



NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS

ROUNDTABLE ON PHILANTHROPY IN THE PERFORMING ARTS

OCTOBER 2, 2004
NATIONAL ARTS CENTRE
OTTAWA

ROUNDTABLE ORGANIZER:

NATIONAL ARTS CENTRE FOUNDATION

ROUNDTABLE REPORT:



Public Policy Forum
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Dear Reader:

This is an exciting time to be involved in the arts in Canada. There may be more artistic talent and creativity in this country today than at any time in our history and Canadian artists are doing incredible work not only at home, but abroad. Increasingly, our artists symbolize Canada for much of the world.

Canada's artists and arts organizations share several important characteristics. They've had the audacity to dream big dreams. They've had the courage to pursue those dreams and the tenacity to keep going until those dreams came true.

Arts organizations know very well that dreams are achieved by convincing others of the value of an artistic vision and successfully soliciting financial support. The NAC's roundtables on philanthropy were established to engage some of the leading thinkers of our day in the important question of how to fund the performing arts.

The 2004 *Roundtable on Philanthropy in the Performing Arts* explored the potential of public-private sector partnerships as a fundraising strategy for arts organizations. This report on the discussions captures excellent examples of new ways to think about fundraising and new opportunities for support of the performing arts.

Several themes are apparent: human relationships matter in fundraising – it's not just about dollars; the business and arts worlds have much to learn from one another; collaboration by arts organizations and sharing of best practices are valuable; approaches to raising money must change as the country's culture evolves.

With each roundtable, the National Arts Centre and the National Arts Centre Foundation renew our commitment to promoting awareness of the value of the performing arts to Canada and the importance of financial resources – from government, corporations and individuals – to continually foster a creative culture in this country.

Sincerely,

Peter A. Herrndorf
President and CEO
National Arts Centre

Darrell Louise Gregersen
Chief Executive Officer
National Arts Centre Foundation

REPORT ON THE NATIONAL ARTS CENTRE ROUNDTABLE ON PHILANTHROPY IN THE PERFORMING ARTS

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Proud Sponsor of the 2004 Roundtable on Philanthropy in the Performing Arts

Introduction

This report summarizes the discussion at the national *Roundtable on Philanthropy in the Performing Arts*, convened by the National Arts Centre in Ottawa on October 2, 2004. This third NAC roundtable examined the potential of public-private sector partnerships as a fundraising strategy for performing arts organizations.

The roundtable brought together approximately 20 community and business leaders to share insights and innovative examples of public-private sector partnerships, and to discuss how these arrangements can benefit performing arts organizations in Canada. Over the past decade, Canada's healthcare and post-secondary education systems have made enormous strides in developing public and private sector partnerships, and roundtable participants were asked to identify how the performing arts can adopt and adapt the successful approach of these sectors.

Dr. Martha Piper, President of the University of British Columbia, and Richard Bradshaw, General Director of the Canadian Opera Company, opened the roundtable dialogue. Participants developed a series of recommendations to help performing arts organizations develop successful partnerships that will lead to greater financial stability and growth. A summary of the recommendations can be found on page 13.

The National Arts Centre's previous two roundtables addressed issues relating to corporate sponsorship and individual philanthropy in the performing arts. Previous keynote speakers have been James Wolfensohn, President of the World Bank and Chairman Emeritus of the John F. Kennedy Center for the Performing Arts, and Alberto Vilar, the Cuban-American arts philanthropist. The reports from the two earlier roundtables were distributed to hundreds of arts organizations across Canada. The 2002 report is available on the National Arts Centre Web site, www.nac-cna.ca, and the Public Policy Forum Web site, www.ppforum.ca.

The National Arts Centre and its Foundation would like to thank Accenture for sponsoring the Roundtable, and the Public Policy Forum for preparing the Roundtable Report.

Martha Piper's "Ten Rules for Successful Fundraising"

Martha Piper, President and Vice-Chancellor, University of British Columbia, was the first keynote speaker of the roundtable. She opened the session with "Ten Rules for Successful Fundraising," summarized below.

1. Always start with a vision, and try to ensure that everyone – the institution, private donors, and government – understands and shares the vision.
2. Raising money from public sources is the same as raising money from private sources; use the same tactics with government as with individuals or corporations.
3. Focus more on individuals than on corporations. For example, Microsoft applies a formula to assess every request for funding, and it can be very difficult to obtain \$1 million. But, if you can get Bill Gates' attention, he might give \$75 million.
4. Fundraising is all about people, and establishing long-term relationships.
5. Everyone likes to see their money go further – governments, individuals, corporations – it's all about leveraging.
6. The best predictor of the next gift is who just gave money. People don't give their last million, so don't assume that once they've given, you now need to approach someone new. One donor to UBC progressed from an initial gift of \$1,000 to donating a building.
7. Campaigns with a target are overrated. Fundraising is a long-term endeavour – you're not in and out.
8. Now is a good time to get support for programs and people, but a bad time for buildings.
9. Stretch your money by thinking of creative ways to use money you've already raised to attract more money.
10. A collective approach is more effective than "one-offs." The most successful federal-private partnership program is the Canada Foundation for Innovation, which was established about four years ago. It contributes 40% to a project, which is matched by 40% from the province, and the universities raise the rest. This enables the universities to go to an individual and say: "For every dollar you put in, you trigger an investment of \$4," which is a big selling point. When the universities approached government regarding the creation of CFI, they didn't go individually; they went collectively. Why don't arts organizations approach government collectively in support of the creation of a Canada Arts Foundation?

In response to a question, Dr. Piper added an eleventh rule, which is to be very public about thanking the government, just as public as when thanking any other donor.

Dr. Piper also provided the example of two large grants UBC had recently received from individuals. UBC went to government and asked for matching funds. One strategy to use when you receive a gift over \$10 million is to tell government that the gift is contingent upon a matching grant from government – it's a very powerful argument.

Fundraising is all about people, and establishing long-term relationships.

The university is also building its own endowment fund in order to generate matching gifts, because people like to have their money matched.

She concluded by stating that this should be a good time to raise money for the performing arts. The humanities and arts are on the rise “whether it's Richard Florida's work, or recognition of

There is no lack of money – it's just finding the right case to unleash that money.

creativity, innovation, or that civil society understands importance of the arts ... There is no lack of money – it's just finding the right case to unleash that money....Governments, individuals, corporations and institutions working together can succeed in raising significant dollars for the arts.”

Summary of Remarks by Richard Bradshaw

Richard Bradshaw, General Director of the Canadian Opera Company, began with a definition of public-private partnerships he had found on the Web site of the Canadian Council on Public-Private Partnerships:

A cooperative venture between the public and private sectors, built on the expertise of each partner, that best meets clearly defined public needs through the appropriate allocation of resources, risks and rewards.

He noted that not a single arts or cultural project was listed on the Council's Web site.

Mr. Bradshaw focused his remarks on the government side of public-private partnerships. He argued that government should not be "let further off the hook" with respect to arts funding; the arts are no less important than roads, hospitals and schools. He cited the example of Denmark, where the state subsidy for the arts is six times greater than Canada's federal subsidy, yet Denmark's population is roughly the same as Toronto's. He also mentioned a Danish shipping magnate who is contributing more than \$500 million to build a new opera centre, arguing that it's time "to change the number of zeroes we're talking about, for government or private support of the arts." Canadians need a new vision of "what's possible and what's necessary" in order to foster real philanthropic benefit.

He encouraged Canada to adopt the European model of support for the arts. In Berlin, for example, the annual government subsidy to opera alone is equivalent to \$215 million (CDN), whereas in 2002-03, "the Canada Council's budget for all the arts in Canada was \$142 million."

Canada is increasingly using the matching endowment model, with government matching the dollars raised in the private sector, but Mr. Bradshaw finds there are two problems with this model:

- It leaves the arts subject to the whims of the market.
- The absence of adequate direct subsidy can kill arts organizations, and endowment schemes can sometimes conveniently divert attention from what arts organizations really need to stay alive ... operating funding.

He pointed out that the annual income of roughly \$50,000 that can be generated from two \$500,000 endowment contributions doesn't go very far. Furthermore, qualification for funding in many matching endowment programs depends on prudent financial management rather than artistic success. "The arts don't need an excuse for adequate funding ... as the repository of the best that's being fought, felt, dreamed, they're central to a healthy society. Rather than offer a life support system, they are something we should celebrate unashamedly."

The arts don't need an excuse for adequate funding ... as the repository of the best that's being fought, felt, dreamed, they're central to a healthy society.

Just as university researchers have concerns about the impact of corporate funding, so should the arts. The arts must retain their ability to be creative, and to take risks. The partnership that worked best for the Opera House was “the generous gift of land from the province, then valued at \$31 million.” With a grant of \$25 million from the federal government, and contributions from Four Seasons Hotels and a private donor, Fraser Elliott, they reached two thirds of their goal.

In conclusion, Mr. Bradshaw reiterated that government should provide stabilization to arts organizations. “It’s time to wake up and wonder why we are so far behind the rest of the world in funding the arts.”

Summary of the Roundtable Discussion

Following the presentations by Dr. Piper and Mr. Bradshaw, Roundtable participants began a moderated discussion. The discussion framework can be found in the Appendixes, along with a list of participants. The following key themes emerged from the presentations and resulting dialogue:

- **Who should fund the arts?**
- **Endowment funds**
- **The keys to successful fundraising**
- **Examples of successful collaboration among sectors**
- **The importance of leadership and vision**
- **The need to educate leaders in both the public and private sectors about the importance of the arts**
- **The power of a collective voice**
- **The role of the arts in nation building**

Who should fund the arts?

Much of the dialogue focused on the question of who should be the main funder of the arts in Canada.

A number of speakers supported the view put forward by Richard Bradshaw, that government should provide greater core funding, to provide arts organizations with a stable base. This base would enable arts organizations to conduct broader fundraising activities. Janice Price spoke of the need for ongoing, stable funding that “doesn’t depend on the vicissitudes of donors, who may be happy to contribute to special programming, but not light bulbs and sewers.”

Julia Foster pointed out that the 26 organizations funded by the Ontario Arts Council have annual operational revenues of \$325 million, 26% of which comes from private donations, a ratio that would put some hospitals and universities to shame. In fact, overall, 75% of Ontario arts organizations’ revenue is self-generated. The arts are successful in their public-private partnerships. However, arts should focus on more public funding – in Ontario today, the combined funding from the municipal, provincial and federal governments is also 26%. She argued that for the private side to increase, the public side must also increase – government must provide leadership to demonstrate that the arts are not a frill. “Governments should fund the practical side of the arts, and it’s then up to the arts to fundraise in the private sector.”

Several participants also commented that the funding available for the arts through Canada Council grants was far too low. In the words of Richard Bradshaw, “It’s a great and rich country, with a third-world budget for the arts.”

Based on his experience raising money for the arts in the US market, Gordon Giffin said that he senses a bias in Canada that “it’s government’s job to do this, and that view is a disincentive to private donors.” He added that “There’s a challenge to inspire more private giving, and to emphasize that there’s an obligation in society for private donations. Government giving is, in effect, conscripted private giving.”

Belinda Stronach argued that government’s first priority must be to encourage the climate for wealth creation. Instead of focusing on how to slice up the pie, find ways to increase the pie, so there is more money for the arts.

Unfortunately, Canada seems to have adopted the worst of the two worlds, with little government funding, and little encouragement of private funding.

John Kim Bell commented that the Canadian model seems to be a blend of the traditional British approach, where it was seen as the government’s role to provide the majority of support for all artistic institutions and the American model, where the majority of arts philanthropy is derived from the private sector and individual patrons. “Unfortunately, Canada seems to have adopted the worst of the two worlds, with little government funding, and little encouragement of private funding.”

Endowment funds

Many participants spoke positively about the stability that an endowment fund can provide, but they agreed that creating an endowment can be a major challenge. Jim Pitblado pointed out that when the Ontario program for endowment was set up six years ago, only a few of the large arts organizations knew anything about endowment, but after six years, 272 arts organizations of all sizes had participated in the program. He argued that the program stimulated the organizations, their boards and their communities to contribute. And although the money was targeted for the endowment fund, it opened the door for other contributions and got the communities accustomed to supporting the arts.

Sandra Pitblado spoke of the Creative Trust, a collaborative campaign run by 23 mid-sized, non-profit arts organizations in Toronto, created at the time when Hal Jackman offered a matching program for endowment. The group has grown, and is working together to raise funds from the federal and provincial governments, endowments, and foundations. As a result, these organizations have been able to grow and manage their organizations much more effectively.

Gail Asper reported that the Manitoba Theatre Centre launched an endowment campaign to take advantage of the federal government’s endowment program. Her experience was that even if prospective donors weren’t keen on supporting an endowment fund, they were often willing to fund another aspect of the organization. She noted, however, that while the government’s willingness to match endowment funds is appreciated, the current tax system doesn’t encourage donations. Capital gains tax should be fully eliminated from the donation of shares.

The keys to successful fundraising

Participants identified a number of factors which they, as both fundraisers and recipients of fundraising requests, saw as key to a successful fundraising campaign.

It was agreed that a ‘great articulator’ is an important part of the formula, along with a leadership

One of the most effective ways to secure individual donations is to involve the individual on the board of the organization.

team that can lend credibility to the vision. Jim Temerty cited the experience of the Royal Ontario Museum, which has raised \$162 million toward its target of \$200 million, a large proportion of which came from individuals. He stated that one of the most effective ways to secure individual donations is to involve the individual on the board of the organization. Another participant echoed that

sentiment with the comment that board members should “give, get, or get off.”

Belinda Stronach argued that an organization approaching government must have a vision, a plan, and a budget. It must show politicians how it will create value in the community. And the same holds true when approaching the private sector – a large corporation can receive hundreds of requests for sponsorship per week.

Jeffrey Anderson pointed out that corporations and public funders receive an overwhelming number of requests – he knows of one corporation that had received 15,000 requests in a single year. This underscores the need for a vision, and to find a way to speak on a personal level with an individual or corporate donor or federal or provincial supporter. A number of speakers emphasized that “who” is a critical element, both the person asking for the donation and the person being asked. And all participants agreed that long-term relationship building is essential.

Judith LaRocque pointed out that one of the programs offered by the Department of Canadian Heritage has a budget of approximately \$110 million that goes directly into partnerships for the arts, such as training, sustainability, endowment or touring. However, some of the funding available for endowments is going unused. Canadian Heritage has not yet spent all the money in the endowment fund, because “Communities have not come forward in the way we had hoped. The magic conditions are community interest and belief in the project and a strong institution with a good board; when a strong proposal comes forward, it is funded.”

Martha Piper stated that her faculty sometimes worried that if she raised too much money privately, government would back off. She argued, however, that this is not the case. Individuals, governments and corporations all give for the same reason, “when they believe it’s going to make a difference, when there’s a vision that makes sense. The most powerful approach is when you can lever all three sectors to work together.”

Dr. Piper added that there is also a science to fundraising, citing the university’s formula that “you need one fundraising professional for every million dollars you raise.”

Janice Price explained that the Kimmel Center plans to adopt a model generated by the Ford Foundation for a large campaign. “This new construct for arts funding gets away from the notion of annual operating funds and endowment funds, and corporate and individual gifts. The new approach is to go out and talk to people about an integrated pyramid of need and thereby build the capacity to address ongoing operating deficits.”

The most powerful approach is when you can lever all three sectors to work together.

Examples of successful collaboration and partnerships

Jim Fleck offered the example of a pilot project set up by the Council for Business and the Arts in Oakville in 2003, called ArtsVe\$t, to evaluate the effectiveness of providing matching funds as an incentive for businesses to support arts organizations. The outcome of the project was that government provided \$50,000, which leveraged \$140,000 from the community. During the one-year program, the number of businesses involved with the arts rose from 33 to 51, and there were indications that growth would continue. The notion of leveraging money appealed to the businesses, and because the mayor supported the program, it became a community activity. The Council is now talking to the provincial and federal governments about expanding the program into other communities. Another participant spoke of the need to share best practices and learning from this type of program with other small theatre groups and community organizations.

Jeffrey Anderson mentioned that the Alberta Foundation for the Arts’ strategic plan focuses on the need to support and encourage partnerships with the private sector as well as government. One example is the Alberta Scene at the National Arts Centre – a partnership among the federal and provincial governments, and private sector companies such as Epcor, CIBC, Enbridge, TSX Venture Exchange and the Banff Centre. Each partner plays a different, but essential, role. Another example is the Alberta Performing Arts Stabilization Fund, a ten-year program that has helped arts organizations to balance their strategic, business and artistic planning.

He also cited a six-year program in Edmonton called Art and Design in Public Places, to revitalize the downtown core with support from the City of Edmonton, the Edmonton Community Foundation, Finning, Syncrude and the Edmonton Arts Council.

Janet Yale explained that arts and culture is one of the three areas that Telus has identified for corporate sponsorship. Within that theme, Telus focuses on youth and technology, for example, supporting the National Youth and Education Trust at the National Arts Centre. Another recent initiative is a partnership with the Royal Conservatory of Music in Toronto.

...what was more important was the shared vision that led to the partnership.

At the Royal Conservatory, Telus invested \$10 million in the new Telus Performance and Learning Centre. “We were interested by the fact that the centre has a large academic element – training facilities, a rehearsal hall, etc. with the potential for master classes where either the

teacher or student can be remotely located. It creates opportunities for youth, while Telus displays its leadership in technology. We've also committed to help leverage an additional \$5 million from the corporate sector. As Telus is trying to build its brand in Eastern Canada, having our name on the building is important, but what was more important was the shared vision that led to the partnership. We're seeking to replicate that model with other arts organizations."

Hilary Pearson indicated that foundations could play a greater role in providing support to arts organizations. Canadian foundations have approximately \$11 billion in assets. Of the approximately \$1 billion per year foundations donate, the majority goes to education, and approximately 12% - 14% goes to the arts. She argued, however, that although the amount donated to the arts by foundations is not large, they can act also as conveners or catalysts to bring other funders together around projects.

Jim McDade argued that more efforts should be made to encourage corporations to donate human capital as well as dollars. For example, Accenture has approximately 100,000 employees worldwide, with an average age of 28, and a high level of energy and expertise to contribute.

Educate leaders about the importance of the arts

Several participants spoke of the need to educate leaders in both the public and private sectors about the importance of the arts. Richard Bradshaw commented that, in general, arts organizations have done a poor job of communicating with government – it's not health **or** the arts; it's not education **or** the arts; it should be health, education **and** the arts. In some ways, the challenge is that the arts, whose financial needs are smaller, have a tough time getting attention compared to the billion-dollar needs of these other sectors.

**It's not health *or* the arts;
it's not education *or* the
arts; it should be health,
education *and* the arts.**

Barbara Poole argued that it is important to educate CEOs to become involved in the arts, including attending performances. She was disappointed to see few CEOs at the recent Magnetic North festival in Edmonton. Educating and involving CEOs, and encouraging them to sit on boards, would help organizations to raise funds. For example, TransAlta gave support to the Edmonton Fringe festival when a member of its executive team, Dr. Bob Westbury, learned that TransAlta was already supporting Calgary arts activities. "TransAlta has since given the festival a package of \$200,000 per year for operating expenses, plus \$1 million for its capital campaign. Bob is now on the board, and the festival's building carries the TransAlta name."

Smart corporations recognize that the economic, social, and cultural fabric is closely interwoven.

Belinda Stronach mentioned two initiatives taken by Magna. First, Magna wrote into its corporate bylaws that two percent of its pretax profits must be donated to communities. Second, Magna funds a small program to educate university students about business, called the Advancement of Canadian Entrepreneurship, which now

has 30 chapters on campuses across Canada. Students learn about corporate governance, and each chapter writes a corporate constitution, which must include a statement about how they will give back to the community. The goal is to incorporate a belief in corporate social responsibility in tomorrow's executives.

Ms. Stronach also urged arts organizations not to "give up on corporations – smart corporations recognize that the economic, social, and cultural fabric is closely interwoven."

The power of a collective voice

Martha Piper argued that the arts community could make much greater progress if it could speak with one voice, as the universities did to advocate the creation of the Canada Foundation for Innovation. Jeffrey Anderson seconded that recommendation, pointing out that "The Alberta experience shows the value of a unified approach. It has far more resonance for the entire arts community to come forward than an individual from one city or region."

The Toronto-based organization, the Creative Trust, is another example of a successful collaboration within the arts community.

The role of the arts in nation building

Dean Brinton articulated a view that was shared by many participants when he stated that our national cultural institutions contribute and have contributed to creating a tolerant, pluralistic society. "Private investment in organizations like the National Arts Centre, which introduce Canadians to one another, and help build the ties that bind us, will become increasingly important in light of several trends. By 2010, visible minorities will become the new urban majority, constituting more than 20% of the population. This extraordinary diversity of races, religions, ethnic backgrounds, languages and cultures will make Canada one of the most pluralistic nations in the world, and one of the richest, culturally and economically."

Mr. Brinton argued that to maintain a unified country within such a culturally diverse society, "All citizens must feel a cultural solidarity with their fellow citizens. This can be accomplished in part by sharing common institutions that allow Canadians to see the privilege of living in a diverse society." He quoted a former Minister of Intergovernmental Affairs: "The solution lies in maintaining the balance between the primacy of individual rights and the recognition of collective realities." With Canada facing massive structural change, the role of our national cultural institutions should be expanded, with the private and public resources needed to support them.

Mr. Brinton recounted the case of students at the National Theatre School who, when assessing their experiences, focus on "the transformative experience of being with students from across Canada, living in Montreal and realizing for the first time what it means to be a Canadian." He urged "an expanded role for our national cultural institutions and provision of the private and public resources necessary to fulfill it."

Milton Wong spoke of the power of inclusion, mentioning the successful transformation of Vancouver's arts community from a culture of exclusiveness to one that includes all cultures, a change led by the Vancouver Opera. He cited the experience of Jim Wright, General Director of the Vancouver Opera, who created a committee with representatives from various cultures – Chinese, Japanese, Aboriginal, etc., to explore their interest in opera. Immigrants from Hong Kong have become passionate about opera, and the Japanese community has supplied costumes for *Madama Butterfly*. Involvement is important – you can't say "We want your money but not your talent." He added that this inclusiveness should extend to a common vision across the country, to bridge Canada's regions, each with a very different culture and geography. The arts can contribute to a common vision that is part of nation building.

Involvement is important – you can't say "We want your money but not your talent."

Janice Price argued that centres for the performing arts can play an important role in fostering inclusiveness in communities, across economic as well as ethnic boundaries. For example, the Kimmel Centre is a visible public space in the community, open to all. And the centre is encouraging gifts of all sizes by placing recognition in visible places in the building, even donations of \$100.

Constance Pathy pointed out that Foreign Affairs Canada offers funding for Canadian companies to tour internationally, because the arts are part of Canada's face to the world, and Canadian value can be exported globally. She argued that this program should be enhanced, with greater collaboration from the artistic community.

John Kim Bell referred to author George Woodcock, who said that "Canadians don't like heroes." He added, "We don't celebrate achievement. We are more demure in our culture." He argued that "We must aim toward promoting the fact that the arts become an extension of our national pride. The challenge is that Canada is no longer a country of two solitudes. The Aboriginal population is growing, and our growth is going to be contingent upon immigration, adding many sensibilities and many expressions. The challenge for us, as artists, is to move focus on national pride to get governments to increase their support."

Recommendations

The morning's discussions led to a number of recommendations to arts organizations.

1. Arts organizations must develop long-term relationships with donors, and work with them to develop win-win partnerships that support the goals of the donor as well as those of the organization.
2. Matching donations are a powerful tool – people are encouraged to donate if they know their contribution will be doubled or tripled.
3. Arts organizations can speak to governments with a more powerful voice if they work together.
4. A clear and well-articulated vision acts as a magnet to attract both public and private support.
5. There is a need to educate corporate leaders about the social and economic benefits of the arts.
6. Arts organizations should involve corporate decision makers in the arts by appointing CEOs to boards of directors.
7. Cultural diversity is a key element of the Canadian national fabric. The arts can play a key role in nation building by striving to involve all cultures.

Recommendations for government action

8. Governments have a role to play in funding the arts, particularly to provide core funding.
9. Tax incentives are required to encourage individual and corporate donations.

Recommendation for follow-up from the Roundtable

10. Develop a list of successful partnerships and fundraising initiatives to be shared with arts organizations across Canada.

Participant List

Host: Peter A. Herrndorf, President and CEO, National Arts Centre

Co-Keynote Speakers:

Dr. Martha C. Piper, President and Vice-Chancellor, The University of British Columbia

Richard Bradshaw, General Director, Canadian Opera Company

Moderator: Don Newman, Senior Parliamentary Editor for CBC National Television

Special Guest: Pinchas Zukerman, Music Director, National Arts Centre Orchestra

Roundtable Organizer: Darrell Louise Gregersen, CEO, National Arts Centre Foundation

Mr. Jeffrey Anderson

Director, Arts Development Branch

Government of Alberta

Executive Director

Alberta Foundation for the Arts

Edmonton, AB

Ms. Gail Asper

Corporate Secretary

CanWest Global Communications

Winnipeg, MA

Mr. John Kim Bell

Vice-President, Development and

Aboriginal Programs

Canadian Youth Business Foundation

Toronto, ON

Mr. Richard Bradshaw

General Director

Canadian Opera Company

Toronto, ON

Mr. Dean Brinton

Executive Director

Community Foundation of Nova Scotia

Halifax, NS

Dr. James Fleck

Chairman

**The Council for Business and
the Arts in Canada**

Toronto, ON

Ms. Julia Foster

Chair

Ontario Arts Council

Toronto, ON

Ambassador Gordon D. Giffin

Director

**(U.S.) Friends of the National Arts
Centre**

Atlanta, GA

Mr. James and Mrs. Sandra Pitblado

Toronto, ON

Mrs. Barbara Poole

Edmonton, AB

Mr. Michael U. Potter

Ottawa, ON

Ms. Janice C. Price

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Mr. Don Newman
Senior Parliamentary Editor
CBC National Television

Ms. Constance V. Pathy
President
**Les Grand Ballets Canadiens de
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Montréal, QC

Ms. Hilary Pearson
President
Philanthropic Foundation of Canada
Montréal, QC

Dr. Martha C. Piper
President and Vice-Chancellor
The University of British Columbia
Vancouver, BC

Mr. Robert E. Waite
Senior Vice President, Communications
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Mr. Milton Wong
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Ms. Janet Yale
Executive Vice President, Legal,
Government and Regulatory Affairs
TELUS
Ottawa, ON

Maestro Pinchas Zukerman
Music Director
National Arts Centre Orchestra
Ottawa, ON

Agenda

**National Arts Centre, Le Salon
October 2, 2004**

9:00 am Breakfast

9:30 am Welcome and Introductions
Peter A. Herrndorf, President and CEO, National Arts Centre
Don Newman, Senior Parliamentary Editor, CBC National Television

9:40 am Keynote Address
Dr. Martha C. Piper, President and Vice-Chancellor, The University of British Columbia
Richard Bradshaw, General Director, Canadian Opera Company

10:00 am Questions

Break

10:30 am Setting the Stage for Leadership Discussion
Don Newman, Senior Parliamentary Editor, CBC National Television

10:35 am Roundtable Leadership Discussion

1. Specific Models and Applications (*suggested 3-5 minutes per participant*)

- Innovative examples of existing public and private sector partnerships and the resulting impact for charitable organizations
- Specific examples occurring within the arts sector across Canada
- Successful models from other sectors such as hospitals and universities and how they might be effectively applied within the arts sector

11:20 am 2. Advice for Canada's Performing Arts Organizations
(*All participants*)

- How might Canada's arts organizations seek out such partnerships effectively and under what circumstances?
- What are some of the keys to creating strong partnerships?
- What advice do you have for successful management and evaluation of such partnerships?

11:50 am Closing Remarks
Don Newman, Senior Parliamentary Editor, CBC National Television
Peter A. Herrndorf, President and CEO, National Arts Centre

Canada's National Arts Centre

The National Arts Centre (NAC) raised its curtains for the first time in 1969. Created by the Government of Canada as a Centennial project during the 1960s, the NAC has become Canada's foremost showcase for the performing arts. Today, the NAC works with countless artists, both emerging and established, from across Canada and around the world, and collaborates with scores of other arts organizations across the country. The NAC is strongly committed to being a leader and innovator in each of the performing arts fields in which it works – classical music, English theatre, French theatre, dance, variety, and community programming. It is at the forefront of youth and educational activities, supporting programmes for young and emerging artists and programmes for young audiences, and producing resources and study materials for teachers. It is the only multidisciplinary, bilingual performing arts centre in North America, and one of the largest in the world.

National Arts Centre Foundation

The National Arts Centre Foundation was established in 2000, with the mandate to raise significant financial support for artistic and educational programming by the National Arts Centre. It also encourages gifts to create permanent funds for each of the National Arts Centre's artistic disciplines through endowment gifts, bequests and other forms of planned giving.

The Foundation's mission is to inspire individuals, corporations and foundations to invest in the National Arts Centre's artistic innovation, development of young talent, and creation of new works, to benefit all Canadians.

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Established in 1987, the Public Policy Forum has gained a reputation as a trusted, neutral facilitator, capable of bringing together a wide range of stakeholders in productive dialogue. Its research program provides a neutral base to inform collective decision making. By promoting more information sharing and greater linkages between governments and other sectors, the Public Policy Forum ensures that Canada's future directions become more dynamic, coordinated and responsive to the challenges and opportunities that lie before us.


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