

ArtWorksTO: Final Program Report

Prepared by Kris Erickson, PhD

Last updated November 2022

Executive Summary

This report summarizes activities and results of the 2020–2021 and 2021–2022 program cycles of the ArtWorksTO program. It presents a snapshot of outcomes from the first two years of the program, including both a summary of participant demographics and their experiences with the program. This picture reveals a modestly successful pilot launch, as presented in the following three successes of the program:

- Success 1. Yes, ArtWorksTO is an effective program.** ArtWorksTO has met a majority of its objectives for a majority of its participants.
- Success 2. Yes, ArtWorksTO is an effective model for partnership.** ArtWorksTO has met a majority of the objectives of many of its core partners and stakeholders.
- Success 3. Yes, ArtWorksTO's components are appropriate for and aligned with its objectives.** The combination of program components have been largely effective in helping participants gain new knowledge, new experiences, and “social capital” (relationships with sector professionals).

Despite these successes, ArtWorksTO remains a complex and multi-layered intervention. This status is unavoidable, given the complex challenges and barriers to employment that many participants (including prospective participants and alumni) face, as well as the complexity of what participants and partners identify as meaningful work outcomes, which may not include either full-time or in-sector employment identified as expected outcomes in other sectors.

These challenges are reframed as the following five opportunities, each of which includes recommendations for action.

- Opportunity 1. ArtWorksTO is becoming an efficient program.** This opportunity addresses the complex narratives that help program stakeholders, both current and potential, understand the program, its mission, and its desired and actual impact.
- Opportunity 2. ArtWorksTO is arguing for the necessity of its resource-intensiveness.** This opportunity addresses challenging misperceptions that the program's overhead expenses are higher than required, despite evidence that employment and professional outcomes for participants are neither uniform nor linear.
- Opportunity 3. ArtWorksTO is a demanding program for participants.** This opportunity addresses the tension between levying competency and competitive performance expectations on participants and the intensity participants experience as they try to meet these expectations.

This report was produced as part of a project funded by the Future Skills Centre (FSC), with financial support from the Government of Canada's Future Skills Program.

FSC is a forward-thinking centre for research and collaboration dedicated to preparing Canadians for employment success. We believe Canadians should feel confident about the skills they have to succeed in a changing workforce. As a pan-Canadian community, we are collaborating to rigorously identify, test, measure, and share innovative approaches to assessing and developing the skills Canadians need to thrive in the days and years ahead. The Future Skills Centre was founded by a consortium whose members are Toronto Metropolitan University, Blueprint ADE, and The Conference Board of Canada

The opinions and interpretations in this publication are those of the author(s) and do not necessarily reflect those of the Future Skills Centre or the Government of Canada.



Opportunity 4. ArtWorksTO is working towards sustainability. This opportunity addresses the challenges ArtWorksTO has experienced trying to secure program funding to continue both program implementation and capacity development amongst the partnership.

Opportunity 5. ArtWorksTO has a hybrid (in-person and remote) future. This opportunity addresses the challenge imposed by the pandemic, and the mixed opportunities that digital delivery presents in varying ways to ArtWorksTO's beneficiaries and stakeholders.

Summary of the Evaluation Plan

ArtWorksTO began as an action of the Youth Development Unit's (YDU) Toronto Youth Equity Strategy in 2014. It was initiated as a way to support Toronto youth vulnerable to violence (MVP youth), specifically those with creative skills and/or media production expertise. ArtWorksTO helped curate paid creative opportunities with City of Toronto divisions for MVP youth creatives, intending for the experience to serve them as a bridge to creative employment opportunities within the City's creative sector.

In 2018, a review of the program was commissioned to explore strategies for supporting program development and maturity. Partly as a result of that review, in 2019 funding from the newly formed Future Skills Centre (FSC) was granted to ArtWorksTO to support formalization and expansion of the initiative. FSC innovation funding was approved to enable the program to work with partners to explore a workforce and skills development program innovation. At the time, this was a singularly unique pilot for a creative sector workforce initiative in Ontario.

ArtWorksTO was expanded to introduce program features intended to enhance program quality and completion, as well as engage sector stakeholders in coordinating service delivery, both in order to improve creative sector employment and self-employment outcomes. **Table 1** summarizes the components of this formalization. It distinguishes between original inherited or legacy programming from early cohorts of ArtWorksTO (at left) from those additional components added through FSC funding (at right). The program logic model that corresponds with the Future Skills Centre (FSC) additions follows in **Figure 1**. Additionally, a more detailed discussion of the evaluation framework can be found in **Appendix 1**.

With the emergency shift to remote delivery necessitated by the pandemic, the actual ArtWorksTO program model has changed from the model initially described in the 2019 funding proposal made to the FSC. **Table 1** includes a summary of these changes.

Program Component	Original Implementation	FSC Additions
Inclusive applicant adjudication processes featuring streamlined applications and partner / advisory / alumni involvement in shortlisting, interviewing, and selection		✓
Administrative data collection, including secure storage of participant and alumni profile and demographic data		✓
Paid Creative Contracts, Pairing City Division Partners (Hosts) with MVP Youth, Early-Career Creative Professionals (Participants)	✓	✓
Paid Creative Contracts, Pairing Programming Partners (Hosts) with IBPOC & 2SLGBTQ+ Early Career Creative Professionals		✓
Creative Contract Administration featuring On-Demand Support for Hosts and Participants	✓	✓

Case Management Support for IBPOC & 2SLGBTQ+ Early Career Creative Professionals Facilitated by Neighbourhood Arts Network (Toronto Arts Foundation)		✓
Outreach and Recruitment (Hosts and Participants) of Toronto Youth Equity Strategy Affiliated City of Toronto Divisional Partners Facilitated by YDU	✓	
Outreach and Recruitment Through Community Outreach Partnerships Facilitated by YDU, Neighbourhood Arts Network (Toronto Arts Foundation), and OCAD U Admissions		✓
Portfolio Development Workshops and One-on-One Portfolio Coaching Offering Program Readiness and Core Skills Training Designed and Facilitated by OCAD U Admissions		✓
Proposal Development Workshop for Participants Designed and Delivered by a Local Community Media Leader and Professional (Paulina O’Kieffe, Executive Director of SKETCH)	✓	✓
Award-Winning, For-Credit, and Industry-Integrated Continuing Studies Courses in Media Production, Design, and Business Skills for Creative Professionals		✓
Certificates in Business Skills for Creative Professionals for Participants Earning Multiple Credits		✓
Industry-Engaged Group Facilitation and One-on-One Coaching Facilitated by Local Community Media Leaders from the Remix Project and Featuring International Media Professionals		✓
Advisory Board Consisting of Program Alumni, Program Leadership, Local Community Media Leaders, and Industry Professionals		✓
Integrated Program Evaluation Provided by Consultants with Expertise in Applied Social Research, Postsecondary Instructional Design, Instruction and Facilitation, and Community Media Research and Evaluation		✓

Table 1. Comparison of Program Features of ArtWorksTO (2015) and ArtWorksTO (2020)

ArtWorksTO: Brief Program Logic Model



Figure 1. ArtWorksTO Program Logic Model (2020)

Foundational Understanding

Fiona Scott and Kris Erickson, who were commissioned to provide the 2019 program review and the project’s original co-evaluators, compiled the following summary of the program in order to frame their evaluation activities at a high level:

ArtWorksTO aims to increase access to and improve opportunities within the creative industries labour market for young artists identifying as IBPOC, 2SLGBTQ+ and/or disabled. Through a combination of activities and partnerships coordinated amongst Toronto-area stakeholders, the project will work towards (1) enhancing employment and entrepreneurship outcomes for youth media artists from equity seeking backgrounds and (2) increasing cross-sector collaborative capacity.

Evaluation will assess the implementation and outcomes of the program in order to produce data for understanding impact, evaluating program effectiveness, and determining strategies for program sustainability and growth. Multiple measures and methodological approaches will be used to engage program participants and key stakeholders in meaningful evaluation activities that will ensure that timely and useful data is captured in a cost-effective manner. In addition, the evaluation will recommend strategies for building capacity amongst local stakeholders to support on-going performance monitoring of the program.

Despite changes to staff and program delivery, summarized below, this dual focus on evaluating program **process** (through planning and implementation) and **outcomes** (including results and impact) has remained the same. Clarifying how and to what extent ArtWorksTO has succeeded in meeting **improved employment and**

entrepreneurship outcomes amongst equity-deserving youth creatives and increased cross-sector collaborative capacity amongst project partners also remains an overall goal for the evaluation.

Summary of Key Changes to Program Implementation Resulting from COVID-19 Isolation Restrictions

As a result of the pandemic, a number of decisions were made by program staff, and communicated to and approved by FSC, for revising program plans. Many decisions affected the ability of ArtWorksTO partners to effectively implement the program.

- **Emergency remote program delivery.** This was done out of necessity due to the pandemic, but also out of the belief that a remote delivery of program course work, industry advising, participant coaching, and contract facilitation and completion, could be conducted effectively. Rather than cancel programming, ArtWorksTO went virtual.
- **Delay recruitment of deaf and disabled participants.** This original proposal of the program was removed recognizing limited capacity within the program or its partners to offer accessible supports and services during the emergency remote program delivery period.
- **Introduction of a Youth Program Liaison.** It was clear from early on that emergency remote program delivery—as well as the pandemic lockdown restrictions—was likely to have a negative effect on participant experience and program performance with causes that would be difficult to determine. Leads from amongst our program partners anticipated challenges to ongoing monitoring of participant experiences and well-being while not being in-person. Accordingly, a Youth Liaison role was established to help coordinate amongst participants and program stakeholders at various stages of the program delivery timeline. The Youth Liaison—staff skilled as both a creative producer and as a program facilitator—adopted a case management methodology to:
 - provide coaching and outreach services to participants;
 - coordinate with partner leads and hosts to understand participant performance; and,
 - share notes across program administration.
- **Changes to program terminology.** As the project proceeded, particularly in the wake of changing understandings of the institutionalization of anti-Black racism instigated by global protests following the deaths of George Floyd, Regis Korchinski-Paquet, and others, key terms referring to project stakeholders and program components were adopted in order to better reflect the lived experience of those working with and within ArtWorksTO, and to signal the program's commitment to advancing inclusion and belonging across the sector. What follows is a partial list of changes reflecting ongoing attention to participant-directed and community-led feedback.
 - Making explicit reference to Indigenous, Black, and/or Persons of Colour (rather than IBPOC or BIPOC previously)
 - Listing Two Spirit at the beginning of the acronym commonly used to refer to gender and sexual diversity (2SLGBTQ+ rather than LGBTQ2S+)
 - Referring to program individuals as 'being' rather than 'identifying as' in program materials, including internal and external communications to assert a more unambiguous support of the legitimacy of their identity claims (particularly amongst 2SLGBTQ+ participants)
 - Referring to communities as 'equity deserving' and 'equity-denied' (rather than as 'equity seeking')
 - Preferring terms such as 'early-career creatives,' 'early-career professionals,' or 'emerging professionals' to 'youth creatives' in order to challenge ageist misperceptions of professional experience and technical expertise assumed about youth

The Monitoring and Evaluation Approach

Evaluation of ArtWorksTO was structured as a process and outcomes evaluation, with a focus on understanding program implementation, partnership development, and program results. Evaluation has relied on administrative data, survey data, and anecdotal (experience and satisfaction) data from core program stakeholders. **Table 2**

summarizes the stakeholder groups surveyed and interviewed during the course of program implementation. Surveys include satisfaction and outcome (exit) questionnaires; expert interviews include individualized and group (focus group) conversations. (Survey instruments and interview protocols, along with a discussion of sample selection and methodology, can be found in **APPENDIX A**.)

Stakeholder Group	Surveys	Expert Interviews
Program Participants	✓	✓
Leadership from Core Program Partners		✓
Program Alumni	✓	
Contract Hosts	✓	✓
Program Advisory	✓	
Partnering Industry Professionals		✓

Table 2. Program Stakeholders' Engagement in Evaluation Activities

The evaluation team proposed an adaptive approach to evaluation that sought to collect a combination of narrative and quantitative data from multiple stakeholders across a range of program activities. This developmental approach was proposed in order to acknowledge the complexity of program delivery and the uncertainty surrounding which data would be most indicative of whether and to what extent the program was achieving its objectives. This approach proved useful in response to the complex delivery of a largely new and untested program—as well as one that required significant, emergency redevelopment as a result of the pandemic that led to a virtualization (remote delivery) of nearly every project component over the full, two year course of its implementation.

ArtWorksTO's Core Objectives

For the purposes of quarterly and annual reporting to FSC, the following objectives were defined to help clarify ArtWorksTO's progress towards achieving its goals and outcomes.

1. *The overall objective of ArtWorksTO is to enhance access for early-career creatives into the media arts and creative industries labour force, particularly for young people who are Indigenous, Black, a Person of Colour, and/or 2SLGBTQ+*
2. *A functional objective of ArtWorksTO is to connect motivated, job-ready early-career creatives with clients in need of creative talent. These clients are drawn from connections within the City of Toronto as well as with our project partners and the organizations to which our advisory members belong.*
3. *ArtWorksTO aims to create a talent pipeline that offers inclusive, supportive, accredited, and work-integrated learning experiences to its cohort while creating unique value for its client partners.*

ArtWorksTO: By the Numbers

Program Reach

- Since 2020, ArtWorksTO directly engaged with over 250 Toronto-area youth in career and professional exploration in the city's creative sector.
- Another 25,000 or more creative sector professionals were estimated to have learned about ArtWorksTO, including established and early-career creatives, through the program's promotions and outreach partnership activities. This number includes many emerging and early-career creatives living in the Greater Toronto Area who may be eligible for enrolment in the future.
- The program enrolled 61 participants over its two-year delivery, 100% of whom are Indigenous, Black, or a Person of Colour, and more than half of whom are also gender and sexually diverse (2SLGBTQ+).
- Collectively, ArtWorksTO participants accounted for more than 200 OCAD U Continuing Studies course completions leading to 14 certificates in Business Skills for Creative Professionals awarded and an additional 23 likely to be received by the end of 2022.

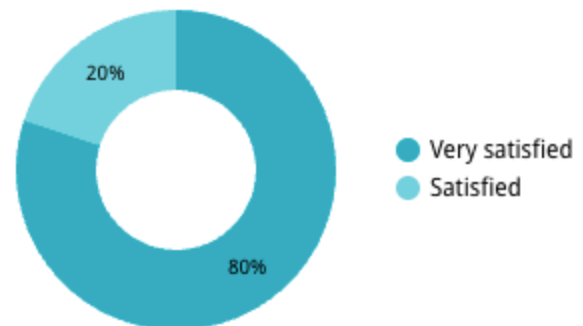
Program and Partnership Outcomes

- Over \$244,000 in contract funding was directly awarded to participants.
- An additional \$100,000 resulted in direct programming, facilitation, and instruction for participants through services contracted through the program, including \$25,000 to professional artists who are Indigenous, Black, Persons of Colour, and/or 2SLGBTQ+ for coaching and advising services.
- Each participant was awarded a \$4,000 contract and budget for a hands-on, work-integrated learning experience to develop and deliver a creative campaign with one of our contract host partners.
- Prospective hosts from 22 partnering organizations or City Divisions proposed 103 projects; 19 distinct partners hosted the 61 total contracts.
- 75 distinct media assets, deliverables, and creative campaigns were developed in formats such as digital illustration, digital video, graphic design, photography, and social media marketing campaigns.
- Host partners consisted of Divisions of the City of Toronto, including: City Planning; the Clerk's Office; Economic Development and Culture; Employment and Social Services; Shelter, Support and Housing; Toronto Community Housing; and more. Host partners also included members of the core partnership and the advisory panel, such as: OCAD University; POV Film; Loop: Design for Social Good; ImagineNATIVE; Corex Creative; and Xvxy Photo.
- An advisory committee was initiated to support strategic development of the program, and included representation from 10 stakeholder organizations in addition to the program's four core partners.
- Additionally, nine partners from the regional community media ecosystem were also engaged to support program outreach and recruitment of prospective applicants.

Participant Experience

- Over 250 prospective applicants were able to access up to 20 hours each of development support, including panel discussions and one-on-one portfolio review and coaching sessions.
- The 61 participants who made up ArtWorksTO’s two most recent cohorts were each able to access up to an additional 240 hours of direct programming, including:
 - 90 hours or more of OCAD U course instruction across five courses in pursuit of a Continuing Studies Certificate in Business Skills for Creative Professionals (for those in the program’s Next stream);
 - nearly 150 hours in small group Industry Advising and coaching sessions, Master Class workshops, one-on-one coaching sessions, and virtual co-working sessions, all facilitated by creative sector professionals from across North America and coordinated by the Remix Project; and
 - 5 or more hours of monthly, one-on-one check-ins with the Neighbourhood Arts Network’s Youth Liaison to assess on-going and emerging needs.
- In total, participants are estimated to have had opportunities to engage with at least 30 individual sector professionals during their program, with a vast majority being themselves Indigenous, Black, a Person of Colour, and/or 2SLGBTQ+.
- Of 26 participants surveyed upon program completion, 100% were either satisfied (20%) or very satisfied (80%) with ArtWorksTO. Additionally, 25 of 26 indicated that they either would recommend ArtWorksTO to someone else (56%) or that they already had recommended the program (44%).

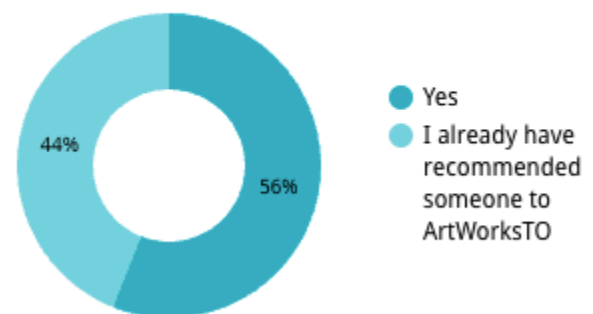
Overall, how satisfied are you with ArtWorksTO?



Demographics

- Based on program administrative data compiled upon program registration (intake), 100% of the 61 participants are Indigenous, Black, or Persons of Colour and/or 2SLGBTQ+, with at least 23% (14) openly identifying as 2SLGBTQ+, and another 20% (12) preferring not to answer. Approximately two-thirds of participants (40) are women.
- The median age of all participants is 26 (the average age is 25.5 years).
- Approximately 20% (12) of survey respondents were Black, including Black or Afro-Canadian, Black African, Afro-Caribbean, or Jamaican-Canadian. 11% (7) of participants are Chinese or

Would you recommend someone else to ArtWorksTO?



Chinese-Canadian, and 8% (7) of participants are Filipino. This is largely reflective of racial and ethnic diversity within the larger cohort, though there were also Indigenous, South Asian, Southeast Asian, West Asian, South American, and multiracial participants amongst the cohort.

- Of the 9 survey respondents who indicated their immigration status, 6 are landed immigrants (having lived here for more than 5 years), 1 is a permanent resident, 1 is now a Canadian citizen (having immigrated over 20 years ago), and 1 is a Landed immigrant (having lived in Canada for fewer than 5 years).
- At least 17 of the 25 survey respondents report having a university Bachelor's degree, with 2 of these 17 having some form of a graduate degree as well.
- 14 participants report being disabled and/or having one or more disabilities, including deafness. 1 additional participant preferred not to answer the question.
- Despite some participants reporting fluency in French, none report being Francophone.
- 3 participants report being caregivers to adult dependents. Although no participants reported having dependents under 18, at least 2 participants are known, anecdotally, to have small children.

Key Findings About ArtWorksTO

ArtWorksTO has been a challenging program to implement, but a largely rewarding one for participants, partners, and other stakeholders who have been able to achieve professional or organizational objectives and identify new priorities. The following findings are based on exit interviews (n = 21) conducted with the program's first cohort, exit surveys distributed to all members of both cohorts (n = 25), and a focus group conducted with program alumni.

- 25 responses to the exit surveys were recorded, with 19 from the Cohort 1 and 6 from Cohort 2 (as of early Fall 2022, many Cohort 2 participants remain in the process of completing their paid contract component, their OCAD U coursework, or both).
- 13 responses include experiences of the OCAD U certificate in Business Skills for Creative Professionals (Next stream participants), while the other 12 are experiences of the Foundations stream participants, who opted not to pursue OCAD U coursework or the certificate.

Also included are exit interviews from contract host partners (n = 19), as well as qualitative and anecdotal interviews with all program stakeholders, including staff, partner leads, advisory members, participants, contract hosts, and alumni.

Interpretive Limitations

While we are confident that these views are reflective of ArtWorksTO participants in general, there are a few limitations that should be noted:

1. We were unable to engage with the few participants who failed to complete their obligations for either the creative contract component (3 of 61) or the OCAD U certificate (12 of 41¹). Without their input, we are unable to determine whether their experiences were situational or systemic: that is, individual challenges or systemic issues, the latter of which program administration would benefit from knowing about and working to resolve. Multiple attempts to engage these participants through a variety of means (interviews, alumni profiles, and anonymous surveys) may have engaged some of those not completing their certificates, but not those who were unable to complete the creative contract.
2. The identity factors of the evaluation team and evaluation lead are not reflective of the identity of the cohort. The ability of a white, cis-gender, heterosexual evaluation team to adequately represent participant needs, values, and priorities of IBPOC and/or 2SLGBTQ+ participants, despite years of collective professional experience working with this and similarly diverse populations, remains an important concern. Steps that were taken to improve the validity and quality of this research included: engaging several participants in bi-weekly "check-in" sessions to better understand emergent issues experienced by racially and gender and sexually diverse participants during program implementation; and encouraging the involvement of participants in program design, monitoring, and evaluation.
3. Finally, these findings may suffer from an overall optimism bias, particularly in terms of participants' responses. As participants are keen to remain connected with a program that has been beneficial to them,

¹ During each cohort, 10 participants (20 in total) were not registered in the OCAD U certificate, while the remainder, 41 of 61 were. All participants have access to discounted OCAD U courses offered through Continuing Studies for up to one year after completion.

they may inadvertently overreport their successes or appreciation while underreporting and downplaying any concerns or criticisms of the quality of ArtWorksTO programming or of the quality of their experiences within it. This does not at all mean that their feedback is unsubstantiated or deceitful: readers should absolutely take participants at their word and trust in the integrity of their experiences. What it does mean is that neutral and negative feedback and criticism should be scrutinized more closely.

Overall Successes

Based on these conversations, survey results, and administrative data from participant registration and contract management, the following overall program successes can be noted.

- Success 1. Yes, ArtWorksTO is an effective program.** ArtWorksTO has met a majority of its objectives for a majority of its participants.
- Success 2. Yes, ArtWorksTO is an effective model for partnership.** ArtWorksTO has met a majority of the objectives of many of its core partners and stakeholders.
- Success 3. Yes, ArtWorksTO's components are appropriate for and aligned with its objectives.** The combination of program components have been largely effective in helping participants gain new knowledge, new experiences, and “social capital” (relationships with sector professionals).

Further Opportunities

- Opportunity 1. ArtWorksTO is becoming an efficient program.** Overhead costs (such as senior leadership and administrative team salaries) are high in proportion to the program budget, but are arguably necessary² for expertly facilitating the innovative model of a multiple-component skills development and labour market bridging program, one that requires the development of new, cross-sector capacity, infrastructure, and expertise to deliver innovative and integrated programs and services and manage an expanding participant cohort and alumni network.
- Opportunity 2. ArtWorksTO is arguing for the necessity of its resource-intensiveness.** Workforce development models that have been shown to work globally to address complex needs amongst harder-to-reach and often equity deserving and equity denied jobseekers require multiple program elements responsive to this complexity³. ArtWorksTO program staff and leadership are exploring how to maintain cost effectiveness without reducing services or program quality by leveraging existing resources, including in-kind resources, as well as by working across the ecosystem to identify opportunities for resource-sharing and diversification that support network integration, co-production, and collaboration rather than siloing and stratification.

² And, arguably, also in keeping with the staffing complement for similar programs for improving access and mobility amongst diverse and early career professionals in other economic sectors; for example, see the team composition of [NPower Canada](#) or [Building Up](#).

³ For example, see Goldsmith, Stephen, and Kate Markin Coleman. 2022. *Growing Fairly: How to Build Opportunity and Equity in Workforce Development*. Brookings Institution Press/Ash Center. <https://www.brookings.edu/book/growing-fairly/>

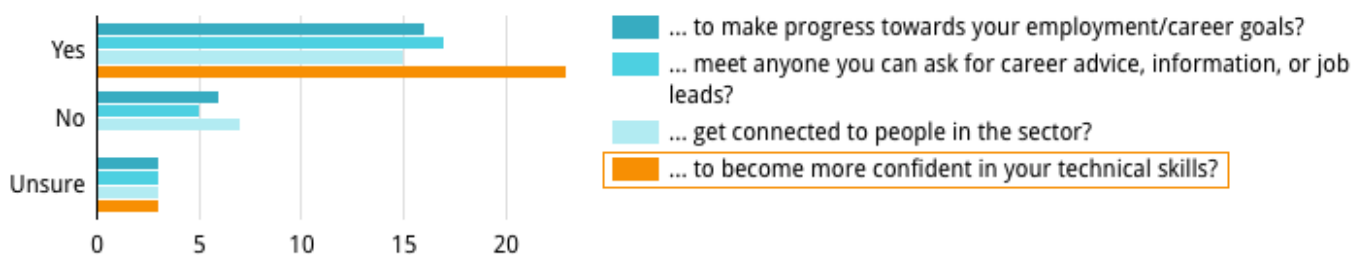
- Opportunity 3. ArtWorksTO is a demanding program for participants.** The program model places significant performance and time demands on its participants, with several compulsory elements and a fairly tight, short duration program cycle (that is, the timeline from enrolment to completion). ArtWorksTO program staff and leadership continue to offer responsive support and flexibility for participants in meeting these demands, and explore how to best define and communicate responsibilities and performance expectations of all stakeholders involved in direct delivery.
- Opportunity 4. ArtWorksTO is working towards sustainability.** Leadership across all core partners has invested time and resources in understanding how best to communicate program impact to internal and external stakeholders to identify strategic and policy alignment, as well as to identify and prioritize funding diversification and strategic partnership opportunities to pursue in support of sustaining core programming and cultivating meaningful opportunities for an ever-expanding alumni network.
- Opportunity 5. ArtWorksTO has a hybrid (in-person and remote) future.** While a lack of in-person programming necessitated by pandemic restrictions affected certain program outcomes—particularly in terms of professional network and peer cohort or community professional development—it was clear that remote delivery of certain ArtWorksTO components will continue to have a place alongside in-person delivery in the program’s future.

Success 1: ArtWorksTO is Appropriate and Effective

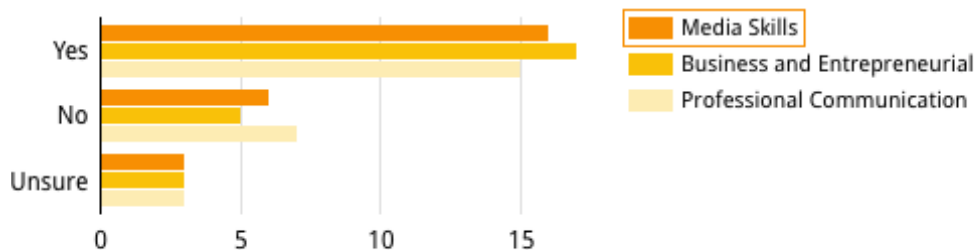
Overall, as a strategy to increase access to and improve opportunities within the creative industries labour market for young artists who are Indigenous, Black, or Persons of Colour, and/or 2SLGBTQ+, ArtWorksTO was felt by participants to be effective and its program model appropriate to its objectives. This section will outline the features of this success, while recommendations for program refinement will be made in subsequent sections.

Of participants responding to a program-end survey (n = 25) all felt either *satisfied* or *very satisfied* by the experience, and all reported that they would recommend the program to someone else (11), or that they already had recommended it (14) prior to completing the survey. Participants in the October 2022 group interview echoed this satisfaction with the program, and were univocal in their insistence that ArtWorksTO is an important program for supporting the development of diverse creative talent.

Did ArtWorksTO help you ...



Did ArtWorksTO help you become more confident in your **technical skills**?



A majority of participants (23 of 25) reported that ArtWorksTO had helped them to achieve the following outcomes⁴:

- to make progress towards employment or career goals (16 of 25);
- to meet someone they might ask for career advice, information, or job leads (17 of 25);
- to get connected with people in the creative sector (15 of 25).

In addition, a majority of participants felt that ArtWorksTO helped them to become more confident in one or more technical skills, which for this survey included:

- **Media skills.** 16 of 25 said that, yes, ArtWorksTO helped them become more confident in their Media Skills, which participants reported including use of technology (software and hardware) and exposure to previously unfamiliar tools and software;
- **Business and Entrepreneurial skills.** 17 of 25 felt that ArtWorksTO helped them gain confidence in small business and entrepreneurial management skills, including project management, file management, and project and proposal development;
- **Professional Communication skills.** 15 of 25 felt that ArtWorksTO helped them gain confidence in how to communicate with clients in a variety of modes, particularly over email and face-to-face, whether remotely or in-person.

We have received a variety of feedback from program participants about their experiences in the program, with the majority being overwhelmingly positive. About their overall experience in the program participants have said:

- “ArtWorksTO has been amazing and life-changing.”
- “I love ArtWorksTO and speak highly about the program. It addresses some of the main issues artists face, such as: access to education; access to paid work; access to mentorship.”
- “Five out of five—no, ten out of five stars!”
- “It was a really good experience. I recommend other people apply.”
- “Praise! I found it to be a fruitful opportunity.”
- “It has been an amazing experience.”
- “I had a blast!”
- “I thought it was cool that I got to do this!”
- “The program had a ton of impact on me.”
- “The program was affirming. It gave me the confidence to say ‘I know what I’m doing.’”
- “I feel I can now say this is a career for me.”

⁴ Note: these outcomes were developed during program implementation and are adopted from and aligned with the Youth Outcomes Framework indicated in the City of Toronto’s Youth Service Review; see Executive Director, Social Development, Finance and Administration. (2021). *Youth Service Review—Investing in Youth Outcomes* (EC23.3). City of Toronto. <http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2021.EC23.3>, specifically Attachment 2, *Investing in Youth Outcomes: A Strategic Guide for City of Toronto Youth Programs*.

- “I never knew you could do something you love full time.”
- “The mix of ArtWorksTO components really helped me get a better understanding and explore ideas.”

Participants responded positively to ArtWorksTO being an equity, diversity, and inclusion initiative intentionally designed to offer space specifically for Indigenous, Black, Persons of Colour, and/or 2SLGBTQ+ early career creatives. Participants were appreciative of the efforts made to ensure an inclusive experience:

- “It felt very, very inclusive.”
- “I didn't feel uncomfortable once.”
- “It was really nice to have a space for people who are racialized like me—even my mentor [Industry Advisor from the Remix Project].”
- “I’m really blown away by how receptive you are. You care. I can tell you want to give young BIPOC creatives opportunities.”
- “Just seeing the participants made me know it was inclusive.”
- One participant was thrilled to be involved in a project that aligned with her heritage.
- One participant shared their observation that a combination of race, culture, and youth factors often limit options to getting work and even accessing opportunities.
- One participant noted that ArtWorksTO enabled them to think reflexively about their practice: “I can step away from being an entrepreneur—go into the community [to do creative work].”
- One participant felt that the program offered valuable experience, “by being in a program with people who look like you to navigate the system together.”
- One participant noted “not feeling ‘othered’” during their time in ArtWorksTO
- Another noted the uniqueness of what ArtWorksTO offers: “There are hardly any programs for racialization and sexual diversity.”

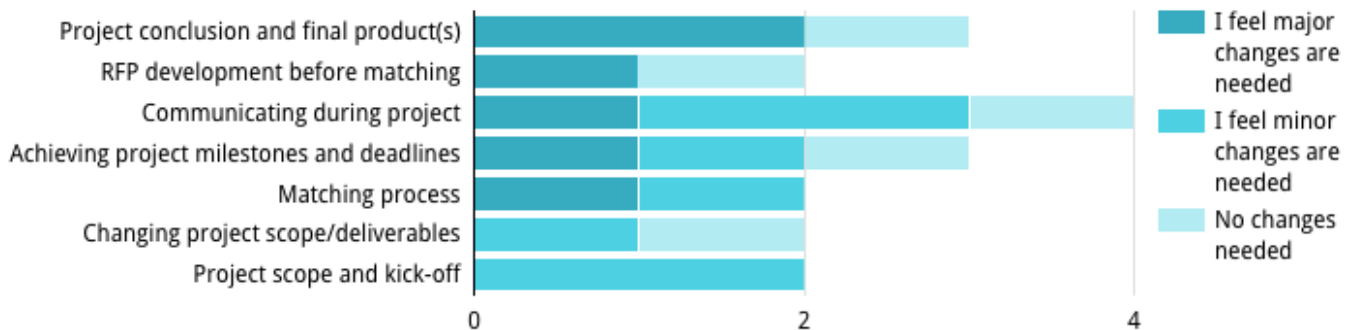
Success 2: ArtWorksTO Effectively Met Existing and Emerging Partner Objectives

The Creative Contracts Component

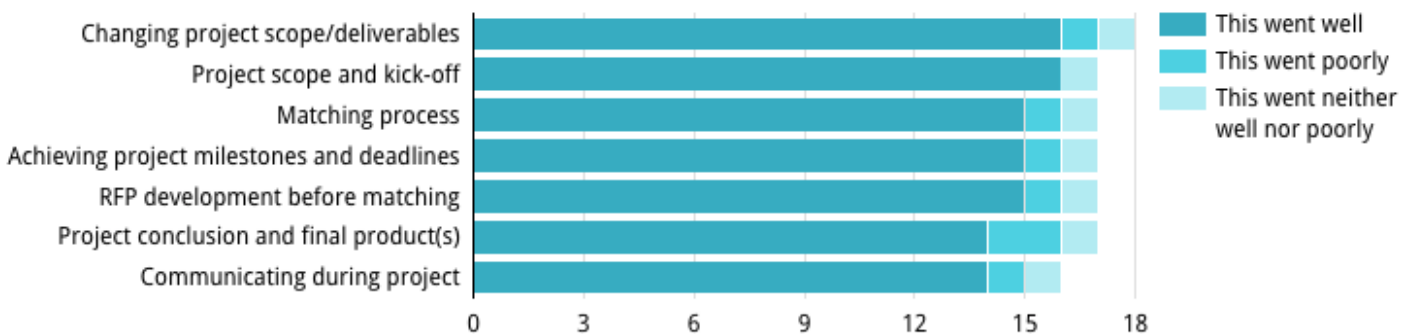
At the core of ArtWorksTO, the creative contract pairs early career media artists with hosts looking for support to complete a creative media or professional communication project for their organization. Participants are provided a \$4,000 budget to complete the project over a three- to four-month period, working with hosts to develop a project proposal, determine a development timeline, and confirm a project end date and deliverables. This project development cycle resembles practices across the creative sector, allowing participants to gain valuable experiences and complex, transferable skills.

Hosts for ArtWorksTO have largely represented public and nonprofit sector employers: to date, hosts have included partners at the City of Toronto and amongst advisory members and the core project partnership; projects have included branding and marketing campaigns; digital video, photography, and design assets; and even site-specific installations.

Host opinions on **change** needed at various project / contract stages



Host experiences with ArtWorksTO Participant at various **stages** of the contract



- Project hosts provided feedback about their experiences working with ArtWorksTO participants (n = 19), with the vast majority (14 of 19) being very satisfied with their experiences, intending to use the final products or deliverables (17 of 19), and intending to continue partnering with ArtWorksTO in the future (17 of 19).
- Host feedback on stages of the project development generally felt that projects went well, being most enthusiastic about the initial stages of project implementation, including a “kick-off” meeting (16 of 19), as well as how changes to the project scope and/or final deliverables was negotiated (16 of 19).
- Even in areas of greater concern, such as over internal communications between participants and hosts during the project or regarding how projects concluded and the quality of final deliverables, a majority of hosts thought things went well overall (14 of 19), with few considering that either minor or major changes were needed.

For participants, these short-duration, hands-on internships with employer partners allowed access to an important paid work experience that is often a hurdle that many early career creatives—particularly for those from equity deserving communities—need to surmount on their own.

- “This program was great. It allowed me to put something on my resume as real world experience to make myself look legitimate.”
- “It was a great opportunity to be freelance and work on an actual project and be able to coordinate that.”
- “This program has given me my first work experience in the creative sector.”

Success 3: ArtWorksTO's Components are Appropriate for and Aligned with its Objectives

Participants noted the financial benefit as well as the motivation that participation in ArtWorksTO offered them:

- “Everything together helps give me financial support to keep doing what I'm doing, and gives me that extra step.”
- “Even being chosen as one of the participants was meaningful. I've been through constant rejection.”
- “My contract was practical, but also helped to push past those limiting beliefs you have in yourself. It gives you confidence in your work.”
- “There were people who vouched for me. That motivated me the most.”

Several had already noted opportunities emerging from the networks developed or the presence of ArtWorksTO on their resume, or assets in their portfolio.

- “I'm very grateful for the opportunity. It's opening doors—everything was very uncertain before. Access to projects is so helpful. It's also helpful to have a support network to navigate bad client experiences.”
- “I came from a fine arts background. I think this might have helped me more than my entire undergrad.”

The OCAD U Coursework and Certificate in Business Skills for Creative Professionals Component

For many prospective applicants, the appeal of ArtWorksTO was in the access to postsecondary training in creative sector business and professional skills. In applications and entry interviews, a number of participants highlighted access to OCAD University courses as a primary reason for applying.

- 12 of 16 eligible participants from the first ArtWorksTO cohort received a Certificate in Business Skills for Creative Professionals.
- 6 of 25 eligible participants from the second ArtWorksTO cohort have already received their Certificate; by Fall of 2022, 14 more were on track to complete their certificate as well.
- 41 total ArtWorksTO participants across both cohorts were funded to take OCAD U Continuing Studies courses in pursuit of the Certificate.
- All 41 participants completed one of three offerings of a customized course in Professional Practice for Emerging Artists tailored specifically for ArtWorksTO participants by industry professionals and OCAD U instructors Debbie Gordon and Jennifer Wigmore.
- Combined, participants enrolled over 200 times in over 20 different OCAD U course offerings, with the most prevalent being *Social Media Marketing for Creative Professionals*, *Colour Theory for Digital Design*, *Editorial Design Studio*, and *Ecommerce Photography Workshop*.

Participants participating in the OCAD U Continuing Studies courses—Next Stream participants—represented more than half of the total cohort each year. The majority were appreciative of the access to skills development and training opportunities, with several participants making explicit note of the opportunity:

- “I liked doing the coursework and also doing the contracts. I didn't mind the overlap—I liked the intensity; it encouraged the skills training.”

- “I felt Next Stream worked: upskilling [through OCAD U Continuing Studies courses] and a project. All creatives need to keep both going in their career, especially when you are out of school.”
- “I really enjoyed getting a legitimized design education. I wouldn't otherwise have the resources for that.”

The Remix Project Industry Advising and Master Class Programming

ArtWorksTO relied on the models of community and industry engagement in creative sector work developed and refined by organizations pioneering local community-engaged arts and youth media in Toronto since at least the early 2000s. One of the most notable of these organizations, The Remix Project, partnered with ArtWorksTO to leverage its industry relationships and its programming and delivery models to support both of the ArtWorksTO cohorts, offering weekly Industry Advising sessions with creative sector professionals from across North America, as well as monthly Master Classes on special topics, one-on-one and small group coaching support, and (beginning in the second cohort) drop-in, remote co-working sessions.

- Industry Advising group sessions were organized for Cohort 1 by the main discipline of their contracts; for Cohort 2 these were instead organized by creative sector business and professional development topics. In both cases, participants from different disciplines across the cohort were welcome to attend sessions beyond their discipline or theme, with attendance expectations for 5 or 6 Industry Advising topics and 2 to 4 Master Classes (7–10 sessions in total) per participant.
- Participants attended, on average, 8 sessions facilitated by the Remix Project. In reality, session participation was highly variable, with some participants attending multiple sessions (12 from Cohort 2 attended 9 sessions or more) and others attending very few (18 from Cohort 2 attended 5 sessions or fewer).
- Attendance to Industry Advising and Master Class sessions was much the same across both streams, and over each year, despite Next participants also having to meet OCAD U course obligations.

Participant feedback varied along with the rate of attendance in the sessions facilitated by the Remix Project. For most, the experience of speaking with professionals with ongoing creative sector experience was valuable:

- “It was helpful to see how people got to where they are. You really don't know how to create a pathway for yourself.”
- “There are no other ways to get help starting out, particularly in terms of accessing my Remix [Industry Advisor] in their role, high up in experience.”
- “It allows people to have a transparent conversation on someone's job and not feel like they're being fake.”
- “I got insight on job trajectory, portfolio, what a resume could look like.”
- “It was really amazing,” one participant stated, before going on to discuss how, as an illustrator, they got an overview of working within the commercial advertising industry.

Many valued the contextualized approach⁵ that the Remix Project and its Industry Advisors provided, aiming to discuss with the participants active creative projects they were engaged in:

- One participant described being shown project examples of ads and marketing campaigns as “super amazing” and “inspirational.”
- One participant noted that their Industry Advisor provided them with important perspectives on so-called professional advice they had found for themselves through the internet: “They said, ‘Yeah, no. Don't do that,’ before offering the participant coaching and suggestions more in line with effective industry practices than unfounded opinion.
- “I did get help from my industry advisor with my contract about accessibility ... It’s not something I was even thinking about or knew about. My industry advisor provided resources on how to test your graphics to see if they’re accessible.”

Some participants had different expectations of the advising sessions, which relied on some initiative and direction from participants, and not just instruction from the advisors:

- One participant said that “It wasn’t formatted in a way that helped my learning; it wasn’t as structured as I would have wanted it to be.”
- Another participant echoed this sentiment: “I felt in the sessions that there wasn’t really anything prepared. More like a two-hour long drop in period where you ask questions.”
- “It was a little awkward,” another said, “because people didn’t always have questions.” They suggested that “maybe the sessions have to be a bit more structured” though added that, “towards the end we did a portfolio review.”

It was clear, however, that each Industry Advisor brought their own approaches that varied widely:

- One participant, by contrast, felt the format for their sessions didn’t leave a chance to ask questions, and felt that more one-on-ones could have helped.
- One said they were looking for fine art rather than industry advice: “I would have liked more feedback on just the art and the actual creative and skill side of my practice.”
- One admitted that they were “good conversations, but not quite what I wanted,” adding that they were “A different grind from what I wanted.”

Each participant was in a slightly different rhythm with their own ArtWorksTO contract as well:

- “I participated a little bit. I hit the ground running with [the Industry Advising sessions] but then I got overwhelmed [with courses and contract work].”

⁵ Contextualized learning, or contextualized teaching and learning (CTL) refers to “a variety of instructional and pedagogical strategies ‘designed to link the learning of basic skills with academic or occupational content by focusing teaching and learning directly on concrete applications in a specific career context that is of interest to students’” (Jobs for the Future 2013; quoted in Goldsmith and Markin Coleman 2022). CTL is particularly notable as a strategy for engaging and retaining adult learners, such as those in ArtWorksTO (whose median participant age is 26).

Several were also appreciative of the chance, in even a limited way, to engage with their cohort while the program was forced to be offered online:

→ “Through the Remix sessions we met each other randomly.”

For others, the remote offering wasn’t a sufficient substitute:

→ “I didn't participate. It didn't suit my timetable, and I'd rather be in person,” adding, “I enjoy the energy of being around people in a teaching environment, in person.”

Key Learnings and Emerging Opportunities

The five opportunities listed in this section propose directions for the program’s growth and transformation. They represent obstacles or challenges the program faces, and present critical feedback shared by participants, core partners, and other program stakeholders.

Opportunity 1: ArtWorksTO is becoming an efficient program

To justify claims that ArtWorksTO is an effective program, it must also demonstrate how it is an efficient one. This is not necessarily by constraining funding requests to conceal true program costs, but by developing consistent narratives and formal practices that clearly show how the program’s expenses are directly in keeping with its outcomes, and how its actions are responsive to the multi-faceted needs of its partners and beneficiaries (participants and alumni). Briefly, this may be done in several ways:

1. **Systems for monitoring progress against intended outcomes should be formalized and periodically reviewed to ensure they are capturing data that is relevant and accurate.** This must include:
 - Confirming categories and indicators for data collection and reporting, and setting performance targets that are timely and useful to program delivery partners⁶
 - Attendance and completion may provide timely and relevant metrics, for example: ones that can help highlight participant engagement and help leaders assess whether program activities are aligned with participant expectations.
 - **Table 1** suggests a simple template to align data monitoring with reporting: additional columns could be added to reflect component completions, while additional rows could indicate targets.
 - Formalizing administrative data collection and storage practices and standardizing across partners where possible⁷
 - Developing and implementing data sharing strategies, including policies for securing potentially sensitive participant data
 - Defining distinct monitoring and reporting responsibilities for partners and developing a reporting schedule

2. **Systems for monitoring and managing “client” experience (including both participants as beneficiaries and hosts as “customers”) throughout the program lifecycle.**⁸ This must include:
 - Clarifying needs and expectations of prospective participants and customers (applicants and candidate hosts) during outreach and recruitment

⁶ Targets are intended to ensure that monitoring is focused on factors relevant to program outcomes, and should probably not be used to monitor staff performance. By setting targets and tracking activity, program administration and partners can confirm that their activities are informed by evidence, and make changes to programming and monitoring strategies where evidence and experience seem mismatched.

⁷ A [draft data dictionary](#) has been developed by the ArtWorksTO evaluation consultant to indicate items for ongoing monitoring of program and participant data. This dictionary reflects program outcomes data, but not necessarily partnership or sustainability outcomes, which partners may wish to add and/or revise.

⁸ Functionally, this is [service design](#) work, and should follow co-productive models to identify and implement effective and efficient practices.

- Assessing needs and expectations upon acceptance (at intake; upon confirming host proposals)
- Assessing needs periodically and semi-continuously across the program life cycle (including post-program / alumni)
- Managing expectations and delegating responsibilities amongst clients themselves, as well as amongst partners for determining strategies to effectively and satisfactorily meet needs and make expectations known
- Formalizing “service standards” and processes for managing client expectations and anticipated issues across the program life cycle

	Portfolio	NAN 1:1	Remix Sessions	Remix Master Classes	Co-working	OCAD Course Starts / Completions	OCAD Certificate Completions	Contracts	Grad	Alumni Referrals
Next - 2023 Cohort										
Foundations - 2023 Cohort						N/A	N/A			
2023 Totals										
Notes	<i>Rate of prospects attending who entered the program</i>	<i>Rate of participants who showed to monthly meetings</i>	<i>Rate of participants attending sessions by stream (and in total - totals will be lower)</i>	<i>Rate of participants attending</i>	<i>Rate of Participants attending</i>	<i>Rate of starts to completions</i>	<i>Rate of Next participants to completed certificates</i>	<i>Rate of participants to contracts completed (and early/on-time)</i>	<i>Rate of participants attending grad celebration</i>	<i>Rate of alumni receiving at least one contract/confirmed referral through AWTO (within 6 or 12 months?)</i>

Table 1. Matrix for Summarizing and Reporting on Attendance and Completion Rates

3. **Strategies for periodic and comparative review of other workforce development initiatives.** Comparison must rely on relevant criteria, such as the demographics of target beneficiaries, in order to broaden scope. Comparable in- and out-of-sector programs in the GTHA with similar characteristics include:
- Npower
 - POV Film
 - Building Up
 - 360 [4] Youth
 - The Remix Project
 - CEE
 - NIA Centre
 - Rise
 - *Among others*

Opportunity 2: ArtWorksTO is evolving around its resource-intensiveness

For ArtWorksTO to assert its resource-intensiveness as a necessity, it must continue to demonstrate how its partnership efforts are making a positive impact on relevant arts and culture, economic development, labour market, and other outcomes. In other words, ArtWorksTO must clarify how its processes (activities and expected “outputs”) are aligned with its outcomes (intended results and actual impact) and reframe or deflect criticisms of resource-intensity more as a targeted and comprehensive use of resources in a complex and multifaceted economic sector.

As a cross-sector partnership, this will entail a narrative marketing and branding strategy, once that identifies and brings together relevant performance indicators for all relevant sectors while developing acceptable alternatives as proxies where these standard indicators risk misrepresenting program performance. Effective standardization must include:

1. **A focus on in-demand employment pathways.** For many participants, as well as for funders and partners, rates of full-time, in-sector employment continue to be a core expected outcome upon program completion. Accordingly, the rate of such placements for ArtWorksTO alumni within 6 and 12 months of completion will be an important measure of program success. Additionally, a focus on specific pathways can help consolidate training, certification, and skilling pathways from both postsecondary / adult education partners and community media partners.

Using codes from the National Occupational Classification (NOC) system, likeliest⁹ post-program placements will include the following entry-level creative roles:

- o [Graphic designers and illustrators](#) (NOC 52120; formerly NOC 5241)
- o [Production assistants](#) (NOC 53111; formerly NOC 5227)

(Additional professional and technical roles may also be subsequently identified.)

2. **A parallel focus on profession-aligned and/or sector-aligned pathways.** As rates of full-time, in-sector employment are incomplete indicators of career and professional success in the creative sector, alternative and proxy measures of employment success must be used.

For example, ArtWorksTO alumni could be relied upon to provide timely and recurring data about their career experiences following program completion. Annual program check-ins between alumni and staff might provide an opportunity for the program to identify general and sector-specific employment outcomes that are not represented by full-time or part-time employment.

⁹ Unfortunately, this reliance on occupational classification to direct program development is misleading. [Occupations in art and culture \(NOC 531\)](#), [Professional occupations in art and culture \(NOC 511\)](#), [Technical occupations in art and culture \(NOC 521\)](#), and [Support occupations in art and culture \(NOC 55\)](#) are largely technical distinctions that are unreflective of the actual make-up sector, particularly in terms of its labour model, which is largely gig-based and rarely full-time.

Cross-referencing alumni employment outcomes with other indicators such as job satisfaction, annual income, network proximity and health, and so on, might yield compelling alternatives to those normally identify with full time employment outcomes.

Similarly, demonstrating how such alternatives are in fact aligned with known industry structures might also yield comparable outcomes. Indicating, for example, how an alumna completing a digital video project during ArtWorksTO has continued on to a combination of above-the-line, below-the-line, and/or film adjacent¹⁰ opportunities may help illustrate a distinct, but no less important, understanding of the program’s impact on employment outcomes.

3. **Alignment with evidence-based practice in workforce development, specifically related to strengthening executive function.** In other industry sectors (beyond arts and culture), comprehensive or mixed programming has been shown to be most effective for supporting job seekers and incumbents with complex needs—including youth and those from diverse, equity deserving communities like IBPOC and/or 2SLGBTQ+ individuals¹¹—as they gain access to better quality employment opportunities.

Emerging research seems to indicate that this may be because multi-faceted interventions help support individuals sustain the kinds of behaviour change necessary to grow from such experiences. As Stephen Goldsmith and Kate Markin Coleman argue in *Growing Fairly: How to Build Opportunity and Equity in Workforce Development*, programs with coordinated and integrated components (or “meaningful options”) can help strengthen *executive function*, those key skills and dispositions that are predictors of life success, but which have often been unfairly constrained amongst those with lived experience of toxic stress, poverty, scarcity, and/or exposure to violence (experiences which IBPOC and/or 2SLGBTQ+ communities and individuals disproportionately possess).¹²

By offering multiple opportunities, and by continuing to coordinate how they are offered (such as skills training paired with credible and industry-engaged coaching), ArtWorksTO can align with this evidence-informed priority to assist young and early-career creatives build executive skills and cultivate the tools and capacities they need to thrive. By insisting on the value of these multiple interventions, and the imperative of funding such an inclusive program, ArtWorksTO can cultivate a powerful vision for creative sector workforce development that can support change beyond the program.

¹⁰ Key differentiations for creative lead, support, technical, and administrative roles across pre-production, production, post-production, visual effects, and animation stages of the Canadian screen sector. For more distinctions, visit <https://creativepathwayscanada.com/careers/> or <https://www.toronto.ca/business-economy/industry-sector-support/film/careers-in-the-toronto-film-industry/>.

¹¹ For example, see Morden, M. (2016). *Back to Work: Modernizing Canada’s Labour Market Partnership* (No. 123; Mowat Research). Mowat Centre. <https://mowatcentre.ca/back-to-work/>, pp. 12–14.

¹² Goldsmith, S., & Markin Coleman, K. (2022). *Growing Fairly: How to Build Opportunity and Equity in Workforce Development*. Brookings Institution Press/Ash Center.

Opportunity 3: ArtWorksTO is a demanding program for participants

In light of the previous comments on executive function, the extent to which ArtWorksTO may be a demanding, or overly demanding, program is debatable. Despite maintaining a highly variable rate of attendance—with some participants attending many sessions across multiple program components, others attending many, but only within one or two components, and several attending few sessions from any components at all—ArtWorksTO also maintains a high rate of retention.

While it may be true that some participants' experiences with their contracts or contract hosts have been more difficult than others, it is likelier that some participants possess pre-existing skills, knowledge, and experience that others do not—specifically in terms of how they manage complex and competing priorities, and how they effectively engage with supportive coaches and industry advisors to help validate and improve their choice-making.

Accordingly, a strategy to support participants to succeed in the face of competing program demands should include:

1. **Reducing program “pain points” for participants by modeling transparency and flexibility.** Continuing to involve participants in program review and co-design activities, such as through periodic check-ins and governance opportunities, will help ensure that the intentions of core delivery partners and the expectations of program prospects, applicants, participants, and alumni are aligned while misaligned expectations are addressed. The high rate of retention suggests that ArtWorksTO is doing this effectively.
2. **Better aligning program expectations with relevant professional rewards and consequences.** This amounts to increased involvement from industry to help identify key norms, conventions, and expectations that participants as early-career creatives are likely to be faced with, but it also means increasing involvement from diverse creative sector professionals to help define and legitimize alternative and more ethical¹³ visions for the inclusive creative sector work they deserve to enter into.

¹³ For example, see Small, K. (2020). *The Conscious Creative: Practical Ethics for Purposeful Work*. House of Anansi Press.

Opportunity 4: ArtWorksTO is working towards sustainability

While offering ArtWorksTO as a partnership means that core partners can draw upon one another to support program implementation, separate coordinating and administrative capacity (and dedicated staff) needs to be sustained to guide this implementation towards goals aligned with, yet distinct from, those of individual partners.

The ongoing challenge for ArtWorksTO sustainability is, and will continue to be, to clarify and finance these necessary coordinating and administrative functions which are so key to the program’s continuity and growth. An earlier report on program sustainability highlights some of the priorities and suggests certain strategies. These will be summarized briefly here:

1. **An inventory of funding sources.** Presented as a matrix of both potential and actual sources of funding (including both assets and in-kind contributions; see **Figure 1**), this grid can help quickly indicate the financial health of the program as well as isolate specific funding priorities. Ongoing investments from core partners, both monetary and in-kind, can also be represented—a necessity for demonstrating program viability to many external investors, including government funders and grantmakers or private sector sponsors. Annual targets from varying levels of funder may also be defined.

↓ Fundable components	2023+ Desired Funding Sources →	Federal				Intergovernmental	Provincial			
		ESDC	Culture, history and sport	Future Skills Centre	Federal - other		Federal Economic Development Agency (FedDev)	Ministry of Colleges and Universities - Employment Ontario	Ministry of Colleges and Universities - other	Anti-racism Directorate
	Max amount									
	Deadline(s)									
	Details									
Funding applied to:										
	Details									
TAF Administration	Program Manager @ 1/3 FTE + 1/2 benefits									
CoT Administration	Project Manager @ FTE + benefits									
Community Outreach and Engagement	Communications Coordinator @ FTE + benefits									
Creative Contracts	Wage subsidy									
OCAD Certificate	Instructor rates Stipends Scholarships									
Industry Advisors	Professional services Adviser/mentor fees Coordinator fees									
Master Classes	Planning and facilitation services Coordinator fees									
Industry Panels	Industry honoraria Event planning and promotion services									
Youth Liaison(s)	Case Manager @ FTE + benefits									
Alumni Pathways	Alumni Pathways Manager @ FTE + benefits									
Total Cash										
Total In-Kind										
		Legend Confirmed Restricted Partially Confirmed Unrestricted Requested (Expected) In-kind Requested (Unknown) Declined				Points to consider: What is the best "mix" of funding across these envelopes? By funder? By Where is the most / least support? Now? In the future? Which sources/partners may be able to increase their support (financial, in-kind)? Which sources/partners should be here, but aren't? What kind of reallocation within the program can or must occur?				

Figure 1. A Partial and Incomplete Matrix of Funding Sources, Actual and Potential, Separated by ArtWorksTO Program Components

2. **Scenario Planning that is Responsive to Environmental Conditions.** High level plans for sustaining program implementation across funding, labour market, and economic uncertainties remains important. Criteria for determining an adequate number of alternate scenarios should include minimum and ideal ranges for key

priorities, such as sustaining partnership relations, maintaining staff expertise, continuing recruitment at some level, and sustaining relations with alumni.

3. **Exploring Alternative and Promising Program Models While Remaining Focused on Program Mission, Vision, and Values.** As a cross-sector initiative and multi-sector partnership, exemplars from workforce development contexts in industries and sectors beyond, but most relevant to, arts and culture should be more systematically reviewed. There may be particular comparisons to be made in service sectors, including hospitality, and care sectors, including health and childcare.

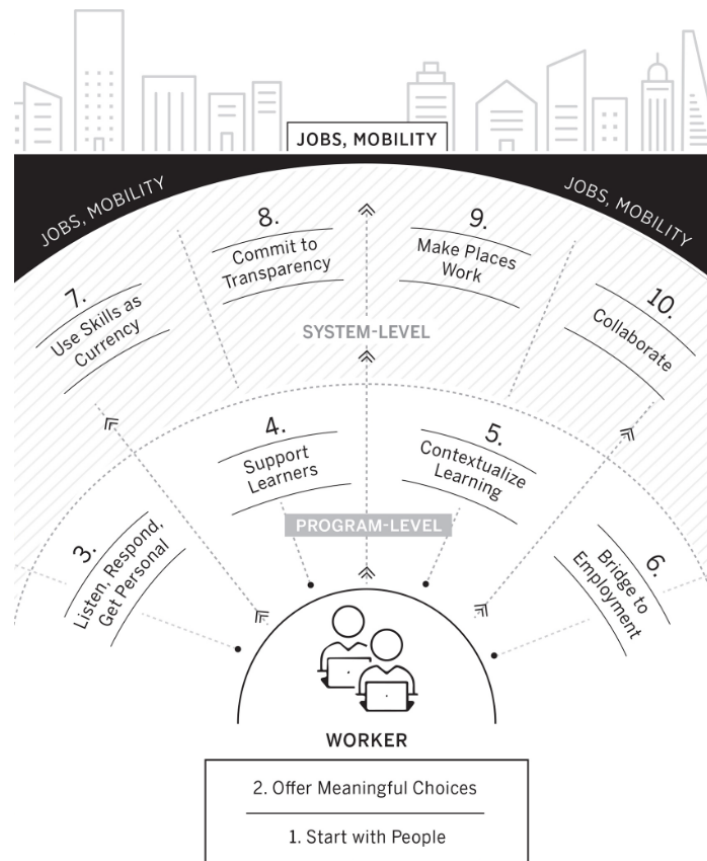


Figure 2. Principles for Local Leaders to Foster Inclusive Workforce Opportunities (from Goldsmith and Markin Coleman, 2022)

Opportunity 5: ArtWorksTO has a hybrid (in-person and remote) future

The partners' decision to launch the program despite the necessity for remote, and possibly indefinite, online delivery was felt to be a necessity by most participants. It was, however, still difficult for many participants, particularly as the lack of face-to-face engagement and peer connections seemed to intensify all program experiences.

Anecdotally, gender diverse and gender fluid participants appreciated the safe and inclusive spaces that online delivery made more readily available to them. Disabled participants and/or participants with self-identified disabilities were also appreciative of attempts to ensure spaces were inclusive, and that accommodations were provided when requested.¹⁴

The ongoing challenge for mixed delivery of ArtWorksTO is in ensuring that safe and accessible space is secured—not only for formal instructional delivery, but for facilitating informal, differently structured opportunities for people to engage with peers across the cohort. While some of this is possible and preferable in online spaces (whether synchronous, like Zoom, or asynchronous, like Instagram or Discord), much of it may be better accomplished in-person.

¹⁴ As anecdotal data, this should be considered as reflective of those individuals we spoke with, and not representative of all diverse experiences and identities within the program, nor an assertion that the program is sufficiently inclusive and accessible. A more formal planning, development, monitoring, and evaluation process is required.

Appendix 1: 2020 Evaluation Framework and Suggested Changes

Developed in June 2020, this evaluation framework for ArtWorksTO proposed to evaluate against common dimensions of program performance found in evidence-informed program theory (such as results-based management; the approach used in this evaluation was drawn from Markiewicz and Patrick 2015¹⁵). These dimensions included:

- Appropriateness
- Effectiveness
- Efficiency
- Impact
- Sustainability

Of these, Appropriateness and Effectiveness were of principal concern to internal program stakeholders (core delivery partners), with Sustainability becoming increasingly important in 2022. (Efficiency and Impact arguably have less importance in the emergent development of pilot projects.)

- Appropriateness helps internal stakeholders understand the extent to which what is being offered is useful and meaningful to program beneficiaries—in this case, prospective, current, and past program participants (alumni).
- Effectiveness helps internal stakeholders understand whether the program has significance for other stakeholders, including those whom participants are hoping to develop relationships with once they leave.
 - More specifically for ArtWorksTO, Effectiveness is primarily determined by the ability of past participants to access paid work in creative roles or within the creative sector, and secondarily by demonstrated aptitude in and self-confidence with creative technical and professional skills.

Evaluation Questions	Summary of Monitoring	Focus Measures	Anticipated Method(s)	Evaluation Lead(s)	Timing
Appropriateness 1. To what extent were beneficiaries and stakeholders engaged in the program's activities?	Stakeholder characteristics <ul style="list-style-type: none"> ● Demographics of participants ● Characteristics of "Creative brief" clients ● Characteristics of Advisory Committee members Participant/alumni exit surveys (if leaving early)	Participant motivation / self-confidence Participant satisfaction Participant attrition	Participant / alumni interviews: individual and/or group Administrative data Advisory Committee meetings Engagement and Satisfaction Surveys	Evaluation team with project leads and core partners	During intake Periodically: following coursework and formal events

¹⁵ Markiewicz, A., & Patrick, I. (2015). *Developing Monitoring and Evaluation Frameworks*. SAGE.

	Participant/alumni follow-up surveys (at 3 month intervals post-coursework) Advisory Committee health				
Effectiveness 2. To what extent did core skill-building activities (formal education, informal coaching, peer mentorship, professional development, networking, and/or access to resources) increase knowledge and/or improve outcomes amongst participants and alumni?	Self-reported changes in knowledge, skill, and/or motivation / self-confidence	Topic content knowledge (ex. professional communication, business planning, strategic planning, marketing, audience development, project management) Transferable knowledge and skills	Post plus Retrospective Pretest on courses Participant / alumni interviews Interviews / focus group with staff; session facilitators Validation roundtable	Evaluation team with project leads	Following facilitated events and course delivery
Efficiency 3. To what extent were program resources used efficiently and effectively?	Costs and resource availability	Variations in anticipated budget versus actual costs Budget adequacy and resource sustainability	Advisory committee meetings Staff interviews	Evaluation team with project leads	Middle and program end
Impact 4. To what extent did the program enhance sector growth and/or productivity?	Client and talent roster change Sector productivity and/or business growth from baseline Labour market changes from baseline	Changes directly and indirectly attributable to the program Unintended effects of the program on or beyond key stakeholders Network and partnership growth	Economic analysis Labour market analysis Network analysis	Evaluation team with key stakeholders	Cohort end and program end
Sustainability 5. In what ways will the program change or be sustained in future phases?	Formal partnership agreements developed or renewed	Stakeholder satisfaction	Systems / sector mapping workshop Stakeholder interviews	Evaluation team with key stakeholders	Program end
Evaluation Questions	Summary of Monitoring	Focus Measures	Method(s)	Evaluation Lead(s)	Timing

Table X. Initial, High-Level Evaluation Plan

Changes to the Initial Evaluation Framework

At the time ArtWorksTO was being implemented, and after the above framework was developed, two additional frameworks were implemented that contributed to reshaping this plan.

First, the City of Toronto released the results of its **Youth Service Review**, part of which was the Youth Outcomes Framework. This Youth Outcomes Framework was designed as a menu of outcome areas, outcomes, and performance measures that specific City-run or City-partnered, youth-serving programs (such as ArtWorksTO) could adopt to help describe the multi-dimensional outcomes, and eventually the broader impact, of their efforts.

The Review and accompanying documents are worth revisiting in monitoring and evaluation plans for ArtWorksTO, as they list inclusive outcome areas that may be useful to incorporate into monitoring for the program in future.

For the purposes of the initial evaluation plan, only those outcomes related to the **Employment and Entrepreneurship** outcome area were included. Briefly, these are:

- Toronto youth have the skills and opportunities to develop professional networks and build knowledge of a sector of interest
- Toronto youth have employment or career goals, know the steps needed to work towards them, and feel they have the skills to obtain or create work
- Toronto youth have transferable and technical skills to succeed in employment
- Toronto youth pursue and successfully complete education and training related to their interests and chosen path
- Toronto youth obtain, create, retain, and advance in meaningful, sustainable work

Given the pilot nature of ArtWorksTO, the final outcome (about sustainable work) was not included at this time.

Outcome Area	Questions and Indicators	Results
Toronto youth have the skills and opportunities to develop professional networks and build knowledge of a sector of interest		
Toronto youth have employment or career goals, know the steps needed to work towards them, and feel they have the skills to obtain or create work		
Toronto youth have transferable and technical skills to succeed in employment		
Toronto youth pursue and successfully complete education and training related to their interests and chosen path		
Toronto youth obtain, create, retain, and advance in meaningful, sustainable work	<i>Not assessed</i>	N/A

The second framework subsequently incorporated into the initial evaluation was the **Future Skills Centre's Common Outcomes** framework, which was intended to create a baseline of data common to all FSC funded projects. Common Outcomes areas included:

- Socio-demographics
- Employment status and history
- Immediate post outcomes

ArtWorksTO initially created an FSC-approved plan to capture only those deemed most relevant to the program. A later FSC decision required us to capture all indicators in the Common Outcomes, regardless of relevance. Accordingly, a dataset exists (developed from exit survey data) that addresses these outcomes from participants at 3–12 months following program completion.