

PROLOGUE

Prologue to the Performing Arts



eyeGO.org

Think **Creatively!**

**A TOOL KIT
FOR ORGANIZING AN
ARTS EDUCATION FORUM**



Robert Morgan

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Costa Leclerc Design Inc.

HOW IT STARTED



Cie Vox Theatre

Background

- In the spring of 2005, Prologue to the Performing Arts was awarded a grant by Canadian Heritage to conduct a feasibility study for an event, or series of events, that would bring together artists, educators and community presenters to increase access to the performing arts for students in Ontario schools.
- The study was completed in the fall of 2005 and a successful funding application was submitted to The Ontario Trillium Foundation on behalf of CCI: Ontario Presenting Network, eyeGO to the Arts and Prologue to the Performing Arts. Funding was awarded towards a series of five Arts Education Forums to be held across the province.
- Funding was also received from Canadian Heritage towards the costs of the first two Forums in Sarnia and Kitchener.
- Four forums took place from 2006 – 2009 and a final wrap- up session was held.
 1. Sarnia on October 25, 2006 at the Imperial Oil Centre for the Performing Arts
 2. Kitchener on April 12, 2007 at the King Street Theatre Centre and the Registry Theatre
 3. Ottawa on November 6, 2007 at Arts Court
 4. Peterborough on May 12, 2009 at Market Hall Theatre and Showplace Performance Centre
 5. Richmond Hill on October 21, 2009 at the Richmond Hill Centre for the Performing Arts.

Vision

To change the landscape so that every young person in Ontario schools has multiple opportunities to experience the performing arts during each and every year of their education.

Mission

To create partnerships among educators, presenters and artists to increase opportunities for Ontario's young people to experience the performing arts.

Objectives

To create opportunities for participants to:

- Share arts experiences
- Share best practices
- Explore issues concerning the arts and young people
- Develop communities of practice

Guiding Principles

- Embrace diversity and include Franco Ontarian and aboriginal participation;
- Convene forums in regions across the province;
- Include diverse performing art forms (theatre, music, dance, storytelling, etc.);
- Provide creative experiences for all participants;
- Invite the active involvement of young people.

THE ORIGINAL PARTNERS



CCI-Ontario Presenting Network

CCI is a non-profit arts service organization whose members share the common purpose of bringing artists and audiences together in a mutually enjoyable, live performing arts experience in a variety of disciplines. CCI is dedicated to expanding touring opportunities for artists in Ontario, developing and expanding audiences and advocating on behalf of arts presenters and touring artists. CCI is pleased to present Ontario Contact between October 22-24, 2009 at the Richmond Hill Centre for the Performing Arts.

www.ccio.on.ca



eyeGO to the Arts

eyeGO is an innovative program designed to allow secondary school students to experience the arts at a price they can afford. Students are encouraged to choose from a variety of dance, theatre and music organizations and purchase best seats available for the low price of \$5. eyeGO is a registered charity founded in Waterloo/Wellington Regions and is currently expanding across Canada.

www.eyego.org



Prologue to the Performing Arts

Prologue to the Performing Arts

Prologue is a charitable not-for-profit arts organization dedicated to enriching the lives of young people by connecting them to high quality live performing arts. Prologue represents a diverse selection of over 50 professional artists and companies who present live performances in classrooms, school gymnasiums, libraries and theatres across Ontario.

www.prologue.org

“While it is fine for community groups to expose students to events, there has to be an understanding and working relationship with schools.”

PARTICIPANT, OTTAWA

HOW WE CAN WORK TOGETHER

Educators, performing artists and community presenters are invited to share in the Forum. By the end of the day, all delegates meet new peers and develop exciting new opportunities in arts education for children in their respective communities.

Each group of participating delegates come to the Forum for different reasons and with different expectations. Some delegates have previous shared experiences working with educators, artists and presenters while others have no idea how such a diverse group of individuals and/or organizations might work together. The question posed by everybody is “how can a performer, a teacher and a theatre manager work together to enable a creative performing arts experience for children?”

The following gives insight into the need for educators, performing artists and community presenters to come together, as well as suggestions for their unique and varied contributions.



Khac Chi Bamboo Music

AS AN ARTIST:

“Why should I create and produce performances for young people?”

- Young people deserve to experience creative, meaningful, and professional performing arts that entertain, inform, transform and inspire them.
- Your play, dance, story, music provides the young person and accompanying adults a common experience that can open dialogue about the characters, events and universal themes of your art.
- Your art can reflect the diversity in the culture and lifestyles of the community.
- Your example provides inspiration and role models for their own creativity.
- Your art will be experienced by the most open, honest, appreciative audience you have ever imagined.
- Your performance could lead to a sharing of your expertise and passion through follow-up workshops with young people.

“What could I contribute to the partnership?”

- You would bring together other artists and develop high quality work in your discipline.
- You could collaborate with artists from other disciplines to present integrated works.
- You would help prepare the students by developing teacher resource material and conducting after-show Question and Answer sessions.
- You could work with presenters and educators to extend the experience into workshops, residencies, forums etc.
- You would analyze feedback from teachers and students to help in planning future projects.

AS A PRESENTER:

“Why should we program performances for young audiences into our space?”

- Young people deserve to experience creative, meaningful, and professional performing arts that entertain, inform, transform and inspire them.
- You can provide a space for young people and accompanying adults in which to experience the beauty of the art form, the connection to the characters and the universal themes in the story.
- Your space can be a place to express the diversity of culture and lifestyle in your community.
- You will fill your seats with the most open, honest, appreciative audience you have ever imagined.
- You discover opportunities to provide extended experiences (workshops, talkback sessions, etc.) for your audience.

- You will develop an enthusiastic and discerning audience within your community, for now and for the future.
- You would provide a venue so this work could be accessible to children and families in your community.
- You could work with artists and educators to extend the experience into workshops, talkback sessions, forums, etc.
- You would analyze feedback from teachers and students to help in planning future projects.

“What could I contribute to the partnership?”

- Your experience as an artistic programmer would help to identify high quality artists and performances, in all disciplines.
- You would provide a venue so this work could be accessible to children and families in your community.
- You could work with artists and educators to extend the experience into workshops, talkback sessions, forums, etc.
- You would analyze feedback from teachers and students to help in planning future projects.



Susanna Hamnett

AS AN EDUCATOR:

“Why should I bring my students to the theatre to see a performance?”

- Young people deserve to experience creative, meaningful, and professional performing arts that entertain, inform, transform and inspire them.
- You can share with your students a common experience that can act as a springboard to discussion and activities around the art form and/or the issues explored in the performance.
- You can extend the experience by having students express their response to the performance through oral or written critics, reflections and making their own art.
- You will provide the students with an opportunity to experience the diversity of cultures in your community and help them meet the expectations around culture and diversity in the new Ontario Arts Curriculum.
- You will introduce them to spaces in your community where they can experience performing arts, also an element of the new Curriculum.

“What could I contribute to the partnership?”

- You would bring insights into the needs and interests of the various grade levels and cultural backgrounds in the local schools. You could also keep the theatre programmers informed about initiatives in the schools, which might impact on their programming decisions. (topics/art forms of interest, best times of year for field trips).
- You could suggest educational experiences that would enrich your students learning (workshops, residencies, question and answer sessions).
- You would prepare the students to gain the most from the experience through pre-performance discussion and activities.
- You would provide feedback about performances to artists and presenters that would help in the planning of future performances.

CRITICAL PATH

TIME LINE	TASK	PERSON(S) RESPONSIBLE
28 weeks out	Identify key players to form Organizing Committee	
27 weeks out	Meeting of Organizing Committee Determine Venue(s)	
25 – 15 weeks out	Develop consolidated email/ mailing contact list School Boards/Schools, Presenters, Artists	
20 weeks out	Confirm Venue(s)/ Determine program & identify the following: Speaker, Performance, Workshop, Facilitators, Panelists, Provocateur	
16 weeks out	Committee Meeting Review progress and confirmation of Speaker, Performers, Workshops, Facilitators Determine contents of email flyer to send to contact list of possible delegates	
15 weeks out	Confirm Technical Requirements Performance, Workshops, Panel, Breakout Sessions	
12 weeks out	Confirm technical requirements with venue(s) Arrange dress/tech rehearsal for performance Letters of agreement with participants Include background, who are our delegates and tip sheets as required	
10 weeks out	Create html & PDF flyer for distribution to contact list to invite delegates Registration deadline (2 weeks out)	
8 weeks out	Mail out PDF flyer	
7 weeks out	Email html flyer	
6 weeks out	Committee Meeting – final details Decide on caterer, determine entertainment for networking reception Determine content for delegate’s package	
4 weeks out	Confirm caterer and menu, make arrangements with venue for food and beverages Send html flyer second round Follow-up with people that are “must attends” Continue work on delegates package	
2 weeks out	Registration Deadline Create delegates list Finalize and print delegates’ package to include contact list for delegates Arrange for printing to be complete week of event	
1 day out	Dress/Tech rehearsal – set up for on site registration	
Day of	It will be a wonderful fulfilling day!!!!	
Following event	Prepare report to distribute to all participants and delegates	

SAMPLE INVITATION



PROLOGUE
Prologue to the Performing Arts

Think Creatively!

A FORUM ON INTEGRATING THE ARTS INTO OUR CHILDREN'S LIVES

SAVE THE DATE!

Tuesday, May 12, 2009

Market Hall Theatre & Showplace Performance Centre
Peterborough, Ontario

ABOUT THE FORUM

Think Creatively!

The fourth **Arts Education Forum** will assemble and demonstrate how regional **educators, professional artists and community presenters** can work together to increase children's opportunities to learn from and experience performing arts in both schools and performing arts venues.

Participate Actively!

Through performance, participatory workshops, interactive panel discussions and in-depth group meetings, delegates will build partnerships and create new and exciting networks to develop and ensure more performing arts opportunities for children and youth in your region.

Experience Passionately!

Start the day with a performance of ***A Story Before Time*** by Kaha:Wi Dance Theatre, a captivating Aboriginal dance company founded by Santee Smith that creates, produces and presents original dance works that draw inspiration from contemporary and Aboriginal dance. This exciting performance will be shared with a student audience and is the springboard for discussion throughout the day.



KAHA:WI Dance Theatre

Book Early!

Registration based on a sliding scale \$25-\$55

(Breakfast, lunch and refreshments provided.)

Call Prologue to the Performing Arts
Jennifer Watkins 1-888-591-9092 ext. 228
jennifer@prologue.org

Hotel

Delegates will receive a special room rate at Peterborough Inn & Suites located one block from the venues.

Complete registration information available at www.prologue.org

Think Creatively! is hosted by Market Hall Theatre and Showplace Performance Centre and produced in partnership with Prologue to the Performing Arts, CCI-Ontario Presenting Network and eyeGO to the Arts.



Funded by The Ontario Trillium Foundation. The Ontario Trillium Foundation, an agency of the Ministry of Culture, receives annually \$100 million of government funding generated through Ontario's charity casino initiative.

SCHEDULE FOR THE DAY



DuffleBag Theatre

LOCATION: LOCAL THEATRE

- 8:30 Breakfast & Registration – Theatre Lobby
- 9:15 Opening Remarks with the day's host
- 9:30 **Session 1: Think Creatively!** – Theatre
Be inspired by a performance of _____ for delegates and students from _____ (nearby school).
A Q & A with the company and attending students and teachers follows the performance.
- 10:45 **Break**
- 11:00 **Session 2: Participate Actively!** – Theatre
Workshop for delegates with members of the performing company

DELEGATES FILL OUT FIRST EVALUATION FORM FOR RECORDER WHO WILL DOCUMENT RESULTS AND KEY OUTCOMES OF THE DAY.

LOCATION: SAME VENUE OR OTHER COMMUNITY HALL OR THEATRE VENUE

- 12:00 **Lunch**
- 1:00 **Session 3: Experience Passionately!**
Panel discussion with local artist, producer, presenter talking about optimum experiences for children and youth to experience performing arts.
(3-4 panelists and a facilitator to introduce panelists and keep on time)
- 2:00 **Session 4: Asking the Right Questions**
Delegates are divided into three groups depending on their profession (artist, educator, presenter). Each group is asked to generate a list of provocative questions that are specific to their arts education perspective. The questions should reveal barriers, identify concerns and perceived road blocks for providing performing arts experiences for students.

Facilitator records questions on flip chart.
- 3:00 **Break**
- 3:15 **Session 5: Questions Answered – Determining the Future**
Each of the three groups present their top five questions for the whole group to discuss, find common concerns and create potential solutions. Delegates will leave with action plans for collaborating in bringing the performing arts to students in the region.

Provocateur required to review questions, identify needs and determine actions for future engagement.

Recorder documents key discussion items for report on day.

DELEGATES FILL OUT SECOND EVALUATION FORM FOR RECORDER.

- 4:30 **Networking Reception** – Lobby or lounge
Refreshments – local artist(s) or students could provide music

FACILITATOR “TIP SHEET” (For 1 hour Breakout Groups)



Edith Tankus

Notes for Facilitator:

1. Make sure that money is not the focus of the discussion. Pretend that money is not the issue and instead find creative and resourceful resolutions to the topic of performing arts for children. (Perhaps frame the question as, “If you had all the money you needed...”)
2. Emphasis should always be on collaborations and partnering rather than artists/educators/presenters working in isolation.
3. Encourage delegates to indicate what the barrier is and not a long narrative/example of the barrier.

Format:

- 15 minutes – shout out all questions & recorder lists everything on flip charts
- 15 minutes – identification of connections and common links
- 15 minutes – formulation of 5 good questions to take to next session,

(Recorder then takes flip chart notes with 5 good questions to Provocateur)

Questions for the Group:

1. What’s stopping you as an artist/educator/presenter from creating performing arts opportunities for children?
2. How as an artist/educator/presenter can you contribute to increased opportunities for performing arts for children?
3. Why as an artist/educator/presenter should you create/bring/produce performances for children?
4. What do you perceive as a performing arts need in your community?
5. How do you see artists/educators/presenters working together to fulfill this performing arts need in your community?
6. What are the unique contributions that you can bring to the partnership?

Material to Add for Facilitators:

1. Forum Background
2. Forum Goals and Objectives
3. Who are the Delegates and How We can Work Together?

“I realized that I hadn’t risked like that with adults in a long time.”

PARTICIPANT, KITCHENER

PANEL GUEST “TIP SHEET”



Faustwork Mask Theatre

Facilitator:

Panel Guests:

Format: 60 minutes

- Introduction of panel guests
- Facilitator opens with a few questions and identifies a couple of key issues
- Each panelist has 10 minutes to present
- Discussion is open to questions from the floor

Notes for Panel Guests:

- Start with an introduction of who you are and your profession.
- Brief description of your success stories in creating opportunities for students.
- Create an atmosphere of excitement, hope and possibilities.

Additional Material for Panel Guests:

1. Forum Background
2. Forum Goals and Objectives
3. “Who are our Delegates”



Ballet Creole

“Excellent day. I met many interesting people. You made me think about the nature of art – don’t develop your art around the curriculum. Create art for arts sake...Help us afford to take students to venues – that’s an educational experience. As adults they won’t go to the theatre if they didn’t feel comfortable there as kids.”

PARTICIPANT, SARNIA

SAMPLE PLANNING BUDGET



Sheesham & Lotus

	PROJECTED	ACTUALS
Revenues		
Delegate Fees		
Government Funding		
Other		
Total Revenues:	\$-	\$-
Expenses		
Artist Fees		
Performance & Workshop		
TOTAL	\$-	\$-
Participant Fees		
Panelists		
Breakout Groups - 3 facilitator		
Wrap-up Session Facilitator		
M.C. Fee		
Key Note Speaker		
TOTAL	\$-	\$-
Administration Fees & Expenses		
Project Coordinator		
Evaluation Report		
Office Supplies		
TOTAL	\$-	\$-
Travel .40 per km based on Canada Council Rate		
Organizing committee		
Performers		
Panelists - if needed		
Wrap up session facilitator		
Key Note Speaker		
TOTAL	\$-	\$-
Accommodation		
Artists/Performers		
Speakers/Panelists (if not local)		
Wrap up facilitator		
Key Note Speaker		
TOTAL	\$-	\$-
Supply Teacher Coverage		
\$220 - \$225 ESTIMATE		
TOTAL	\$-	\$-
Promotion/Marketing		
HTML flyer		
Brochure printing & design		
Delegate package printing		
Miscellaneous promotional material		
Postage		
Miscellaneous promotional material		
Guest speaker gift if applicable		
TOTAL	\$-	\$-
Production Expenses		
Snacks & Beverages - Planning Meetings		
Breakfast, lunch and wine/cheese reception		
Venue Rental		
Venue Technical Services		
TOTAL	\$-	\$-
Contingency		
Total Revenue	\$-	\$-
Total Expenses	\$-	\$-
Revenue - Expenses	\$-	\$-

EVALUATION APPROACH

The evaluations used for the Arts Ed Forums was based on work conducted by Alan Brown of WolfBrown, www.wolfbrown.com. WolfBrown operates on the premise that “every human being has a unique creative voice of intrinsic worth and that every community has a responsibility to awaken, nurture, and sustain its cultural capital. These and other core values drive everything that we do, from research and evaluation to strategic planning.”

In 2006 Brown wrote *An Architecture of Value* for the Grantmakers in the Arts newsletter. He discusses the need to talk differently about the value and benefits of arts experiences. Brown was the driving force behind the MUPS (Major University Presenters) study undertaken in the United States which in turn was the inspiration for gathering information from the attendees at the Arts Ed Forums. The guiding philosophy behind the evaluations was that we needed to understand the role that the arts play in our decisions, beliefs and passions and therefore it was not enough to ask how the workshop impacted on the attendees on a surface level but that instead how discussion caused changes in thinking and ideas. We wanted to gather an understanding of the level of arts participation within those attending and how watching a performance impacted on each one at a personal level.

We encourage you to consider how you evaluate future events so that you learn something that may change your philosophy. Yes, the room and surrounding comforts – i.e. were there sufficient coffee breaks, was the room comfortable – are important but these you will likely learn by being present. How a day changes a person’s outlook and what they bring to the day can only be discovered through deeper questions.

Cheryl Ewing

Summary Reports on Forums can be found at: www.prologue.org

Motus O dance theatre



SUGGESTED READING LIST



Daniel Packard

Learning The Arts in an Age of Uncertainty. Walter Pitman. Toronto: Arts Education Council of Ontario, 1998

Dynamic Ideas for Drama and Dance. Gail Fricker.
Available through the author or at Theatre Books, Toronto.

ONLINE DOCUMENTS

Artists in Education: A Guide to Developing Successful Partnerships. Toronto: Ontario Arts Council
Available at: www.arts.on.ca (publications, general)

Arts Ed Slim Kit, The. Edited by Jay Pitter. Toronto: Ontario Arts Council, 2005
Available at: www.arts.on.ca

ArtsSmarts: Using the power of the arts to release the creative potential of young people- A Handbook for Artists and Educators. Edited by Melanie Scott. Ottawa: Canadian Conference of the Arts, 2003
Available at www.artssmarts.ca

Donors to Arts and Culture Organizations in Canada. Hill Strategies Research Inc.
Hamilton: Canada Council for the Arts, 2004
Available at: www.arts.on.ca

Making the Case for Arts Education. Steven Campbell and Kathryn Townshend.
Toronto: Ontario Arts Council, 1997
Available at: www.arts.on.ca

Nurturing Creativity in Young People: A Report to Government to Inform Future Policy.
Paul Roberts. England: Department for Culture, Media and Sport, 2006
Available at www.culture.gov.uk

Performing Arts Spending in Canada 2004. Hill Strategies Research Inc.
Hamilton: Canada Council for the Arts, 2004
Available at: www.arts.on.ca

Ontario Ministry of Education
The Ontario Curriculum – The Arts
<http://www.edu.gov.on.ca/eng/curriculum/elementary/arts.html>

Think Creatively! – An Arts Education Forum
Summary Reports
www.prologue.org

Corpus



RESOURCE LIST

Artist Run Centres and Collectives of Ontario (ARCCO)

Jewell Goodwin,
Executive Director
P.O. Box 44026, Market Lane
Postal Outlet
141 Dundas Street
London, ON, N6A 5S5
P: 519-672-7898
E: arcco@bellnet.ca
www.arcco.ca

Arts Network for Children and Youth

Lynda Albright
Executive Director
201-17 York Street
Toronto, ON, K1N 9J6
E: info@artsnetwork.ca

ArtsSmarts/GénieArts

Annalee Adair, Executive Director
#2 - 265 Laurier Avenue East
Ottawa, ON, K1N 6P7
P: 613-567-2787
E: aadair@artssmarts.ca
www.artssmart.ca

Association of Cultural Executives

Cheryl Ewing
General Manager
563 Krug Street
Kitchener, ON, N2B 1L8
P: 519-579-8564 or
Toll Free: 1-888-363-3591
E: info@acecontact.org

Association for Native Development in the Performing & Visual Arts

Cynthia Lickers, Executive Director
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601 Christie Street, Stuido 171
Toronto, ON, M6G 4C7
P: 416-535-4567
E: cynthia@andpva.ca
www.andpva.ca

CCI: Ontario Presenting Network

Warren Garrett, Executive Director
Centre for Social Innovation
125-215 Spadina Ave.
Toronto, ON, M5T 2C7
P: 416-703-6709
E: wgarrett@sympatico.ca

Canada Council for the Arts

350 Albert Street
P.O. Box 1047
Ottawa, ON, K1P 5V8
P: 1-800263-5588
www.canadacouncil.ca

Canadian Conference of the Arts

Paul Galipeau,
Communications Officer
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E: info@ccarts

Canadian Education Association

317 Adelaide Street West
Toronto, ON, M5V 1P9
P: 416-591-6300
E: info@cea-ace.ca

Catholic Principals' Council

Barbara McMorro
Professional Learning Director
161 Eglinton Avenue East,
Suite 400
Toronto, ON, M4P 1J5
E: bmcmmorrow@cpco.on.ca

Centre for Indigenous Theatre

Rose Stella, Artistic Director/
Programming
401 Richmond Street West,
Suite 205
Toronto, ON, M5V 3A8
P: 416-506-9436
E: rosestella@
indigenoustheatre.com
www.indigenoustheatre.com

Council on Drama & Dance in Education (CODE)

<http://www.code.on.ca/>

Cultural Human Resources Council

Susan Annis, Executive Director
350 Albert Street
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Dance Ontario

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55 Mill St., Case Goods Bldg.
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Toll Free: 1-800-363-6087
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www.danceontario.ca

Elementary Teacher's Federation of Ontario

Jim Giles
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eyeGO to the Arts

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Jeunesses Musicales du Canada

305, Mont-Royal Avenue East
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Jeunesses Musicales Ontario

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Ministry of Culture

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Ministry of Education

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Native Women in the Arts

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Ontario Arts Council

Mark Hammond, Interim
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Touring and Collaborations
151 Bloor St. W., 5th Floor
Toronto, ON, M5S 1T6
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E: mhammond@arts.on.ca
www.arts.on.ca

Ontario English Catholic Teacher's Association

Larry Trafford
Department Head, Professional
Development
65 St. Clair Avenue East, Suite 400
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E: .trafford@oecta.on.ca

Ontario Music Educators' Association

Laura Lee Matthie, President
E: lmatthie0812@rogers.com
www.omea.on.ca

Ontario Society of Education through Arts

Margot Roi, President
president@osea.on.ca
www.osea.on.ca

Ontario Trillium Foundation

45 Charles Street East 5th Floor
Toronto, ON, M4Y 1S2
P: 416-963-8781
Toll Free: 1-800-263-2887
www.trilliumfoundation.org

Principals' Council of Ontario

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Prologue to the Performing Arts

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Réseau Ontario

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www.theatreontario.org



An Agency of the Government of Ontario