ATTACHMENT 2

AMS PLANNING & RESEARCH

Purpose, Performance, and Risk

A review of Performing Arts Centres for TO Live

August, 2021

Contents

Introduction

Since spring 2021, the AMS Planning & Research team has worked closely with TO Live's Board of Directors, leadership team and an array of stakeholders to understand and articulate 'purpose.' We have documented TO Live's current conditions in terms of both financial, programmatic, and operational realities and by looking at the broader competitive and socio-demographic environment. This paper has been developed with three core priorities:

- To illustrate the evolution of performing arts centres (PACs) and alternative paths to effective and impactful operation as we approach the middle of the 21st century
- To shine a light on inflection points where the intersection of major social, political, creative, and environmental factors have produced opportunity for business innovation
- To frame a set of strategic questions to aid the TO Live Board and stakeholders in identifying a path forward from the current pandemic era and toward a vibrant and successful future

The data make one point clear: That there are many ways to be effective, all linked to clarity of purpose. Differences in ownership and operating models are readily evident and align with historic practice, regulatory and philanthropic conditions, as well as the unique pressures stemming from access to leadership, capital, human talent, and technology. Programmatic differences respond to local market conditions, while reflecting a range of choices about institutional investments that touch every part of the enterprise, from architectural qualities and standards of care to subsidiary businesses that create access to specific content. Program delivery strategies are determined both by institutional capacity to provide programs at scale, and diverse approaches to navigating financial risk.

Summary of Key Findings

AMS identified core observations from a review of best-in-class performing arts centres. Our knowledge base includes detailed operating data from over 50 major North American centres that have served public, industry, and community objectives for as long as 70 years as well as 30 years of day-to-day work in the field.

There are distinct pathways that lead to the development of performing arts centres. A broad view of how PACs were initially conceived, and how the legal and operating structures guiding their activation have evolved, carries implications for how TO Live's approach might echo – or build upon – peer organizations' strategies. The evolution of PACs is not always linear and allows for local definitions of success.

Purpose is intertwined with context, speaking to 'why' an enterprise does its work and who it serves as a foundation for 'what' it does. As PACs have evolved, the purpose they assert – and their methods for realizing that purpose – have shifted. From early concepts of artistic excellence in Gen 1 PACs to today's Gen 5 centres with an emphasis on participation, justice, inclusion, and diversity, PACs have responded to real-time public sector, social, and business priorities.

Resourcing 'purpose' requires nimbleness and creativity. The strategies that enable resource development have shifted. Whether access to financial capital, human resources or leadership talent, contemporary venues employ diverse methods to drive their operations. In particular, private sector largesse is receiving fresh attention in the Canadian imagination as donor and sponsor recognition strategies, partnership models, and risk are reassessed and redefined.

The role of the public sector has changed, nationally and specifically within the City of Toronto. Where cultural facility assets were initially seen as fulfilling artistic, economic and industry goals, public leaders across Canada's cities now assert a broader and deeper purpose underlying cultural venues' development, programming, and operation. Municipal auditoria, a mainstay in Toronto, Montreal, Calgary, Vancouver, and numerous suburban communities surrounding these urban hubs, are now being reimagined with social priorities top-of-mind. Simultaneously, the demands on the public sector to be transparent, accountable, and to honour and welcome all communities suggest new opportunities for activation and community inclusion. By way of example, the City of Toronto has committed to an array of investments in response to the eight Calls to Action identified as priorities for implementation.1 Since 2015 when these commitments were first published, investments in learning (for the public and specifically for public servants), as well as reconciliation and commemoration have received focused attention. There remains much work to be done, with opportunity for public arts and culture agencies to realize critical intermediate and long-term objectives. Specific to TO Live,

[1] https://www.toronto.ca/city-government/accessibility-human-rights/indigenous-affairs-office/commitments-to-indigenous-peoples/

Dr. David Mowat and Saäd Rafi's September 2020 report identifies several near- and long-term strategies whereby TO Live may interweave post-pandemic economic and social recovery with critical actions to acknowledge and dismantle systemic discrimination. As the authors note, "[addressing] the longstanding harms of anti-Black and Indigenous racism, and other forms of systemic discrimination, are now closely linked with public perception of successful pandemic recovery in Toronto."

Success means community relationship building.

This paper provides an opportunity for TO Live, its Board and stakeholders to discover exemplars and inspiration as the organization, its venues and communities advance. The research illuminates a menu of scenarios, each representing a potential role for TO Live, defined by programming risk, success metrics, and strategies for fulfilling a civic and creative purpose.

The contemporary PAC often pursues multiple outcomes. As performing arts centres have evolved, we can observe three scenarios, each offering a different, yet robust opportunity for success.

Activate the assets. This "Landlord" centre prioritizes efficiency, driving utilization of building assets through a diverse slate of users. The resulting impact can be documented through direct and indirect economic benefit to users, neighbours, and regional partners. Programming is typically driven by commercial partners and resident companies with minimal financial risk.

Enable local artists and arts organizations. The "Host" PAC looks to its arts ecosystem to drive success. Creative industries collaboration is key to animating building assets. Community activation through arts and cultural participation is just as important, with success measured through the positive impacts on arts organizations, artists, and communities. Host PACs fill gaps in available programming rather than driving toward outcomes of meeting community interest and demand.

Engage communities. This 'Presenter' centre drives activation by complementing community programming with significantly expanded content delivered under its own control. Resource investment across programming, marketing, operations, capital development, and innovation is directly tied to access to content. Success is realized by effective economic operations, and by advancing social justice and enabling the inclusion of historically marginalized voices in culture-making.

None of these are mutually exclusive, and all engage in similar lines of business. But with clarity of purpose, they prioritize different outcomes and structure themselves operationally and financially accordingly.

In each approach, building relationships is essential to achieving success. Whether relationships are with local or national partners, producers or consumers, or the public or private sectors, vibrant success must build on thriving, trustful, and enduring relationships.

The Evolution of Performing Arts Centres

Setting the Stage: How Cities Arrive at 'the PAC'

Before the notion of a performing arts centre became commonplace, cities built venues to house specific genres or service particular communities; concert halls, opera houses and the like. These venues often focused on Western cultural traditions. As civic leaders became better versed in leveraging strategic investments to meet evolving public priorities and needs, cultural facility development unfolded along three unique paths.

Established cities with a mature, eclectic venue inventory and which created new venues in a campus setting such as New York, Los Angeles, and Ottawa. These first- and second- Generation PACs typically saw a wedding of public sector goals with robust private sector capital, and produced performing arts centres with multiple venues, built as 'homes' to suit specific artistic genres or companies. In response to shifts in consumer preference and artistic practice, many of these venues are radically reimagining their space in the first decades of the 21st century, becoming more porous,[2] casual,[3] and flexible.[4]

Building on these earlier models, emergent cities with few or unsophisticated freestanding venues created 3rd Generation performing arts centres in places such as Broward County and Orlando, Florida, as well as Calgary, Thunder Bay and North York (before consolidation into the GTA). These cities came into greater prominence near the end of the 20th century, and in that context public and private sector leaders asserted a need for, and invested in, performing arts centres that showcased regional producers, drew touring national and international content and enabled arts engagement through education and partnership.

The third pathway runs through cities with freestanding venues, built for purpose, which are brought under the management of a single entity to meet civic and regional objectives. Along with Toronto and TO Live, cities exemplifying this approach include Portland, Oregon and San Diego, CA, which came into their modern form in the late 1980s and 2000s as multiple venues came under the management of new not-for-profit entities. Similarly, in Pittsburgh, Cleveland, and Montreal, disparate venues have

[2] https://gothamist.com/arts-entertainment/lincoln-center-will-roll-out-huge-green-lawn-new-yorkers

[3] https://www.musiccenter.org/visit/our-venues/grand-park/

[4] https://artscommons.ca/who-we-are/arts-commons-transformation-act/

been brought under (typically not-for-profit) management, charged with driving creative activity and civic vitality.

The Evolution of the Performing Arts Centre

The earliest performing arts centres were born of the philanthropic, civic, and creative environment in mid-20th century cities. In cities such as Ottawa, New York City, Los Angeles, and Sydney, these centres arose from the ambitions of private philanthropists, combined with an energized public sector. The resulting buildings were 'islands of culture' built to house symphonies, operas, and ballets. This 1st Generation of centre was, at its core, a home for the fine arts, focused on the highest levels of artistic excellence in Western European genres.

As the major cities' cultural investments, and their impacts, began to be understood, cities in North America's Rust Belt, Central Canada, and the Prairie Provinces began to weave a second generation of cultural facility development into urban development or redevelopment strategies. In

The National Arts Centre *enables artists and arts organizations* and *engages communities*

Early in the pandemic, the NAC partnered with Facebook to provide relief funds to individual artists, paired with a robust livestreaming platform. #CanadaPerforms drove $100,000 to artists in the form of performance fees. Over the next months, #CanadaPerforms transformed multiple times. June saw the launch of Road to Canada Day, where the NAC and Facebook partnered with venues, festivals, and arts and culture organizations across the nation. Further iteration came in July and August, in a partnership with RBC Ottawa Bluesfest, which showcased free livestreamed content to a global audience. This initiative enabled artists with both financial resources and a robust platform for performance. It also engaged communities, inviting millions of Canadians and global participants to join performances and experience content.

Pittsburgh, Cleveland, and Calgary, performing arts centres emerged to revitalize decaying venues and neighborhoods. In newer communities, these second-generation centres were often developed with the purpose of defining – or creating – a **place**, where communities could experience top-notch performances and affirm their civic importance.

Early in the 21st century, performing arts centres sought to reposition themselves in an increasingly complex environment. Local relevance and social impact emerged as a new frame for success. Existing centres, such as the Overture Center in Madison, Wisconsin, began to realign programming and messaging with this in mind. In 2012, the Overture Center attracted nearly 116,000 people to activities other than ticketed performances, across 15 programs. In cities facing social and economic stress, PACs were created with explicit civic objectives in mind. The New Jersey Performing Arts Center in Newark sought to catalyze economic, social, and educational progress in an area wounded by racism and a history of disinvestment. In Ottawa, the National Arts Centre developed and produced its now-renowned *Scenes*, a series of seven biennial festivals "designed to showcase the artistic talents and culture of the many different regions of Canada."[5] These third-generation PACs are **community centres,** affirmatively linking success to local and regional engagement.

NJPAC *engages communities*

In 2016, the New Jersey Performing Arts Cener (NJPAC) celebrated important milestones in its work to engage numerous and diverse communities. The Center-developed production *The Hip-Hop Nutcracker* toured to 20+cities, continuing a three year-long development process. And the Center had its first formal collaboration with board member and Newark native Savion Glover, in which the artist directed *Savion Glover's BRiNG TiME BaCK @ NJPAC,* featuring dozens of local, young performers. This project exemplifies NJPAC's commitment to targeting unique, underserved populations, and shouldering the risk of program development and implementation. This multi-pronged approach to engaging community also reinforces NJPAC's role as an **anchor cultural organization.**

[5] https://nac-cna.ca/en/scene/history

Another decade into the 21st century, 'agile' business strategies and the increasing racial and cultural diversity of major cities posed a fresh opportunity for performing arts centres to evolve. The first wave of this evolution, the fourth generation PAC, adds value and creates opportunity for cultural expression, participation, and discovery by increasing access for art makers, producers and audiences. Success in the Generation 4 PAC is framed by how, and to what extent, the centre provides support for high-quality programs while enabling innovation in content and delivery. These centres are a **nexus,** creating new pathways for cultural venues to fulfill industry, community, and regional objectives. The Generation 4 PAC emerged most prominently in Brooklyn, New York and Montreal, Quebec, at the Brooklyn Academy of Music and the Place des Arts. In both cases, visionary leadership and programming were used to transform districts which contained historic venues, retail corridors, green space, and other amenities into rational and vibrant hubs.

Place des Arts *enables artists and arts organizations* and *activates the asset*

On average, over a quarter of all presentations between 2006-2019 have been derived from resident organizations, representing as much as 50% of total attendance. Further, the Societe's artist residency program, which is supported by the Fondation de la Place des Arts, provides creative space and resources to multiple artists annually to "support the research, experimentation, and creative activities of both professional and emerging artists." In recent years, the Societe has surveyed producers to gauge satisfaction, and used its customer relationship management software to optimize promotional efforts in collaboration with producing partners.

In the past decade, performing arts centres have continued their evolution, seeking progressively more explicit civic ends and leveraging an evolving, sophisticated set of civic impacts. The Dr. Phillips Center in Orlando, Florida has developed space

LA Music Center *activates the asset, enables artists, engages the community*

In 2019, the Music Center opened its new Plaza following a $41 million renovation. This space was conceived to welcome Angelenos, a home for free and low-cost programs that reflect and respond to diverse communities throughout Los Angeles County. Upon opening, the Center launched of the TMC Arts Fund, supported by an initial gift of $12 million from the incoming Board chair, to support free, relevant, inclusive public programs.

to demonstrate leading-edge program delivery such as its COVID-era Frontyard Festival[6], while simultaneously investing in innovative collaborations with medical research centres[7]. The National Arts Centre in Ottawa, taking its cue from the work of Canada's Truth and Reconciliation Commission, has invested in supporting the creation, dissemination, and celebration of First Nations performance arts through the NAC Indigenous Theatre. And importantly, completely reimagined its venue, making the facility more welcoming, more open and transparent and more accessible.

Living Arts Centre *activates the asset*

The LAC was conceived through extensive community engagement, to bring high-caliber programming to Mississauga. However, facility development and operations produced stubbornly negative results, exacerbated by a shortfall in private fundraising. In 2010, the City of Mississauga engaged AMS to assist in identifying alternate paths forward. AMS articulated near- and long-term strategies to make the Centre more successful, active, and financially sound; in the intervening decade, several strategies have been adopted, including bringing the Centre under City of Mississauga's management.

The Purpose of a Performing Arts Centre is Now to Strengthen the Civic Fabric

Performing arts centres have evolved from buildings, serving specific genres, to institutions, invested in their communities' civic and social vibrancy. While the earliest PACs measured success in transactional metrics, aligned with extant commercial or political objectives, today's PAC derives its success from the impacts it enables on economic, social, and civic dimensions. Put simply, the first high-performing PACs existed to deliver outcomes, both in the portfolios of artists and the social capital of the elite, and through the local and regional economic benefits related to arts participation. Today's high-performing PACs exist to create public value for the broadest, most diverse array of neighbors, visitors, artists, and participants possible, and have evolved their programming and governance to reflect that purpose.

The Canadian public sector PAC has a distinct and vital role to play in realizing this contemporary PAC, and there are many different routes to success. As municipal, regional, and Provincial agency priorities have evolved to navigate the complexities of globalization and a diversified economy, the purpose of a public agency in Canada has

[6] https://www.drphillipscenter.org/events/frontyard-festival/

[7] https://www.drphillipscenter.org/news/blog/oca-partnership/

shifted. Steady and consistent service is no longer sufficient to be successful, for an institution with a mandate to effect significant, visible social impacts. Transformative innovation, reflected in 'smart' urban investments, the expansion and extension of public transportation, and rapidly evolving business incubation capabilities all speak to a public sector primed to proactively support growth.

Canada's Cultural Funding Landscape

A Shift is Underway

Historically, financing for Canadian cultural facility initiatives has come overwhelmingly from the public sector. Federal, provincial, (occasionally) regional, and municipal governments have rallied to invest in buildings and public spaces perceived to strengthen civil society while delivering neutral or positive financial results, on a foundation of significant government support for operations. Cultural infrastructure has been linked to economic development for much of the last five decades. In recent years, however, public sector investment has shifted toward initiatives that serve social ends and community vitality. These investments may – or may not – include capital facility investments and priorities. These priorities reflect growing, purposeful alignment with the findings and 94 recommendations of the Truth and Reconciliation Commission, now memorialized and housed within the National Centre for Truth and Reconciliation. We understand that the shared project of honouring the Indian Residential Schools Settlement Agreement has been made manifest, in the public arts and culture sector, in an earnest effort to engage and include minorities, particularly the people of First Nations, Inuit and the Métis Nation.

Public sector investment has shifted toward social priorities

This shifting public sector landscape has prompted important questions about the role of philanthropy in arts centre activity. From naming rights[8] to recent calls for a more substantial, targeted approach to cultural giving,[9] Canadian arts and culture organizations have arrived at an inflection point. Exacerbating the shifting financial model is volatility in earned revenues – in public coffers and box offices alike – which carry much uncertainty as North American audiences and artists reassess and return to in-person activity, post-pandemic.

Defining "Best-in-Class"

Among performing arts centres, there are a set of organizations we consider 'best-in-class.' **High-performing organizations deliver specific, measurable, and enduring**

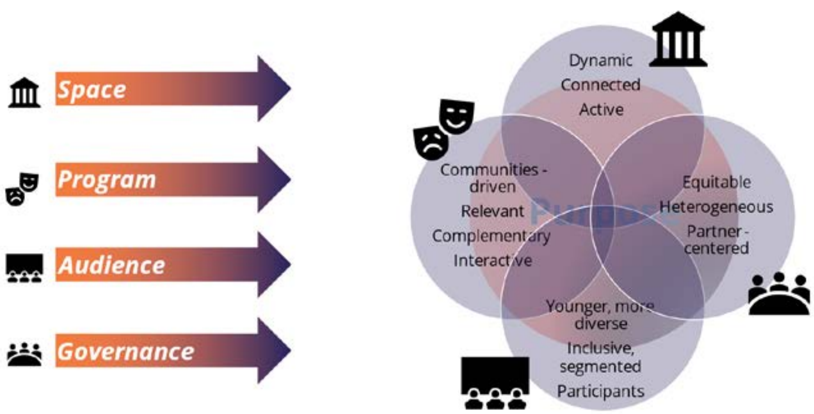
[8] https://www.yorkregion.com/news-story/1455316-markham-developer-buys-theatre-naming-rights/; https://www.toronto.com/news-story/9135458-toronto-s-sony-centre-will-be-renamed-meridian-hall-as-of-september/

[9] https://thephilanthropist.ca/2019/11/a-leading-role-how-philanthropy-can-support-arts-and-culture-in-canada/

public value. As noted above, the National Arts Centre, the Broward Center for the Performing Arts, and the Los Angeles Music Center are all examples. Responding to local context and resources, these centres deliver diverse and superb programming in innovative ways. One illustration of this is the National Arts Centre's longstanding commitment to both local and national dissemination of programming that speaks to Canada's diverse communities, through a range of delivery models. In 2012, the NAC reported that 2.3 million podcast episodes had been downloaded by 20,000 subscribers, featuring diverse artists and speakers. In the same year, more than 6,000 community and audience members engaged with performances and outreach as part of the NAC Orchestra's tour to all three Northern Canadian territories. Guiding these and numerous other commitments was a strategic plan entitled "Performing for Canadians," clearly evoking the centre's role in every sense of the word "perform."

A unique category among high-performing centres are the **anchor cultural institutions.** These centres are high-performing institutions, and play "a vital role in their local communities and economies."[10] Anchor cultural institutions, such as the National Arts Centre or the New Jersey Performing Arts Center, use their relative scale, access to space and financial resources, and ability to shoulder risk to engender not just creative activity but social vibrancy, connectivity, and resilience across local communities. Research suggests that 'anchors' also have the ability to shape local economic outcomes[11] through their policies, partnerships, and procurement strategies.

Anchors are purpose-driven, creating impact along four essential metrics, illustrated below.



[10] https://mellon.org/shared-experiences-blog/anchor-arts-institutions-what-are-they-and-how-can-they-enrich-communities/

[11] https://www.nap.edu/resource/24624/anchor-institutions/

The Public Sector PAC and Risk

The PAC operated by a public agency faces complicating requirements. Navigating risk in a rapidly shifting environment is paired with the public sector PAC's distinct service mandate. The public sector PAC does more than respond to evolving government priorities; it directly represents those priorities, whether they are reflected in concrete expenditures or are more ephemeral in nature. A diversity of high-performing organizations in North America occupy this complex role. Select organizations are identified and discussed in light of this role in the following section, and summarized in a table in the Appendix.

Risk in the Contemporary PAC

Identifying and managing risk is an essential practice across the performing arts sector, and especially in public (and quasi-public) PACs. Clarity of purpose is at the heart of navigating risk, as the sector finds its new equilibrium in the post-pandemic era. There is an established risk ‘lens,’ however, that we have used to identify the role of a PAC in its marketplace and in facing its users, which remains relevant and useful.

The risk calculus has two variables: risk and control. These are complex and interrelated. Venue operators who desire a high level of control over programming often must absorb the financial risk and may gain potential reward. For operators with less appetite or capacity for financial exposure, programmatic control and risk are shifted to an array of local and/or touring users. Finding the unique balance between risk and control is essential to articulating and realizing an organization’s purpose. As noted earlier, there are 3 models of PAC operators. For the public sector-operated PAC, it is equally essential to understand where the balance lies. Few publicly operated PACs can program substantially at-risk on an enduring basis. Among high-performing organizations in the Host model, publicly operated PACs can achieve significant success while shifting the financial exposure to important partners, resident companies, and priority rental users. – By functioning as Hosts, these public PACs activate their building assets, engage their communities, and enable artists and arts organizations’ creativity. However, the Host PAC lacks control over content, as program selection is at the discretion of renters and other users. Only the Presenter PAC can exert control over its content to ensure service to a diversity of its constituencies.

PACs take on distinct roles relating to control and risk

Presenter
- Operator is responsible for operations *and* programming.
- Operator has programming and calendar control – and most risk (51% or more events are at-risk).
- Pro-active booking of available calendar dates.

Host
- Intentional relationship between major tenants & operator.
- Tenants provide most programming.
- Owner/operator has limited programming risk – and limited control.
- Pro-active booking of available calendar dates.

Landlord
- Passive operating model, often used in public sector.
- Typically, no at-risk activity by the venue.
- No pro-active booking of the facility.

For the **Presenters,** scale and enduring public subsidy are essential to providing a range of presentations at-risk. These centers receive substantial, dedicated funding from government agencies. For the National Arts Centre, public funding represents over 80% of contributed revenue and over 50% of total revenue. For the Broward Center, public support represents nearly a quarter of contributions, while sponsorships for a highly visible Broadway series bring in another 14% of total contributions. (We note that the Broward Center's income mix is tilted toward earned revenue, driving 90% of its $70 million in total revenue.) The National Arts Centre presents over 500 events annually; of these, 80% are at risk, with nominal rental and resident company activity. The Broward Center similarly presents nearly 80% of events at risk, with over 10% of the remaining event programming from commercial rental users.

The NAC is a *Presenter*

The NAC shoulders risk for a majority of its programming, both onsite in Ottawa and nationally through a long practice of developing, implementing, and promoting festival activity in every province and region. To provide financial ballast for this, the associated Foundation conducts significant fundraising focused on the private sector, with a growing emphasis on sponsorship and corporate support in recent years. Jayne Watson, CEO of the NAC Foundation, observes that program content and level of curation are an important part of the case for private sector and individual support, which in turn assists the NAC in shouldering risk for innovative programs at scale.

The **Hosts** are defined as providing up to 49% of programming at-risk, but the majority of activity is distributed across rental lines of business and resident companies. Arts Commons programs over 800 events across its nine venues annually, with a bit over 10% at-risk and nearly 50% produced by resident companies. The Overture Center and Mesa Arts Center see a similar emphasis on resident companies' content. Each of these organizations also sees a plurality of contributed revenue from public funding, linked to special tax districts (as in Mesa) or standing agreements with longtime public partners (as at Overture).

The **Landlords** offer a nominal amount of programming at risk, representing 5% or less of all events. Rental activity, slightly tilted toward not-for-profit users, represents over 50% of all events, with up to a third of events produced at-risk by resident companies. Notably, this set of exemplars has the greatest variance in access to public funding, with the Place des Arts receiving virtually all contributed revenue from government entities (representing over 40% of total revenue), while the Vancouver Civic Theatres receives no dedicated public subsidy. Portland5's subsidy lands between its two Canadian counterparts, with about half of its contributed revenue derived from public funding, either through a mix of government agencies or a dedicated tax revenue.

Arts Commons is a *Host*

In the context of dramatic dips in oil prices, Arts Commons recalibrated attendance and revenue expectations while navigating the initial phase of its capital expansion project, *Arts Commons Transformation*. This was possible and ultimately successful because of its robust *host* model, where six resident companies, together with other users, animated the space while Arts Commons leadership pressed forward with a visionary capital transformation.

In the context of these varying approaches to managing risk, activating building assets, and enabling cultural participation, these centers each illustrate high-performing examples of success. Whether that success is 'curated,' at-risk, and advances specific artistic perspectives, as at the National Arts Centre, or advances the priorities of utilization, activity, and sector vitality, as at Place des Arts, the many paths to success share two critical features. They are intentional in how they manage risk, and they create public value through a calculated investment in activating buildings, engaging the creative sector, and engaging communities.

The Living Arts Centre is a *Landlord*

In 2017, following a reimagination of the governing model and financial objectives in consultation with the AMS team, the LAC reported 60 performances produced at-risk, 153 days of community rentals, and nearly 2,000 corporate rental uses. This mix of utilization clearly positions the LAC as a landlord, where space is primarily activated through non-curated offerings that present no financial risk to the centre. In service to local and national artists, the LAC also offers gallery and artist residency space, community-focused education programming, and operates a full-service restaurant and caterer, LIVE Restaurant.

TO Live's Opportunity

We have illustrated the unique pathways major North American cities have used to create performing arts centres, as the purpose of a PAC has moved from delivering outcomes to generating civic impacts, cultural vibrancy, and community connectivity. **As the post-pandemic future comes into focus, today's PAC faces critical questions – which benefit from answers framed by clarity of purpose and creative resource development.**

TO Live has the added complexity of answering these questions as a quasi-public sector actor, with a responsibility to be transparent and accountable to a diverse, sophisticated array of stakeholders.

The core questions align with one, or more, of the scenarios presented at the beginning of this narrative.

1. How can TO Live be most effective in serving the Greater Toronto Area, its communities, and TO Live's resident companies and arts ecosystem?
2. How might TO Live drive venue utilization while embracing the opportunity to represent the City of Toronto's diverse communities, in an inclusive, transparent, and just manner?
3. What community and social impacts can TO Live generate, through its resource allocation, partnerships, and collaborations?
4. How does TO Live's evolving definition of 'purpose' align with a specific role or set of roles, and what operating structures or practices would best represent that alignment?

In closing, TO Live has the opportunity to **activate its building assets** by crafting a programming approach that effectively balances risk and control. TO Live can **enable artists and arts organizations** by, for example, creating a coherent and visible process whereby producers can access space, as well as the parallel resources that make it possible to animate the space with confidence – financial, human, and production resources, especially. And TO Live can **engage communities** through the development of targeted, authentic programs and initiatives that invite input from the public both as consumers and as creative individuals. Further embracing these opportunities can play a role in positioning TO Live for increased short and long-term success

Appendix

Name	Core strategic outcome	Venues	Budget *(2019, US$)*	Legal Model
Presenters (51% or more programming at-risk)				
National Arts Centre Ottawa, ON	Engage communities Enable artists and arts organizations	15	$58.6m	Crown Corporation with Not-for-profit foundation
Broward Center for the Performing Arts Ft. Lauderdale, FL	Engage communities Activate the asset	11	$64.5m	County Authority (quasi-public)
Hosts (10-49% of programming at-risk)				
Arts Commons Calgary, AB	Activate the asset	9	$9.4m	City Agency
Los Angeles Music Center Los Angeles, CA	Engage communities Enable artists and arts organizations Activate the asset	6	$95.2m	Partnership
Overture Center for the Arts Madison, WI	Engage communities	12	$18m	Not-for-profit, formerly City agency
Mesa Arts Center Mesa, AZ	Engage communities Enable artists and arts organizations	7	$13.2m	City Agency
Landlords (<10% of programming at-risk)				
Place des Arts Montreal, QC	Enable artists and arts organizations Activate the asset	10	$21.9m	City Agency
Vancouver Civic Theatres Vancouver, BC	Activate the asset	6	$10m	City Agency
Portland5 Portland, OR	Activate the asset Engage the community	12	$19.3m	Regional Agency