommodation, per diems; professional services, promotional materials, registration fees, some administration expenses
Funding Limit	Up to 50% of eligible expenses to a maximum of \$2,500 for domestic showcases or \$5,000 for international showcases
Limitations/restrictions	<ul style="list-style-type: none"> • Maximum of two applications per artist per deadline.
Processes	<ul style="list-style-type: none"> • Assessed by panel of at least three industry professionals • Four deadlines annually

Program Title	Export Development Program for Music – Travel and Tour Initiative
Organization	Music Nova Scotia
Target Audience	Artists/groups and industry professionals that are export ready or currently exporting product
Purpose	To expand market opportunities, increase earned revenue potential and increase the sale of music products outside of Nova Scotia
Activities supported	<ul style="list-style-type: none"> • Tours/promotional appearances • Travel to Nova Scotia for business and collaborative opportunities with NS artists and industry professionals.
Eligible costs	Travel, accommodation, per diems to and within target markets; cost of promotional materials.
Funding Limit	50% of total eligible expenses to a maximum of \$7,500
Limitations/restrictions	Maximum of two applications per artist per deadline.
Processes	<ul style="list-style-type: none"> • Assessed by panel of at least three industry professionals • Four deadlines annually

Program Title	Export Development Program for Music – Marketing Support Initiative
Organization	Music Nova Scotia
Target Audience	Artists/groups and industry professionals that are export ready or currently exporting product
Purpose	To expand market opportunities, increase earned revenue potential and increase the sale of music products outside of Nova Scotia
Activities supported	Creation of new promotional material for a specific export project, website development/upgrade, marketing campaign for an album or tour, client driven market research.
Eligible costs	Design, printing, photography, promotional products, professional services.
Funding Limit	50% of eligible costs to a maximum of \$7,500
Limitations/restrictions	<ul style="list-style-type: none"> • Expenses must be associated with a specific export directed project. • Maximum of two applications per artist per deadline.
Processes	<ul style="list-style-type: none"> • Assessed by panel of at least three industry professionals • Four deadlines annually

Program Title	Bringing it Home (Community Presenters Assistance Program)
Organization	Music Nova Scotia
Target Audience	Non-profit organizations
Purpose	Create opportunities to present Nova Scotia artists (support the development of community music presenters and NS musicians)
Activities supported	Presentations
Eligible costs	Fees, costs of promotion, rentals
Funding Limit	A maximum of \$1,500 per performance (shortfall funding)
Limitations/restrictions	<ul style="list-style-type: none"> • Commit to a minimum of three performances • Participate in artist block booking • Set a minimum ticket price • Provide an artist fee guarantee
Processes	Must be pre-qualified to be eligible for the shortfall funding.

Prince Edward Island

Program Title	Emerging Music Program
Organization	Music PEI
Target Audience	Emerging artists/group
Purpose	Helps target audience gain a foothold in the industry by supporting activities to enhance sales/ marketability of music and help the applicant develop business skills.
Activities supported	Touring/showcase support, marketing/promotional development web development, general marketing expenses

Program Title	Emerging Music Program
Eligible costs	Costs directly related to the project.
Funding Limit	75% of eligible costs to a maximum of \$1,500; 100% for projects involved performance coaching)
Limitations/restrictions	<ul style="list-style-type: none"> • Tour must have at least three paid performances in three or more locations. • Applicants can receive up to four grants in three years before graduating to the Export Development Program.
Processes	<ul style="list-style-type: none"> • Jury of industry professionals • Applications accepted once a year.

Program Title	Export Development Program
Organization	Music PEI
Target Audience	Emerging artists who qualify as export-ready or exporting artist
Purpose	Assist artists who have graduated from the Emerging Music Program, or are export ready, to develop new or non-established markets outside of PEI
Activities supported	<p>Four areas supported:</p> <ol style="list-style-type: none"> 1. Product development (performance enhancement/business skills) 2. Market Access – Domestic and International Showcases 3. Market Access – Domestic and International Touring 4. Marketing and Promotion
Eligible costs	Costs directly related to project
Funding Limit	Up to a maximum of \$3,000; contribution amount varies such as 60% for touring/showcasing to 100% for performance coaching.
Limitations/restrictions	Must be a member of Music PEI
Processes	<ul style="list-style-type: none"> • Applications accepted once a year • Jury of industry professionals.

Program Title	Career Investment Program
Organization	Music PEI
Target Audience	Export ready or exporting artists – must have completed an Export Development Program Project.
Purpose	Intended to further advance the career of artists
Activities supported	<p>Four areas supported:</p> <ol style="list-style-type: none"> 1. Product development (performance enhancement/business skills) 2. Market Access – Domestic and International Showcases 3. Market Access – Domestic and International Touring 4. Marketing and Promotion
Eligible costs	Costs directly related to project
Funding Limit	\$16,000 provided over two years

Program Title	Career Investment Program
Limitations/restrictions	<ul style="list-style-type: none"> • Must be a member of Music PEI • Two year marketing/business plan required
Processes	<ul style="list-style-type: none"> • Applications accepted once a year • Jury of industry professionals

Newfoundland and Labrador

Program Title	Market Access
Organization	Music NL
Target Audience	Professional musicians
Purpose	To develop awareness locally, national and internationally of NL music.
Activities supported	Tours, showcase and festivals
Eligible costs	Travel, accommodation, promotion and side musician fees (for solo artists)
Funding Limit	100% of eligible expenses to a maximum of \$2,500 for domestic travel and \$4,000 for international travel.
Limitations/restrictions	<ul style="list-style-type: none"> • Tour must consist of at least six out of province dates in a at least three different municipalities • Applicants are limited to a maximum annual funding of \$7,500. • Must be a member of MusicNL
Processes	Assessed by MusicNL Funding Committee (3 industry professionals and a government liaison)

Program Title	Professional Development –Showcase and Festivals
Organization	MusicNL
Target Audience	Professional musicians
Purpose	To assist members to conduct business that promotes and markets their music
Activities supported	Travel and expenses to attend showcase/festival events
Eligible costs	Transportation costs and accommodation
Funding Limit	100% of eligible expenses to a max. of \$1,500 for domestic events and \$2,500 for international events.
Limitations/restrictions	<ul style="list-style-type: none"> • Applicants are limited to a maximum annual funding of \$4,500. • Must be a member of MusicNL
Processes	Assessed by MusicNL Funding Committee (3 industry professionals and a government liaison)

Appendix 2: Revisions to Existing On-Line Survey

The following are suggestions for data collection. Currently, grant recipients complete an on-line survey as part of their final reporting requirements. The survey is a combination of reporting on the details of the project (such as number of performances, audience numbers etc.) and recipients' perspectives on the *Culture on the Go* grant program. It is suggested that the on-line survey be continued, however reporting on the details of the project should be moved to a revised final report and entered into a searchable database

Final Report

Questions 2 to 10, and 23 to 25, from the current on-line survey would form the basis of the final report submitted by the recipient.

However some of these questions need to be revised –

Question 4 – should be split into two questions (such as 4a and 4b)

- Number of performances
- Number of presentations

Question 5 – in its current format, multiple answers are possible and the options are not clear. A suggestion would be as follows:

The participants in your tour were primarily (with only one option):

- Under 18 years of age
- Young adults (18 to 25 years of age)
- Adults (26 to 64 years of age)
- Seniors (over 65 years of age)
- Any age

Question 6 – should be split into two questions covering (such as 6a and 6b)

- New technology in the marketing of your work...
- New technology in the presentation of your work....

Question 9 – as many of the communities listed overlap, clearer definition is needed – a suggestion would be as follows:

Total number of communities:

Total number of communities with populations under 5,000:

Of those communities with population under 5,000, how many were:

First Nations
Francophone

Total number of communities north of Prince Albert:

A new question should be added to indicate the number of performances/ presentations held in schools and the number of participants.

Question 23 – remove rating scale and replace with open ended question:
Identify the markets/opportunities that have resulted from this project including how you plan to access these markets/opportunities in the future?

Question 24 – remove the rating scale and replace with open-ended question:
Identify new partnerships and/or collaborations that were established during this project, including how you plan to use these partnerships and/or collaborations to contribute to your work in the future?

Question 25 – remove the rating scale and replace with open-ended question:
Identify new relationships and/or key contacts that were forged during this project including how these relationships/contacts will contribute your work in the future?

On-line Survey

The on-line survey would focus on gaining recipients' perspectives about the grant program, however because the survey goes directly to the funder, it is likely that the responses will be positive.

Some changes are needed to the existing questions including:

Question 16 – needs to be two questions such as

- Information on the website was helpful.
- Information on the website was easy to find.

Question 21 – omit the ratings scale and replace with two open-ended questions:
In what ways was your project a success?
In what ways was your project not successful?

Question 22 – omit the ratings scale and replace with an open-end question:
In what ways did the project contribute to your career development or your organization's ability to tour successfully.