

# 2014 ANNUAL REPORT



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## MESSAGE FROM THE PRESIDENT

People are the most important part of our lives, and this holds true for the Foundation as well. While active in the community and always striving for greater systemic impact, it is our relationships that are the most meaningful. We were very pleased when Roman Cooney joined our board and Niya Hurley accepted the role of public relations consultant. In addition, Ainsley Soutiere joined our staff to support Andrew Long in his expanded role as community investment officer. Ainsley is also an opera singer who has added a measure of elegance to our office.



Rozsa Foundation president Mary Rozsa de Coquet with Calgary Mayor Naheed Nenshi at the 2014 Rozsa Awards. Image by Monique St. Croix.

Under Andrew's guidance, we launched our new ARIIVA (a really interesting internship in visual arts) grant. Based on previous investigation, we knew this opportunity would address a gap for fine arts graduates as well as strengthen non-profit galleries, but the outcomes have been far more significant than we anticipated. Andrew also undertook an in-depth survey of ticketing systems which were identified during RAMP as an on-going challenge for the arts sector.

This year also saw Accenture become a new Rozsa Award Partner, while two new consultants from Deloitte became involved in delivering Award benefits. Our thanks to Steven Morrow of Accenture, and Deloitte's Dalibor Petrovic and Shawn Kanungo. In addition, new individual and organizational partners joined our arts administration research team in *the LAB* as the Foundation strives to investigate the Link between Arts and Business. Finally, our contact Ian Kelly's integration education pilot project built with Trickster Theatre was accepted by six Calgary Board of Education and one Rockyview district schools for testing as a prototype within the provincial curriculum redevelopment process. We are grateful to be working with education specialists on this initiative.

Of course, people not only arrive, but they also take their leave. We bid farewell to Allison Simpson shortly after the office was forced to change location, her second move with the Foundation in one year. Sadly, we lost two dear friends and colleagues: Shira Hertzog, former Board Chair of Philanthropic Foundations Canada, and Arlene Flock, President of Flagworks who supported our Kids Go Global project and was a champion for the arts in Calgary. Both are deeply missed.

Finally, 2014 was marked by tremendous turnover — especially in Calgary — of long time arts managers. The Foundation applauds all their collective efforts and we are certainly looking forward to working with the new leaders in the arts sector.

Respectfully submitted,

M. L. Rozsa de Coquet

### Our Vision

The profile and the impact of the Arts in Calgary and Alberta is strong.

### Our Mission

Build capacity in arts leaders, organizations and the sector as a whole.

### Our Values

- Artistic expression is essential to the well-being of the individual and the community.
- Collaboration and personal interaction are the hallmarks of Foundation functioning.
- We lead by example.

### Our Guiding Principles

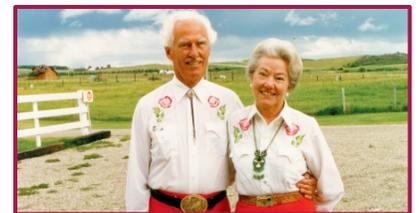
- Honour the philanthropic efforts of Drs. Ted and Lola Rozsa in supporting the Arts and promoting good arts management practices.
- Address gaps and opportunities in the arts sector.
- Foundation initiatives speak to a variety of artistic genres and company sizes that appeal to diverse demographics.
- Encourage artistic innovation in the context of achieving positive operating results.
- Enhance community engagement in the Arts.
- Organizational sustainability and internal systems development are the funding priorities.

Founded in 1990, the Rozsa Foundation is a philanthropic organization known for effective support and advocacy for the Arts in Alberta. The Foundation builds on the legacy of Drs. Ted and Lola Rozsa, who were celebrated champions of the Arts for their support of non-for-profit arts organizations active in the City of Calgary. The Foundation regularly funds grant applications and also invests in research, management programs and special projects that move the arts sector forward.

In 2003, the Rozsa Foundation endeavoured to honour the philanthropy of Drs. Ted and Lola Rozsa who had combined their love of the arts with an insistence upon good business practice. Leveraging funds Dr. Ted Rozsa received as part of the 2002 Edmund C. Bovey Award, the Foundation established the Rozsa Award for Excellence in Arts Management to ensure that the funds would impact more than one arts organization. The goal of the Rozsa Award is to recognize, celebrate and promote individual excellence in arts management throughout the province. The Foundation has since established the Rozsa Award for Innovation and the Rozsa Award for Human Resources to acknowledge the leadership depth in provincial arts administration.

Rozsa family members also direct discretionary funds to non-arts initiatives.

## OUR HISTORY



Ted and Lola Rozsa in matching Texas rose shirts.

## ARTS ADMINISTRATION

*Strategic Direction: Increase administrative expertise and foster the development of new business models within the Arts sector.*

“The Rozsa Award is critical. There are lots of artists' and creative awards but nothing for management or administration. ... The Award encourages academe to provide programs in support of arts administration, to show young people entering the profession that this part [administration] is valued and recognised.”

— former Vertigo Theatre Board Chair Cal Johnson

### A Rose for a Rose: Rozsa Awards for Excellence in Arts Management

Rose Brow, the managing director of Calgary's Quest Theatre was named the recipient of the Rozsa Award for Excellence in Arts Management at the 2014 celebration held in June. A past recipient of the Rozsa Award for Human Resources and alumnus of the Rozsa Arts Management Program (RAMP) at the University of Calgary's Haskayne School of Business, Brow's credentials and achievements could not be overlooked. Collaborative and dynamic, she stood out with her progressive HR (human resources) practices and her support of emerging artists and administrators, both within the company and the arts sector in general.

This year's other nominees included WordFest executive director Jo Steffens; Red Deer Symphony Orchestra executive director Melody McKnight; Cantare Children's Choir founder, artistic director and executive director Catherine Glaser-Climie; Edmonton International Street Performers Festival artistic producer Shelley Switzer; and, Northern Light Theatre executive director Elizabeth Ludwig.

Steffens was recognized with the Rozsa Award for Innovation for her significant efforts in building engagement in WordFest and the literary community, and launching a number of smart, innovative Festival initiatives over the past several years.

Thanks to our Partners, the Rozsa Arts Management Awards provide educational and professional development benefits valued at \$100,000, in addition to a cash prize and other opportunities.



Rozsa Award winner Rose Brow (centre) with Ruth Ann Rayner, Mary Rozsa de Coquet, Mary Cristina Rozsa de Coquet and Brenda-Ann Marks. Image by Monique St. Croix.



Rozsa Award winner Jo Steffens (right) with Brenda-Ann Marks. Image by Monique St. Croix.

## RAMP

The Rozsa Arts Management Program, delivered by Executive Education at the Haskayne School of Business marked another successful year. The 2013-14 academic year saw 27 arts managers complete the program, polishing their own skills while undertaking projects that strengthened their respective organizations. From the first module until the end of the course, participants were completely engaged.



The first RAMP session is always Halloween themed: the 2014-15 cohort in costumes inspired by the organizations they represent.

Participants in the 2014-15 cohort, which commenced in October, hail from arts and cultural institutions across Alberta, including Theatre Calgary, Edmonton International Film Festival, the High River Gift of Music Society, Medicine Hat College, the University of Lethbridge’s University Theatres, and a number of others.

In response to its expanding geographic reach, in 2015, the program will be offered in Edmonton with our partner, the University of Alberta. This expansion is significant proof that RAMP is an important, relevant and sought-after professional development program that effectively addresses a recognized gap in the arts community. The Calgary program regularly sees applications exceed capacity and we anticipate to see a similar response in Edmonton.

## The Next Step

The short-term success of the program speaks for itself, but actual impact will reverberate for years to come. Since 2012, 47 graduates have completed the pre-Board appointment training — and 22 have gone on to Board appointments with non-profit arts organizations in Calgary. Meanwhile, 20 arts organizations’ Boards have also completed the 2-day follow up governance workshop. Our government partner expanded the Next Step offering to include strategic planning which has been equally well-received by the arts sector.

• • •  
“Already in the first hour of hearing others talk about their companies helps me better articulate mine.”

— Jennifer Johnson, director of programming and arts learning, Arts Commons.  
• • •

“The retreat was an extremely helpful step for our Board and has been instrumental in helping us move forward and understand our roles better. ... Based on our excellent first experience with the program, we are very enthusiastic about the quality of the alumni that are interested in joining arts boards, and would be interested in further participation.”

— Next Step participant organization

*Strategic Direction: Commission research that will both be useful to the arts sector as well as demonstrating the value of the arts in different fields of endeavor.*

### Update: Socially Empowered Learning with Kids Go Global

We are proud of the positive change we can enact in education and the arts. This year, the Canadian Education Association (CEA) published a short summary by guest blogger Cynthia Prasow, Director of Student Experiences and Director of Partner Research Schools at the University of Calgary's Werklund School of Education about its Research Partner Schools initiative.

"I had only visualized partnerships with school authorities but the idea of working with community partners as well made so much sense and opened up so many more possibilities," wrote Prasow. "That conversation with the Rozsa Foundation eventually led to a collaborative research project with a number of schools in the Calgary Separate School District, principal researcher Brittany Harker Martin, Director of the Youth Werklund Leadership Centre, and the Foundation, our first such community initiative."

Two years of research and a pilot have now been completed with promising measurable outcomes. Data analysis will continue to assess the impact on student social empowerment, empathy, ethical mindset, entrepreneurial spirit, and intellectual engagement. While there is ample anecdotal evidence of the benefits of using an arts-integrated approach in education, to date there has been very little quantitative, empirical research published in peer-reviewed journals. Through a rigorous approach employing structural equation modeling and other analyses, the research findings will provide statistically sound data that can elevate the dialogue around arts-integrated approaches within the academic and public policy arenas.

Apart from (hopefully) demonstrating the efficacy of a pedagogy that integrates the arts and social enterprise, maximizes web technology and promotes real-world involvement, as a longer-term goal, the Foundation is aiming to influence new provincial school curriculum. Accordingly, we were particularly pleased that Kids Go Global was accepted by six Calgary Board of Education and one Rockyview District schools for testing as a prototype within the provincial curriculum redevelopment process.

### Linking Arts and Business (LAB)

After an almost year-long hiatus, we have been able to revive our intended research into best business practises in the arts. The Foundation has forged an alliance with the Canada Council for the Arts, the Alberta Foundation for the Arts and the Edmonton Arts Council to conduct scholarly investigations that complement each organization's respective research projects. Using the CADAC dataset, Foundation researchers will pose the question: What is the optimal funding formula for arts organizations in Canada as determined by various measures of business success? Then different business models will be analysed to identify patterns and optimal revenue mix, if such exists. We hope to expand this research project in future years as we seek to explore the link between the arts and business.

# ARTS GRANTS

*Strategic Direction: Fund programs that present engaging and varied artistic experiences, educate the public and build loyal audiences, include artistic and cross-sector collaborations and foster youth involvement.*

## 2014 Grant Applications and Approvals

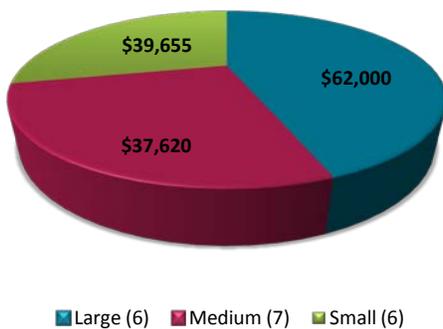
In 2014, the Foundation saw a dramatic rise in the number of grant applications. Year over year, 43 per cent more applications were received this year. The Board remains judicious in its evaluation of all applications to ensure effective investment of Foundation resources. Consequently, the proportion the approved applications has decreased to 38 per cent (from 57% in 2013) for an approximately the same number of grants approved (19 in 2014 vs. 20 the previous year).

Highlights:

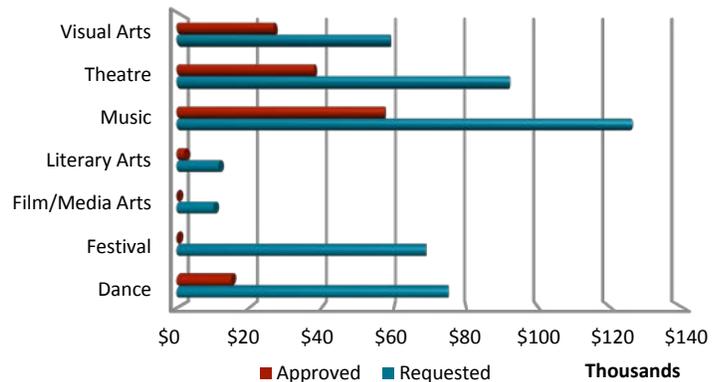
- The Foundation received 50 requests for a total of \$436,042 (average request value of \$8,721) from 40 applicant organizations.
- Of those, 19 were approved with a total funded value of \$139,275 (average value of \$7,432; median value of \$8,160; from requests totaling \$152,625). Close to 75 per cent of these (14) were fully funded while the remaining five were awarded \$38,620 out of \$57,470 requested. Overall, successful applicants were awarded an average of 91 per cent of their request while partially funded applicants were awarded an average of 67 per cent of their request.
- Three of the approved grants exceeded \$10,000: two ARIIVAs at \$12,000 according to guidelines, and \$15,000 to enable Dancing Parkinson’s to operate a second year.

The goal of our Grant Program is to meaningfully contribute to building business and artistic capacity in Calgary’s arts sector. As shown above, our grants are well distributed among companies of different scales and disciplines to diverse audiences. Funded organizations are aware of what they really need to sustain and grow their operations.

**Grants by Organizational Size**



**Grant Requests by Discipline**



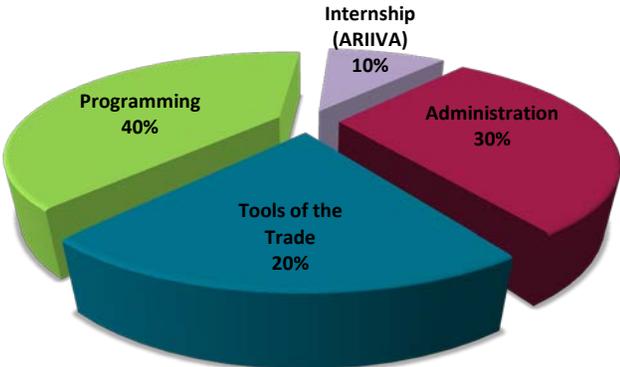
West Village Theatre

The Foundation awarded its first Special Initiatives grant (\$9,975) to Ghost River Theatre to fund the appointment of a governance consultant for the newly named West Village Theatre (WVT) venue, which Ghost River, along with Calgary Young People’s Theatre and Green Fools Theatre, adopted after Dancers Studio West vacated the facility. WVT was formed as a standalone organization with board representation from each of the resident companies. The establishment of a strong, clear governance model for WVT has had a radiant effect, with knowledge and best practices being adapted by the three resident companies to improve their own governance and board recruitment. Looking to the future, a Rozsa Next Step graduate will be joining the board of Ghost River Theatre.

The WVT facility sharing plan and agreement were supported in infancy as the Action Learning Project of RAMP participant Ann Connors, and advancing the organizational health of this shared-services facility is yielding immediate and longer term benefits for each of its founding organizations. Further, the Foundation arranged additional business planning assistance at no cost for WVT from Dr. Peter Sherer’s strategy MBA class at the Haskayne School of Business. Finally, the Foundation appointed governance consultant Trudy Gahlinger to work with the WVT board, which also presented the students with a rare opportunity to collaborate with her to develop WVT’s new business model in line with the organization’s mission and policies.

If West Village Theatre can be established as a strong and stable success story, this type of agreement may also benefit other smaller organizations looking for a facility access solution. An update will follow in 2015.

Approved Grant Requests by Category



2014 Grants Targetting Identifiable Diversity



*Strategic Direction: Positively influence public opinion regarding the Arts.*

### Alberta Arts Flood Rebuild Disbursed Nearly \$200,000 in Second Round of Funding

The Foundation continued as the convener of the Alberta Arts Flood Rebuild funders' initiative. Thanks to the government of Alberta, an additional \$198,500 in relief funds was made available to disburse in accordance with the AAFR funding guidelines. In August nine artists and eight arts organizations affected by the June 2013 Alberta floods received support. This was the second and final round of funding following the initial intake in fall 2013.

In addition, just over \$50,000 in residual funds was allocated to two legacy projects: the development of an Arts Disaster Preparedness Plan and a relief fund at the Elephant Artist Relief Society (EAR) for the purpose of helping individual artists of all disciplines in crisis.

### ArtsVote

As a member of the steering committee, the Foundation remained active throughout the year and helped guide discussions and activities in response to the Federal Government's Temporary Foreign Workers legislation and its impact on the Arts industry in Alberta as well as providing public commentary on the various leadership races in provincial political parties.



## THE FOUNDATION

*Strategic Direction: Continued improvement of internal Foundation functioning.*

### Partners and Collaborators

*Welcome to our new Rozsa Awards partner:* Accenture  
Alberta Arts Flood Rebuild  
Alberta Foundation for the Arts  
Alberta School of Business, University of Alberta  
ArtsVote  
The Banff Centre  
Board Development Program, Culture Alberta  
CADA  
The Canada Council for the Arts  
CKUA  
Deloitte  
The Edmonton Arts Council  
Enactus  
Haskayne School of Business, University of Calgary  
Philanthropic Foundations Canada  
Structured Abstraction  
Trickster Theatre/Kids Go Global  
Werklund School of Education, University of Calgary

### Board of Directors

Drew Anderson  
Roman Cooney  
Dan Finley  
Brenda-Ann Marks  
Alec Milne  
Ruth Ann Rayner  
Mary Rozsa de Coquet  
Mary Cristina Rozsa de Coquet

### Members

Brenda-Ann Marks  
Ruth Ann Rayner  
Karen Rice  
Scott Rozsa  
Mary Rozsa de Coquet  
Mary Cristina Rozsa de Coquet

### Management

Mary Rozsa de Coquet, President  
Andrew Long, Grants Officer  
Niya Hurley, Communications Advisor  
Allison Simpson, Research and Technology Officer  
Ainsley Soutiere, Administrative Assistant



Foundation Board of Directors (from left) Roman Cooney, Alec Milne, Ruth Ann Rayner, Mary Cristina Rozsa de Coquet, Mary Rozsa de Coquet, Dan Finley and Brenda-Ann Marks. Image by Monique St. Croix.

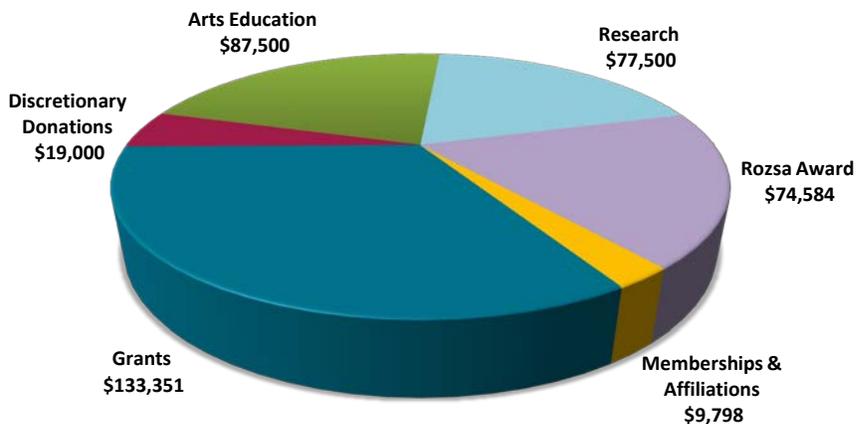
## FINANCIALS

### BALANCE SHEET

As at December 31, 2014

	2014	2013
<b>ASSETS</b>		
Current Assets		
Cash and cash equivalents, unrestricted	\$ 2,713,318	\$ 3,760,299
Cash and cash equivalents, externally restricted	49,374	-
GST recoverable	2,186	700
Prepaid expense	27,325	2,098
Inventory	1	1
Long term investments	15,111,168	13,434,516
	<b>\$ 17,903,372</b>	<b>\$ 7,197,614</b>
<b>LIABILITIES AND NET ASSETS</b>		
Current Liabilities		
Account payable and accrued liabilities	\$ 5,354	\$ 5,673
Deferred cash contributions	49,374	-
	<b>\$ 54,728</b>	<b>\$ 5,673</b>
<b>SURPLUS</b>		
Distributable surplus	16,675,832	16,067,166
Endowment funds	1,172,812	1,124,775
	<b>\$ 17,848,644</b>	<b>\$ 17,191,941</b>
	<b>\$ 17,903,372</b>	<b>\$ 17,197,614</b>

### 2014 Donations



## **ROZSA FOUNDATION**

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