



Capacity Building in Arts,
Culture, and Heritage
Organizations:
Knowledge From the Field

January, 2005



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Organization of the Report

The report begins in **Part I** with an overview and introduction to capacity and capacity building. This is followed by a brief history of capacity building. The history is followed by some thoughts on the central issue facing arts, cultural, and heritage organizations – a tendency to confuse ends with means. The difficulty in describing the ends, or outcomes, of a cultural experience have left many cultural organizations focusing their efforts on means instead.

A cultural framework is presented to provide a context for capacity building in the cultural arena. This is necessary because unlike most non-profit organizations, the nature of the cultural experience is often unclear. The section ends with a list of capacity building principles that are important to understand before beginning the capacity building journey.

Several items in Part II are excerpted (and cited) directly from reports found in the review. Rather than attempt to summarize tools and examples, the actual examples used to illustrate the point have been provided.

Part II covers the organizational capacity building process. It is important to point out that the point of view of this research review is capacity building at the organizational level. It is not focused on improving the capacity of the cultural sector in a community, although that may be a by-product when a number of individual organizations improve their capacity.

The section begins with the importance of strategic planning. The literature repeatedly points to the importance of being mission driven and of having specific goals. Capacity building is not an alternative to strategic planning; it builds the organization's capacity to achieve its plan. It then moves to asset and gap analysis. An important part of capacity building is identifying the assets (skills, knowledge, expertise, physical plant, equipment, etc.) that an organization has available to meet its mission, and those that it is lacking. It then moves to numerous examples of how non-profit organizations are going about accessing the resources they need and building their internal capacities. These examples cover accessing "people resources", using non-profit support services, sharing space and equipment, supports provided by funders, by government, and by foundations.

In order to know if capacity building is working, the organization needs to measure its progress in numerous areas against some definable benchmarks or standards. Four examples of standards and benchmarks are provided moving from discrete measures of adequate staffing and amount of space in libraries at the micro benchmark level, on through salary benchmarks with accompanying position descriptions to measure adequacy within a whole organization, to measures of organizational performance from inadequate to excellent along a number of indicators, and finally to indicators of performance at the national level. This section is intended to illustrate the progression of benchmarks through the sector.

Identifying appropriate standards and benchmarks is followed by evaluation principles and practices. Evaluation of the capacity building process and the organization's performance must be ongoing if the organization is to know whether it is succeeding in its mandate. The body of the report ends with a short note on multicultural aspects of culture.

Two appendices are provided expanding specific information in the report. In addition there is an appendix listing about 200 resources that can be provided in a companion CD, and another with a glossary of terms.



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Part I – Overview

Introduction

For some time now, communities across Canada have devised and implemented programs designed to build the capacity within arts organizations to be more sustainable. Designed to be temporary, these community-based, private and public sector-led programs are aimed at stabilizing finances and building the operational capacity of the community's most important cultural organizations. Taking on various program designs, the core common elements are the provision of:

- Expert assistance in a variety of ways, including organizational assessment, strategic planning and specific areas of technical assistance
- Substantial working capital grants, conditional upon achieving specific operational and financial goals

To date, with the exception of the Bay Area (Hamilton), each of these programs has been developed for large urban centres. Considering that smaller communities have needs that are not simply scaled down versions of large community programs, a consortium of mid-sized communities including Kitchener-Waterloo, Kingston, Sudbury and Windsor is interested in determining how a program with similar objectives can best be designed in communities similar in size to these communities.

Anecdotal evidence provides a mixed review about the success of existing arts sector programs. Also, other sectors in Canadian communities have developed programs designed to build capacity, e.g. poverty issues, housing, sports, environment, safety issues; there may well be important lessons to be learned from these programs.

The first part of the project constitutes a review of the literature combined with follow-up interviews with those involved in promising models to determine what might work best in mid-sized communities.

It is important to note some of the characteristics of communities and of capacity building that will impact on this review. The first is that the four communities directly involved in this project are different from each other. They have different histories and different municipal cultures. The definition of mid-sized (100,000 to 500,000) also provides for a 500% differential in population. Waterloo Region and Toronto would fit into the same size differential.

Even looking just at the cultural workforce in the project communities, there is a 300% spread, ranging from 0.7% in Kingston and Sudbury to 2.2% in Kitchener-Waterloo. Trying to find out "What works for mid-sized communities in Ontario" really must be read as "What can be adapted to work in a particular community considering its size, economy, current state of cultural development, existing resources, and many other factors".

It would also be a mistake to automatically correlate the size of a community with the size of its cultural organizations and amenities. For example, the three largest non-profit theatre companies in Canada (Stratford Festival, Shaw Festival, and Drayton) would be excluded from our analysis because their home communities are too small to be considered as mid-sized.



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The project is designed to focus on increasing the capacity of arts, cultural, and heritage organizations in each community, which may lead to, but is not the same as, increasing the capacity of the cultural sector in each community. One observation that is fairly clear from the capacity building literature is that it is all but impossible for an organization to increase its capacity all on its own. It has to involve funders, other community organizations, and its public if it is to successfully increase its capacity. This means that the way in which a community's cultural sector currently interacts with the broader community will have an impact on the capacity building strategies its cultural organizations develop.

The last general observation from the arts stabilization literature is that money is necessary for increased capacity, but it is not sufficient. Many U.S. foundations put hundreds of millions of dollars into endowments to pay off the debts of local arts organizations and provide them with operating subsidies only to find ten years later that many of the same organizations were once again on the brink of bankruptcy. If cultural organizations do not change the way they think, plan, and operate, there will never be enough money to keep even all the good ones afloat.

Finally, the one finding that most capacity building researchers agree on is that capacity building needs more research. For the arts, culture, and heritage community, where the results of the enterprise are considerably more ephemeral than for the rest of the non-profit sector, too few organizations have worked hard to identify the anticipated results, or outcomes, of their work. When one asks "Capacity building for what?" the answers tend to gravitate to such themes as "to get out of debt", "to build a stronger organization", and "to be successful"; however the first two are "means" and the last is an undefined "end". This lack of clarity between means and ends as well as the lack of well defined ends at all, can decrease the effectiveness of the capacity building process.

What is Capacity?

Perhaps because there is no established capacity building "field" per se – no agreed upon terminology, structure, or approaches – most writers or researchers appear to analyze the topic from their own personal perspective. It is difficult, if not impossible, to compare capacity building undertakings with each other because there are so few common denominators. Worse than comparing apples and oranges, when you look at twenty capacity building reports you are left with a pantry full of fruits and vegetables. In general, the research on capacity building and the arts/culture/heritage sector can be characterized by four general observations:

- For most of the arts, culture, and heritage sector's capacity building models, indicators, benchmarks, and evaluations are rudimentary.
- Most reports on capacity building are narrative in format and are not particularly analytical.
- There are few case studies.
- Much of the research comes from the funder's perspective.

For the purpose of this report, the consultant has focused on each major phase of the organizational capacity building process and pulled together the best practices for each. Working definitions of "capacity" and "capacity building" have been chosen around which this report will be structured:



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Capacity - the ability to perform or produce, often used in reference to potential (as in “maximum capacity”). Capacity is multidimensional. An organization’s overall capacity to fulfill its mission depends on a variety of specific capacities. In addition, different organizations can fulfill similar missions by drawing on different capacities. Take, for example, two organizations that provide community theatre. One may rely on its ability to attract corporate sponsorships and funding to hire technical staff to provide services, while the other may draw on its ability to engage volunteers.

Capacity Building - is the mobilization of individual and organizational assets from the community and the combining of those assets with others to achieve organizational and community goals.

A Short History of Capacity Building

Community and organizational capacity building has grown out of two parallel areas of endeavour. In the area of international development, workers in developing countries have strived to create sustainable villages by working with the indigenous population to dig wells, create micro-enterprises, irrigate their fields, or whatever was necessary to create a “sustainable community”. The sustainability and capacity building practices were imported by North American urban planners to address the breakdown of the U.S. urban cores, from which business and wealth had fled in the ‘60s and ‘70s. Urban revitalization projects began to look at the inherent skills in the local population and their capacity to use those skills to create sustainable urban neighbourhoods.

At the same time, the environmental movement was looking at sustainable development and sustainable communities from the point of view of their impact on the environment. It became important for local communities to draw as much as possible on their own internal resources rather than relying on complex interventions that had a high environmental cost.

In the early 1990s these two themes came together in the research of John Kretzmann and John McKnight on Asset Based Community Development. Focused on low-income urban communities, the process of ABCD built on the knowledge, talent, and skills of those who lived in these depressed areas to help them see themselves not as neighbourhoods plagued by problems, but rather as neighbourhoods full of assets.

The same attitude that led to stronger urban cores is now being used by non-profit organizations and sectors. Organizations are examining the assets that they possess internally and those that they can access from their surrounding communities in order to create sustainability within their organizations. Sectors, like arts and culture, are doing the same only on a broader scale.

Research on Mid-Size Communities

Most of the research on capacity building and on arts and culture is done without reference to the particular size of communities. With the exception of capacity building in urban cores, most of the literature focuses on the particular process and not on the size of the community. The consultant performed a literature search on twenty mid-sized Canadian communities and twenty from the U.S.¹ Most

¹ See Appendix 1 for the list of cities.



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of the arts and culture based information focused on grants provided, community plans at the macro level, and the role of arts and culture in economic revitalization.

The Central Issue

The literature is very clear on one point. To be successful, an organization must be mission focused – that is, it must have a clear understanding of why it exists and what it wants to accomplish. Although this should be obvious to most, numerous studies and reports have concluded that cultural organizations often lack a clear idea of what successfully achieving their mission would mean.

Building an organization's capacity to succeed requires that the organization be able to define success. Capacity building can help to build a better financial base, more adroit human resources policies, and can increase an organization's ability to market its activities, but unless it has a clear understanding of the ends to which this activity is directed, it is bound to fail.

In the absence of clear "ends", "means" often take their place. Developing a sound financial footing becomes an end in itself. More media exposure, recruiting high profile board members, and the like become measures of success rather than tools for success.

The Context of Culture

When one discusses capacity building in health and social services, third world villages, environmentalism, and other fields the context of the discussion is relatively clear. Providing food for the hungry, family counselling, institutional health care, protecting old growth forests, and many other activities in the non-profit sector have relatively well understood and agreed-upon models and languages. Arts, culture, and heritage experiences, however, are based on entirely subjective criteria. Community groups and local governments battle over whether a particular local property has "historical merit". Interested citizens and public art galleries argue over whether a recent expensive purchase has "artistic merit". Music critics argue over whether the premiere performance of "new music" is brilliant or noise.

Capacity building in this sector must be grounded in an understanding of the community in which the organization operates – whether it is at the neighbourhood or the national level. It must take into account the differing ways in which people relate to art and culture. The contextual material below² is provided as a reminder that the context in which each cultural organization operates is different, and must be taken into account in its capacity building.

Definitions of art, culture, and creativity depend on the cultural values, preferences, and realities of residents and other stakeholders in a given community.

Art, culture, and creativity at the community level often include the cultural expressions of ethnic, racial, age, and special interest groups that may not be validated or adequately represented in mainstream

² See: Culture Counts in Communities: A Framework for Measurement by The Urban Institute, Echoes from the Field: Proven Capacity Building Principles for Nonprofits by the David and Lucile Packard Foundation, and others



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cultural institutions. Community residents express appreciation for a continuum of activities — amateur and professional, formal and informal — happening in arts-specific (e.g., theatres, galleries, and museums) and non-arts-specific places (e.g., community centres, church halls, parks, schools, libraries, restaurants, and night clubs).

The concept of participation includes a wide array of ways in which people engage in arts, culture, and creative expression.

Participation is not just attendance, observation, consumption, or even audience participation. It includes many other categories of action—making, doing, teaching, learning, presenting, promoting, judging, supporting — and spans many artistic disciplines. It can be amateur or professional, active or passive, individual or collective, continuous or episodic, public or private. And people can be motivated to participate in cultural activities for aesthetics and appreciation of the creative process as well as for other reasons.

Arts, culture, and creative expression are infused with multiple meanings and purposes simultaneously.

At the neighborhood level, arts, cultural practices, and creativity are frequently valued for aesthetic and technical qualities, but they are also often embedded in or tied to other community processes. In Oakland California, for example, young immigrant Mien women talked about the value of embroidery circles. The circles provided an opportunity to hone their sewing and design techniques. But they were also important because they allowed for the transmission of heritage from one generation to the next and the interpretation of life in a new environment. In another example, residents in several cities said they valued neighborhood landscaping and gardening for various reasons. It was beautiful and people worked hard for it. It made the street look like the residents cared about their community. Gardens, moreover, were also expressions of ethnic identity, given the different culturally specific methods of gardening used.

Opportunities for participation in arts, culture, and creative endeavor often rely on both arts-specific and non-arts-specific resources.

At the neighborhood level, arts, culture, and creativity have many stakeholders. Not surprisingly, given that such activities intersect with other community processes and priorities, many arts and artistic activities at the neighborhood level are made possible through the collective efforts of both arts-specific and non-arts-specific entities. A church-based youth dance ensemble, for example, may rely on monetary and in-kind support not only from the church, but also from youth service organizations, artists, and arts organizations, among other sources. It is not unusual to see otherwise dissimilar organizations coming together to bring opportunities for cultural engagement to fruition.



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One Conceptual Framework

While the context laid out above provides a way of identifying some of the major facets of arts, culture, and creativity, we still need a systematic way of describing them — qualitatively for the purposes of conceptualization and theory building, and quantitatively for the purpose of measuring them in comparable ways and eventually building indicators. Below is one such framework. It consists of four parameters that serve as domains of inquiry (for conceptualization and classification) and measurement (for documentation, data gathering, and eventual indicator development). Whether this framework is used in a capacity building process, or another one is developed, it is important that the organization or organizations involved have some operating framework in order to be consistent in their activity.

- **Presence:** The existence of whatever creative expressions a given community defines and values as community assets.
- **Participation:** The many ways in which people participate in these creative expressions (as creators, teachers, consumers, supporters, etc.).
- **Impacts:** The contribution of these creative expressions and participation in them to community-building outcomes (pride, stewardship of place, interracial and inter-ethnic tolerance, improved public safety, etc.).
- **Systems of Support:** The resources (financial, in-kind, organizational, and human) required to bring opportunities for participation in these creative expressions to fruition.

Operational Principles

The literature review identified over twenty studies, reports, and manuals that stressed the importance of recognizing the principles involved in capacity building — almost none of which provided any examples of what such principles might be. The following list³, taken from the capacity building consultant's perspective, can be a starting point for understanding the “mind set” that an organization should have when undertaking capacity building.

An organization must be ready for capacity building.

Groups can benefit from capacity-building services at many different stages of organizational life, size, budget, and staff — if they have the qualities that make them ready:

- The organization is open to change and willing to question itself.
- The organization can clearly describe its mission.
- Key members believe that capacity building will help to further the mission.
- The organization is prepared to commit the necessary time and resources to capacity building.

³ From Echoes from the Field: Proven Capacity Building Principles for Nonprofits



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Effective consultants are willing to trust their own assessment of an organization's readiness, weighing a variety of factors, including an organization's openness, its resources for following through, the danger of hidden agendas in a group, and so on. Many providers believe that an organization in crisis — say, frantic over a possible loss of funding — is not ready for capacity building, although some research suggests that the very process of capacity building can help such groups to focus on what matters.

Ongoing questioning means better answers.

The most successful consultants are those who said they constantly asked questions and encouraged change. When a provider facilitates a climate in which questioning and feedback are encouraged, it is better for growth — because true understanding is welcomed, not avoided. One common mistake, according to one provider, is that “we go in as ‘experts’ and say, ‘This is what we know, this is what we are going to give you,’ instead of really finding out what organizations need, really spending time looking at the community and getting a better idea of how our skills can benefit these community organizations.”

Team and peer learning are effective capacity building tools.

Providers told us that peer learning (which occurs whenever two colleagues engage one another in an exchange, often informally) and team learning (that is, learning experiences designed specifically for people who work on teams) are good for capacity building. These processes enable more people to contribute to improving the organization. Not only do these methods defeat the myth that the consultant or trainer has “all the answers,” but they also bring many more good ideas into the learning process. And these can provide the added momentum necessary for change. As one provider said, “If there isn't a training team, one person goes back with all the excitement and enthusiasm and people are looking at him like, ‘What happened to you? What do you mean, we have to do things differently?’”

Capacity building should accommodate different learning styles.

Effective providers recognize that individual people have different styles of learning. Some learn by doing. Others learn by experimenting. Some people need to talk. Others need to think things over. Some are more visual. Some are more verbal. Sometimes these differences reflect culture, class, or organizational culture. For instance, the well-educated individuals in a group tended to dominate conversation, while the less-educated tend not to speak up. One consultant addressed these difficulties by using more written messages and encouraging people to express themselves in peer groups. Another provider found that some groups loved using music or humor in training activities, while others found it irritating. Whatever the sources of these differences, good capacity building takes them all into account.

Every organization has its own history and culture.

To do effective capacity-building, providers must take into account all of the forces that shape an organization: its mission, its values and organizational culture, the environment in which it has to navigate, and the culture(s) and circumstances of its constituents. The better a provider's understanding of an organization's situation, the more powerful the capacity building. One consultant, for instance, who worked with a Quaker group where everything was accomplished through consensus, incorporated this dynamic into his approach. Another consultant who worked with environmental organizations encouraged outreach



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staff to use different figures of speech depending on the urban or rural communities in which they were working. This point is especially crucial for addressing social change issues with multi-cultural constituencies. Listening, communicating, and understanding an organization's context are all musts for true capacity-building.

All people and all parts of an organization are interrelated.

An organization is a living body. Everything that happens within it affects everything else. A holistic perspective looks at all of the interconnections that make up the whole. No matter how specific the issue or the problem, it connects with the rest of the organization and must be dealt with in that way. In our research, providers told us that any attempt to understand or change an organization had a far better chance of succeeding if it involved people from many levels: staff, constituents, board members. One staff member we interviewed provided a vivid example of how this works: "The executive director actually made the organizing staff, like me, go to the fund-raiser, which at first I thought was stupid. But it was actually very helpful, and helped us centre on what we need to do to keep the coalition going... Next time our fund-raiser asked me for lists of people we can invite to this party, I wasn't like, 'Why do you need those people?' I totally was like, 'Yes, I know why.'"

Capacity building takes time.

Successful providers tell us that the most effective capacity building takes place over time. In these groups, intensive long-term trainings and apprenticeships — sometimes lasting for months — prepare people to build organizations and to connect with constituencies. And afterward, capacity building activities continue to be integrated into the organizations' work. By introducing capacity building as a process that takes place in stages, providers can help organizations to overcome the fear that "We don't have the time" or "We can't afford it." But this doesn't mean that short-term capacity-building sessions aren't valuable. Many providers and organizations have found that such training can help to strengthen a particular skill, such as fund-raising, and to help new and existing staff to better understand a subject that is critical to their decision-making. And sometimes it can help to solve a specific problem that is getting in the way of the organization's overall mission.

Part II – The Capacity Building Process

There is a general consensus in the literature concerning the elements that are required in order to produce effective organizations. These include:⁴

- A vital mission
- A well organized board with able, involved members
- Capable, strong leadership
- Motivated volunteers and staff, and solid finances, including reliable and diverse revenue streams

⁴ Nonprofit Organizational Effectiveness: A Literature Review



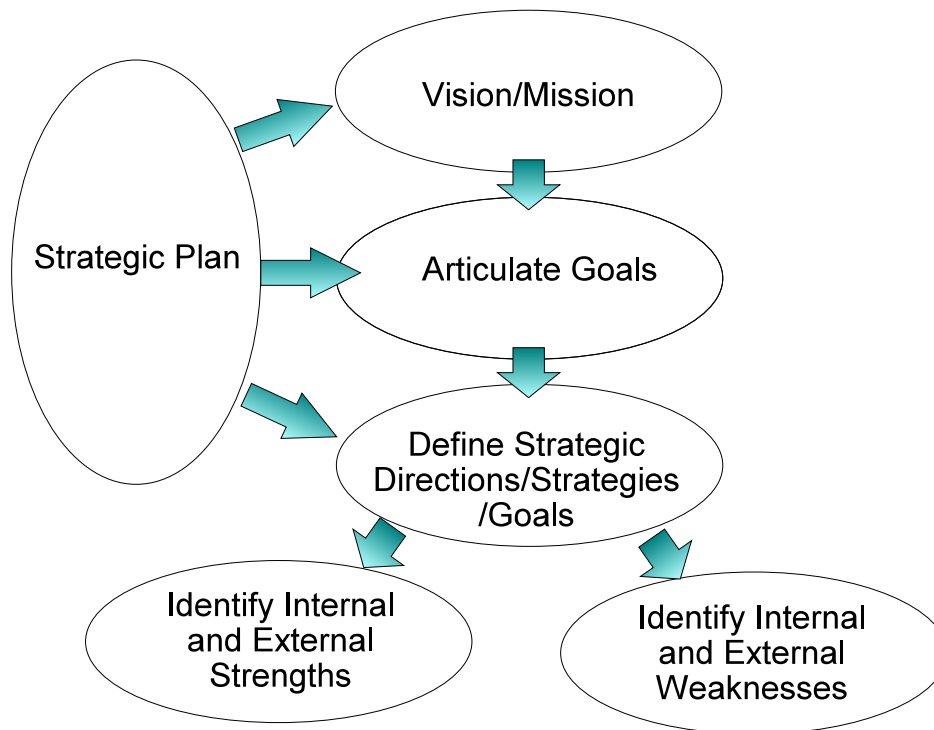
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Strategic Planning and Capacity Building

The overall capacity building process for arts organizations should not be materially different from that of social services, health providers, or any other kind of non-profit organization. What will differ are the details of the process.

All organizational capacity building begins with knowing where the organization wants to go (see diagram below). The one common denominator in the capacity building literature, the one phrase that keeps recurring, is “clear vision and mission”. Without a clear and shared vision of the organization’s future, it is impossible to determine what capacities are needed to get there. This means that successful capacity building is predicated on the existence of an up-to-date and comprehensive strategic plan. Capacity building is not an alternative to strategic planning; it should grow out of the strategic directions of the plan.

Figure 1. Organizational Capacity Analysis





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Vision and Mission

The Vision Statement is an expression of the way your world should be. If you operate a community theatre, your vision statement might sound something like “Every resident of Evergreen has access to high quality live theatre, covering a broad range of tastes and interests.”

The Mission Statement describes your part in achieving the broad vision for your community. It should be a rallying cry for the organization. It should state your purpose for being in terms that engender enthusiasm and loyalty. If your organization’s strategies are the brains of the organization, then the Mission Statement is the heart and soul. The Mission Statement should embody the lofty ideals for which you work so hard and should transmit these to the reader.

The Mission Statement answers a few simple questions:

- What are we? (eg. a non-profit registered charity)
- Whom do we serve? (eg. children, all ages, etc.)
- Where are they located? (eg. neighbourhood, city, region, province, country)
- What do we do? This is the toughie. It has to be worded at the corporate level -- a definition that encompasses the entire organization in one concept.
- Why do we do it?
- What makes us different from other organizations? Your uniqueness gives you your special character.

For more on vision and mission see:

- Building Capacity in Nonprofit Organizations
- Building the Capacity of Capacity Builders
- Effective Capacity Building in Nonprofit Organizations
- A Framework for Organizational Development
- A Self Assessment Framework for Board Performance
- Sustaining Community Based Initiatives: Developing Community Capacity

Strategic Directions

The organization’s strategic directions, or goals, should be mission-directed (we have to do this to achieve our mission), challenging, and measurable. It is essential that the organization develop a common understanding of what success means, and how it will know if it achieves it. This requires that, to some degree, the organization must distill the results of the relationship between the organization’s activity and the individual’s experience into something that approaches measurability.

If it wasn’t done during the strategic planning process, then when an organization begins to look at capacity building, it should look at each goal and ask the question, “What skills, knowledge, and assets do we have in place to accomplish this, and in what areas are we lacking?” This interrogative process produces two lists – one consisting of human and physical (building, equipment, etc.) strengths and assets that are already present, and one consisting of the human and physical deficits that need to be filled.



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For more on Strategic Directions and Goal Setting See:

- Building on Success
- Creative Cities: Principles and Practices
- Cultural Development in Canadian Cities
- Learning as we Go
- Regional Arts Strategic Plan
- Report of the Arts in the Community Task Force
- Waterloo Region Arts and Culture Master Plan

Capacity Building

A Capacity Model

The largest Canadian research project on capacity in non-profit organizations is “The Capacity to Serve: A Qualitative Study of the Challenges Facing Canada’s Nonprofit and Voluntary Organizations”, a joint project of a number of national and provincial non-profits as well as a major foundation and a university. Many interviews and focus groups were held with non-profits across the country, and an extensive literature review was conducted. The report divided organizational capacity challenges into three major areas with about twenty-five sub-groups in total (See Appendix 2). The study is an evaluation of the capacity of non-profit organizations across Canada to do their job and is not directed specifically to capacity building, but its benefit is that it does provide a national overview and a schema for the classification of capacities.

Asset and Gap Analysis

The capacity building process in an organization begins with an understanding of the organization’s assets and liabilities in relation to the achievement of the organization’s mission. Using the three capacity areas – Funding, Human Resources, and Structural – the organization should undertake a review of the internal and external assets that it can call on to achieve its goals. Essentially, the organization sets out what it wants to accomplish, and then identifies what it has at hand that can help it achieve that (See Figure 2.)

Funding assets might include such items as:

- Strong ticket sales
- Successful gift shop
- Strong local government support

Human resources assets might include such items as:

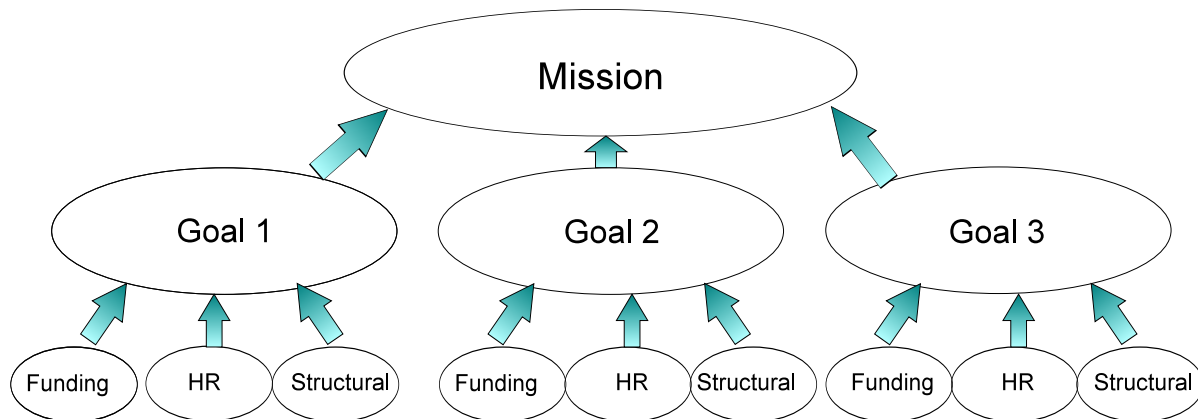
- Knowledgeable and experienced CEO
- Well trained board of directors
- Strong volunteer corps
- Strong “friends of” group
- Employees paid above average and have full benefits package



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- Highly skilled and experienced performers/curators/choreographers/artistic directors, etc.

Figure 2. Organizational Asset Analysis



Structural assets might include such items as:

- Up-to-date risk management policy
- Modern building
- Excellent strategic planning processes
- Up-to-date computers and software

After identifying the assets it controls, the organization should repeat the process to identify specific gaps in its skills, knowledge, expertise, physical plant, etc. that will frustrate its ability to achieve its goals and through them, its mission.

Accessing Needed Resources

The core of capacity building is identifying and accessing the resources that an organization needs in order to excel, but does not currently have.

There are three main types of resources available to non-profit organizations that can be accessed to help them build their ability to achieve their mission:

- People with talents, knowledge, skills, and expertise in areas in which the organization is deficient, who can be convinced to provide them to the organization for free,
- Non-profit organizations set up in communities to act as organizational consultants to non-profits, and
- Consulting services provided directly or indirectly by funders to assist their grantees.



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People Resources

Probably the most widespread initiative in accessing people power is the “loaned representative” program of United Ways across North America. Every year, local **United Ways** approach corporations in their community to loan employees to assist in the annual United Way campaign. These loaned representatives, who are paid by their employers to work full time for the United Way for up to four months, help to operate the campaign by organizing volunteers, making presentations to businesses, running special events, and carrying out many more important campaign functions. Small United Ways may have two or three loaned reps, while large United Ways may have fifty or more.

By loaning their staff to the United Way, businesses accomplish a number of goals for the community and for themselves. They help to keep the administrative cost of raising community funds considerably lower than if people were hired for the task. By demonstrating cost-effective fundraising, United Ways raise more money. Businesses help their employees to learn new skills and take on new challenges and to obtain a better understanding of the community in which they live. This translates to better workers when they return. And they get to communicate to their employees and customers that they are good corporate citizens, which translates directly to their bottom line.

Example: Accessing People Resources

You don't have to have the name recognition of the United Way to access people with knowledge and talent to help your organization. **Raising the Roof** is a national Canadian charity working to develop long-term solutions to homelessness. It has a core administrative staff of three full-time people, with three part-timers spread across the country. It has a small administrative budget, yet has managed to develop a high profile. In the last few years, Raising the Roof has been a leader in accessing talented resources.

Its signature fundraising event is Toque Tuesday. Using community agencies and friendly companies, Raising the Roof sells toques across the country with proceeds going to support homeless agencies across Canada. Advertising begins in late fall with PSAs featuring Canadian television personalities from the Royal Canadian Air Farce as well as news, weather, and sports, wearing toques and exhorting everyone to buy one. All costs associated with the PSAs are donated. CanWest Global Communications airs the spots across Canada on its television stations. For its Toronto fundraiser, the Air Farce personalities are joined by other Canadian comedic talent for a gala comedy show. The corporate sponsor for this event raises about \$50,000 per year for the agency.

Raising the Roof's marketing campaign is designed pro bono by award winning Grey Worldwide Canada. The company provides full creative services, art work, ad placement, and all other services that are involved in a multi-media campaign.

Raising the Roof has three inter-related Web sites designed and operated pro bono by ecentricarts. Ecentricarts has produced Canada's virtual museums Web site www.virtualmuseum.ca which has won national and international awards, as well as sites for the McMichael Gallery, National Film Board, and other non-profit organizations. For Raising the Roof, it has designed the organization's main Web site, www.raisingtheroof.org a one-stop-shopping site with best practices in providing community homeless services www.sharedlearnings.org and a specific site for the general public on hidden homelessness



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www.hiddenhomeless.ca complete with four PSAs developed by Grey Worldwide specifically for this initiative.

Raising the Roof is currently launching a \$3.2-million fundraising campaign to support best practice examples in addressing child and youth homelessness. Direct Energy is donating \$100,000 a year to offset the administrative costs of the campaign and the project so that other donors can be told that their entire donation will go towards addressing homelessness.

How does a relatively small organization, with a small administrative budget, manage to attract so much free support? They began by examining their assets and identifying their gaps. As a national organization they needed to support homeless programs across the country. They had a fundraising campaign (Toque Tuesday), but no way to make it national. They looked to their staff and their board and asked the simple question, “Who do you know who can help?” One person had a contact in the upper echelons of the Royal Bank. Through that person, Raising the Roof was able to secure a significant multi-year grant from RBC to grow their toque campaign. Growing their toque campaign gave them national exposure. Through their internal volunteers, and through the corporations who began to make donations, they identified contacts in the corporations whose expertise they needed. The more they were able to get corporate support, the more access they had to people who know people – and most importantly they weren’t afraid to ask.

This brings up an important point. Many organizations are afraid to use their contacts because they fear they will feel “used”. On the contrary, people who support your activities are often happy to help you convince others of how good you are.

For more on identifying and accessing local assets see:

- Building Alliances for Culture in Your Municipality
- Evaluation of the Appalachian Regional Commission’s Community Building Projects
- Economic Competitiveness and Quality of Life in City Regions
- Leadership and Community Capacity Building

Non-Profit Support Services

In the U.S. many communities have established **Management Service Organizations**. These are non-profits whose specific mission as a nonprofit is to provide management support to other nonprofits. Of course, a variety of nonprofit and for-profit consulting firms, United Ways, and other groups also are involved in providing management support. Examples of these MSOs include:

- **CompassPoint** (formerly called the Support Center for Nonprofit Management) in San Francisco, probably the largest and best-known MSO in the U.S., which has an extensive website, publications, courses, and a wide range of consulting services offered to nonprofits in the Bay area and nationwide.
- **Center for Excellence in Nonprofits** in San Jose, which also has a wide range of publications, learning programs, consulting services, and a glossy newsletter.
- **Support Center** of Washington, DC, which has a range of services, and is one of the survivors of a now-defunct national association of MSOs called Support Centers of America.



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In some cases, MSOs are banding together to support each other. For instance, 13 MSOs in California (including CompassPoint) in 1997 formed the **California Management Assistance Partnership (C-MAP)**. C-MAP is a collaborative which essentially provides capacity-building support to these MSOs, strengthening their ability to work with nonprofits in their geographic area. C-MAP's activities are funded by several California foundations.⁵

Some communities in Canada are beginning to look at MSOs as well. The **Community Social Planning Council of Toronto** has created a consulting division to provide management consulting services to local social service organizations. The **Kitchener-Waterloo Social Planning Council** provided management consulting and management publications for non-profits from 1989 to 1996 as a profit centre for the organization.

A number of Canadian communities have community arts councils. Their role is usually to promote arts and culture in their area, to collect and disseminate information on the arts and culture organizations in their community (often creating directories and Web sites for public access), and sometimes to organize the allocation of municipal funding to arts organizations.

For more on Management Services Organizations see:

- Building Capacity in Nonprofit Organizations
- Building the Capacity of Capacity Builders
- Built to Change
- Capacity for What
- Organizational Effectiveness Literature Review
- Pulling Together: Strengthening the Nonprofit Sector Through Strategic Restructuring
- Strengthening Nonprofits: Capacity Building and Philanthropy

National and provincial associations often provide training through research, publications, conferences and workshops; however, these are usually general in nature and not focused on a particular organization's needs. United Ways in many communities provide access to free or almost free organizational consulting provided by local volunteers.

The **Canada Council for the Arts** provides the Flying Squad Program which provides a choice between external consultants or mentors. Support for collaborative initiatives and professional development can also be sought.⁶

Component I – Organizational Research and Planning

This component supports the cost of hiring a consultant for organizational research and planning. A consultant is a person who brings an outside perspective and expertise to help with a particular challenge or opportunity that your organization is facing. The consultant can be either a peer who is currently

⁵ Strengthening Nonprofits: Capacity Building and Philanthropy

⁶ See: <http://www.canadacouncil.ca/>



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employed within another organization, or a specialist who makes his/her living by consulting with a wide range of clients, rather than working for one organization.

Within Component I of the Flying Squad program, either a peer or a specialist can be hired. Whichever type of consultant you choose, he/she will spend a specified number of days working on-site at your organization and off-site on your specific project.

Remember that the Flying Squad program will support the research, design and planning phases of eligible activities. The implementation phase is considered to be part of the ongoing operations of the organization and is therefore not eligible. For example, designing a new marketing strategy is eligible, but implementing it is not. For more information, please refer to the Canada Council's Grant Program Information.

Component II – Mentorship

A mentor is a person who gives guidance over an extended period of time to an individual who is employed by your organization. The mentor is usually a professional at another organization. Under the Flying Squad program, the learner or mentee from your organization spends a minimum of three weeks working alongside the mentor. The mentorship takes place at the mentor's place of employment and provision for the mentee's supervision and work projects must be arranged.

During a mentorship, the work focuses predominantly on the mentor's own work with the mentee learning from these projects. The mentor shares his/her knowledge, experience and insights with a less-experienced person who seeks to learn from this exchange. While there is usually time for the mentor to reflect on issues specific to the mentee's organization, this is not the predominant focus.

There is an extensive Web site devoted to mentoring on the Human Resources Development Canada site. Please refer to www.agora-canada.org/mentor.

Just like with any other consultant, it is important to know what to look for in an external capacity building consultant. A study of non-profit management support organizations⁷ identified the following as best practices in capacity building:

- addressing a basic level of adaptive and leadership capacities, first;
- “leaving something behind” by transferring their technical expertise to the client;
- creating incentives for nonprofits to follow through;
- usually requiring a monetary commitment from the nonprofit to pay for the capacity building services;
- establishing credibility and influence in the community;
- serving as knowledge “curators” for the community;
- beginning by assessing organizational “readiness;”
- taking a “holistic” approach, integrating the benefits of capacity building intervention into the functioning of the whole organization;
- clearly understanding the level of service that best addresses the nonprofit's needs;
- engaging with real “change agents” within the organization;
- assessing and accommodating organizational culture; and
- ensuring the proper fit between the capacity builder and the organization.

⁷ Building the Capacity of Capacity Builders



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Altruvest Charitable Services is a Canadian registered charity founded by a number of business executives to build charitable capacity and donor confidence.⁸ It helps to find volunteers for boards of directors, hosts online training for non-profits and provides a number of other services.

Sharing Space and Physical Resources

In some communities non-profit groups have come together to share physical space for their administrative functions. The **London Community Resource Centre** is an organization that acts as an MSO and also provides shared meeting space and administrative functions for community-based organizations that are too small to have an office of their own. The organization provides:

- Affordable office space
- Meeting rooms for up to 50 people
- Computer workstations
- Telephone answering service
- Mailing address

In Kitchener, **Rotarians** purchased an office building for the use of local charities, providing meeting rooms, business equipment, etc. Offices are rented at a break-even rate.

Funder Supports

Government

The Stabilization Grants program of the **Department of Canadian Heritage** is the most obvious arts-related funder support program.⁹

The **Canadian Arts and Heritage Sustainability Program** aims to strengthen organizational effectiveness and build capacity of arts and heritage organizations. It is comprised of four program components: Stabilization Projects, Capacity Building, Endowment Incentives, and Networking Initiatives.

Stabilization Projects

This component helps establish Stabilization Projects, within a specific geographic area, that are run by independent, non-profit organizations governed by representative boards of directors. Stabilization Projects, in turn, support arts and heritage organizations in their areas by offering technical expertise. Some also offer assistance to reduce deficits and build working capital reserves. To date, the Canadian Arts and Heritage Sustainability Program has supported 9 Stabilization Projects for the fiscal years 2001-2002, 2002-2003 and 2003-2004.

⁸ See: <http://www.altruvest.org/homepage.html>

⁹ See: http://www.patrimoinecanadien.gc.ca/progs/pcapc-cahsp/index_e.cfm



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Capacity Building

This component helps individual arts and heritage organizations that do not have access to assistance from a Stabilization Project to improve their administrative, organizational and financial structures. Within this component, 237 projects for artistic organizations were approved and 129 projects for heritage organizations were approved for a period of two years; 2002-2003 and 2003-2004.

Endowment Incentives

Through this component, the Government of Canada will encourage Canadians to donate to arts organizations by providing funding when a private donation is made to an arts organization's endowment fund. To date, 45 artistic organizations have received matching funds during the years 2001-2002, 2002-2003 and 2003-2004.

Networking Initiatives

This component supports networking projects of national scope involving municipal cultural workers or stabilization projects across Canada, working to build or improve their capacity in the area of cultural policies and action plans, sound management practices and partnerships with the private sector.

Foundations

A number of foundations in the U.S. and a few in Canada have established capacity building initiatives to go along with their funding. Thomas E. Backer has studied the capacity building supports provided by foundations and has identified eight core functions of these capacity building processes.¹⁰

- **Comprehensive.** While narrowly-defined interventions can work, foundations' most effective capacity building activities offer some degree of "one-stop shopping" in which grantees can access a range of assessment services, technical assistance, financial aid, and other kinds of support.
- **Customized.** The most effective capacity building services are custom tailored to the type of nonprofit, its community environment, and its place in the "organizational life cycle" (young, start-up nonprofits are likely to have needs very different from more-established organizations).
- **Competence-based.** The most effective capacity building services are those that are (a) offered by well-trained providers (both foundation staff and expert service suppliers) *and* (b) requested by knowledgeable, sophisticated "consumers" (nonprofit managers and board members).
- **Timely.** The most effective capacity building happens in the balanced space between action taken too slowly to be relevant (often because of funder delays in acting on grant applications) and action performed too quickly to allow the flowering of an intervention in a complex context.
- **Peer-connected.** The most effective capacity building happens when there are opportunities for peer-to-peer networking, mentoring, and information sharing.
- **Assessment-based.** The most effective capacity building begins with a thorough assessment of the needs and assets of the nonprofit and the community in which it operates, which in turn drives the types of capacity building services provided.

¹⁰ Building Capacity in Nonprofit Organizations



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- **Readiness-based.** The most effective capacity building occurs when the nonprofit “client” is ready to receive this specialized kind of service (e.g., the nonprofit is not in the midst of a major crisis that would make it unable to benefit from the intervention at that time).
- **Contextualized.** The most effective capacity building occurs in the larger context of other strengthening services a nonprofit is receiving, other activities of the sponsoring foundation, and other elements of the current community environment.

Canadian foundations that provide funding to support capacity building include the following:

- **George Cedric Metcalf Charitable Foundation:** Funding for “Strategic Initiatives” to allow performing arts companies to implement a strategic course of action which they would otherwise be unable to do, and “Professional Development” funding to allow practitioners to enhance their skills and abilities in the field
- **Muttart Foundation:** Funding for Canadian charities whose primary focus is supporting other charities
- **The Ontario Trillium Foundation** provides a wide range of funding grants to arts, culture, and heritage
- The **Samuel and Saidye Bronfman Family Foundation:** Funding for programs that bring about improvements to the overall level of governance and management of not-for-profit arts and heritage institutions and organizations.

Standards and Benchmarks

Benchmarking is the process of comparing one’s activities and processes to some standard. The standards can be internal (comparing direct marketing effectiveness last year to this year), or external (comparing ticket sales to a sector standard), and they can be compared within one’s sector or outside. Benchmarks can be objective (average salaries) or subjective (the comprehensiveness of one’s planning processes). They can also be specific to a single organization’s activities or general and applied to overall cultural development for a country.

Based on the literature, it appears that benchmarking is better developed in the areas of the sector that deal with objects than those that deal with performance. Museums, galleries, and libraries are well on the way to developing standards and guidelines and publishing average costs for many of their activities.

In the museum and gallery world, the Canadian Heritage Information Network is a member of the Consortium for the Interchange of Museum Information, which is standardizing the structure and nomenclature involved in describing cultural objects. Canada Culture Online has developed standards for all organizations wishing to receive funding. The standards cover the areas of accessibility, visibility, preservation and interoperability. Standards also apply to formats, bandwidth, databases, descriptors, and more. Canadian Heritage also has standards and guidelines for digitization projects. These standards are technical and are designed both for the best possible viewing of cultural objects and to ensure compatibility when galleries and museums participate in exchanges. They contribute to the overall standard of excellence of an individual museum or gallery, but are different in nature from such capacity areas as human resources and fundraising.



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Below are some examples of benchmarks that have been developed for cultural organizations. The first deals with library services in small and mid-size communities and covers staffing, materials, and space. The second deals with compensation levels and job descriptions for arts organizations and provides salary comparisons as well as standardized job descriptions. The third illustrates benchmarks in organizational performance – both at the policy and delivery levels. The fourth shows system-wide benchmarking from the point of view of the Government of Canada. Together, these examples move from micro-benchmarks to macro benchmarks as shown in the figure above. The first three, at least, are intended to show the kinds of tools that organizations and communities can use to set specific goals at the organizational performance level.

Benchmark Example 1: Public space, staffing, and materials for libraries

Small to mid-size libraries in Ontario have developed a number of standards and averages for their internal use covering adequate staffing, space, and collections (below).¹¹

Personnel Requirements:

1 staff per 2,000 residents

Staff per 10,000 population:

Mean – 5.29

Median – 3.48

Space Requirements:

0.6 sq. ft. per capita for communities under 100,000

1 sq. ft. for every 10 volumes

User space – 30 sq. ft. per user space at 5 user spaces per 1,000 population

Staff space – 175 sq. ft. per staff member at 1 staff member per 2,000 population

Collection Size:

Volumes held per capita – population 50,001-100,000 – Mean 2.5; Median 2.4

Below are two more examples of benchmarking. The first is objective and compares average salaries in the sector to those within the sector and outside the sector. Its value derives both from its internal and external comparisons and the existence of descriptions of the job designations that each job description includes. This allows for greater and more accurate applicability.

The second is an excerpt from a set of benchmarks for internal processes in non-profits. It is subjective, however, the processes are broken down into enough sub-groups that they can be relatively precise.

¹¹ Ontario Public Library Guidelines: A developmental tool for small, medium and county libraries, Second Edition, Ontario Library Service-North



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Benchmark Example 2: Salaries and Position Descriptions

National Compensation Survey – Benchmark Position Profiles¹²

This example illustrates how a national organization, in this case the Cultural Human Resources Council, can assist cultural organizations by identifying current salary levels across the country, and by comparing them to national averages within and outside the non-profit sector. It also provides accompanying position descriptions, which help organizations to clearly identify where their employees fit into the analysis.

Salary Comparisons

- In order to recruit and retain employees successfully, it is important to understand how compensation within the not-for-profit arts sector compares with the general marketplace.
- Comparisons can be made with other industries by looking at compensation levels for similar positions.
- Average base salary (including short-term incentive pay [STIP], where applicable) information has been collected for selected benchmark positions within the following industry sectors:
 - Not-for-Profit (organizations with operating budgets under \$5M); and
 - All Industries (national average for companies with revenues under \$10M)

Salary Comparison Table

Position	Not-for-Profit Arts Sector		Comparative Industries	
	Operating Budget <\$1M	Operating Budget >\$1M	Not-for-Profit	All Industries (National Average)
Executive Director	\$ 38,705	\$ 83,899	\$ 100,349	\$ 227,300
Director/Manager, Administrative Services	\$ 35,772	\$ 63,364	\$ 65,500	\$ 79,300
Administrative Assistant	\$ 24,509	\$ 32,577	\$ 30,653	\$ 34,000
Receptionist/Clerk	\$ 22,835	\$ 23,745	\$ 27,183	\$ 29,200
Director/Manager, Finance	\$ 34,800	\$ 65,492	\$ 75,600	\$ 87,900
Finance Officer	\$ 29,212	\$ 34,856	\$ 32,694	\$ 38,300

¹² Cultural Human Resources Council



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Position	Not-for-Profit Arts Sector		Comparative Industries	
	Operating Budget <\$1M	Operating Budget >\$1M	Not-for-Profit	All Industries (National Average)
Director/Manager, Marketing/Communications	\$ 31,759	\$ 53,436	\$ 72,983	\$ 95,500
Director/Manager, Development	\$ 37,650	\$ 58,061	\$ 71,305	-
Director/Manager, Human Resources	-	\$ 66,900	\$ 72,374	\$ 84,700
Director/Manager, Information Technology	\$ 30,036	\$ 67,738	\$ 67,755	\$ 95,900
IT Technician	\$ 20,452	\$ 43,158	-	\$ 38,700
Director/Manager, Membership and/or Volunteer Relations	\$ 33,499	\$ 45,831	\$ 49,047	-

Descriptions

General Management Positions

Executive Director/General Manager

Senior-most administrative position in organization. Has primary responsibility for the sound and efficient operation of the organization, in particular its overall administrative and financial development and operation. Leads the development of institutional strategies and policies. Plans and directs all facets of administration, which may include financial planning and control, facility management, marketing, development, government/funder relations, public relations, audience services, staff relations, board administration, contract negotiations. Often represents the organization externally with funding bodies and the artistic community.

Titles may include: Executive Director, General Manager, President/CEO, Executive Producer, Administrative Director, Coordinator, Administrative Coordinator, Managing Director, Company Manager, Business Manager, Director of Operations, etc. In smaller organizations, the senior administrator may have few or no subordinate staff or any middle layer "management positions".

Director/Manager, Administrative Services

Has primary responsibility for managing and coordinating organizational operations within and across several functional areas. Scope of responsibility may include directing or overseeing areas such as finance, human resources, office administration, information technology. Develops and controls the implementation of operational plans and policies.



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Position is often titled “Administration and Finance”.

Office Administrator/Manager

Responsible for supervising the efficient operation of administrative services within guidelines/policies set by management. Scope of responsibility may include coordinating and supervising the activities of office staff, maintaining office equipment and supplies, and ensuring the orderly performance of administrative functions.

Administrative Assistant

Responsible for providing direct administrative support to an individual or group, normally managers. Scope of responsibility may include generating memos, agendas and reports, assembling and analyzing confidential information, coordinating meetings and travel arrangements, and providing broad administrative support.

Receptionist/Clerk

Responsible for performing a variety of semi-routine clerical activities or a series of specialized clerical activities. Scope of responsibility may include directing visitors, maintaining files and records, directing calls, processing documents, preparing reports, maintaining files, coordinating supplies.

Finance & Accounting Positions

Director/Manager, Finance

Has primary responsibility for developing and controlling the implementation of financial policies, procedures and plans. Scope of responsibility may include directing or overseeing financial planning and control, budgeting, financial decision-making, maintaining accounting records, overseeing/approving expenditures, preparing financial statements. Position is often titled “Administration and Finance”.

Finance Officer

Responsible for administering financial and/or accounting procedures within guidelines and policies set by management. Scope of responsibilities may include maintaining accounting records, preparing financial statements, performing financial analysis, overseeing expenditures, remitting required payments, etc. Specific titles might include accounting officer, bookkeeper, comptroller.

Marketing/Communications/Development Positions

Director/Manager, Marketing/Communications

Has primary responsibility for marketing/communication. Develops and controls the implementation of marketing and communication campaigns, strategies and plans. Scope of responsibility may include directing or overseeing marketing strategies, market research, rental and sale campaigns, promotion and



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promotional materials in various media as well as overseeing communications with public, media and other stakeholders. Marketing and development are frequently combined in a single position.

Communications Coordinator

Responsible for implementing communications plans within guidelines/policies set by management. Scope of responsibility may include liaising with media and specific interest groups, preparing and distributing speeches, articles and other publications, responding to public and media inquiries. Specific titles might include publicist, PR officer, media relations officer, editor/writer.

Marketing Coordinator

Responsible for implementing established marketing plans within guidelines/policies set by management. Scope of responsibilities may include conducting and analyzing market research, preparing and distributing promotion materials, working with specific community groups to promote the organization and help develop audiences.

Director/Manager, Development (Fundraising)

Has primary responsibility for developing and controlling the implementation of development policies and plans, overseeing and directing the organization's fundraising activities. Scope of responsibilities may include directing or overseeing campaigns to secure financial support from individuals, corporations, foundations and the like, member and donor initiatives, sponsorship development, patron services, capital programs and fundraising events. Development and marketing are frequently combined in one position.

Development Coordinator

Responsible for implementing established development plans within guidelines/policies set by management. Scope of responsibility may include fundraising functions in general or (in larger organizations) specific areas such as major gifts, planned giving, annual fund, sponsorship development, etc.

Human Resources Positions

Director/Manager, Human Resources

Has primary responsibility for developing and controlling the implementation of human resource policies, plans and procedures. Scope of responsibility may include directing or overseeing job design, planning, labour relations, performance management, contractual agreements, job analysis, recruitment, selection, compensation, training, and health and safety. This position is rare except in large or government-operated arts organizations.



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Human Resources Coordinator

Responsible for implementing established HR plans within guidelines/policies set by management. Scope of responsibility may include labour relations, artists' relations, contracts, and payroll, copyright, job analysis, recruitment, selection, training and compensation reviews, and providing internal advice on the application of HR policies and practices. Few arts organizations have this position.

Information Technology Positions

Director/Manager, Information Technology

Has primary responsibility for developing and controlling the implementation of information technology policies, procedures and plans. Scope of responsibility may include directing or overseeing information technology analysis, design, acquisition/development, applications programming, network and database administration, and hardware and systems maintenance. Except in large arts organizations, this position is rare, and website management and very basic IT responsibilities are joined with other position functions such as communications or member services.

IT Technician

Responsible for administering various aspects of one or more of the organization's IT applications/systems within guidelines/policies set by management. Scope of responsibility may include design, programming, documentation, data security, troubleshooting, website management, etc. May also be responsible for fixing equipment.

Other Positions

Director/Manager, Membership and/or Volunteer Relations

Has primary responsibility for membership and/or volunteer relations. Scope of responsibility may include directing or overseeing liaison with members and/or volunteers, recruitment, membership services, volunteer training and volunteer deployment. Membership is a function particularly in arts service organizations. Sometimes membership is linked to development or marketing positions. In large organizations, there may be two separate positions responsible for members and for volunteers.

Membership/Volunteer Coordinator

Responsible for administering various aspects of the organization's membership and/or volunteer programs within guidelines/policies set by management. Scope of responsibility may include maintenance of member/volunteer databases, recruitment, provision of membership services, development and provision of training programs for volunteers, overseeing use of volunteers, etc.



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Education/Outreach Coordinator

Responsible for implementing established outreach plans and activities within guidelines/policies set by management. Scope of responsibility may include tour or school booking management/coordination, distribution of artistic products, community relations initiatives, or other education programs. As noted above, titles vary considerably in different art forms.

Benchmark Example 3: Organizational Performance

Organizational Performance Benchmarks

The report **Effective Capacity Building in Nonprofit Organizations** includes a capacity/performance grid, complete with benchmark descriptions, that is about 25 pages long. Each item below is accompanied by measurable descriptions of four capacity levels ranging from low to high. A sample of the grid is provided below.

I. Aspirations

- Mission
- Vision – clarity
- Vision – boldness
- Overarching goals

II. Strategy

- Overall strategy
- Goals/performance targets
- Program relevance, and integration
- Program growth and replication
- New program development
- Funding model

III. Organizational skills

- Performance management
 - Performance measurement
 - Performance analysis and program adjustments
- Planning
 - Monitoring of landscape
 - Strategic planning
 - Financial planning/budgeting
 - Operational planning
 - Human resources planning
- Fund-raising and revenue generation
 - Fund-raising
 - Revenue generation
- External relationship building and management
 - Partnership and alliances development and nurturing
 - Local community presence and involvement
- Other organizational skills



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- Public relations and marketing
- Influencing of policy-making
- Management of legal and liability matters
- Organizational processes use and development

IV. Human resources

- Staffing levels
- Board – composition and commitment
- Board – involvement and support
- CEO/executive director and/or senior management team
 - Passion and vision
 - Impact orientation
 - People and organizational leadership/effectiveness
 - Personal and interpersonal effectiveness
 - Analytical and strategic thinking
 - Financial judgment
 - Experience and standing
- Management team and staff – dependence on CEO/executive director
- Senior management team (if not previously covered)
- Staff
- Volunteers

V. Systems and infrastructure

- Systems
 - Planning systems
 - Decision making framework
 - Financial operations management
 - Human resources management – management recruiting, development, and retention
 - Human resources management – general staff recruiting, development, and retention
 - Human resources management – incentives
 - Knowledge management
- Infrastructure
 - Physical infrastructure – buildings and office space
 - Technological infrastructure – telephone/fax
 - Technological infrastructure – computers, applications, network, and e-mail
 - Technological infrastructure – Web site
 - Technological infrastructure – databases and management reporting systems

VI. Organizational structure

- Board governance
- Organizational design
- Interfunctional coordination
- Individual job design

VII. Culture

- Performance as shared value
- Other shared beliefs and values
- Shared references and practices



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Sample Grid for I – Aspirations

I. Aspirations	1 Clear need for increased capacity	2 Basic level of capacity in place	3 Moderate level of capacity in place	4 High level of capacity in place
Mission	No written mission or limited expression of the organization's reason for existence; either held by very few in organization or rarely referred to	Some expression of organization's reason for existence that reflects its values and purpose, but may lack clarity; held by only a few; lacks broad agreement or rarely referred to	Clear expression of organization's reason for existence which reflects its values and purpose; held by many within organization and often referred to	Clear expression of organization's reason for existence which describes an enduring reality that reflects its values and purpose; broadly held within organization and frequently referred to
Vision – clarity	Little shared understanding of what organization aspires to become or achieve beyond the stated mission	Somewhat clear or specific understanding of what organization aspires to become or achieve; lacks specificity or clarity; held by only a few; or "on the wall," but rarely used to direct actions or set priorities	Clear and specific understanding of what organization aspires to become or achieve; held by many within the organization and often used to direct actions and set priorities	Clear, specific, and compelling understanding of what organization aspires to become or achieve; broadly held within organization and consistently used to direct actions and set priorities
Vision – boldness	No clear vision articulated	Vision exists but falls short of reflecting an inspiring view of the future and of being demanding yet achievable	Vision is distinctive along only one of the following two attributes: reflects an inspiring view of future; demanding yet achievable	Vision reflects an inspiring view of future and is demanding yet achievable



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<p>Overarching goals</p>	<p>Vision (if it exists) not explicitly translated into small set of concrete goals, though there may be general (but inconsistent and imprecise) knowledge within organization of overarching goals and what it aims to achieve</p>	<p>Vision translated into a concrete set of goals; clarity, boldness, associated metrics, or time frame for measuring attainment; goals known by only a few, or only occasionally used to direct actions or set priorities</p>	<p>Vision translated into small set of concrete goals, but goals lack at most two of following four attributes: clarity, boldness, associated metrics, or time frame for measuring attainment; goals are known by many within organization and often used by them to direct actions and set priorities</p>	<p>Vision translated into clear, bold set of (up to three) goals that organization aims to achieve, specified by concrete indicators to measure success for each criterion, and by well-defined time frames for attaining goals; goals are broadly known within organization and consistently used to direct actions and set priorities</p>
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In its own strategic planning, the Department of Canadian Heritage has set out its own strategies for improving the cultural sector, and the expected results from its funding support. These cover such areas as stability, innovation, skills development, job creation, and others.

Benchmark Example 4: Federal Departmental Benchmarks for Arts Organizations

This set of benchmarks, developed a few years ago for Canadian Heritage strategies and expected results is an example of system-wide benchmarking from a funder's perspective.

Arts - Key Strategies

In Canada, some 26,000 artists and artisans work in the visual arts and crafts. The literary arts involve approximately 15,000 authors, whose works generate over 70,000 jobs. There are approximately 500 non-profit professional-arts organizations, including orchestras, theatre, dance and opera companies. The performing arts employ over 19,000 dancers, choreographers, actors, musicians, singers, composers and others, including authors, directors and technical staff. Canada hosts 160 international or national arts festivals, and has a rapidly growing commercial sector. Increasingly, Canadian arts organizations are seeking private sector funding for the development of their artistic works and products.

- Increased autonomy and financial stability of arts organizations.



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Partnerships between Arts and Heritage Organizations, the Private Sector and Governments -The Department will continue to support the establishment of stabilization initiatives, which involves partnerships with businesses and all levels of government to raise and pool financial and human resources for arts and heritage organizations. With a diversity of approaches, all stabilization projects aim to achieve greater sustainability, and the long-term health of arts and heritage organizations. The network of these partnership projects across Canada will be encouraged by providing support for exchanges of information and expertise.

Stabilization projects have been funded in Vancouver and Alberta. Nova Scotia has also received support for the first year of its implementation phase. Saskatchewan, Manitoba, Hamilton, Quebec and New Brunswick have all completed feasibility studies. The development of a specific national program for the funding of stabilization projects is under consideration.

Financial Support to Arts-training Institutions - The Department will commit \$7.2 million per year to

- Excellence and innovation in the artistic community.

institutions for artistic training to help Canadian talent to reach excellence. These institutions will provide training in a wide range of artistic disciplines to students from all parts of Canada in preparation for national and international careers.

- Audiences and opportunities for Canadian arts and cultural organizations.

Support for Holding Festivals and Arts Events -The Department will continue to provide funding for over 155 nation-wide festivals or special arts events to give Canadians opportunities to see and appreciate performances by professional Canadian artists from other provinces and territories. Some festivals and arts events will feature artists from at least six provinces and all will feature artists from at least three provinces. Some special or regional events will have audiences of a few thousand, while others will draw over a million people. In 1999, the Department will be able to put a figure on attendance at these events. In the year 2000, a measuring tool will be used to evaluate the mobility of Canadian artists featured at various festivals and arts events. The Department also provides national promotion to Canadians of international performing arts days, in partnership with the arts community.

Heritage - Key Strategies

Heritage is the very evidence of our culture. It lies at the foundation of our Canadian identity, nourishing our sense of who we are, where we came from and inspiring us to create new works of cultural self-expression. The Heritage sector encompasses a wide array of institutions: museums, archives, libraries and galleries that safeguard the artifacts of history and creativity; national historic sites and heritage buildings that represent our immovable legacy; and the national parks, botanical gardens and zoos that nourish a living natural heritage. With its broad responsibilities for both cultural and natural heritage, the Department seeks to ensure that Canadians today have the opportunity to discover, enjoy and contribute to our heritage and that this rich legacy is preserved for the benefit of future generations. The



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Department's programs ultimately benefit the 55 million visitors to heritage institutions annually. Museums, libraries and archives account for over 48,000 jobs in direct employment and approximately \$1.5 billion in salaries and wages. Over 52,000 heritage volunteers also make a significant contribution. The policies and strategic advice developed by the Department ensure a capacity to preserve Canada's heritage and that all Canadians have access to that heritage now and in the future.

- Heritage collections that meet standards of excellence.
- Preservation, presentation, promotion and management of national collections and resources.
- Access to heritage collections.

Partnerships and International Co-operation -The Department will continue to promote the use of tax incentives to encourage donations of significant heritage objects to Canadian museums, galleries, archives and libraries. Tax incentives and regulations controlling the export of cultural property will ensure the preservation of our heritage in public collections across Canada. The Department will continue to fulfil Canada's obligations to international agreements protecting cultural property and preventing illicit trafficking.

In 1999-2000, the Department will implement, in partnership with other federal, provincial, territorial and international bodies, the UNESCO *Convention for the Protection of Cultural Property in the Event of Armed Conflict* (The Hague, 1954), which marks protected property with the international symbol of the Hague Convention, a distinctive Blue Shield. The Blue Shield is affixed to buildings, which are themselves, and/or their contents, protected.

Building Skills in Cultural Heritage -In partnership with national heritage organizations, the Department will provide work experiences through Young Canada Works, for students in museums, libraries and archives, and will offer internships to graduates in science and technology at the international level. These partnerships will enable heritage organizations across Canada to undertake projects to promote Canada's rich and diverse cultural heritage. Up to 800 summer jobs and 25 internships are expected to be created.

Support for Exhibitions -Bill C-64, the *Canada Travelling Exhibitions Indemnification Act*, was introduced in Parliament in 1998. Through this legislation, both domestic and international travelling exhibitions will be eligible for government-sponsored indemnification. Reducing the high cost of insurance associated with travelling exhibits will increase the number of exhibitions circulating within Canada and thereby will increase access to our collective heritage.

In collaboration with museums and heritage organizations, the Department will create opportunities to enable Canadians in various regions to gain a greater appreciation and understanding of our cultural heritage. The Museums Assistance Program will provide support to undertake interprovincial activities such as travelling exhibitions, exchanges of professional staff and collaborative initiatives that are using new technologies as well as traditional means. Additionally, the Department will provide financial support to assist Aboriginal non-profit institutions and organizations to properly safeguard Aboriginal heritage collections and to make these collections accessible to a wider public.



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Advancement of the Practice, Science and Technology of Conservation -A Special Operating Agency of the Department, the Canadian Conservation Institute (CCI) has the mandate to promote the proper care and preservation of Canada's movable cultural heritage, and to advance the practice, science and technology of conservation. With a budget of approximately \$6.4 million, CCI will continue to provide a comprehensive program in the area of cultural-heritage conservation through research and development; specialized treatment of significant artifacts; works of art and scientific services; information dissemination (35,000 publications); and professional development to more than 200 heritage professionals. CCI will establish partnerships and generate revenue to bring stability and growth to these preservation activities and services. Revenue is expected to reach \$1.2 million in 1999-2000.

CCI's leading-edge research will ensure that heritage collections meet standards of excellence. CCI will complete the research on the Canadian Standard on Paper Permanency, which will result in the adoption of stable paper for government records and will increase the market potential of Canadian paper products. CCI will also participate in the development of international standards for mechanical engineers on the design of heating, refrigerating and air-conditioning systems for cultural-preservation institutions, as well as standards and guidelines on lighting, to help cultural institutions to understand and reduce light damage to material heritage.

CCI's partnership with the Canadian Museums Association, the Exhibition Exchange Special Interest Group and the Canadian Heritage Information Network was instrumental in the establishment of a Centre for Exhibition Exchange (CEE). The CEE was developed to bring together borrowers and lenders, and to help the exchange of travelling exhibits by sharing information and expertise. The CEE's central database will become the tool for advancing the state of travelling exhibits across Canada, and heritage institutions will have access to a central co-ordination body for these exhibits.

Transportation and storage services for fine arts and artifacts -CCI will continue to provide access to heritage collections and, in particular, exhibitions, through its cost recovery transportation and storage service for fine arts and artifacts. For example, it will be responsible for transporting 29 paintings by Claude Monet presented in *Monet à Giverny: chefs-d'oeuvres du Musée Marmottan*.

Practice, Standards and Technologies of Information Management -With limited resources, today's museums must not only ensure that their collections are documented for purposes of accountability, they must also seek innovative ways to manage the interpretive knowledge that they have accumulated, so that it is available within the institution and through external networks.

The Canadian Heritage Information Network (CHIN), a Special Operating Agency within the Department, will develop guidelines for new means of recording collections, for the comprehensive systems that can manage the diverse information held by museums, and for the management practices necessary for museums to take full advantage of the strategic asset represented by their information. Working with standards partners around the world, CHIN will also participate in the development of internationally recognized standards for digital information to ensure global accessibility to the rich content created by Canadian museums. CHIN will also work with museums on issues associated with managing their intellectual property in the digital environment to ensure accessibility and appropriate returns on museum investments in creating content.

CHIN will provide opportunities for museums to apply the standards and guidelines in collaborative content initiatives designed to showcase Canadian heritage. These initiatives will include *Artefacts Canada* (the



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national inventories of museum collections and archaeological sites), the *Guide to Canadian Museums and Galleries*, virtual exhibits and the Centre for Exhibition Exchange, all hosted at CHIN's Web site (www.chin.gc.ca). In addition, CHIN will continue to provide access to extensive on-line reference resources dealing with the care and management of collections.

With over 20 million sources of information available through the Internet, it is increasingly difficult for audiences to identify reliable and relevant information. The new standards will also enable CHIN to address this problem by providing a special Internet gateway for focused-access content presented by museums throughout Canada. The gateway will help audiences to discover authoritative content and to integrate knowledge held by diverse institutions. This will allow them to build a comprehensive picture of Canada's heritage.

During the three-year period 1999-2002, CHIN will increase the number of Canadian member museums actively collaborating in the development of on-line content by 45% to approximately 650 institutions. To enable museums to participate regardless of their size, member Internet accounts and training will be financially supported in return for the content that they contribute. The number of on-line visitors to the content to which CHIN provides access is expected to increase by approximately 300% during the same period to reach over 40 million "hits" and 2 million visits annually.

Evaluation

It is extremely important that an organization's capacity building efforts be evaluated. Capacity building is still a relatively new discipline, and what works for organization "A" may not work for "B". In the absence of an evaluation, it is impossible to tell what has succeeded and what has not, what should be pursued next year, and what not.

As Connolly and York point out, evaluating capacity building can be difficult. It is hard to develop measurements for assessing organizational effectiveness and management assistance success. It is especially difficult to do so for nonprofit organizations since, unlike for-profit companies, there is no financial bottom line to appraise. It is not feasible to employ such experimental methods as comparison group studies since there are too many variables that influence organizations over time. Linking capacity-building interventions to outcomes and ultimate social impact is not easy either. Given these barriers, it is not surprising that consultants and trainers who work with nonprofit organizations have performed little rigorous evaluation of their capacity-building efforts. What has been done has focused more on customer satisfaction and on process than on outcomes.¹³

The Alliance for Nonprofit Management is the professional association of individuals and organizations devoted to improving the manage and governance capacity of non-profits – to assist non-profits in fulfilling their mission. The Alliance undertook a research project¹⁴ focusing on the evaluation of capacity building which involved a literature search, a scan of evaluations of evaluations of capacity building for nonprofits, and many interviews. It is possibly the most thorough review of evaluation in capacity building that has

¹³ Evaluating Capacity Building Efforts for Nonprofit Organizations

¹⁴ Evaluation of Capacity Building: Lessons from the Field (This report is not available on the CD resource library. It can be ordered directly from the Alliance – www.allianceonline.org)



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been undertaken from the practitioners' point view rather than from the viewpoint of the funder. The following is a brief synopsis of the study's findings.

The overall findings most relevant to this report include:

- Evaluation of capacity building is still uncommon except for foundation-driven initiatives.
- Existing evaluations do not compare the effectiveness of different capacity building interventions – they are single-project focused.
- Conducting assessments is important to defining the baseline information from which change can be measured – it should be linked to stakeholder involvement.
- It is difficult to measure how capacity building activities affect overall organizational effectiveness, and to do so calls for multiple evaluation approaches.

The study identified a number of considerations for evaluating capacity building. They include:

- Evaluation works best when it is incorporated from the beginning in the design of a capacity building effort. When this is done, assessment data can be linked, creating both an economy of scale and an organic connection between the intervention, evaluation, learning, and change.
- Those for whom the capacity building intervention is intended – the stakeholders – should be included in shaping what defines effectiveness (outcomes), how effectiveness might be shown (indicators), and methods for measuring it (tools).
- Capacity, by definition, is about “having something”. It is critical to perform an initial assessment of the organization to collect baseline information from which change can be measured.
- The evaluation must address the socio-economic and political context in which the capacity building takes place, as well as internal issues such as funder support and staff retention issues.
- The evaluation should be customized based upon the desired changes that are to be measured and to the context in which capacity building takes place.

The Innovation Network has developed an evaluation workbook that provides a number of excellent evaluation principles and tools.¹⁵ They believe that evaluation is most effective when it:

- **Is connected to program planning and delivery.** Evaluation shouldn't be something that is done if you have some extra time and resources, or only when you are required to do it. Rather, evaluation is a process integral to an organization's effectiveness. Evaluation should inform program planning and implementation.
- **Involves the participation of stakeholders.** Those affected by the outcome of an evaluation have a right to be involved in the process. Their participation will help them to better understand the evaluation's purpose and process; participation will also promote stakeholder contribution to, and acceptance of, the evaluation results. This increases the likelihood that evaluation findings will be put to practical use.
- **Supports an organization's capacity to learn and reflect:** Evaluation is not an end in itself; it should be a part of an organization's core management processes, so it can contribute to an organization's ongoing learning. Each organization, and each evaluation effort, requires tools and

¹⁵ Logic Model and Evaluation Training Materials



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methods appropriate to the data that are to be gathered and analyzed, and appropriate to the program's needs (no single best evaluation method exists).

- **Respects the community served by the program.** Evaluation should not be something that is “done to” program participants and others affected by or associated with the program. Rather, it should draw on their knowledge and experience to produce information that will help improve programs and better meet the needs of the community.
- **Enables the collection of the most information with the least effort.** You can't—and don't need to—evaluate everything! Focus on what you need to know. What are the critical pieces of information you and your stakeholders need to know to remain accountable, and to improve your program?

Developing an Evaluation Plan

The evaluation planning process has three parts:

- Decide what information needs to be collected (determining your evaluation questions).
- Decide how that information will be collected (data collection).
- Decide who will conduct the evaluation, and when (evaluation implementation).

Determining Your Evaluation Questions

The evaluation plan you develop will be based on your program's logic model. As you look at your logic model, there will be questions you will have, and want to answer, about your program. The purpose of evaluation planning is to identify these questions so they can be answered. Below are some examples:

Moving from output to outcome orientation in evaluating capacity building actually represents a general concern for the entire field of nonprofit management, not just for capacity building. However, this issue has particular relevance to capacity-building programs because it is so easy to focus attention on the process of capacity building or even on its output in terms of smoother-running organizations. One can lose sight of the fundamental question: Does this investment result in better services to clients (or in this case theatre goers, museum attenders, etc.) or better programs for the community?¹⁶

Continuum of Capacity Building Evaluation


The table below¹⁷ provides an overview of the progression of evaluation from counting outputs at the program or organizational level to measuring impact at the community level. Various aspects of an organization's evaluation process will likely be situated at different places along the continuum at any given time.

¹⁶ Building Capacity in Nonprofit Organizations

¹⁷ Evaluating Capacity Building Efforts for Nonprofit Organizations




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<p>Less meaningful, easier to measure shorter term</p> 	Evaluation Level	Evaluation Questions Addressed	Evaluation Methods
	Activity/Engagements (the capacity building process, such as training or consulting)		
	Attendance/ Usage/ Participation • Number of organizations served; and engagement duration	• How many and what types of people and organizations used the services, which services did they use, and what was the extent of their usage?	• Counting, documenting, and describing participants' characteristics and usage rates.
	Quality of Service • Degree of program excellence	• To what extent do the services reflect best practices and current knowledge? • How relevant were the services? • How satisfied were the participants with the services? What did they like and dislike about them?	• Identification of best practices and determination if programs incorporate them. • Direct observation of service. • Customer satisfaction surveys. • Exit interviews with participants after engagements.
	Short-Term Outcomes (the direct result of capacity-building engagements on individual participants)		
	Cognitive Change • Learning or knowledge acquisition	• What did the participants learn as a result of the capacity-building activities, and how did they do?	• Observation of training and consulting process • Interviews and surveys of the participants about self-reported learning (including pre-and post-test and/or comparison group studies).
	Affective Change • Shift in attitude or emotion	• To what extent and how have the attitudes and beliefs of participants, staff members, or community members changed regarding the problem or issue being addressed?	• Self-perception surveys (including pre-and post-test and/or comparison group studies) • Focus groups, interviews and participant observation.
	Behavioural Change • Altered behaviour	• To what extent and how did the participants, organization, or communities apply what was presented during training sessions and advised during consulting engagements? What have they done differently?	• Interviews, surveys (including pre-and post-test and/or comparison group studies), and focus groups with participants and their colleagues. • Observation of participants



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 <p style="text-align: center;">More meaningful harder to measure longer term</p>	Long-Term Outcomes (the longer-term outcomes related to the organization, the organization's clients, and the community)		
	Organizational and Management Governance	<ul style="list-style-type: none"> How did the overall organizational management capacities (i.e. governance, leadership, management, fundraising, human resource development, financial management, communication, community outreach, etc. improve as a result of the capacity-building engagement? 	<ul style="list-style-type: none"> Interviews and focus groups with board, staff, community partners, and collaborators. Review of financial and operational data Monitoring on progress of strategic plan implementation Administration of organizational assessments (including longitudinal or pre-and post-test organizational assessments).
	Programmatic (organizational level)	<ul style="list-style-type: none"> In what ways (directly and/or indirectly) was the quality of programs and services improved? In what ways was program capacity increased (scale, reach, or extent of impact on target population)? 	<ul style="list-style-type: none"> Interviews with staff who deliver programs, especially focusing on their perceptions about the "critical" organizational resources that they did or did not have to support their work. Surveys and focus groups with constituents, focusing on outcomes. Performance information about program operations.
	Programmatic (organization's consumers level)	<ul style="list-style-type: none"> What cognitive, affective, and/or behavioural changes have constituents shown as a result of receiving programs and services? How have the organizations' constituents lives improved? 	<ul style="list-style-type: none"> Surveys of and focus groups and interviews with constituents focusing on outcomes. Observation of constituents. Interviews and focus groups with those in the community that have observed constituents.
Community	<ul style="list-style-type: none"> How have nonprofit organizations improved as a whole in a given community? How has the performance of nonprofits in addressing community challenges improved? How have changes in organizational management, governance, and program delivery affected the community? What impact have these changes had on the community? 	<ul style="list-style-type: none"> Periodic collection of organizational assessments of nonprofits in the community. Surveys of all nonprofit organizations in a community. Review of resource acquisition in a given community (new grants contracts, individual donations, etc.) through audits or surveys. Monitoring networking/collaboration activities in a community Review of evaluation data collected by nonprofit organizations. Longitudinal community studies to monitor changes in indicators of community conditions. 	



Capacity Building in Arts, Culture, and Heritage Organizations: Knowledge From the Field

Managing Change

Throughout the capacity building process, the organization will be undergoing considerable change. It would be a mistake to assume that healthy change will automatically occur throughout the capacity building process. Organizing change is an area of expertise all on its own. Boards, staff, and volunteers often react negatively to change – even when they acknowledge its necessity. There are, however, some organizational attributes that increase the likelihood that the change process will be positive.¹⁸

- Clarity about mission. The mission of the organization is well articulated, guides the organization's activities, and is broadly understood and accepted within and outside the organization
- Effective leadership. The organization has one or more leaders (artistic director, executive director, board chair) who provide vision and inspiration and assemble a team to meet artistic and management challenges
- Financial viability. The organization lives within its financial means and has devised sound long-term strategies for resource development and dealing with financial uncertainty
- Organizational continuity and flexibility. There is a good degree of continuity in governance, staffing, programming, finances, and other structural conditions
- Sensitivity to constituencies and markets. The organization understands and is sensitive to the people it serves and is able to adapt to changing conditions in the marketplace
- Realistic and achievable goals. The organization is realistic about the scope and complexity of what it is trying to achieve and understands when it is appropriate to stretch and take risks.

Multiculturalism and Arts, Culture, and Heritage

It had been hoped that the literature review would have uncovered usable material on the considerations that should be considered in involving ethnocultural communities in the capacity building process. Unfortunately, that part of the literature that does address multiculturalism (which is small), continues to see the culture of multicultural groups as primarily involving food, song, ethnic dance, and costume. Much of the Canadian literature focuses on community multicultural festivals and fairs where different groups in a community sell food, crafts, and occasionally put on dance demonstrations.

Even this level of multicultural activity is better than that represented by the literature in the U.S. where the term "multicultural" refers to African Americans and Hispanics, generally to the exclusion of all other groups who may reside in a community.

Although large urban centres have seen arts and culture developed by immigrant communities¹⁹ for quite some time, the smaller size of these groups in mid-sized communities has meant that it has taken longer for these groups to begin expressing their own arts and culture. In some communities, however, this has begun to happen in increasing amounts. In Waterloo Region for example, the multicultural theatre group

¹⁸ Arts Stabilization: A New Frontier for Local Arts Agencies?

¹⁹ Yiddish theatre was being produced in Toronto in the first half of the 1900s, and Italian theatre from at least 1951. The Ontario Multicultural Theatre Association was formed in 1971.



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MT Space has been formed to give expression to the arts of immigrant communities and to bring them into contact with North American arts www.mtspace.ca/MTtheProject.htm. MT Space has four objectives:

- Engage professional performers, with emphasis on those from diverse ethnic backgrounds, in theatre activities where they can share their thoughts and ideas while developing new forms of theatrical expression.
- Demonstrate how movements and gestures derived from social and religious rituals of different ethnic groups can greatly expand the physical vocabulary of the North American actor/dancer.
- Create, develop and produce performing art projects that reflect the cultural mosaic that Canada has become. Combine different disciplines and styles, and consequently create multidisciplinary physically oriented theatre productions that would enrich the theatre scene in the Region.
- Promote multiculturalism as NOT exotic or folkloric but as a rich factor in the Canadian social and cultural life.

Ottawa's Broken English Theatre Company is another example of immigrants forming arts organizations to give expression to their unique experiences. One has to be careful, however, that multicultural expressions of arts and culture are not marginalized by the idea that because they are "ethnic" they are automatically "different". In addition, in some communities, the multicultural population is in the majority. According to the 2001 census, 50.5% of Toronto's current population immigrated to Canada.

The area of capacity building in multicultural arts and culture organizations is one which is growing in importance, and is deserving of serious research on its own.



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Appendix 1: Urban Areas 100,000 - 500,000

Canada

Newfoundland/Labrador

St. John's

Nova Scotia

Halifax/Dartmouth

Ontario

Barrie

Chatham/Kent

Guelph

Kingston

Kitchener-Waterloo

London

Oshawa

Peterborough/County

St. Catharines/Niagara

Sarnia/Lambton

Sudbury

Thunder Bay

Windsor

Saskatchewan

Regina

Saskatoon

British Columbia

Abbotsford

Kelowna

Victoria

U.S.

Alabama

Birmingham

Montgomery

California

Fresno

Glendale

Florida

Fort Lauderdale

Tallahassee

Tampa

Michigan

Grand Rapids

Lansing

Flint

New Jersey

Newark

Jersey City

New York

Amherst

Syracuse

Rochester

Ohio

Cincinnati

Dayton

Toledo

Pennsylvania

Pittsburgh

Erie



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Appendix 2

“The Capacity to Serve: A Qualitative Study of the Challenges Facing Canada’s Nonprofit and Voluntary Organizations”

Capacity Challenges

Funding

- Declining funding from government
- Shift to project funding
- Increased contracting arrangements
- Increased competition for funding
- Increased demand for services
- Increased requirements for financial management and accountability
- Demands for greater accreditation and licensing

Human Resources Capacity

- Shift to project based funding
- Constraints on salary levels
- Employment equity requirements
- Increased need for training and development
- Motivation and retention issues
- Increased importance of unionization
- Decreasing availability of qualified board members
- Increasing requirements for boards with strategic planning and fundraising skills
- Growing demand on volunteers
- Declining availability of volunteers
- Increasing demand for volunteer training, development, and management

Structural Capacity

- Increasing importance of strategic planning for organizational development and renewal
- Increased demand for establishment, enhancement, management, and use of information systems
- Changing policy-making environment (responding to federal changes, advocating for better policy)
- Limited resources available for development of policies and procedures
- Increased demand for collaboration and partnerships
- Lack of funding for infrastructure development
- Operating systems (administrative, financial, etc.)



Capacity Building in Arts, Culture, and Heritage Organizations: Knowledge From the Field

Appendix 3 – Glossary

Assets - Individual, association and organizational skills, talents, gifts, resources and strengths that are shared with the community.

Asset-Based Initiative - an initiative based on the strengths of individuals and organizations that build a community's capacity to thrive.

Asset Mapping - a process whereby a community's individual, association and organizational assets are identified and documented for community building uses. A visual map of resources is usually created from the identification process. Asset Mapping sometimes refers to a *Community Capacity Inventory*.

Benchmarking - Used primarily to compare performance among a specially selected group of programs in comparable organizations or agencies.

Benchmarking (Competitive or Peer) - compares the organization's performance to that of its competitors or peer grouping. An orchestra might benchmark its earned income and fundraising income against those of other orchestras with roughly the same operating budget and mission/mandate.

Benchmarking (Internal) - measures one part of the organization against another. An opera company performing in two communities (such as Opera Ontario), or a theatre company with four stages (such as Stratford Festival), might internally compare performance results of each "unit".

Benchmarking (Universal) - compares organizations against the best – irrespective of industry type. Cultural organizations might compare certain aspects of their operations with the best companies in the world which also perform a similar function. For example, a performing arts organization might benchmark its box office function with the ticketing function of a world-class airline.

Best practices - The processes used in organizations that are judged to be exemplary. They are a useful learning tool for other organizations *not* because these are practices that can be rigidly imported and applied (many are context-specific), but rather as a means of stimulating dialogue and reflection about new approaches.

Capacity - the ability to perform or produce and is often used in reference to potential (as in "maximum capacity"). Capacity is multidimensional. An organization's overall capacity to fulfill its mission depends on a variety of specific capacities. In addition, different organizations can fulfill similar missions by drawing on different capacities. Take, for example, two organizations that provide community theatre. One may rely on its ability to attract corporate sponsorships and funding to hire technical staff to provide services, while the other may draw on its ability to engage volunteers.

Capacity Building - is the mobilization of individual and organizational assets from the community and combining those assets with others to achieve organizational and community goals.

Community Assessment - all-inclusive information gathering and sharing about the community - needs, resources, gaps, environment, economy, etc.

Community Based - can refer to organizations that provide programs or services in the neighborhood or community.



Capacity Building in Arts, Culture, and Heritage Organizations: Knowledge From the Field

Community Building - the process of people and organizations from across the community coming together to envision how their ideal community should look and beginning to develop plans to mobilize all of the community's resources in order to achieve their visions.

Community Capacity - civic and community capacity refers to the combined influence of a community's commitment, resources, and skills that can be deployed to build on community strengths and address community problems and opportunities.

Cost Evaluation - weighs the cost of the project against the outcomes and asks, "Was it worth it?"

Cost per visitor - total operating expenditures divided by number of visitors.

Diversity - the many differences that make up communities and individuals - economics, culture, race, background, size of families, part of the country or other countries where born, talents/skills, natural environment, etc.

Effectiveness - Are programs meeting intended goals?

Efficiency - Are systems and services being delivered in the most cost effective manner?

Evaluation - the method organizations, corporations, and governments use to determine if their activities are effective and efficient.

Human resources efficiency - salary and benefits divided by total revenues.

Indicator - Evidence, facts, or data used to assess the impact or outcome of an organization or agency's work or performance.

Indicator (qualitative) - language-based descriptions of cultural phenomena.

Indicator (quantitative) - statistical measures based on 'numerical or statistical facts'.

Inputs - What resources were invested in programs or services (human, financial, technological, etc.)?

Macro indicators - for sector-wide monitoring and evaluation, eg. cultural indicators of development.

Market share - population of market area divided by number of customers.

Marketing efficiency - salaries and direct marketing expenses divided by admissions revenue

Meso indicators - for regional or cross-agency policy monitoring and evaluation, eg. indicators that measure outcomes of an arts council policy, such as a disability policy.

Micro indicators - for agency program monitoring and evaluation, eg. indicators that measure outcomes of an arts event.

Monitoring system - Data collection and reporting procedures designed to support assessment and evaluation practices.



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Outcome Evaluation - answers the question, “Did it work? What are the measurable outcomes for participants?”

Outcomes - What are the program’s effects or consequences? Outcomes are the specific changes in attitudes, behavior, knowledge, skills, status, or level of functioning expected to result from program activities.

Outputs - What programs and services were delivered?

Partnership - two or more groups or individuals joining together in a shared and mutually beneficial relationship working toward a common goal.

Per visitor gross sales income - number of visitors divided by gross sales income (admissions, gift shop, facility rentals, etc.).

Performance-based budgeting - A legislative approach to budget decision making that allocates resources based on achievement.

Performance measurement - A management tool that evaluates how work or activity is being performed, charts progress toward articulated goals, and gauges the results of its activities.

Process evaluation - Looking at the implementation of the program or partnership, and answering the question, “What did we do?”

Qualitative evidence - Information of a narrative, reflective or anecdotal nature usually collected from focus groups, round-table discussions, ethnographic studies or open-ended survey responses. Qualitative measures require judgment to interpret; their meaning and significance is not self-evident.

Quantitative evidence - Data that can be expressed as a number, statistic or quantity.

Satisfaction - Did services/programs/products meet needs and expectations?



Capacity Building in Arts, Culture, and Heritage Organizations: Knowledge From the Field

Appendix 4 – Resource List

Publications

- Accounting for Culture: a Social Cost-Benefit Analysis of the Stan Rogers Folk Festival, Emily M. King
- Achieving Organizational Effectiveness: Performance Measurement in Action, Arts Consulting Group
- American Symphony Orchestra League Mentors Program, American Symphony Orchestra League
- Are Museum Governing Boards Using Excellence and Equity?, Jeannette K. Thomas
- Art and Culture in Communities: A Framework for Measurement, The Urban Institute
- Art and Culture in Communities: Unpacking Participation, The Urban Institute
- Art and Culture - The Way of the Future, Economic and Market Labour Review
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