



T.R.A.I.N. Program Evaluation Report

Prepared for:
Mass Culture

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May 2023



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RESULTS SUMMARY

T.R.A.I.N. - Training Respectful Adaptive Inclusive Networks in the Arts, to be referred to going forward as the T.R.A.I.N. program, was developed to engage arts workers and artists across Canada in a community committed to building a more equitable and sustainable professional arts sector. The program offered over 60 synchronous workshops and asynchronous sessions across eight different learning streams covering a variety of timely topics, including equitable evaluation, ethical practices, anti-oppression, civic engagement, advocacy and artists' rights.

Good Roots Consulting supported Mass Culture to prepare an evaluation plan for the T.R.A.I.N. program and to support data collection, analysis and reporting activities.

The purpose of the evaluation was to hear from artists and arts workers and facilitators about their experience participating in the T.R.A.I.N. program and to understand the value that they gained from participating.

Program experience

Participants and facilitators provided their perspectives on how it felt to be a part of the T.R.A.I.N. program, what aspects of program delivery worked well and what could be improved with future learning opportunities.

Participant experience

- **Safe space:** 80.0% of survey respondents felt that the T.R.A.I.N. program provided a safe space for discussion.
- **Valued:** 71.2% felt like their opinions and experiences were valued.

Shared suggestions

Participants shared the following suggestions for how Mass Culture can strengthen future offerings for artists and arts workers:

- Provide more opportunities to participate asynchronously and share recordings of the synchronous sessions with interested participants and those who attended the sessions
- Share agenda and workshop materials in advance that can be printed and used as a guide for what to expect
- Provide more opportunities for open discussion involving participants
- Streamline the registration system
- Simplify the website
- Spread the sessions over a longer period of time
- Do more advanced promotion about learning opportunities so more people know and attend
- Provide more practical tools and resources

Facilitator experience

What worked well

- Freedom and autonomy
- Safe spaces created for authenticity, vulnerability, challenging conversations and transformation
- Support from Mass Culture and Jagroop
- Ability to provide compensation to co-facilitators
- Balance between context-specific and national conversations
- Diversity of participants and robust registration
- Experimentation with facilitation styles and resources
- ASL and French language interpretation offered at all sessions
- Pulling it off in such a short time-frame

Challenges

- Not having more time for strategizing between facilitators, planning content and development, scheduling, sharing resources with participants in advance due to limited funding period
- Not knowing who was going to be present at each session (organization, sector, interests) and not knowing how many who registered would show up
- Limited engagement from some participants (e.g. cameras off)
- Inconsistent participation across Learning Stream so not being able to build upon last session
- Some facilitators who had chosen to do 1-hour sessions felt like they were too short, especially with introductions from Mass Culture
- Delving into challenging topics with limited relationships and difficulties centring participants from equity-owed groups with limited understanding of people's identities
- Lack of in-session feedback to adapt and improve
- Not being able to share recordings with participants who missed a session

Additional supports

Facilitators shared that they felt very well supported overall by Mass Culture and specifically, Jagroop. They also offered the following common suggestions for what would have made them feel better supported in their role as facilitator:

- Carve out more time for exploration and collaboration between facilitators (e.g. define shared objectives, feedback mechanisms) and more individual supports to facilitators with content creation and types of in-session supports needed (there was also recognition by facilitators that the timing constraint of the funding period did not make that possible this time around)
- Share information about participants in advance (e.g. number of registrants, organization, role, motivation for attending) and about engagement with asynchronous components (e.g. number of views)

- Promote sessions further in advance and provide more tailored marketing approaches per theme and share more resources and materials from the sessions more broadly through Mass Culture’s website and social media channels

Program outcomes

Participants and facilitators shared how they had learned and grown as a result of taking part in the T.R.A.I.N. program.

Participant outcomes

- **Knowledge:** 93.2% of survey respondents had gained new knowledge during the T.R.A.I.N. program.
- **Motivation and empowerment:** 77.8% felt more motivated and/or empowered to engage in the topics covered in the series.
- **Skills and strategies:** 71.1% developed new skills and/or strategies that they felt they could apply in their work.
- **Confidence:** 60.0% felt more confident that they could be effective in the areas that they chose to focus on through the program.
- **Application of learning:** 64.4% had applied one or more things that they learned in the series by the time the survey was completed at the end of the three month program period.
- **Relationships:** 31.2% built new or stronger relationships with other artists or arts workers.

Facilitator outcomes

Facilitators shared what was most valuable for them personally or professionally about participating in the T.R.A.I.N. program as a facilitator. Some common themes mentioned were being able to strengthen their own networks with other artists and arts workers across Canada, experimenting with different types of facilitation and capacity building, building up their own professional offerings, participating in and learning from other facilitator’s sessions, exposure and access to a larger network of participants, being able to show up authentically and bring one’s full self to the program, and feeling a part of something bigger.

Future possibilities

Participants discussed opportunities they see for building a more equitable and sustainable professional arts sector. Here are some big ideas shared:

- Mass Culture and Canada Council offering T.R.A.I.N. as a micro credential or certificate
- Training for immigrants on the policymaking process in Canada to allow for more effective advocacy in arts, culture and heritage
- Greater respect for professionalism and professional staff and a rethink of the Board structure and ongoing funding that mirrors the level provided during COVID to support staff

- For arts administrators to have uncomfortable conversations, think critically and to take inspiration from artists in imaginative thinking
- Accessible, targeted and free mental health supports for artists

FULL EVALUATION RESULTS

Program overview

T.R.A.I.N. - Training Respectful Adaptive Inclusive Networks in the Arts, to be referred to going forward as the T.R.A.I.N. program, was developed to engage arts workers and artists across Canada in a community committed to building a more equitable and sustainable professional arts sector. The program offered over 60 synchronous workshops and asynchronous sessions across eight different learning streams covering a variety of timely topics including equitable evaluation, ethical practices, anti-oppression, civic engagement, advocacy and artists’ rights.

Program stakeholders

The following groups are the primary stakeholders of the program.

Table 1. Program stakeholders

Artists and Arts Workers	Facilitators	Lead Organization	Other
<ul style="list-style-type: none"> Artists and arts workers who wish to contribute towards a more equitable and sustainable professional sector Participants were invited to register for as many or few workshops that suited their needs, capacity and interests 	<ul style="list-style-type: none"> Facilitators led 8 different Learning Streams with up to 10 synchronous and asynchronous workshops per stream for a total of 60 sessions offered across the program 	<ul style="list-style-type: none"> Mass Culture was the lead organization with Jagroop Mehta managing the project 	<ul style="list-style-type: none"> Evaluation partner: Good Roots Consulting Funder: Government of Canada, Canadian Heritage Performing Arts Workers Resilience Fund

Workshop topics

Below is a list of Learning Streams and specific workshop topics:

Ethical Practices in the Arts (Facilitators: Taiwo Afolabi & Jemma Llewellyn)

- Ethics is....
- Ethical questioning
- Ethics of critique
- Ethics of justice
- Ethics of care
- Ethics of profession
- Ethics of service and engagement

Why Bother: Arts Advocacy and Activism (Facilitators: Kate Cornell & Tara Mazurk)

- Breaking down the pathways into arts advocacy
- What do art and activism have in common?
- Your voice in policy development - participating in government consultations and budget cycle
- Who to talk to in government? Build your government network, even if you don't yet know anyone!
- How to build an advocacy network?
- How to do a Hill Day
- Mock government meetings!

Artists as Civic Engagers (Facilitator: Rebecca Hass)

- The big view: Civic practice and you
- Don't let 'how' spoil a good 'what'
- Leadership from inside the Circle
- Working with art as a tool
- Never walk alone
- The art of asking for money: Authentic schmoozing
- Sharing your success, successfully

Phase/Shift: Dissecting Existing, Adaptive and Emerging Models of Organizing in a Transitory Arts Sector (Facilitator: Carla Stephenson)

- Shifting our imaginations
- Leadership models from social justice movements
- Exploring the innovation of indigenous-led organizations
- Minimal optimal structures
- How can we lead our organisations through change?
- The ethics of access to leadership in arts organizations
- Where is best to focus our energy in a shifting system?

Contracts are Only Words! - Empowering You to Navigate The Business of Art (Facilitator: Jasmine Spei)

- Contracts are only words! Understanding, vetting and drafting contracts (Part 1)
- Negotiations are only conversations! learning the tools of principled negotiation (Part 1)
- Difficult conversations are only problem solving! tools to manage conflict when it arises (Part 1)
- Copyright is only...decoding what intellectual property means and what you need to know
- Contracts are only words! Understanding, vetting and drafting contracts (Part 2)
- Negotiations are only conversations! learning the tools of principled negotiation (Part 2)
- Difficult conversations are only problem solving! tools to manage conflict when it arises (Part 2)

Equity in Evaluation for Artists (Facilitator: Sharmalene Mendis-Millard)

- Evaluation with equity-denied peoples
- Exploring one's own culture and bias
- Arts-based methods for justice-oriented evaluation
- Equity vs equality, anti-oppression and reflecting on privilege
- Demystifying evaluation, applying an equity lens and arts techniques
- Who are you engaging, and how? Social identity data collection & analysis
- Indigenous evaluation approaches and methods
- Culturally responsive evaluations: Examples from working with South Asian communities
- Arts with the ancestors: Strengthening evaluation with Indigenous evaluation and use of the fine arts

Arts, Culture & Heritage - Past, Present and Future (Facilitator: Soni Dasmohapatra)

- Thriving through ritual
- Arts and heritage documentation to impact social change
- The spirit of Indigenous culture through an arts lens
- Origin stories, rest and somatics
- The role of the arts in gentrifying and displaced neighbourhoods
- Cannatyam: What was that?
- Reimagining the future of performing arts

EDI & Me: The Real Basics (Facilitators: Tau S. Bui & Peter Farbridge)

- The big picture
- The impact of prejudice
- Towards a generative approach
- Holding space in difficult conversations

Evaluation overview

Purpose

The purpose of the evaluation was to learn about and strengthen the process of delivering the T.R.A.I.N. program and to understand the difference that the program had for artists and arts workers and other stakeholders.

Evaluation questions

The evaluation was designed to answer the following overarching questions:

- 1. Experience:** What is the experience of artists and arts workers attending the workshops and how can the overall experience of engaging with T.R.A.I.N. be strengthened?
- 2. Outcomes:** What outcomes (e.g. changes in knowledge, skills, attitudes, behaviours) is the T.R.A.I.N. program creating for participants overall?
- 3. Future Possibilities:** What are the key themes emerging from the Learning Streams about the current state of affairs for participating artists and arts workers and the arts sector more broadly, opportunities and challenges to do this kind of work and imagined possibilities for a more respectful, adaptive and inclusive sector?

Data collection tools

The following data collection tools were used to answer the overarching questions.

Table 2. Data collection tools

Stakeholder Group	Data Collection Tools
Artists and Arts Workers	<ul style="list-style-type: none">● In-training evaluation● Online post-program survey● In-depth interviews
Facilitators	<ul style="list-style-type: none">● Facilitator reflections● Facilitator and collaboratory identity-based data form
Lead organization	<ul style="list-style-type: none">● Program tracking● Program team results reflection

In-training evaluation

Facilitators were supported by the evaluation team to administer simple and straightforward evaluation tools (e.g. chat or Jamboard questions, Zoom polls) of their choice to gather feedback during the sessions to continuously strengthen activities over the course of their Learning Streams.

Online post-series survey

An online survey was sent to all 299 unique artists and arts workers who attended at least one session. The survey focused on the experience of participating in the T.R.A.I.N. program, outcomes for participants and suggestions for strengthening future offerings.

In-depth interviews

Participants who had engaged actively throughout the program and represented a variety of perspectives were invited to take part in an in-depth interview with the program evaluation team to learn about their experience with the workshops and to gather suggestions for future learning opportunities as well as the future of the arts sector more broadly. In total, 5 interviews were conducted.

Facilitator reflections

Facilitators took part in a written reflection or verbal reflection at the end of the program, depending on their preference. The group reflection focused on intended process and outcome indicators for their individual learning streams and the T.R.A.I.N. program overall. The final reflection focused on their feedback around program delivery, value gleaned from participating as a facilitator and ideas for future offerings.

Facilitator and collaborator identity-based data form

Facilitators shared social identity data about themselves and their collaborators (if known). This will be used to provide statistics related to social identity requested by Heritage Canada.

Program tracking

The program team used simple tools to track key information related to program delivery (e.g. # of facilitators, streams, sessions, registrants, attendees).

Program team results reflection

A facilitated reflection with the program team at Mass Culture took place at the end of the program to review preliminary evaluation results and reflect on key learnings and areas for continued support for artists and arts workers going forward.

Evaluation participation

This table demonstrates the level of participation in the evaluation activities.

Table 3. Evaluation participation

Activity	Participation
In-program evaluation	Participants in final sessions of each learning stream were asked to share their key takeaways in a Jamboard. It is not possible to tell exactly how many people took part in each activity because participants could share more than one response or idea on the Jamboard.
Post-program survey	48 of 299 unique program participants responded to the survey, representing a 16% response rate.
In-depth interviews	5 interviews were conducted with participants who were particularly engaged in the T.R.A.I.N. program and represented a range of perspectives (e.g. joined in from different parts of Canada, represented different artistic disciplines and areas of work and diverse identities).
Facilitator reflections	9 of 10 primary facilitators shared their reflections on the program through a post-program reflection form: 3 shared verbally with the evaluation team and 6 shared in writing.
Facilitator and collaborator identity-based data form	5 facilitators provided information about their own social identities and those of collaborators (if known) through an anonymous form.

Data analysis

The evaluation team used straightforward methods to analyze and make sense of data collected through evaluation activities. Quantitative methods were used to analyze closed questions in surveys (for example, multiple choice questions) and activity report data. Results were summarized using counts, percentages, averages, and other simple descriptive statistics. Qualitative data collected in reflections, interviews, and open-ended survey questions were analyzed using open coding, which involves identifying common themes and the number of times each theme was mentioned. Some written responses are presented word-for-word as anonymous quotes to provide a richer picture of the various ideas communicated.

Considerations of care

Evaluation activities were designed and delivered with care for artists and arts workers at the forefront of consideration. The following were some of the practices that guided evaluation implementation:

- **Informed consent:** We clearly communicated the purpose of each data collection tool, how privacy of data would be respected, how results would be used, that participation was voluntary and then sought informed consent.
- **Minimize risks:** We designed tools and processes to reduce risks to the participant (e.g., refrained from asking questions that might upset somebody, not asking for names or other identifying information in the post-program survey, only asking questions for which there was a clearly identified purpose).
- **Reduce barriers:** We tried to reduce barriers to participation (e.g., used plain language; ensured confidentiality; offered incentives to participate in the survey in the form of a \$10 gift card for each respondent; compensated interviewees for their time).
- **Report back:** We will support Mass Culture to report back to facilitators, workshop participants and the broader sector in an accessible and interesting manner with a summary of evaluation results and how those results were used to inform program adaptations and future directions for Mass Culture and partners.

Evaluation limitations

The following table describes limitations of the evaluation that need to be considered when reviewing results.

Table 4. Evaluation limitations

Limitations	Considerations and discussion
Low response rate for participant survey	We made the choice to save the full participant survey until the end of the program so that everybody would have had the chance to participate in the full suite of offerings. We also did not want to detract from the overall experience and cause evaluation fatigue by surveying after each session. However, this meant that when the survey was sent out in early April the response rate was lower than we had hoped for. Some ways that we tried to encourage participation was to provide a \$10 gift card to everybody who responded as a small expression of gratitude for taking the time and also we sent on two reminders to the group.
Selection bias in interviews	The interviewees were purposefully selected to represent artists and arts workers from different parts of Canada, different identities and lived experiences and different Learning Streams of interest. Mass Culture also invited participants who were noted to be particularly

Limitations	Considerations and discussion
	<p>engaged so they could speak to a fulsome experience with the program and what that meant to them. Their responses need to be interpreted with an understanding that not everybody's experience with T.R.A.I.N. might have been as impactful as theirs and to consider their experiences as potential best case studies.</p>
<p>Challenges gathering social identity information that strikes a balance between accuracy and respect</p>	<p>We wanted to be able to get a sense of the different identities of participants and collaborators to provide some information but avoid asking in a way that would feel extractive or intrusive or present an upfront barrier to participation. Where we landed was asking all survey respondents to provide optional social identity data and letting them know that we would use the information to report to Canadian Heritage and more broadly. We also asked facilitators to report numbers at a high level of their own identities and also that of their collaborators, if known. All of these questions were presented as optional. However, as a result we have information for those who chose to respond to those questions but we do not have complete social identity data for all facilitators, co-presenters and participants.</p>
<p>Inconsistent in-session evaluation</p>	<p>Rather than asking the same questions at each session to gather feedback about program delivery and session experience, facilitators were given the option to gather in-session feedback from participants in the way they chose. However, in the end, only a few facilitators gathered feedback during the sessions and there was some confusion about whether this was their responsibility or the responsibility of Mass Culture and Good Roots. A clearer and more centralized in-session evaluation plan would have been beneficial.</p>

Program reach

Participants

In total, there were 564 individuals who expressed interest in the T.R.A.I.N. program and 299 unique individuals who participated in the workshops and received a post-program survey. Many participants took part in multiple Learning Streams for a total of 1,576 attendance records (or participant contacts) across all of the Learning Stream workshops and sessions or an average of 197 attendance records per Learning Stream.

Participants shared information about their program participation, gender, location, identities and artistic practice, either through the registration form, the program survey or both.

Program participation

Survey respondents shared which of the Learning Streams they took part in by attending one or more sessions. Participants were allowed to select as many streams as they attended.

Table 5. Participation by Learning Stream

Learning Stream	Facilitators	Total Attendance Records per Stream	Survey Respondents (n = 48)	
		#	#	%
Phase/Shift: Dissecting Existing, Adaptive and Emerging Models of Organizing in a Transitory Arts Sector	Carla Stephenson	368	24	50.0
Artists as Civic Engagers	Rebecca Hass	227	12	25.0
Equity in Evaluation for Artists	Sharmalene Mendis-Millard	134	12	25.0
Contracts are Only Words! - Empowering You to Navigate The Business of Art	Jasmine Spei	107	11	22.9
Ethical Practices in the Arts	Taiwo Afolabi & Jemma Llewellyn	204	10	20.8
Why Bother: Arts Advocacy and Activism	Kate Cornell & Tara Mazurk	282	10	20.8

Arts, Culture & Heritage - Past, Present and Future	Soni Dasmohapatra	131	9	18.8
EDI & Me: The Real Basics	Tau S. Bui & Peter Farbridge	123	7	14.6

Session attendance

Respondents shared approximately how many sessions (individual workshops) they had attended out of the 60 that were offered in total as part of the T.R.A.I.N. program. The average number of sessions attended was 5. The highest number of opportunities attended was 20 and the lowest was 1.

Gender

The following table is a representation of those who shared their gender identity through the program survey. Mass Culture did not ask for gender in the registration form. Those who responded that they preferred not to answer or did not know are not included.

Table 6. Gender identity

Gender identity (n = 45)	#	%
Woman	36	80.0
Man	6	13.3
Cisgender	6	13.3
Non-conforming	3	6.7
Non-binary	1	2.2
Questioning/exploring	1	2.2
Two-spirit	1	2.2
Intersex	0	0.0
Transgender	0	0.0
Identifies with another gender	0	0.0

Other identities

Survey respondents shared whether they identified as belonging to one or more historically marginalized communities or groups. These categories were provided by the funder of this program.

The following table represents those survey respondents who responded to each particular question. Those who responded that they preferred not to answer or did not know are not included.

Table 7. Social identity information

Historically marginalized group or identity	#	%
2SLGBTQ+ (n = 28)	12	42.9
Racialized (n = 31)	11	35.5
Person living with a visible or invisible disability (n = 28)	6	21.4
Official Language Minority (n = 29)	4	13.8
Indigenous (First Nations, Métis, Inuk) (n = 28)	1	3.6
Deaf, deafened or hard-of-hearing (n = 29)	1	3.4

Other historically marginalized groups with which survey respondents identified included:

- Black: “I am Black. That’s an important distinction compared to “racialized””
- Rural
- Muslim
- Older (over 50)
- Woman
- Unemployed

Location

Participants shared in which province or territory they currently lived in both the event registration form and the survey. Those who did not share their location are not included in the breakdown below.

Table 8. Province or territory

Province or territory	Event registration form (n = 563)		Survey (n = 45)	
	#	%	#	%
Ontario	245	43.5	14	31.1
British Columbia	126	22.4	14	31.1
Alberta	58	10.3	6	13.3
Québec	38	6.7	5	11.1
Nova Scotia	20	3.6	2	4.4
Manitoba	8	1.4	0	0.0
New Brunswick	6	1.1	0	0.0
Saskatchewan	6	1.1	0	0.0
Yukon	4	0.7	2	4.4
Prince Edward Island	3	0.5	1	2.2
Newfoundland and Labrador	3	0.5	0	0.0
Northwest Territories	0	0.0	0	0.0
Nunavut	0	0.0	0	0.0
Lives outside of Canada	46	8.1	1	2.2

Areas of artistic discipline and arts work

Participants surveyed shared the areas of artistic discipline and arts work that they engage in on a regular basis. Respondents could select more than one discipline or area of work. Those who did not share their discipline or area of work are not included.

Table 9. Area of work

Area of work (n = 45)	#	%
Arts administration	24	54.5
Arts management	19	43.2
Community arts	14	31.8
Actor/ performer	11	25.0
Multidisciplinary arts	10	22.7
Musician or singer	6	13.6
Painter, sculptor or other visual artists	6	13.6
Artisan or craftsperson	3	6.8
Creative industries (TV, film, screen)	3	6.8
Dancer	3	6.8
Audio or video recording technicians	2	4.5
Conductor, composer or arrangers	2	4.5
Photographer	1	2.3
You are welcome to specify	13	28.9

The 13 respondents who preferred to specify their area of work shared the following details:

- *Writer (3 mentions)*
- *Arts educator (2 mentions)*
- Arts and culture policy writer and cultural planner
- Arts consultant
- Arts-based evaluator
- Director
- Dramaturg
- Médiateur culturel
- Museum professional

- Researcher
- Social worker in a art school
- Theatre artist
- University professor

Additional sharing about identities

Participants were provided with space to share anything that they would like to offer about how their identities impacted their participation in the T.R.A.I.N. program or were or were not taken into consideration. Here is what was shared in the words of participants.

- “ I really appreciated these workshops. well done and timely. They gave me hope that the Canadian arts community is able to organise itself and do the hard work of learning and unlearning on complex issues, such as decolonization. Keep up the good work.”
- “ I think you did an exceptional job of inclusion.”
- “ My identity as a recent immigrant and New Canadian has impacted my learning. I am someone who visibly cannot be identified as a racialized person or someone who is historically excluded, but, like many immigrants in Canada, I am facing certain barriers. Sometimes you feel that the lack of a deeper understanding of various contexts (and you need to learn a lot in quite a short time) doesn't allow you to fully participate or make a better contribution.”
- “ THANK YOU. as someone working in a remote/rural location I can't express how much I appreciate being able to participate and join from my location. we have limited colleagues so its great to build more networks.”
- “ The information shared in these sessions are definitely very large ideas and need time, space and introspection. Sharing notes and slides is a very helpful way to reinforce that need. Maybe there's a way to create another space for people to share, continue, and digest what they've learned and discussed in the classes? Something simple like a closed facebook group, subreddit, slack, discord server? Of course that is an entirely new challenge and the moderation of such a community would be very important. But it would be very cool to provide a platform or means where the ideas and community generated from these workshops would have a space to further grow!”

Identities of interviewees

The five individuals who took part in an in-depth interview represented a range of artistic and arts work backgrounds and lived experiences.

- **Location:** Two interviewees were in BC, one in Alberta, one in Ontario and one in Atlantic Canada.
- **Artistic practice or work:** Interviewees self-described areas of work (past and present) included: advocacy and government relations, community-engaged arts, arts leadership consulting, arts administration, professional development for artists, career artist, cultural connector, and research.

- **Lived experiences:** Interviewees represented a range of ages, including one interviewee who identified as being in their early 60s and another in their early 50s. Two interviewees self-identified as immigrants and one as first-generation Canadian. One interviewee self-identified as a Black, Queer woman. There were other identities represented by interviewees but they were not directly mentioned.

Facilitators

In total, there were 10 primary facilitators who offered the eight Learning Streams and many collaborators brought in to support the sessions as co-facilitators or presenters.

Number of collaborators

Of the five collaborators who filled out the identity-based data form, facilitators indicated they had collaborated with an average of five other collaborators or 25 in total on their Learning Stream. Number of collaborators ranged significantly by Stream. One facilitator had collaborated with one other person to offer the Learning Stream and another had collaborated with nine other collaborators.

Identity-based information

All five facilitators who filled out the identity-based data form provided social identity data for themselves and their collaborators if known - 30 individuals in total. It is important to keep in mind that we do not have an accurate number of how many identities were known or not known out of the total of 30 collaborators accounted for through this form.

Figure 1. Gender identity of facilitators and collaborators

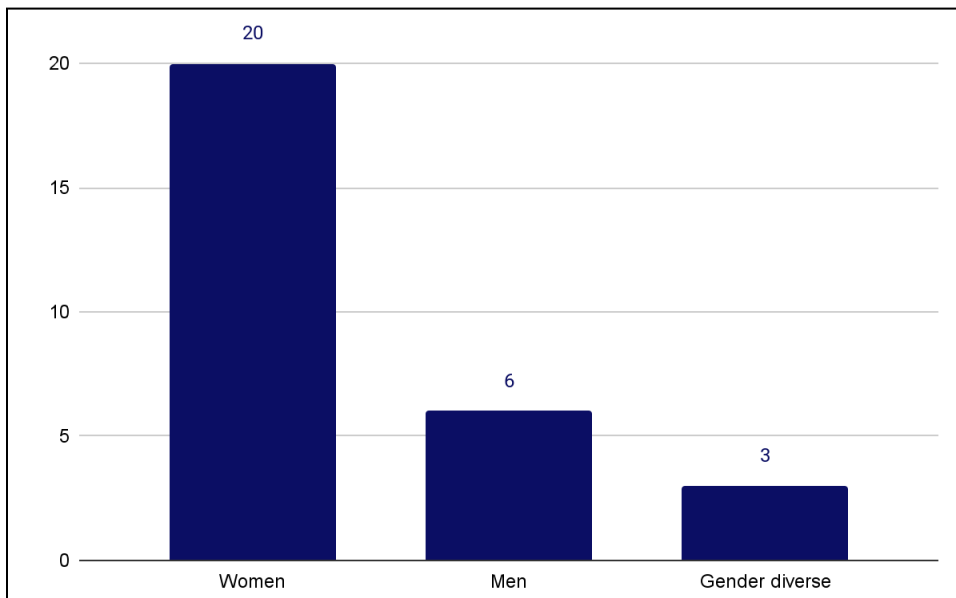
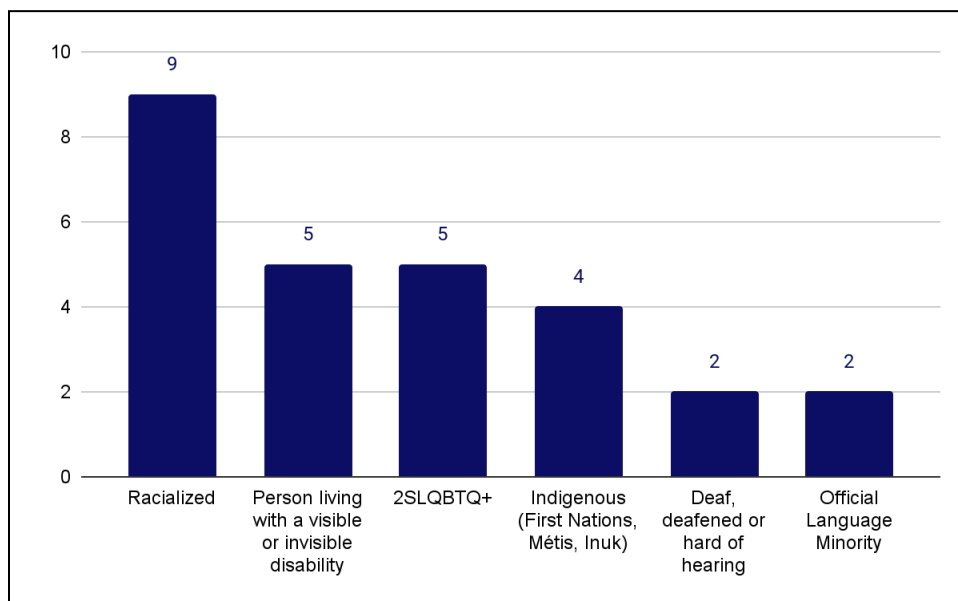


Figure 2. Number of facilitators and collaborators belonging to equity-owed groups



Program experience

Participants and facilitators provided their perspectives on how it felt to be a part of the T.R.A.I.N. program, what aspects of program delivery worked well and what could be improved with future learning opportunities

Participant perspective

Participants shared how much they disagreed or agreed with two statements about their experience in the T.R.A.I.N. program.

- 80.0% of survey respondents felt that the T.R.A.I.N. program provided a safe space for discussion.
- 71.2% felt like their opinions and experiences were valued.

Table 10. Participant experience statements

Statement (n = 45)	Strongly disagree (%)	Disagree (%)	Neutral (%)	Agree (%)	Strongly agree (%)
I felt that T.R.A.I.N. provided a safe space for these discussions.	4.4	0.0	15.6	24.4	55.6
I felt like my opinions and experiences were valued.	4.4	0.0	24.4	15.6	55.6

Suggestions

Participants were asked to provide suggestions for how Mass Culture can strengthen future offerings for artists and arts workers. 31 respondents answered the question, and four of those did not have suggestions but asked for Mass Culture to continue the important work of offering these types of learning and sharing opportunities. The other 27 respondents shared the following suggestions, with those mentioned most frequently listed first.

- Provide more opportunities to participate asynchronously and share recordings of the synchronous sessions with interested participants (*5 mentions*)
- Share agenda and workshop materials in advance that can be printed and used as a guide for what to expect (*4 mentions*)
- Provide more opportunities for open discussion involving participants (*2 mentions*)
- Streamline the registration system (*2 mentions*)
- Simplify the website (*2 mentions*)
- Spread the sessions over a longer period of time (*2 mentions*)
- Do more advanced promotion about learning opportunities so more people know and attend (*2 mentions*)
- Provide more practical tools and resources (*2 mentions*)
- Include more topics that are relevant to ASOs
- Provide a list of resources shared in each session
- Simplify the names of the streams and sessions and provide a brief description of each to ease in selection
- Lengthen sessions to provide more opportunity for discussion
- Make space for participants from historically marginalized groups to share their ideas and concerns and then provide space for the group to discuss ways to support
- Share phone number to dial in rather than hyperlink to make it easier to call in if internet connectivity issues arise
- Place more emphasis on information and knowledge sharing and less on feelings (e.g. grounding exercises)
- Provide an ongoing community of practice for people who want to continue to connect and explore the learning stream topics

Survey respondents and interviewees elaborated on some of the suggestions above.

“ I tried to sign up for several workshops but did not receive RSVPs or understand who to contact to confirm attendance. I believe I did send an e-mail with this question but did not receive a response. I was disappointed to miss out, but would have been happy enough to attend asynchronously. This may be possible for some of the sessions, but I have found the website overall difficult to navigate, so might be missing where to find these things. So: I would love to see some streamlining of the sign up process and a more user-friendly website to help find the materials. And easy to find- async videos for missed sessions are such a gift. I especially love when organizations send out the link in a follow up e-mail.”

- “ it was AMAZING you held so many sessions but also overwhelming and something I wasn't able to incorporate into my work all at once. I had to prioritize one stream. I understand why recordings aren't available but it was heartbreaking missing sessions.”
- “ It would be helpful to have sessions that allow for artists (both historically marginalized and their allies) to voice their ideas/concerns about being heard/seen and represented, and then to discuss and strategize with arts workers (and/or trainers) on how to effectively support these artists. This is in contrast to the usual tendency to make the artist fit into the presenting organizations' (arts workers') structure and mindset. Perhaps having a follow-up discussion time a few days after (allowing for reflection) the initial session would be helpful - and might help to build relationships between participants. Also, my participation in the Ethics series of workshops was stymied by the resources being provided less than 24 hours before each session. As a performer - who has performances (and rehearsals) on Fridays - and also who lives on the west coast (meaning that the sessions occurred at 9am PST), I had no possibility to prepare for the discussion. Delivery of materials - even 48 hours before - would have been helpful.”
- “ I found the streams a little complicated to follow, and I may have been more likely to pick and choose sessions across streams vs. follow one stream, so maybe a master schedule to select from would be helpful.”
- “ more more more”

Future topics

Participants were asked to share future topics that they would hope to be covered if Mass Culture were to offer a TRAIN 2.0. Here are the topics mentioned with those listed multiple times mentioned first. Most of the most frequently requested topics were covered during the program but participants wanted to go deeper into them.

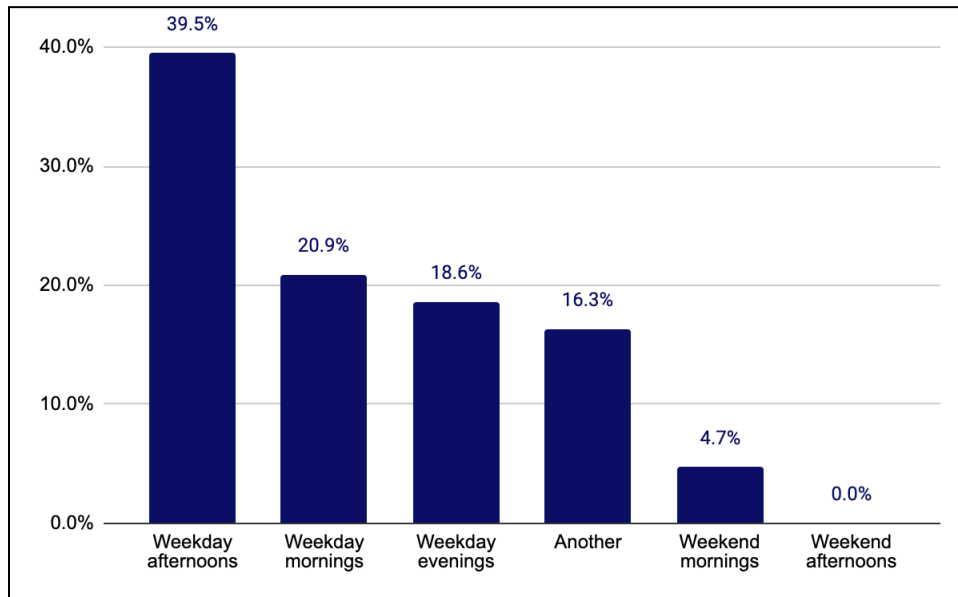
- EDI and anti-oppression (*5 mentions*)
- More artist centric topics, with a focus on centring experiences of marginalized artists (*3 mentions*)
- Truth and reconciliation and decolonization (*3 mentions*)
- Advocacy (*3 mentions*)
- Finances: sustainability, ethics, grant writing (*3 mentions*)
- Emergent and adaptive practices (*2 mentions*)
- More of all of the same topics in general (*2 mentions*)
- Live collaboration opportunities (*2 mentions*)
- Advice for new organizations run by equity-deserving groups
- Foundational and business skills for artists
- Board recruitment
- Pandemic and access
- Building more effective networks
- Equitable evaluation
- Canadian heritage
- Leadership

- Climate emergency
- Negotiating contracts
- Non-fungible tokens (NFTs) - digital art
- Organizational policies and procedures for small organizations
- Strategies on being better allies
- Troubleshooting and hot seat consulting
- Peer support
- Well-being in the arts
- Public relations
- Young people in arts
- Arts-based leadership and governance

Session timing

Participants shared which times of week work best for future learning opportunities. The most popular time was weekday afternoons, followed by weekday mornings.

Figure 3. Preferred session timing



Those who shared “Another timing” offered the following suggestions:

- “ asynchronous - it was really hard to attend these.”
- “ Currently? Everything works if it is after 10am! If I was working a formal job, the daytime ones would be ROUGH or impossible. At my previous cultural job I would not have been able to attend as many sessions as I did.”
- “ For artist/performers with inflexible schedules, having the same session with two alternate possibilities for attendance would be helpful.”
- “ My schedule is all over the place, and PST. Async follow-up options to scheduled events are the most helpful.”

- “ online offerings instead of specific times so it can be accessed freely anytime”
- “ Record please”
- “ Weekday afternoons and evenings. I keep Shabbat on Friday-Saturday and avoid screen use during those times. I'm probably an outlier, but weekends are less accessible for me for that reason.”

Language

Participants shared how accessible they found the T.R.A.I.N. program and their ideas for how Mass Culture can make programs more accessible going forward.

First language choice: The majority of participants stated that English was their first language choice (89.1%). Two participants shared that French was their first language choice and two respondents shared Bilingual (French and English). One participant mentioned that though they did not use the ASL interpretation, that it is becoming standard practice to offer it.

Interpretation: Two survey respondents made use of the French interpretation during the workshops and none of the survey respondents made use of the ASL interpretation.

Accommodations

Participants offered the following additional ideas for how Mass Culture could have made it easier for them to participate in the T.R.A.I.N. program:

- Allow for asynchronous watching by sharing Zoom recordings (*7 mentions*)
- Provide transcript and access to vocal recording (*3 mentions*)
- Share written resources (in advance if possible) (*3 mentions*)
- Program for Pacific time access (*2 mentions*)
- Continue to offer choice in how to attend (e.g. video or no video)
- Provide more networking opportunities
- Share contact information for those who are willing so these conversations can continue
- Provide the workshop information as a Word document rather than a PDF which is easier for accessibility

Additional thoughts and suggestions

- “ this training felt like I was doing a micro credential. I think it could/should be one. This stuff ain't in school and the currency of the topics would be an aid to any emerging folks and to mid-career who may be years past formal training”
- “ Just gratitude! I found out about these workshops through a friend and I'm incredibly grateful to have gotten exposed to this lovely series.”
- “ I was very impressed with the depth of knowledge and the facilitation skill of the leader in the learning stream I attended. If I had the time I would have liked to attend more of the sessions.”

- “ I hope these kinds of workshops will be offered again. I found the skills shared may be known to those within certain networks, but this program made the information accessible to folks like myself.”
- “ Would be good to know why you were collecting information about gender etc. Always feels a bit weird to be checking boxes without understanding why that is relevant or how it will be used.”
- “ Repeated changing of times at the last minute is not helpful for those of us with tight schedules. I had to miss many sessions because of last minute time changes. Also too many emails. Gets very confusing after a while.”
- “ I think it is a great program that covers different important issues for the arts sector, and I would like it to go on.”
- “ hope you are able to offer more the future (weekdays work best). Not sure if she's up for it but would love more led by Carla! also i was able to connect and reach out to other participants from sessions which helps build a circle of colleagues - thanks”
- “ These should be asynchronous. I'd love to see more young people in the arts do these. I found the session hosts spent time grounding the session, and then there would be 40 minutes left. It would be better to use a format that does some of this more fluidly so they can jump into their knowledge. I also found that sometimes it was so broad it just turned into a very introductory generic session.”
- “ A number of colleagues (particularly working in music-oriented spaces - small-venue/small ensemble presenters, ASOs) were unaware of the T.R.A.I.N. series of workshops - and were disappointed to learn that they had missed the sessions. A repeat of 1.0 (in the fall?) might be helpful. ~ There were a few unfortunate instances of sessions that overlapped; sessions that were both of great interest.”
- “ I feel like Zoom has peaked and new ways to engage and share are important to maintain momentum and achieve critical mass. Issues surrounding environment and arts in net zero and community are key to my heart.”
- “ thanks! It was nice to feel some collegial conversation with remote work from home life that still feels isolating from community. I wish I could have attended more.”
- “ BRAVO TEAM! Big high fives to your (exhausted?) leader! I would send y'all skip the dishes but I ain't that kind of monied Artist. I've been talking up your series like MAD to everyone. When's it happening again? Can I get access to things I missed? Please!”

Facilitator experience

Successes

Facilitators shared what they were most happy about with the way their Learning Streams rolled out:

- Freedom and autonomy that facilitators had to develop their Streams and sessions, to choose co-facilitators and to be iterative along the way
- Safe spaces that were created for facilitators and participants to show up authentically and to have open and vulnerable conversations on challenging topics and moments of transformation that resulted
- Administrative, technical, production and promotional support and coordination provided by Mass Culture and particularly Jagroop
- Ability to provide compensation to co-facilitators and co-presenters
- National reach of the program and conversations and connections created with participants across the country
- Striking the right balance between context-specific issues and and a national conversation
- Diversity of participants present (geographic, social identities, organizations, artistic sectors and arts disciplines)
- Robust registration numbers
- Participants who attended multiple sessions within a Learning Stream and were very engaged
- Experimenting with a variety of learning approaches and sharing different resource types
- Provision of ASL and French interpretation and not having to ask participants if they needed that before providing
- Being able to pull it all off in a short time frame
- Knowing where the Stream fit into the larger picture of the T.R.A.I.N. program

Here are some specific quotes from facilitators about what they were happy about:

- “ I was most pleased with the coordination. We didn't have to promote or do anything administrative. It was such an easy process as a result. Jag was amazing at organizing everything.”
- “ The multimodal approach to learning makes the project fun and eclectic because resources were drawn from various spaces.”
- “ It was the first time I have ever facilitated a session that had to do with South Asian cultures which of course I am a part of and I don't even recall any learning session that I've been to that focused on the South Asian experience, so for me that was actually special because I saw brown people show up first of all and people I didn't know and we could have that shortcut understanding. There were non-South Asians there too but I felt like it was an opportunity for me to share about myself. That was a session that I shared something personal that I don't share with other people. So that was really neat

too to have the opportunity to have freedom in whatever the hell I felt like doing at the time.”

“ I am happy about the curiosity of the participants, and their commitment to making systems change for their organization/sector.”

Challenges

Facilitators shared areas that they found challenging with the delivery of their Learning Streams:

- Not having more time at the beginning due to limited funding period for strategizing between facilitators, planning the learning opportunities and developing the content, thinking through how they would be carried forward after T.R.A.I.N., sharing resources in advance
- Having to provide topics and schedules for sessions in advance while coordinating with the schedules of co-presenters
- Not knowing who was going to be present at each session (organization, sector, interests) and not knowing how many who registered would show up
- Limited engagement from some participants during the sessions (e.g. cameras off)
- Inconsistent participation throughout the Learning Stream as a result of the “choose-your-own-adventure” registration model
- Some facilitators who had chosen to do 1-hour sessions feeling like they were too short, especially with introductions from Mass Culture
- Difficulty delving into some challenging topics with limited relationships and understanding of identities that people were bringing which also made it difficult to centre participants from equity-owed groups
- Managing participation in sessions with large numbers where not everyone fits onto one Zoom screen
- Lack of opportunities to gather feedback from participants during sessions when they don't attend all sessions in a Learning Stream and lack of clarity about who was responsible for gathering in-session feedback
- Not being able to share recordings with participants who could not attend a session

Here are some specific quotes from facilitators about challenges they faced:

“ The speed at which the delivery was expected by the funder. As a result of the speed, we didn't really get a chance to develop relationships with the students or make adjustments as the stream moved along.”

“ It was a bit chaotic - this was clearly because of the untenable position staff was put in with the tight time frame dictated by the funder - the tight timelines, the need to determine all of our dates so far in advance which was more challenging when working with collaborators schedules (and when the unexpected arose), each facilitator self-selecting dates at different times also meant there was a lot of overlap which made it difficult to attend others' sessions and stretched staff thin (I often had to ask for the invite / zoom link for myself and my collaborators for my own session). Again, in a perfect world, there just would have been more time to ramp up, so I do want to stress the fact that this all happened within the time frame was amazing.”

Additional supports

Facilitators shared that they felt very well supported overall by Mass Culture and specifically, Jagroop. They also offered the following suggestions for what would have made them feel better supported in their role as facilitator:

- More time to explore in a group what tools could be used to gather feedback during sessions to allow for adaptations to be made along the way (while they also recognized that that was not possible this time around due to restricted funding period)
- Help facilitators to account for session date changes if needed and smooth out that process
- Ensure correct Zoom links are sent out in advance
- Schedule longer sessions than 1-hour
- Share information about participants in advance (e.g. number of registrants, organization, role, motivation for attending)
- Share information about engagement with asynchronous components (e.g. number of views)
- Provide additional technological and other types of support during sessions
- Provide more opportunities for facilitators to meet in advance of the sessions to plan cohesively and during the session (perhaps a midway reflection session) and at the conclusion to continue forward together on a shared journey
- Provide more opportunities for conversation and feedback with facilitators on content they were developing
- Provide more robust orientation at the beginning
- Allow more time for development and planning
- Promote sessions further in advance and provide more tailored marketing approaches per theme
- Share more resources and materials from the sessions more broadly through Mass Culture's website and social media channels

Here are some specific ideas shared by facilitators about support received and ideas for additional support:

- “ It was EXTREMELY important to me that Jag was the coordinator of this program. I was able to have conversations with and feel supported in a way that I would not have been able to had the coordinator not had lived experience not only being a racialized woman, but also someone who had vast experiences in different levels of negotiating the power structures in the arts.”
- “ Mass Culture went above and beyond. I was absolutely supported. Jag was incredible from making sure that all access needs were met for me, my co-presenters and participants. It really meant a lot to have Robin's guidance at the beginning to make sure that the needs of Mass Culture were being met. I also really appreciated that Robin was able to attend a few of the sessions.”

- “ In terms of female leadership, I felt very well supported and had space to explore ideas and integrate renewed ways of being into the TRAIN program and learned much from my fellow facilitators and the community of participants.”
- “ It was amazing to connect with the other facilitators at the start of the project. A mid-way check-in with everyone would help with new ideas, integrating learnings, and re-sparking the collective nature of the TRAIN series.”

Program outcomes

Participant outcomes

Expectations

Interviewees shared what they were hoping to get out of the sessions. Motivations were unique to the individual and included the following:

- Two interviewees wanted to build up their toolbox to use in private consulting with arts organizations: one in the area of organizational leadership and government and the other around facilitating safe spaces for arts organizations to have difficult conversations. One of those interviewees also wanted to learn more about the different needs of participants to inform their consulting offerings:
 - “I wanted to hear what people were curious about across the country and if there's regional differences.”
- One interviewee who self-identified as an immigrant, wanted to get a better sense of how to do advocacy in the Canadian context and particularly in the area of arts and heritage sector where the economic impact is a bit nebulous and not not all political officials might be particularly interested in arts and heritage:
 - “My background has been in government relations and advocacy and policy development. However, I wanted to get a better sense of how one should do advocacy in the Canadian context. Because as an immigrant, it's often very difficult to enter the field of advocacy in this country. Immigrants that come to Canada, find it easy to get a foothold in specific sectors where there are high number of immigrants, like I.T., for example, or finance or the healthcare profession, or some of the other services like financial services. ... And then the second reason was to get a bit more customized sense of how one should pursue advocacy in the context of our sectors, whether it's arts or heritage, where the economic impact is a bit nebulous. We're not oil and gas, for example. ... So for me it was also learning how one should message one's outreach to MPs and senators.”
- One interviewee wanted to learn the language of good civic practice to describe what they were doing through their work already to be able to use in funding applications and reports.

Interviewees also shared if there was anything they were hoping would be covered or discussed that was not or that they would have liked to have delved deeper into:

- One interviewee was hoping for more of a structured course around advocacy that would include modules and homework and more role playing.
- One interviewee shared that it would have been appreciated if there was more of an acknowledgement that the topics covered have been explored and discussed by previous generations of artists and arts workers:
 - "It's a challenge because the younger people, managers, artists, are learning for the first time and not necessarily knowing what the resources or the learnings have been in the past, you know, we're all on our own journey. But sometimes there can be a dismissal because of the results or the overall dysfunction of generational knowledge and then it comes across as this is being discovered for the first time and has never been broached before and that isn't true. Everything goes through phases. And, sadly, you know, we've witnessed this in the world. It's the worst that rises to the top and the best that gets buried and can be forgotten. That's just a general feeling. It only came across a couple of times with some of the workshops, but I really appreciate it came out of a place of enthusiasm. and the result is a very good thing. But the thing is, you don't want to be dismissive. At the same time, you don't want to support calcification."
- One interviewee shared that they would have liked more discussion on how the arts can inform arts management:
 - "My constant curiosity is how can the arts inform arts management? And where I always struggle is that arts management has been set up in a very colonial business structured way. And I think there's such a beautiful opportunity because arts management is adjacent to the arts. And there's so much we can learn from artists that can change our practices in arts management. But it doesn't feel like we're very open to it. Or we struggle with it. We don't have the imagination to say 'Okay, what are the arts? What is it telling us that can change how we support the arts?' And realize that arts and culture and language and story is part of all of our lives and that tension of it being a profession, but also part of our daily lives. It's part of all of us and who we are and, I guess as the gatekeepers to arts and culture, how can we be more critical about ourselves and that role is something that I would love to talk more about with more people."
- Another interviewee would have liked to talk more about the impacts of civic practice on artists' mental health:
 - "I think I would like to talk more about or hear more about the impacts of civic practice on artists' mental health. Because I feel like as artists we're digging into concepts or issues that are generally hard on mental health, or dealing with writer's block or artist's block. But then the systemic side of it, or the structural side of it also has mental health implications and like, what's the plan there?"

Outcome statements

Participants shared how much they disagreed or agreed with a variety of statements about outcomes they might have experienced as a result of participating in the T.R.A.I.N. program:

- **Motivation and empowerment:** 77.8% of survey respondents felt more motivated and/or empowered to engage in the topics covered in the series.
- **Skills and strategies:** 71.1% developed new skills and/or strategies that they felt they could apply in their work.
- **Confidence:** 60.0% felt more confident that they could be effective in the areas that they chose to focus on through the program.
- **Application of learning:** 64.4% had applied one or more things that they learned in the series by the time the survey was completed at the end of the three month program period.
- **Relationships:** 31.2% built new or stronger relationships with other artists or arts workers.

Table 11. Participant outcome statements

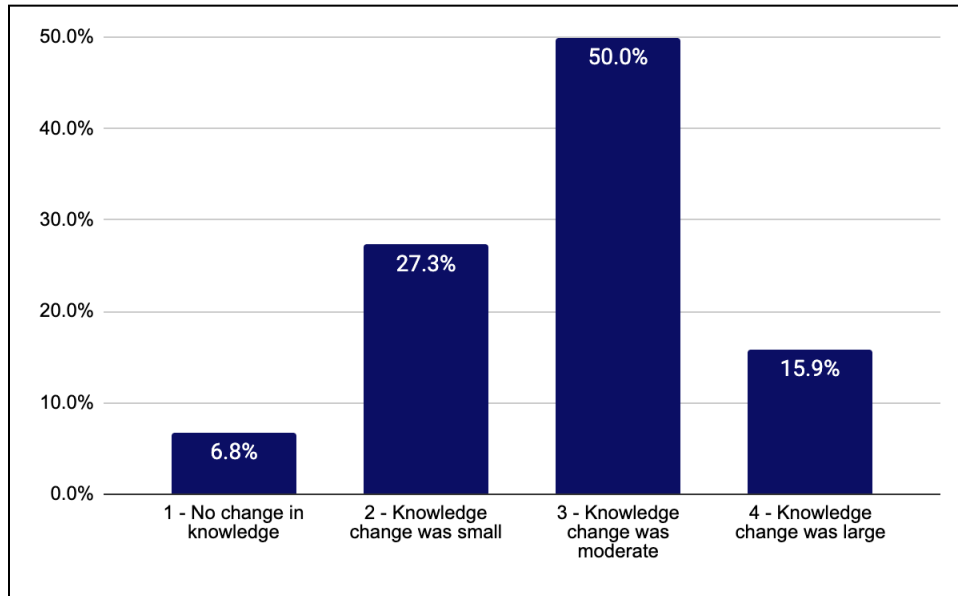
Statement (n = 45)	1 - Strongly disagree (%)	2 - Disagree (%)	3 - Neutral (%)	4 - Agree (%)	5 - Strongly agree (%)	Average out of 5
I feel more motivated/empowered to engage in these topics.	6.7	6.7	8.9	46.7	31.1	3.9
I developed new skills and/or strategies that I can apply in my work.	6.7	4.4	17.8	48.9	22.2	3.8
I feel more confident that I can be effective in the areas that I chose to focus on.	6.7	6.7	26.7	31.1	28.9	3.7
I have applied one or more things that I learned in the series already.	6.7	11.1	17.8	42.2	22.2	3.6
I built new or stronger relationships with other artists or arts workers.	15.6	15.6	37.8	15.6	15.6	3.0

Knowledge change

93.2% gained new knowledge during the T.R.A.I.N. program. Participants shared the level of knowledge change that they experienced during the workshops they attended:

- 15.9% of respondents experienced a large change in knowledge
- 50.0% experience a moderate change
- 27.3% experienced a small change
- 6.8% experienced no change in knowledge

Figure 4. Degree of knowledge change among participants



Key takeaways

Event attendees in four of the Learning Streams shared ideas they were taking away from the Streams and planned to apply in their own work. Here are some takeaways that were mentioned by participants:

Arts, Culture & Heritage - Past, Present and Future

- “ So its about embodiment of the essential human rather than performing the social observances of the other”
- “ how to move colonial organizations in the structure they are stuck in.”
- “ I feel more permission to make mistakes. To make room for all voices and mistakes to be heard and seen and move from.”
- “ Disruptions are not planned. The intention to try something different, make space, include new elements is. The feeling is somatically experienced.
- “ reminder of how powerful arts are in terms of conversation and different ways of entering conversations.”

- “ facilitation of conversations from conflictual, to empathetic to generative. What does leadership mean”

Equity in Evaluation

- “ Be clear about the categories presented to survey users, and try not to collapse data in a way that puts various identities under one umbrella.”
- “ Being clear about the data collection goals for the org. and building healthy relationships with data partnerships.”
- “ rethinking who needs to provide the data (self-identified or not) if we're trying to understand the effects of institutional racism.”
- “ flexibility, co-creation of questions.”
- “ centering full participation of everyone, broader than accommodations.”
- “ diverse modes of disseminating research back to the communities closest to the issues.”
- “ safe/brave/safer spaces - be thoughtful of creating toxic positivity.”
- “ I appreciated the questioning of academic approaches to understanding artistic forms and the focus on real world human relations.”

Why Bother: Arts Advocacy and Activism

- “ It is a great reminder to really leverage our ASO for advocacy work. I also like the idea of becoming more involved in public committees.”
- “ An arts advocacy strategy that focuses on the connection between arts and well-being makes a strong case for support”
- “ Working across sectors - education, health, social justice, etc - would make it possible for the arts to become more relevant to all levels of society in these challenging times”

Contracts are Only Words! - Empowering You to Navigate The Business of Art

- “ Relationship preservation as a goal in contracts.”

Most important ideas

Interviewees also shared the most important ideas they were taking away from the workshops they attended and how they planned to apply what they learned in their practice:

- Do's and don'ts of advocacy and soft skills needed:
 - "I think the most important one for me was the role playing with an MP where we had folks from PAA Advisory playing the role of MPs and I think that really put us through the wringer so to speak, because they did a very good job and in making making those meetings quite difficult. So some of the do's and don'ts of advocacy for example. You're not supposed to be partisan, especially if you're a non profit and getting government funding. You might encounter an MP who actually has no interest in the sector that you represent. But then the job is to convert that MP to your point of view. So I really appreciated the practical side of that training. And so that was my big takeaway. And then some of the other softer things like I think one of the one of the things that the soft skills part of it which is make sure you send a thank you note to the MP after meeting them, or make sure that you are able to leave behind something."
- New information and learning:
 - "I have been around a minute. I read the books on all the things. I teach. I facilitate. I'm politically active. I do advocacy. AND I got really good new information and really good learning and great reminders."
- Questions and content around ethical practices in the arts and ethical approaches to funding community-engaged arts:
 - "I don't know if we realize in arts and culture, what responsibility we have to community - how we work together, share information, share those voices? It's such a huge responsibility. I think we just need to keep talking about it. And I'm sure that artists and arts workers approach it with care. How can also the funders support that care because I just keep hearing it feels like funders disrupt that care by deadlines and timelines and outcomes and goals and like, yes, we understand why they're doing that. But does that really center the community and come from a place of love and care for the community? I just want to be very tender and careful with that. And also, when you engage with community, they also need to be paid. How do they have time to engage in important community work if they are also not, not paid? As an arts and cultural worker, you're often in the middle between community and funders. And how do you work in that middle role in a very ethical way? That really stuck out to me in those workshops."
- Language to talk about good civic practice that have already been used in three grant applications
- Useful questions, queries and lines of inquiry that they can use with organizations in consulting contracts

Participant impact

Participants shared through an open-ended question what they found most valuable, impactful or useful about the sessions or workshops they attended. Many of the responses addressed multiple themes. Here are the most common themes, shared in order of most frequently mentioned

- Interactive discussions and hearing and learning from peers *(15 mentions)*
- New knowledge, ideas and insights about timely topics *(8 mentions)*
- Gathering with peers and recognizing shared values and struggles *(7 mentions)*
- Supportive and space spaces for sharing *(6 mentions)*
- Practical tools and resources *(4 mentions)*
- Real life cases and examples *(4 mentions)*
- Validation and review of concepts already known *(3 mentions)*
- Knowledge and confidence relating to contracts *(2 mentions)*
- Mock meeting with MPs *(2 mentions)*
- Perspectives shared by participants, presenters and facilitators from historically marginalized groups *(2 mentions)*
- Inspiration and hope *(2 mentions)*

Impact in the words of participants:

- “ I was really surprised and then came to love how interactive the sessions really were. It felt very parallel in terms of power between participants and facilitators and I thought that was very beautiful. I also really loved that participating in these workshops really cracked open at difficult subjects in a way that facilitated a rich discussion. It really was a wonderful experience that was packed with such a richness of lessons that I think all the wisdom I've been exposed to will really grow in my art practice for years to come. I also appreciated getting to be in touch with so many artists and culture workers who are across the country and to hear how many of us Canadian artists really struggle with so many of the same issues.”
- “ Working from a systems approach was validated by the sessions I took.”
- “ I loved the open, equitable flow of the workshops. The information was great, as were the facilitators and participants.”
- “ Just listening to other artists from all over the country speak, and knowing that there is a broader community that shares similar struggles and values.”
- “ Seeing so many people caring about these topics was heartfelt and relieving. Hopeful overall.”
- “ Carla's sessions were so beautifully curated! the people she brought together and gave voice to were all so inspiring. I found after each session i was researching more and looking up events, topics etc that session guests noted in their talks.”
- “ The overall tone of all the workshops was incredibly supportive and informative. You worked hard to make them safe spaces, and it showed.”

- “ The ability to have conversations, the way the information was presented was clear and well thought out. It made you think about how you can apply it to your work.”
- “ Thoughtful stories about how ideas/attitudes impact behaviour, subsequently impacting action, and action impacting outcome. Reflections from Indigenous arts workers were most impactful.”
- “ Discussion and thought provocation about the industry.”
- “ I felt the respect given to the session facilitator, speaker, and participants was impactful. That respect allowed for open conversation about challenging topics.”
- “ It was good to see equity-seeking colleagues have their voices centered in the discussions and they had time to relate their experiences (and felt comfortable doing so).”
- “ Being able to connect with artists and other organizations across Canada to learn how others are changing or making efforts for change in a positive manner.”
- “ Discussion format was awesome - open and good feeling space to talk about this.”
- “ For me it was the consistency. This allowed for time to process between sessions and to build one upon the other.”
- “ I had several "aha" moments, hearing from the speakers. I appreciated hearing such wise speakers. I learned new concepts, sources and more.”

Facilitator observations during sessions

Facilitators shared what they observed and heard was most valuable about their Learning Streams for participants:

- Participants were able to share arts, culture and heritage stories from their own contexts and cultural backgrounds
- Participants discussed how they planned to apply new learning in other spaces and sectors
- Entry level discussion about EDI:
 - "I think it is helpful to have a kind of entry level discussion about the different aspects of EDI. Even when we have worked in the milieu for a while, there are always reflections that help us to grow as individuals. I learned a great deal about my own gaps in the work."
- Practical stories and examples were shared:
 - "I think that being able to see living examples of different forms of governance in action and the ability to hear the stories and struggles of people who have actually done the work was very valuable to folks."
- New future possibilities were shared:
 - "I also think that providing examples of folks who are already living into the possible futures, inspires people. I think that each session provided not only new perspectives to see governance but also presented aspirational futures."
- A safe space was created where participants were being vulnerable and having co-facilitators model the same by openly sharing challenges and victories:
 - "The safe space we created for courageous conversations made our Learning Stream valuable."
- Relationships and connections were built between participants as well as inspiration
- Participants were able to reflect and see their work in a broader Canadian context
- There was a mutual recognition of shared challenges:
 - "Many people who are doing this work feel like they are alone in this work and their challenges are unique. To have so many folks sharing the same challenges, helped people."
- Practical tips, tools, advice and resources were shared and reached across disciplines (e.g. Step by step instructions for how to build networks in community and engagement, demonstrations how to find a government official to talk to about an issue,
- Access to free learning opportunities about important topics
- Difficult topics were made more accessible:
 - "I hope what was most valuable was making these difficult topics more accessible and to have people think about them in a different way - and to give them some tools to enable them to empower themselves."

Facilitator outcomes

Facilitators shared what was most valuable for them personally or professionally about participating in the T.R.A.I.N. program as a facilitator. Some common themes mentioned were being able to strengthen their own networks with other artists and arts workers across Canada, experimenting with different types of facilitation and capacity building, building up own professional offerings, participating in other sessions, exposure and access to a larger network of participants, being able to show up authentically and bring one's full self to the program, and feeling a part of something bigger.

- “ It was so wonderful to be able to work with Mass Culture. I have admired the rigor and the structure of this organization for years. I was so grateful to live through a whole process with this organization. It was so valuable to see Mass Culture's values enacted in real time. I was very grateful to observe the process and feel the authenticity of this organization. I also really appreciated the evaluation piece worked into every step of what Mass Culture does.”
- “ Our current euro-descendent system commonly favours frontal-lobe, logical and chronological delivery of information in presentations. Working with the diverse group of facilitators in the TRAIN program provided 'permission' to integrate more somatic experiencing, stillness and pauses and wellbeing into the sessions. While I feel that I live out these experiences in my personal life, I have generally separated them from my 'work', and it was a breath of fresh air, and heart-opening, to bridge these worlds.”
- “ I am so grateful that I was able to build a network through Mass Culture. I came to the ASO conference as well. I feel like this was a really great opportunity for me to build up my arts heritage and culture consulting work formally and to carry these teachings into the research committee which I am on and there is a working group for T.R.A.I.N.”
- “ It was the first time I was able to bring my Indigenous world view in so completely with a workshop. The creation of the asynchronous video and filming on the land gave me my first real opportunity to share information through natural order. It was very powerful for me, and has watered the seed of being my Métis self in all my spaces, including my work. And it was valuable to see and hear from others engaged in this work. A sense of community was building.”
- “ It was helpful for me to have an opportunity to experiment with different formats of online learning—frontal, interview and participatory. I could see the advantages and disadvantages of each according to the content being delivered. I have definitely retained important learning from this experimentation.”
- “ It was a lovely chance to dissect what I do day to day to demystify advocacy.”
- “ I found it really fun to be able to bring people together that I wanted to learn from myself and to be able to share the lessons of people that I had already worked with - so it was a mixture of bringing in new people that I had never co-facilitated with or co-taught with and bringing people that I knew well to be able to share what I know they had to offer and really importantly it felt fantastic to be able to pay them well. That was

the most valuable part was to be able to do this in a way that I felt good about. Often I am asking this for free.”

“ To be able to participate in the first place! The breadth of the MC network means reaching people that may not have been aware of this type of training existing, and it was amazing people able to reach people from varying roles and disciplines. It was also nice having a couple of people reaching out wanting to bring the sessions to their own organizations. Also having the time and space (while being paid!) to work on and refine content, as well as the budget to fund collaborators, really enabled me to think bigger. And of course it was valuable knowing that trying to continue this work is clearly important!”

Future possibilities

Interviewees shared a wish or big idea for the arts sector in Canada with regards to building a more equitable and sustainable professional sector:

"My suggestion is that Mass Culture and the Canada Council work together to put together a micro credential that artists in Canada can take and people can put it on their resume across Canada. I just think it's that important. I think it's that important and critical to our sector, if we're going to stay alive and and leave something for these young people."

"I think having a training or an informational session [for immigrants] on the policymaking process in Canada. It is quite rigorous. There's the request for pre budget submissions, and there's another one closer to the actual budget process. You know, some of us come from political environments where the decision making is very top down. Whereas in Canada in terms of what I've experienced, government does listen to the nonprofit sector, and quite keenly, so I think that, you know, there needs to be more awareness of this so that we can we can as somebody working on advocacy, we can prepare ourselves to make a serious effort in ensuring that our organizations and our sector's needs are met."

"A respect for the professionalism and professional staff and support of that because we are in a industry where you can have the rug pulled out from you at any time. And it's treacherous. Yet, we put our hearts and souls, expertise and passion into this. And we can be disrespected and dismissed so easily. And so you know, railing against the machine isn't productive. So, I would like to work on internally flipping the whole board thing and coming up with something new. But every single individual organization doesn't necessarily have to do the work to do that because they don't have the capacity. What we've seen from the pandemic is the additional money is what we need all the time. And when that gets pulled out from under us, and we're asked to add these layers and layers and layers of responsibilities ... yes, you want to have that insight but you don't want to lose focus on the actual work that we're we're supposed to be doing. Which is the artistic work. And when dysfunctional boards happen, we can't ever reach our potential."

"[For arts administrators to] have uncomfortable conversations about the arts and culture sector and to continue to do self reflections like critical analysis and move into action. To have the confidence, to have imagination, and creativity, just like artists have like to learn from them, to put that into practice in the work that we do, and to play with the systems. It just feels like so many arts organizations are stuck across the country, because they are in this survival model. And more collaboration. I would love more collaboration across the country. There's so many beautiful possibilities. Because what I think is that if the arts sector can't change, can't evolve, how can we expect anybody else to evolve? If we're so close to the source of imagination, and if we can't do it then I don't have hope for any other sector."

"Accessible, very targeted, focused mental health services for artists like not even affordable let me just say free. Cause it's just a very different world. Like if I'm a frontline worker, there's therapists who understand that, like there's a trauma informed therapy that you can get access to if you're working in certain jobs, and they're great because they recognize vicarious trauma. For artists, you know, it's just such a weird, beautiful, but weird world we're existing in where, sometimes we're delving into our own trauma to make art out of. Sometimes, we're learning about other traumas to make art out of. Sometimes, we're not even ready to expose ourselves to systemic trauma, and then there it is, through the questions that are asked of you. You know, people of color should have therapists that understand them. Queer folks should have therapists that understand them. I think also artists should have artists as therapists, you know? There's an understanding that's lacking and like, they can *kind of* get it, but that's the issue, I need my therapist to get it. We know the history of mental health and artists and the scarcity mentality and how that really harms artists' relationships to living and life. I think it's so critical to not see arts as a therapy because art is the output of engaging with what you're struggling with, of what you're experiencing. But then you also should have a space to talk about it, if you want to, but I believe most of us *need* to, you know?"

APPENDIX A: EVALUATION TOOLS

Online post-series survey

Description: An online survey will be sent to all artists and arts workers who registered for at least one session. The survey will focus on the experience of participating in the T.R.A.I.N. program, outcomes for participants and suggestions for strengthening future offerings.

Reach out email:

Dear T.R.A.I.N. community,

We want to share our sincere thanks to all of you who have joined the T.R.A.I.N. community over the past few months. Your participation and presence have made it a richer program.

1. We invite you to take 5 to 10 minutes to share your input on the overall program through this brief survey **by Tuesday April 11th:**
<https://www.surveymonkey.com/r/LRDMB52>

The survey is anonymous and is being received and analyzed by our evaluation partner Good Roots Consulting. A summary of results will be shared with us at Mass Culture.

Your feedback will allow us to understand and report on the impact of the learning opportunities and to strengthen program offerings for artists and arts workers in the future.

2. After you have completed the survey, we welcome you to provide your name and email in this [separate form](#) so that we can share with you a \$10 gift card to Tim Hortons for a refreshment on us as a small expression of our gratitude. Your contact information will only be accessible to our evaluation partner Good Roots Consulting who will be sending out the gift cards directly.

Please contact Meredith Davis at meredith@goodroots.ca if you have any questions about or issues with the survey or the gift card.

Many thanks,
Jagroop Mehta and the T.R.A.I.N. Team

About the Survey:

The purpose of this survey is to learn about your experience in one or more of the Learning Streams offered by Mass Culture and facilitators as part of the T.R.A.I.N. program.

Survey results will be used to understand the difference that the T.R.A.I.N. program made for artists and arts workers, to report to our funders and back to the community of participants and to strengthen and inform future supports that Mass Culture and facilitators offer going forward.

This is an optional survey. We are not asking for your name as part of the survey. Results will be analyzed by our evaluation partner Good Roots Consulting and shared with us in a summary format.

Quotes from the surveys will be included without names or other identifying details, so please keep that in mind when sharing.

The survey should take 5 to 10 minutes to complete.

Your participation and ideas have shaped this program beyond what we could have imagined. As a small expression of our gratitude for taking the time to share your thoughts, we shared a separate form in the reach out email to provide your contact info to receive a \$10 gift card to Tim Horton's along with this email. Here is the [LINK](#) as well. Your contact information will not be shared or linked in any way to your survey results and will only be used by Good Roots Consulting to send you the gift card.

If you have any questions about this survey, please email Meredith Davis, Good Roots Consulting at meredith@goodroots.ca.

Thank you for taking the time to share your experience and thoughts with us!

Questions:

Participation: The first set of questions will allow us to understand which and how many workshops you participated in. We will share results broken down by session attendees with each facilitator and also use these questions to understand the different ways that artists and arts workers participated in the workshop series.

- 1. Learning Streams:** Which of the following Learning Streams did you take part in (attend one or more sessions of)? (check all that apply)
 - Ethical Practices in the Arts (Facilitators: Taiwo Afolabi & Jemma Llewellyn)
 - Why Bother: Arts Advocacy and Activism (Facilitators: Kate Cornell & Tara Mazurk)
 - Artists as Civic Engagers (Facilitator: Rebecca Hass)
 - Phase/Shift: Dissecting Existing, Adaptive and Emerging Models of Organizing in a Transitory Arts Sector (Facilitator: Carla Stephenson)
 - Contracts are Only Words! - Empowering You to Navigate The Business of Art (Facilitator: Jasmine Spei)
 - Equity in Evaluation for Artists (Facilitator: Sharmalene Mendis-Millard)
 - Arts, Culture & Heritage - Past, Present and Future (Facilitator: Soni Dasmohapatra)
 - EDI & Me: The Real Basics (Facilitators: Tau S. Bui & Peter Farbridge)

- 2. Session Attendance:** Approximately how many sessions (individual workshops) of the 60 that we offered in total as part of the T.R.A.I.N. program did you attend?

Experience: The second set of questions are about your experience in the workshops, the possible differences that it made for you and suggestions for future offerings and topics. We will use these questions to understand where the program was most impactful and how we can strengthen offerings for artists and arts workers in the future.

- 3. Experience:** How much do you disagree or agree with the following statements about your experience in the T.R.A.I.N. program? (For each: 1 - Strongly disagree, 2 - Disagree, 3 - Neutral, 4 - Agree, 5 - Strongly agree)

- I felt that T.R.A.I.N. provided a safe space for these discussions.
- I felt like my opinions and experiences were valued.
- I built new or stronger relationships with other artists or arts workers.
- I developed new skills and/or strategies that I can apply in my work.
- I feel more confident that I can be effective in the areas that I chose to focus on.
- I have applied one or more things that I learned in the series already.
- I feel more motivated/empowered to engage in these topics.

- 4. Knowledge change:** Please rate the level of knowledge change that you have experienced during the workshops you attended.

- 1 - No change in knowledge
- 2 - Knowledge change was small
- 3 - Knowledge change was moderate
- 4 - Knowledge change was large

- 5. Impact:** What did you find most impactful, valuable or useful about the sessions and/or workshops you attended?

- 6. Suggestions:** Please provide one or more suggestions for how we can strengthen future offerings for artists and arts workers.

- 7. Future topics:** If we were offering a T.R.A.I.N. 2.0, what topics would you hope it would cover?

- 8. Future attendance:** Which of the following times of the week would work best for you for future learning opportunities?

- Weekday mornings
- Weekday afternoons
- Weekday evenings
- Weekend mornings
- Weekend afternoons
- Another (you are welcome to specify)

Accessibility: These questions are about how accessible you found the T.R.A.I.N. program and how we can make our programs more accessible going forward.

9. Language: What is your first language choice? Do you have any other language requirements that you would like to share that we can keep in mind when planning other learning opportunities?

10. Interpretation: Did you make use of either of the following interpretation supports during the workshops?

- French interpretation
- ASL interpretation
- Neither of the above

11. Accommodations: What else could we have done or provided to make it easier for you to participate in the T.R.A.I.N. program that we should keep in mind in the future?

About You: The second last of questions are about you and different ways that you identify and/or groups that you identify with. We are asking these questions for two reasons: 1) We understand that there are inequities in the arts sector and we want to be sure that our offerings are reaching and supporting artists and arts workers of all backgrounds and identities and are working to address inequities. 2) We are obligated to report to funders on various demographic characteristics of those who participated in our programs. As with the other questions, these questions are optional and if there is a question that you do not wish to answer, please skip to the next one.

12. Your Gender: What is your gender? (Select all that apply).

- Man
- Woman
- Cisgender
- Intersex
- Non-binary
- Non-conforming
- Questioning/exploring
- Transgender
- Two-spirit
- Prefer not to answer
- I don't know
- I identify with another gender:

13. Your Identities: Do you identify as belonging to one or more of the following equity-owed communities or groups? These categories are given to us by our funder Canadian Heritage. (For each: Yes, No, Unsure, Prefer not to answer)

- Indigenous (First Nations, Métis, Inuk)
- Racialized
- Person living with a visible or invisible disability

- Deaf, deafened or hard-of-hearing
- 2SLGBTQ+
- Official Language Minority
 - i. Do you belong to any other historically excluded groups that you would like to share?

14. Where You Live: Which Province or Territory do you live in?

- Alberta
- British Columbia
- Manitoba
- New Brunswick
- Newfoundland and Labrador
- Northwest Territories
- Nova Scotia
- Nunavut
- Ontario
- Prince Edward Island
- Québec
- Saskatchewan
- Yukon
- Prefer not to answer
- I live outside of Canada
 - i. If you live outside of Canada, you are welcome to specify where:

15. Your work: Which of the following areas of artistic discipline or arts work are you engaged in on a regular basis? (Select as many as you'd like)

- Actor/ performer
- Artisan or craftsperson
- Arts administration
- Arts management
- Audio or video recording technicians
- Community arts
- Conductor, composer or arrangers
- Creative industries (TV, film, screen)
- Dancer
- Multidisciplinary arts
- Musician or singer
- Painter, sculptor or other visual artists
- Photographer
- Prefer not to answer
- You are welcome to specify:

16. Additional sharing: This is an open space for you to share anything you would like to offer about how your identities impacted your participation in the T.R.A.I.N. program or

were or were not taken into consideration. This will help us to make sure our future offerings are accessible, inclusive and equitable.

Anything else: Your ideas and feedback have been invaluable. We welcome you to share with us any other feedback or ideas you would like to offer.

17. Is there anything else you would like to share with us?

THANK YOU FOR TAKING THE TIME TO SHARE YOUR THOUGHTS AND EXPERIENCES WITH US!

In-depth interviews

Description: Two participants per learning stream will be recruited to take part in an in-depth interview with the program evaluation team to dig deeper into themes that emerged during the survey and gather more in-depth stream-specific insights on topics that are of interest to the facilitators.

Introduction:

The purpose of this interview is to hear about your experience as a participant in the T.R.A.I.N. Program. The information you share will be used to report to funders on the impact that the program has had for artists and arts workers and to improve future learning programs that we offer. Results will be shared back with facilitators and also back to participants in a summary format.

The list of interviewees is not anonymous since Mass Culture collected expressions of interest. However, results to be shared with Mass Culture and the Learning Stream facilitators as well as in a public-facing report will be summarized and presented as high-level themes. We may share snippets of quotes anonymously without names. Names will only be used with the explicit permission of interviewees in connection to an approved quote and after you have a chance to review a particular quote.

The questions in this interview are optional and if there is a question you do not wish to answer, just let me know and we will move onto the next one. If you want to take a break at any time or to continue this interview at a later date, please let me know.

Questions:

1. Can you tell me a bit about yourself and your role in the arts sector?
2. Can you tell me about your experience in the T.R.A.I.N. Program?
 - Which Learning Streams and/or sessions did you attend?
3. Why were you interested in the sessions you attended? What were you hoping to get out of the workshops?

4. Was there anything that you were hoping would be discussed or covered that wasn't?
5. What are the most important ideas that you took away from the workshops you attended? How have you or do you plan on applying what you learned in your own work and practice?
6. If you had one wish or big idea for the arts sector in Canada with regards to building a more equitable and sustainable professional sector, what would it be?
7. Was there anything that the facilitators or organizers could have done to make you feel more cared for during the experience?
8. Is there anything else you would like to share with me?

Facilitator final reflection

Description: A reflection with facilitators near the end of the program to gather their thoughts on the delivery and impact of their Learning Streams and ideas for future offerings

Reach out email:

Dear T.R.A.I.N. Facilitators:

Thank you for the incredible contribution that each of you have made to the T.R.A.I.N. program. Your knowledge, insights and thoughtful facilitation have been so valuable.

I invite you to share your feedback about your experience and your suggestions for how we can improve future collaborations and learning opportunities. Meredith of Good Roots Consulting will share a reflection form with each of you directly with the option to share your reflections over the phone or by Zoom with Meredith also. Your responses will be visible only to the team at T.R.A.I.N. and to Good Roots. Themes will be compiled and summarized at a high level without reference to specific facilitators or streams in a final report.

She will also be sharing a separate form which asks about identity-based information for you and your collaborators that we are required to report to our funder Heritage Canada. The categories of information that we are asking came directly from the funder. If you do not feel comfortable sharing a particular piece of information, please leave it blank. The responses to these forms will be accessible only to Meredith who will summarize aggregate results with us.

Thank you for taking the time to share your thoughts and for all of your contributions.

With gratitude,
Jag

Introduction:

- This form is an opportunity for us to hear from you about your experience during your Learning Stream and to learn how Mass Culture can improve future collaborations in the future.
- We invite you to take a few minutes to reflect and share your thoughts on the following questions.
- Your responses will be visible only to the team at T.R.A.I.N. and to our evaluation partner Good Roots Consulting. Themes will be compiled and summarized at a high level without reference to specific facilitators or streams in a final report.
- We may also ask you to share a summary of your reflections with the rest of the group during a closing meeting of facilitators in April.
- Thank you for taking the time to share and for all of your contributions!

Questions:

- What are you most happy about with the way your Learning Stream rolled out?
- What was challenging about the delivery of your Learning Stream?
- What would have made you feel better supported in your role as facilitator in the T.R.A.I.N. program?
- What did you think was most valuable about your Learning Stream overall for participants?
- What was most valuable for you about participating in this program as a facilitator?
- Is there anything else you would like to share about how Mass Culture can strengthen future learning opportunities for artists and arts workers or future collaborations?

Social identity data survey

Link: <https://www.surveymonkey.com/r/8LBPYTD>

Introduction:

This form is a space for you to provide information about you and your identities as well as the identities of any of the collaborators who supported the workshops that you facilitated as part of your Learning Streams (if known). If there were two of you facilitating workshops as part of your Learning Stream, please only answer about the workshops you yourself facilitated as they will also be receiving a link to the same form. We are asked to report to Canadian Heritage on various demographic characteristics of those who engaged in the program. The identity-based categories came directly from the program funder. These questions are optional and if there is a question that you do not wish to answer, please skip to the next one. We are not asking for your name as part of this form and Meredith from Good Roots will be the only one who can see this data and will provide only a summary of totals to Mass Culture for reporting to the funder.

1. Number of collaborators on your Learning Stream workshops, including yourself:

Including yourself, how many individuals collaborated to offer the workshops you facilitated as part of your Learning Stream?

2. Identities of collaborators on your Learning Stream workshops, including yourself:

Including yourself and any other collaborators who offered the workshops you facilitated, how many people identify as belonging to the following groups or communities (if known)? These categories are provided by the program funder and Good Roots will be counting up all of the responses provided to share a total with Mass Culture under each identity-based category to include in our report to the funder.

(Please share as a whole number, e.g. 3.)

- Men:
- Women:
- Gender diverse:
- Indigenous (First Nations, Métis, Inuk):
- Racialized:
- Person living with a visible or invisible disability:
- Deaf, deafened or hard of hearing:
- 2SLGBTQ+:
- Official Language Minority:

3. Locations of collaborators on your Learning Stream workshops, including yourself:

Including yourself and any other collaborators who contributed to the workshops you facilitated, how many people live in each of the following Provinces or Territories? Totals from this form will be added up by Good Roots and shared with Mass Culture to include to the funder in our final report. (Please share as a whole number, e.g. 3.)

- Alberta:
- British Columbia:
- Manitoba:
- New Brunswick:
- Newfoundland and Labrador:
- Northwest Territories:
- Nova Scotia:
- Nunavut:
- Ontario:
- Prince Edward Island:
- Québec:
- Saskatchewan:
- Yukon:
- Outside of Canada:

4. Comments or points of clarification: We recognize that the above reporting may not be straightforward and welcome any comments or points of clarification here.

5. **Additional sharing:** If there is anything you would like to share about how your identities impacted your experience as a facilitator in the T.R.A.I.N. program or were or were not taken into consideration, there is space to share here.

Program tracking

Description: The program team will use simple tools to track key information related to program delivery. This information will be used to fulfill the reporting requirements for the Government of Canada and also to assess the level of program activity and uptake.

Information to gather and share:

- Number and method of promotional activities
- Number of facilitators
- Number of streams
- Number of sessions (delivered and recorded and saved)
- Number of registrants
- Number of participants

Results reflection

Description: A facilitated reflection with the program team will take place at the end of the program to review collective evaluation results and reflect on key learnings and areas for continued support for artists and arts workers going forward.

Questions:

1. What are you most proud of about the results?
2. Was there anything you found surprising?
3. Was there anything that you were hoping to learn about that was not in the report?
4. What worked well with the program that we should bring forward into our future offerings?
5. What needs to be improved with our future offerings?
6. What new directions could we take to continue to supports artists and arts workers?