

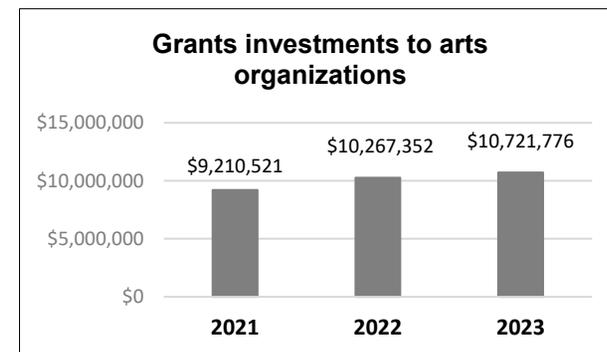
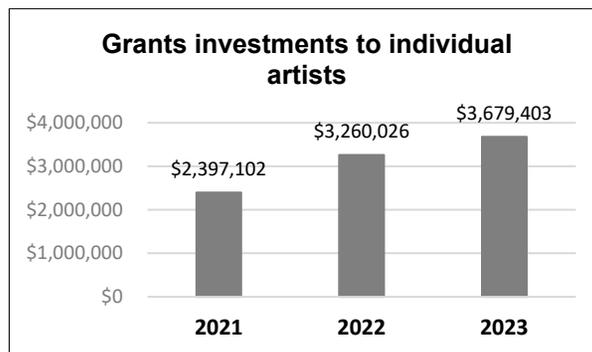
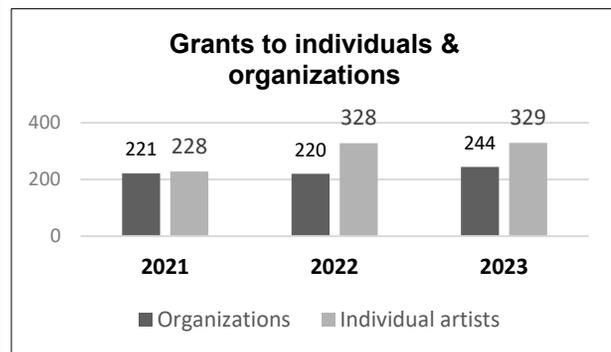
CALGARY ARTS DEVELOPMENT AUTHORITY LTD.

Mission: Calgary Arts Development supports and strengthens the arts to benefit all Calgarians.
One Calgary Line of Service: Arts and Culture *Wholly Owned Subsidiary*

2023 City Investment

Operating Grant: \$18,189,600
Operating Grant: \$1,000,000 (one time)

2023 Results



The story behind the numbers

- Support for arts organizations and individual artists is critical to a healthy arts ecosystem.
- Support for arts organizations has remained steady while there is also focus on ways to support individual artists as the keystone species.
- A healthy arts ecosystem is necessary to ensure Calgarians and visitors have access to a variety of arts experiences that are exciting, fun and meaningful, shape our city’s global reputation and contribute to the local economy. In 2024, public participation was over 4.3 million people.

Benchmarks

- CADA tracks financial data and statistics on activities, audiences, hiring, and programming from over 500 grantees to determine the health of the ecosystem and to monitor performance, activities, trends, gaps, concerns and impacts.
- Reporting mechanisms includes an annual accountability and impact report, quarterly board Key Performance Indicator (KPI) dashboards, internal staff KPI dashboards, research reports, City Council updates and specific public art reports demonstrate results and the impact of programs and investments.

Looking ahead: 2024 highlights

- Launching a longitudinal study of artists in the community to understand their challenges and aspirations, and creating opportunities for artists to gather, connect and collaborate.
- Undertaking a number of studies including a new arts spaces report that builds on the two reports completed in the past, and an organizational review and board review to ensure they have the capacity to address the increasing demands on the sector and on CADA as a funder.



**CALGARY ARTS DEVELOPMENT AUTHORITY LTD.
2023 Civic Partner Annual Report**

Civic Partner Name: Calgary Arts Development Authority Ltd.

Legal Structure: City of Calgary Wholly Owned Subsidiary, Part 9 Company

Fiscal Year End: December 31

Manage/operate a City-owned asset: No

Mission: Calgary Arts Development supports and strengthens the arts to benefit all Calgarians.

Mandate: We invest and allocate municipal funding for the arts provided by The City of Calgary and leverage those funds to provide additional resources to the arts sector. Our programs support hundreds of arts organizations, individual artists, artist collectives and arts events in Calgary. Calgary Arts Development strives to increase and use our resources wisely, foster collaborative relationships, and make the arts integral to the lives of Calgarians. We are a connector, facilitator, collaborator, champion, supporter, ambassador, investor, catalyst, and opportunity-maker.

1. What 3-5 key results did your organization achieve in 2023 that contributed to:

a) one or more Council Strategic Directions- economic resilience, social resilience, climate resilience?

A healthy and vibrant arts sector benefits a city in many ways, providing residents and visitors with beauty, fun, meaning, a sense of belonging, and new ways of seeing the world. It also shapes a city's global reputation as a desirable place to work, play, live, and visit as well as contributing to the local economy.

Our two areas of work are GRANT INVESTMENT PROGRAMS (at least 75% of our funding) and ARTS DEVELOPMENT PROGRAMS (15% of our funding). The remaining 10% goes to Administration and Overhead. We are also the third-party steward of the public art program, which is included in the narrative of this report. However, we do not report on the funding or budgeting for the public art program within this report as it has its own reporting schedule and mechanisms.

KEY RESULT #1 – SUPPORTING CALGARY'S ARTS ECOSYSTEM

Grant Investment Programs

Supporting Calgary-based non-profit arts organizations (contributing to economic resilience and social resilience)

- \$7,668,127 was invested in 160 arts organizations currently in the Operating Grant Program. An additional \$800,000 was granted to 38 organizations new to the program (out of 72 eligible new applications / 53% success rate). The Operating Grant Program is our largest program, providing stable, predictable funding to non-profit arts organizations.
- \$757,996 was invested in 37 organizations (out of 93 eligible applications / 40% success rate) in one-time project funding through the Project Grant Program for Organizations.
- The Future Focus Program is a joint initiative of Calgary Arts Development, Rozsa Foundation and Calgary Foundation aimed at assisting arts organizations in making strategic changes or decisions about their model, operations or focus that may inform existing and future programs. Participating organizations develop strategies and engage expertise to build their capacity and assist them in their journeys to navigate the questions, challenges, and opportunities they face. \$253,239 supported 18 organizations in 2023. Another program, the Organization Structural Change Program addresses emerging needs related to organizational capacity activities that do

not fit within the Future Focus Program. In 2023, 5 organizations received \$42,800 through the Organization Structural Change program.

Supporting Individual Artists and Artist Collectives (Economic Resilience and Social Resilience)

- \$2,303,306 was invested in 163 individual artists or artist collectives (out of \$7,085,175 requested by 509 eligible applications / 32% success rate) for specific projects in all artistic disciplines through the Individual Artists & Collectives Project Grant Program.
- \$490,352 was invested in 127 individual artists (out of 398 eligible applications / 32% success rate) as one-time funding for professional and artistic skill development or business and career development activities.
- Our programs for individual artists and artist collectives were supplemented by funds from Calgary Arts Foundation from donations from the Auxilium Foundation, Calgary Foundation, and Individual Donors.

Supporting First Nation, Métis, and Inuit (FNMI) Artists in Treaty 7 (Economic Resilience and Social Resilience)

- \$695,488 was invested in 40 FNMI individual artists, artist collectives and Indigenous-led and centered arts organizations (out of 50 eligible applications / 80% success rate) through the Original Peoples Investment Program. This program supported the innovation, preservation and revitalization of contemporary Indigenous artists and arts practices.
- \$59,617 was invested in 12 FNMI individual artists and artist collectives through the Indigenous Artist Microgrant specifically for projects related to the crafting and creation of regalia and traditional methods and forms, including mentorship, training, and knowledge sharing. This program funded all requests it received.
- \$56,653 was invested in 5 FNMI individual artists and artist collectives through the Honouring the Children Program for projects responding to, honouring, or in memory of the loss of life, culture, ceremony and language amongst the original peoples of this land because of the residential school system. This program funded all requests it received.

Supporting Equity-Deserving Artists, Collectives and Arts Organizations (Social Resilience)

- \$512,000 was invested in 43 initiatives through the ArtShare Program, specifically for those who self-identify as equity-seeking or are led by and serve equity-seeking communities. Calgary Arts Development program staff work one-on-one with applicants to develop grant proposals and funding amounts as need is identified in the community.

The complete list of 2023 grant recipients from all programs can be found [here](#).

KEY RESULT #2 – SUPPORTING DOWNTOWN REVITALIZATION AND THE CREATIVE ECONOMY

Supporting Initiatives that align with Downtown Revitalization, Cultural Tourism, and the Creative Economy (Economic Resilience)

- Patti Pon chaired the Executive committee of Chinook Blast, which we also supported with an investment of \$125,000. Chinook Blast activates the downtown with arts, spectacle, and light in the dead of winter attracting hundreds of thousands of Calgarians.
- We are active supporters of Rise UP, a collaboration between Tourism Calgary, Calgary Economic Development, the Calgary Hotel Association, the City of Calgary, and Calgary Arts Development. Our support helps fund the operations of Bird Creatives to continue to run projects such as the Rise UP Downtown Vibrancy Program, which, through funds from the City of Calgary, supported over 30 arts activations downtown.

- We co-stewarded work on the creative economy alongside Calgary Economic Development, particularly in publishing the [Creative Economy Strategic Guidebook](#) and the updated report on the Impact of [Calgary's Creative Industries](#).
- cSPACE Projects received its annual grant of \$240,000 through the Cultural Activation Fund and an additional grant of \$50,000 was used to develop a spaces strategy. Part of the spaces strategy was the creation of the Meanwhile Lease Program, which activates empty downtown spaces with arts activities on a short-term basis. [The Alcove Centre for the Arts](#) is one example of a downtown storefront arts activation and gathering space that is part of the Meanwhile Lease Program.
- We invested \$50,000 matched by Calgary Foundation to support the Indigenous creative economy through a large-scale art market in conjunction with the World Petroleum Congress.
- To help advance Calgary as a music city we recognize that musicians face many challenges and need to find new ways to generate revenue. As a small experiment with radical intent, we provided support for a program spearheaded by Michael Bernard Fitzgerald to assist a cohort of local musicians increase their skills in online marketing of their music.

KEY RESULT #3 – SUPPORTING ART FOR SOCIAL CHANGE

Supporting Artists as Changemakers and Art for Social Change (Social Resilience)

- \$170,000 was invested in 6 projects involving artists or organizations undertaking changemaking through the arts or art for social change initiatives including the Artist as Changemaker program and the Art for Social Change hub at the Trico Changemaker Studio at Mount Royal University.
- We supported Arts Commons' Arts ReimaginED festival and summit which advanced the careers of 27 teaching artists in Calgary and engaged almost 4,500 Calgary students, teachers, and parents through 178 hours of opportunities at 4 YMCA's and 17 schools.
- Our Living a Creative Life Congress focused on Art for Social Change. Drawing more than 200 participants at the Calgary Central Public Library and online, the congress offered panel discussions, presentations and learning labs about art for social change. It was kicked-off by an inspirational keynote address by Marc Bamuthi Joseph Vice-President and Artistic Director of Social Impact at the Kennedy Center for the Arts in Washington, D.C.
- At the LCL Congress we also announced an Art for Social Change Public Art Residency program, which will fund six five-month artist residencies focused on the topic of social change. The work undertaken by these artists will be tied into the LCL Congress in 2024.

b) Your own organization's strategy?

Our previous strategic framework (2019-2022) was centered around two priority areas: 1. Supporting a Sustainable and Resilient Arts Sector and 2. Arts-Led City Building. Our current framework (2023-2026) builds on the work done previously and with consideration of the tumult we sustained in the past several years. We started with this question: ***What is this moment asking of us?***

We believe this moment is asking us *to support and nurture diverse art and artist-led city building to foster not only a resilient and sustainable arts ecosystem but to achieve a truly equitable, inclusive and accessible city where everyone belongs.*

Our 2023-2026 Strategic Framework is titled *Ákáakomatapoap*. This Blackfoot word, meaning: *We are now going to begin*, recognizes the transformational times the arts face. *Ákáakomatapoap* is based on our values of Equity, Diversity, Inclusion and Accessibility. It focuses on four directions:

- PURPOSE: Centre equity as an essential element of a healthy arts ecosystem (supports Social Resilience and Economic Resilience)

- PEOPLE: Nurture the capacity of artists and arts organizations to flourish in our city (Economic Resilience and Social Resilience)
- COMMUNITY: Nourish a vibrant arts ecosystem in Calgary (Economic Resilience and Social Resilience)
- RESOURCES: Leverage and stabilize resources to benefit the arts ecosystem (Economic Resilience)

Our full Strategic Framework can be found [here](#).

2. Performance measures help demonstrate the return on The City’s investment in a partner’s operations, and support continuous improvement for Partners. What performance measures reflect your organization’s impact in 2023?

| | Performance Measure Name | 2021 results | 2022 results | 2023 results | How does this measure reflect your organization’s impact? |
|---------------------------------------|--|---------------------|---------------------|---------------------|--|
| How much did you do? | Arts organizations receiving investment | 221 | 220 | 244 | Support for arts organizations is critical to a healthy arts ecosystem. Individual artists are the keystone species to the arts ecosystem. No artists, no arts ecosystem. |
| | Individual artists receiving investment | 228 | 328 | 329 | |
| How well did you do it? | Amount of investment in arts organizations | \$9,210,520 | \$10,267,352 | \$10,721,776 | Our support for arts organizations has remained steady despite re-centering artists as the keystone species. Support for individual artists and collectives has increased slightly but is only a fraction of what is requested. |
| | Amount of investment in individual artists and collectives | \$2,397,102 | \$3,260,026 | \$3,679,403 | |
| How are Calgarians better off? | Total # of activities produced in Calgary by organizations receiving operating grant support | 7,998 | 9,872 | 10,000+ | These figures are reported at year end by organizations receiving operating grant funding. As organizations are still completing reporting, actual numbers will not be available until Civic Partner reporting in June. The numbers have been growing slightly since covid, but not rapidly. We have more operating grant clients now but they are small so they don’t add thousands to our figures. |
| | | 4,972 | | 5,500+ | |

| | | | | |
|--|--|--|-------|--|
| | Total number of youth education activities by organizations receiving operating grant support (not included in number above) | | 5,447 | We believe all youth should have access to arts experiences. We are starting to see the return of youth education activities but there is still a way to go to get back to pre-pandemic levels. The number in 2019 was over 9,000. |
|--|--|--|-------|--|

3. Are there any additional stories or information you wanted to share beyond performance measures that demonstrate the impact of your organization’s programs or services?

One of the ways we see the results of the impact of our work is the number of events, tables, and initiatives we, and the arts, are invited to be part of. From participating in a cultural round table in Edmonton, to being on the Executive of Chinook Blast; from being invited to be part of the bid team for the North American Indigenous Games, to being part of the Downtown Strategy Champions Network, we are finding that our voice and those of artists are being included more and more in city-building initiatives.

Patti Pon is frequently invited to be a guest speaker or panelist at arts and city-building events across Canada whether it’s at the Canadian Urban Institute about meaningful community building through the arts or at a Rotary Club in Calgary about the role the arts play in our community, Patti and others from our Leadership Team are often consulted with by other funders and arts leaders about arts policy, trends and programs; and, of course, we are a go-to source for arts reporters.

We are frequently told by others in the national arts sector that they are impressed with the work we are doing here in Calgary. Our research manager is a leader in the arts research realm, our Equity, Diversity, Inclusion and Accessibility (EDIA) initiatives are touted nationally, our programs for Indigenous artists have been regarded by other funders such as the Canada Council for the Arts, and our Future Focus Program has been explored by numerous other arts funders and written up in the Future of Good magazine.

Our work’s impact is deeply felt in Calgary and goes beyond our city limits. Partnerships have always been important to us and having good relations is something we have aspired to. What good relations means to us will be articulated in our new Engagement Framework document to be completed in 2024. How we work with others is of utmost importance – for example, how we work so closely with other civic partners and The City on envisioning and leveraging the funding for Chinook Blast for the benefit of all Calgarians.

More and more, we are seen as a meaningful contributor to city-building, and our past work is coming to fruition regarding the inclusion of artists and the arts in many conversations and activations.

4. Does your organization use benchmarks to evaluate and improve performance and operations, and increase your organization’s impact?

a) Examples of benchmarks:

Evaluation is ongoing and core to our work. Our research and impact team tracks financial data and stats on activities, audiences, hiring, and programming from over 500 grantees to determine the health

of the ecosystem and to monitor performance, activities, trends, gaps, concerns, and impacts. Various reporting mechanisms such as our annual accountability and impact report, quarterly board Key Performance Indicator (KPI) dashboards, internal staff KPI dashboards, research reports, city council updates, and specific public art reports demonstrate how our work measures against goals and the impact of our programs and investments. KPI benchmarks include our spend rate (when grant dollars are spent in the year), the number of artists and organizations impacted through our funding, and engagement through our newsletter and social media channels. Adjustments to our granting programs, communications activities, HR policies, and community engagement strategies are made to improve our performance and impact.

We are active participants in many funders' circles, research networks, and industry groups to ensure we are connected and up to date on what is happening locally, regionally, nationally, and internationally in our field of work. Staff have been invited to various conferences to present what we are doing, to participate in important round-table discussions, and to explore innovative ideas for arts funding.

Our MOU with The City of Calgary requires that 75% of the dollars we receive are granted to the community. We always ensure this is the case and that our administration and overhead costs are less than 10% of our budget. The other 15% is used for arts development activities including community engagement, events, communications, research, the Living a Creative Life strategy, and partnerships.

We conduct staff surveys to monitor staff morale and concerns. This continues to be important as we grow our staff to accommodate the addition of public art and as we further discover what a hybrid virtual and in-person work environment means. We continue to offer support such as a health stipend to enhance wellness, quarterly in-person team-building activities, and more intentional check-ins to ensure everyone is doing well. Our staff has grown with the addition of the public art program, meaning there have been a lot of new people added to our team. There were also changes made to the leadership of the public art team in 2023. We continue to fine-tune the best structure for the success of the public art program as we fully integrate it into our organization.

Each employee has an accountability framework, which is co-authored by the employee and their direct supervisor and reviewed each year. The framework outlines specific responsibilities and priorities for the coming year and professional development activities and goals pertaining to our company values: equity, diversity, inclusion, and accessibility (EDIA). EDIA is part of everyone's accountability. Training opportunities are offered for anti-racism, implicit bias, bystander, trauma informed care, working with neuro divergent employees, and Indigenous relations. There is also an EDIA staff working group and an EDIA community working group that meet regularly to discuss priorities, gaps, and concerns specific to our EDIA values as an organization.

b) What is your current and targeted performance in comparison to these benchmarks?

Artists were the hardest hit during the pandemic and continue to face enormous challenges. Our most recent Arts Professionals Survey Report (2020) shows that 57% of arts professionals reported earning an income of under \$35,000 per year and 97% of respondents reported a need for more employment opportunities. The Arts Professionals Survey was fielded again in 2023, results are now being analyzed, and we are eager to see what it unveils.

We have been speaking with other cities whose artists are also facing challenges and exploring what might be helpful, such as a basic income, or tax credit programs for the live performance realm, or finding new innovative ways for artists to generate revenue. One thing we are doing, through an ecosystem approach to our work, is centering artists as the keystone species, much like the buffalo was the keystone species in Indigenous cultures.

The volume of applications to our grant programs, particularly for individual artists, has grown consistently from pre-pandemic years. The Project Grant for Individual artists grew over 200% in applications from 2019 – 2022 and 67% from 2021 – 2022. Success rates in grant programs are one benchmark we use to understand our reach and impact in community, and community perception and attitude towards them. As applications to the programs grow, success rates drop. With increased funding, we have increased granting pools for individual artists, and we have also received donations from Calgary Arts Foundation specifically for individual artists, but, even with increased funds, we are only able to fund 30% of eligible applications as increases to program budgets cannot keep up with demand.

Historically the majority (over 75%) of our grant budget has been directed towards organizational grants. As our city funding grew, we increased the amount available to individual artists without making cuts to organizational funding. As we investigate the impacts of the pandemic on the wellbeing of artists further adjustments to the proportion of funding to individuals and organizations will be something we will explore.

c) How this information is being used to support continuous improvement?

We are evaluating our current operating grant (OG) program based on the data we collect and through engagement sessions with current OG grantees to determine if the program is still serving the sector in the best way. Data Interactive sessions have been held with grant clients to set the context for discussions about program eligibility, criteria, guidelines, and funding formulas that better reflect the current conditions and future goals of the arts sector post-pandemic.

The number of artists and organizations funded through our programs is a benchmark, but with the increased cost of living, materials, rent, production costs, and inflation rates, current maximum grant amounts have not kept up with the amount of funding required to maintain the same level of work in community. As inflation rates increase, we have raised the maximum amounts that artists and organizations can request in grant programs, but subsequently success rates and total number of grantees will drop as the same amount of funding will be spread across fewer projects. This is an example of continuing to centre meaningful success and quality of investments over continuous growth in programs. We have adjusted our assessment processes, put a greater focus on Indigenous and other equity-deserving artists, and created accommodations to reduce barriers to access our programs. We continue to explore more equitable ways of distributing the dollars we have.

We have undertaken a sensemaking exercise in 2024 to better understand everything that has happened over the past decade, particularly with all the tumult and change we have experienced due to the economic downturn, the pandemic, the acquisition of the public art program, and the exponential

growth of our staff. We will also be undertaking an org review and a board org review to ensure our current structures are optimal.

5. How does your organization address equity, diversity or inclusion, or support racial equity?

Calgary Arts Development's values are equity, diversity, inclusion and accessibility (EDIA) and we have been focused on those values for the past several years. Outcomes include increasing our learning and actions regarding racial equity, gender and sexual diversity, and disability justice.

2023 EDIA HIGHLIGHTS

Through our EDIA community working group, EDIA staff working group, a group of Cultural Instigators, other advisors, and our own community engagement, we are continuously learning about community needs, aspirations, gaps, and concerns. Our goal is to foster not only a resilient and sustainable arts ecosystem but to achieve a truly equitable, inclusive, and accessible city where everyone belongs.

Because of her leadership in the EDIA realm, Patti Pon is often invited to participate in discussions and round tables. One example was at the International Economic Development Conference hosted in Calgary where she sat on a panel about a Holistic and Inclusive Economy. She was also invited to participate in Suncor Energy and Campfire Kinship's *Weaving Tales of Unity* gathering as a community leader. Our engagement specialist, Sayonara Cunha, participated and represented CADA in many groups and discussions centered around anti-racism, equity, decolonization, trauma-informed care, and community development to ensure we are continuously learning and improving our practices. Director of Community Investment and Impact, Melissa Tuplin, sat at the Anti-Racism Funders table, Sable Sweetgrass was on the CLIP Council, and Research and Impact Manager Gregory Burbidge was part of a group called *Talking Data Equity* that met regularly to discuss and advance equity in research and data management. He also participated in sessions about Equity in Evaluation for Artists. Our entire staff took bystander training and participated in a training session on conflict management. Participation with these groups and training sessions is a way to increase our skills, share our practices, understand what is needed in the community and learn about what others are doing.

Artists from all backgrounds and cultures are invited to apply to all our programs and an EDIA lens is applied to all programs to ensure our commitment to EDIA, including assessor selection and training. The ArtShare program is specifically designed for equity-deserving artists and organizations and the Changemaker grant often involves art for social change as it relates to EDIA issues. We also support community events focused on equity and diversity such as the Ethnik Festival, UNGANISHA and the web series *My City Speaks to Me* to name just a few.

In 2023 we hosted three virtual town halls specifically related to Racial Equity in the Workplace hosted by Toyin Oladele. The first was with arts organizations discussing hiring policies, practices and internal procedures that help them hire and engage artists, staff and volunteers in an equitable way. The second was a conversation with BIPOC (Black, Indigenous, People of Colour)-led arts organizations surrounding some of the intentional policies and practices they have created and followed, and practical ways they support team members who are from visible minority groups, BIPOC communities or represent any form of diversity. The third was a conversation with BIPOC arts leaders to explore some

of the challenges they have encountered getting hired in the arts community as a leader from a minority group.

We continued to advance our disability justice learning and actions by supporting a disability justice circle whose members are working in community. We hosted a virtual town hall on Disability Culture and Justice led by mad activist and disability justice advocate JD Derbyshire. This session shed light on the idea that persons with disabilities share a common history of oppression and a common bond of resilience, claiming their disability with pride as part of their identities. It promoted the idea of eliminating ableism and sane-ism for all. Our staff also received training on neurodiversity in the workplace to help us become a more welcoming and inclusive place to work.

We continued to ensure accessibility at our live events such as the Celebration for the Arts hosted by Mayor Gondek with ASL interpretation, accessible pricing (free tickets) for artists, and infrared hearing assistance devices. Our 2023 Living a Creative Life Congress also included ASL interpretation and was streamed online for those who couldn't attend in person.

We know there is work to be done in the arts sector. In 2023 we released the results of our 2022 Arts Demographic Survey, with the following key findings:

- The arts sector continues to be significantly less racially diverse than the population of Calgary. While 41% of Calgarians identify as visible minorities, only 21% of those participating in the arts share that identity. Those who identify as a visible minority are more likely to hold entry-level positions and are less likely to earn over \$59,000 per year than those who are white.
- While women make up the majority of the workforce according to gender (59%), those who identify as male are still more likely to hold leadership positions either as board members or senior management and to earn over \$50,000 per year. Those who identify as non-binary gender identities are more likely to have artistic and entry level roles. Those who identify as 2SLGBTII+ are less likely to earn over \$50,000 per year than heterosexual respondents.

6. How is your organization advancing Indigenous Truth and Reconciliation? (For example addressing specific calls to action in the [Truth and Reconciliation Commission of Canada: Calls to Action](#) report or [The City's White Goose Flying Report](#))

CADA has been on a reconciliation journey for many years. We know this work never ends, our relationships and knowledge just continue to deepen. Our 2023-2026 Strategic Framework, *Ákáakomatapoap*, takes a Treaty 7 Indigenous world view in recognition and acknowledgement of the original peoples and the land on which we live and work.

On our leadership team is Sable Sweetgrass, director of engagement and reconciliation. Sable has been leading a team to create an engagement framework, which will be released in 2024, based on good relations and what that means from a CADA perspective. As one example, Sable has been visiting the nations of Treaty 7 to share information about all our granting programs, and especially those focused specifically on Indigenous artists. Sable is a member of the Native Info exchange, the Network of Indigenous Funders, attends many Indigenous openings, gatherings, and events, and works closely with our Indigenous Advisory and Blackfoot Elder Saa'kokoto. She also hosted a half dozen podcasts in conversation with various Indigenous artists.

Both Patti Pon and Sable Sweetgrass were invited to be part of the bid committee for the North America Indigenous Games that this region will be hosting in 2027. Since the games are 50% sport and 50% cultural it makes sense that CADA is included.

Last June we hosted a virtual town hall titled *A Deeper Understanding of Land Acknowledgements* with Michelle Robinson. We also sponsored some Indigenous events such as the Authentically Indigenous Art Market and the Esquao Awards. Our *Create Calgary* magazine featured an Indigenous art cover story as well as other stories within its pages.

Our granting programs are all open to Indigenous artists, but we also have three programs specifically designed by and for Indigenous artists as described earlier in this report: the Original Peoples Investment Program, the Indigenous Artist Microgrants, and the Honouring the Children program.

With many future public art projects centred on Treaty 7 nations' artists, the public art team has started engagement with Blackfoot Confederacy, with other Indigenous nations and Otipemisiwak Métis Nation. We have also hired Indigenous project leads to manage those and other public art projects.

In 2022 Indigenous film maker and Tsuut'ina community leader, Kevin Littlelight, was appointed to our board, ensuring we have Indigenous participation at the highest levels of leadership in our organization.

RESOURCES

7. Please estimate how The City's operating funding was allocated in 2023.

| | |
|--------|--|
| 1.7% | Advertising and promotion |
| 80.98% | Programs or services |
| 1.95% | Office supplies and expenses |
| 2.63% | Professional and consulting fees |
| 11.29% | Staff compensation, development and training |
| % | Fund development |
| % | Purchased supplies and assets |
| % | Facility maintenance |
| 0.89% | Evaluation or Research |
| % | <i>Other, please name:</i> |

8. Did volunteers support your operations in 2023? (including board and committee members)

| | |
|---|-------|
| How many volunteers? | 188 |
| Estimated total hours provided by volunteers: | 7,755 |

9. Did your organization receive any awards or recognition in 2023, or have any client or participant feedback that you want to highlight?

10. How did your organization address climate change in 2023, for example, operational or program changes that reduced green house gas emissions (GHG), air/water pollution, or waste that aligned with [The City's Climate Change Program](#) including Council's Climate Emergency Declaration?

We are contributing to climate resilience through a partnership with the [Centre for Sustainable Practice in the Arts](#) (CSPA) to pilot the [Creative Green Tools program](#) with a cohort of Calgary arts organizations. This program will allow us to collect data to better understand how activities in the arts and culture sector contribute to climate change and how the sector might participate in or advocate for emissions reduction strategies. The tools allow organizations to measure their own impacts year over year and track their progress as they work to reduce their carbon footprints. CADA is also participating in the program. The 2023 report will be available in spring 2024 and will provide a starting baseline to understand how the arts sector contributes to emissions and might consider reduction strategies. CADA will also assess our own environmental impact and consider what internal policies might be needed to lower our emissions if appropriate.

11. Are there any projects, initiatives or plans for 2024 that you want to briefly highlight?

- The re-introduction of artists as the keystone species is shaping our discussions and our work in 2024. We will be launching a longitudinal study of artists in our community to better understand their challenges and aspirations over time. We are also looking for more opportunities for artist gatherings to support connections, kinship, and possibly collaborative opportunities.
- In 2024 we will be doing another spaces report, building on two major studies we have done in the past. Arts space has always been an issue in Calgary and continues to be a challenge.
- Using the new strategic framework to guide us in our work also means looking at our own organization. In 2024 we will be undertaking a sensemaking project to investigate the results of the change and growth we have experienced in the last decade. An organization review and a board org review will follow to ensure we have the capacity to address the ever-increasing demands being made on the sector and the ecosystem, including on us as a funder.
- Arts are on peoples' radar in a more meaningful way than in the past which has led to more impactful partnerships with civic partners, Treaty 7 Nations, other funders, and community organizations. Building on this momentum will further advance the impact of the arts in our city.
- We believe we are getting closer to understanding the best structure for a successful stewardship of the public art program. Projects and spending started to accelerate in the third quarter of 2023, and we are feeling confident this momentum will continue in 2024 and beyond.

THE FOLLOWING SECTION IS FOR CIVIC PARTNERS MANAGING CITY-OWNED ASSETS

12. CAPITAL PROJECTS AND ASSET MANAGEMENT

Asset: N/A