



Targeted call for FSC Project Partners

Instructions to complete the application form

Please refer to the Future Skills Centre's (FSC) **Targeted Call for FSC Project Partners Guidelines** document when preparing your application.

This application form is structured to help you address the selection criteria for this call and give reviewers easy access to your project information. This form is divided into the following sections:

- Part 1 - General information
- Part 2 - Project summary
- Part 3 - Project details
- Part 4 - Project work plan and budget
- Part 5 - Declaration

If you would like to request accommodations or other types of support, please contact Maysa Mourad by email at targetedcall@fsc-ccf.ca or by phone at 437-331-0613.

If you have any questions while compiling your application, you may contact our team at targetedcall@fsc-ccf.ca. We would be happy to answer any questions.

PART 1 - GENERAL INFORMATION

1. Lead organization

Name of lead organization

Toronto Arts Foundation

Name of project lead

Angie Aranda

Project lead's preferred method of contact (email address and/or phone number)

angie@torontoarts.org

2. Proposed project

Project title

ArtWorksTO

Project start and end dates

January 1, 2022 to September 30, 2023

Projects must end no later than September 30, 2023.

Amount requested from FSC (total)

\$1,122,700

Project partners and their location

- Toronto Arts Foundation, Neighbourhood Arts Network, 26 Grand Trunk Crescent, Toronto, ON
- City of Toronto, Youth Development Unit, 100 Queen St. W., Toronto, ON
- Ontario College of Art & Design University (OCAD U), 100 McCaul St., Toronto, ON
- The Remix Project, 130 Queens Quay E., Toronto, ON

PART 2 - PROJECT SUMMARY

1. Proposed project “one-liner”

How would you describe your new project in one sentence?

ArtWorksTO will further cultivate a deeply inclusive and partnership-driven creative sector workforce by strengthening recruitment partnerships, particularly with Indigenous-led media organizations, and by engaging sector employers in work-integrated learning.

(30 words maximum)

2. Proposed project summary

How would you describe your new project and how it builds on the testing and learning of your current project to date?

We suggest that this summary covers the main information about how your new project addresses all selection criteria of this targeted call.

The new ArtWorksTO project will allow us to optimize the program design and delivery of the program based on learnings to date through:

- Improving our recruitment strategy with IBPOC and 2SLGBTQ+ youth media artists, including continuous, year round engagement for community outreach partners through a dedicated Outreach and Marketing Coordinator who will onboard partners, co-design recruitment activities, facilitate wrap-around supports and support partners’ professional development goals to ensure sustainability.
- Delivering and testing the alumni pathways model developed in 2021 to support Work Integrated Learning (WIL) opportunities with the support of industry-engaged partners (including the Directors Guild of Canada Ontario, The Remix Project and imagineNATIVE).
- Deepening partnerships with Indigenous artists and organizations to develop an Indigenizing ArtWorksTO plan, recruit and mentor Indigenous participants and support knowledge mobilization.
- Retaining equity-seeking participants through a dedicated Case Manager who will provide wraparound supports that address barriers that result from social and racial injustices exacerbated by the COVID-9 pandemic.
- Developing a sustainability strategy to align the donor framework between the City of Toronto and the Toronto Arts Foundation.

This will allow us to generate more rigorous evidence through gathering additional data from participants and new partners, and completing sustainable evaluation tools. The additional evidence will allow us to further our knowledge mobilization work with interested stakeholders in government, post-secondary and the creative industries.

(250 words maximum)

3. Additional scope

How does your new project go beyond the scope of your current FSC-funded project?

The additional scope may include expanding or extending a project model, its principles and/or components. For example, it may include expanding the project to new regions or jurisdictions, including new or larger target populations, and testing different delivery formats to understand what works to address demands. This would assume the potential for bringing additional partners to deliver the project at a broader scale. The additional scope must be grounded in new concrete learning questions to contribute to your work and of others in the skills ecosystem.

The new ArtWorksTO project will extend and expand the project model we have piloted based on the learnings we have gathered. The extended project will allow us to run an additional program cycle that incorporates our improved recruitment methods to reach IBPOC and 2SLGBTQ+ youth media artists. We will deepen relationships with our core outreach partners through co-designing recruitment charrettes, testing hybrid models of engagement (in-person and digital), and implementing Indigenous engagement learnings from work developed by Indigenous consultant, Cole Forrest (filmmaker and AWTO advisory member). We will also further our partnerships to facilitate Work Integrated Learning through implementing our alumni pathways model. The extended project will allow us to engage our outreach, post-secondary and employer partners in knowledge mobilization, based on the plan developed with the support of FSC in consultation with Research Impact Canada.

(150 words maximum)

4. Importance of the additional scope

Why is the additional scope of your project important to your organization, sector and target populations? Why is it timely?

Alongside ArtWorksTO, a number of other investments are being made in support of sector stakeholders. Community-engaged media arts organizations, both new and established, are engaged in diversity, equity, and inclusion initiatives that parallel the work of ArtWorksTO. There remains a need to build strategic partnerships and

strengthen complementary initiatives in order to ensure significant and quality outcomes for diverse, equity-deserving youth creatives. Our request is meant to support our growth as leaders amongst others in the sector to expand what we have learned about providing responsive programming to young, early career professionals and about cross-sector convening and partnership-building, particularly between and amongst municipal governance, postsecondary, and the arts and culture sector, but also with and alongside communities seeking opportunities, arts and culture leaders demanding sustainable change, and sector employers desiring access to skilled and diverse talent.

(150 words maximum)

PART 3 - PROJECT DETAILS

In this section, please provide information about how your new project supports each of the selection criteria of this targeted call.

We provide prompting questions to help you address all criteria in the application guidelines. You may prepare this section following the prompting questions in sequence or using your own sections and narrative.

Although you have flexibility regarding the format for this section, please make sure that you address all criteria according to the prompting questions. Reviewers will assess your application by scoring each criterion individually.

This section should not exceed **seven** pages. We anticipate that most proposals will present this section in **five** pages.

A. Relevance:

a. How does your new project align with FSC's Strategic Priorities?

The new ArtWorksTO project aligns with FSC's strategic priorities through:

1. Generating labour market and skills information about the media arts industries, with a focus on supporting equity deserving populations, specifically IBPOC and/or 2SLGBTQ+ youth. Access to the media arts labour market remains difficult for many early career professionals, and the ArtWorksTO project aims to identify existing data and contribute to bridging gaps in knowledge.
2. The expanded ArtWorksTO project will allow us to test and evaluate new approaches to supporting IBPOC and/or 2SLGBTQ+ youth media artists into career pathways. This includes testing improved recruitment methods based on our learnings. We are also identifying key employment and training pathways for program alumni, through new partnerships with industry

bodies including the City of Toronto's xoTO Film Office, the City's Strategic Communications Division and the Director's Guild of Canada - Ontario Region.

3. In recognition of growing opportunities in the local labour market, and in partnership with the City of Toronto's newly formed Interactive Digital Media office, we are exploring how a focus on interactive digital content production could provide industry driven opportunities for ArtWorksTO alumni.
4. Through our growing network of stakeholders, we are contributing to learning about promising practices in supporting youth employment outcomes amongst equity-deserving youth in Canada's creative industries. We are in the process of developing a knowledge mobilization plan that shares what we have discovered, asks questions we do not yet have answers for, and invites partnerships with organizations keen to improve youth outcomes and strengthen the sector as a whole.

b. How does your new project address recognized systemic challenges about future skills in Canada?

As the Spotlight on Toronto (2017) and the Toronto Screen Workforce Study (2021) reports suggest, there remain significant gaps in aligning educational goals and industry priorities, fostering inclusive career exploration opportunities for young creatives, and connecting a diverse talent pool to employment opportunities in the creative sector. This has particular consequences for IBPOC and/or 2SLGBTQ+ youth who face both multiple barriers to employment in general and underrepresentation in the creative sector in particular. Diversity at all career levels continues to be low in the culture sector, even relative to the diversity of the Canadian workforce as a whole.

Canada's creative sector is strong and growing (in 2010 it represented 3% of Canada's GDP and 3.7% of the national workforce; Canadian Arts Coalition, 2019). However, the creative industries are a socially and economically significant sector that remains relatively untouched by contemporary workforce development initiatives in Canada, despite offering significant opportunities for growth (see Silver, 2011; Toronto Film, Television and Digital Media Board, 2017). The sector continues to grow, with production in digital media, interactive, film and television, and music recording and publishing facing skilled labour shortages in both production and technical support roles. Growing too are calls for employers to diversify the sector labour force and institutionalize equitable hiring and retention strategies.

ArtWorksTO connects a diverse talent pool of IBPOC and/or 2SLGBTQ+ youth media artists through a workforce development approach to increase sector inclusion for equity-deserving youth. The new project increases access to pathways (recruitment and alumni pathways) to culture sector employment. ArtWorksTO will coordinate with program partners and sector stakeholders to create equitable, responsive and sustainable employment and training opportunities for early career youth creatives. This will include continuing to offer our participants both (*credentialized*) education

and training opportunities and multiple work-integrated learning (*experiential*) opportunities. Our knowledge dissemination plan will contribute to sector wide learning equitable inclusion practices.

c. Explain how your proposed project fulfills the demand for your service. Who is demanding this and how do you know? Why is it timely?

There is demand by both industry and participants for this program. From participants, many young people have developed skills, talent, and interest in the creative industries through engagement in community-based arts programs and self-directed learning. However, some young creatives lack the industry networks, advanced skills, access to education, and professional work experience opportunities that would support them in transitioning to employment or careers in creative industries. ArtWorksTO offers both formal learning and on-the-job experience that are not normally accessible to equity-deserving youth through existing education and human services, or that such youth have difficulty navigating or remaining in without guidance and support.

At the same time, and as preliminary findings from ArtWorksTO have shown, industry employers with creative talent needs are keen to work with us in order to achieve their own inclusion and talent development objectives. The sheer number of industry-engaged partnerships the program has been able to cultivate over the past 18 months, including with the Director's Guild of Canada - Ontario, imagineNATIVE, Loop, Creative Niche, POV Film, OCAD U, the Remix Project, and many more - demonstrates the potential for the program model as a training program. The growth and prevalence of similar efforts, particularly in the GTA, demonstrate a further need for sector coordination and collaboration that the program infrastructure is beginning to build.

B. Innovation and evidence

a. In what way is your project innovative by pursuing a new way of doing things? If applicable, how is your project model informed by evidence?

ArtWorksTO was developed to address issues of equity and inclusion in creative sector employment by coordinating a range of educational and work-integrated learning experiences normally found in other industry sectors as comprehensive active labour market policy (ALMP). Such supports, which often include coaching and mentoring, subsidized employment, and skill-building, are not normally available to creative sector workers except for those enrolled in formal education as students. The program's innovation has been in exploring what equity-deserving creatives need to effectively and sustainably occupy a greater portion of the sector's labour market. It has reached the early conclusion that a responsive portfolio of educational and employment opportunities is generally effective at supporting participants into employment, particularly when supported by case management. These conclusions are complemented by interest from a number of industry-engaged stakeholders,

including employers, who are eager for greater sector diversity and keen to partner with ArtWorksTO to support and extend the model. ArtWorksTO's ability to begin convening these stakeholders and initiate new, cross-sector dialogue is another dimension of its innovation.

Direct evidence of program performance has largely been qualitative and anecdotal to date, but demographic data supporting the City of Toronto's Youth Outcomes Framework and the FSC's Common Outcomes Framework is also being collected and reported on. This program monitoring has been supplemented by reports and studies that echo the need for such cross-sectoral initiatives. The 2021 McKinsey report on the Representation of Black Talent in Film and TV, for example, echoes the need for increasing representation and improving industry transparency, estimating that bringing up the representation of Black talent to be in line with the general US population would result in a 7% net increase in revenues in the sector. The 2021 Toronto Screen Industry Workforce Study highlights potential labour shortages across the sector, emphasizing the economic need and timeliness for innovative and career-integrated programs like ArtWorksTO.

b. How do you plan to generate evidence and insights during your project? What new knowledge will it generate and what are the potential implications of your approach for the broader skills ecosystem?

ArtWorksTO will continue to build evidence of the program performance by collecting participant and stakeholder engagement and experience data, as well as participant demographic data. It will follow past-program participants (alumni) as they develop their careers, and as they connect with the program's (proposed) alumni manager to access additional opportunities. It will also aim to engage community-engaged and industry-engaged stakeholders to ensure that the needs and expectations of program participants fit with those of industry, and vice versa. The program will continue to use a variety of methodologies, including interviewing, surveys, and participatory planning sessions, to build understanding about the program and to convene stakeholders normally unable to communicate directly with one another.

C. Learning

a. What learning has your current project with FSC generated and how has this learning informed the scope of your new project?

In speaking with program participants, we have identified some potential skills gaps and opportunity gaps. Through OCAD U coursework and Industry Advisors, participants have developed a range of transferable skills (such as client communications and project management) and technical skills related to their discipline through hands-on, experiential learning opportunities. They continue to need training in refining their job search strategies and application materials (including resumes, cover letters and, in particular, their portfolios or demo reels) using

techniques that meet the specialized expectations and standards held by industry professionals in creative career pathways, and that cannot be comprehensively addressed within the existing program. To be effective, such learning must be developed with continued support for participants upon their completion, and must be integrated with the needs and priorities of sector stakeholders. These coordination and administrative needs demand additional dedicated staffing.

We also realize that engagement with diverse youth creatives is best done alongside and in alignment with community arts and media organizations with which they might already be engaged. To be deeply inclusive and to promote an equitable arts and culture sector requires partnering with and supporting organizations with similar and complementary mandates as ArtWorksTO. This convening and coordinating work requires time and intentionality that must be balanced against a number of competing demands. It requires dedicated staffing to be done well, and to be done in coordination with other engagement activities (particularly with industry stakeholders.)

Many outreach partners have expressed an interest in developing a work-integrated learning model. This requires a dedicated staff to manage paid media arts organization outreach partners working with IBPOC and/or 2SLGBTQ+ youth to support co-designing recruitment activities and provide wrap-around case management support with outreach partners, including check-in meetings, on-boarding outreach partners and supporting outreach partner's professional development goals, to ensure sustainability for all partners and project leads. This process enables customizable and accessible program access to prospective applicants through a trust-building approach.

b. What are additional learning questions that your new project will address?

- What are the learning and development priorities for emerging and early career creative sector professionals? For IBPOC and/or 2SLGBTQ+ professionals in particular? How must the ArtWorksTO model change or be extended to support these priorities?
- What are the most effective next employment opportunities for post-program participants (i.e., those likeliest to support their professional growth in the sector)? What are meaningful measures of effectiveness to test this growth?

D. Equity, diversity and inclusion

a. Does your project incorporate in its design and execution the perspectives of end-users and other stakeholders, particularly groups facing barriers? If so, how? If not, why not?

Yes, ArtWorksTO has prioritized involving participants who are IBPOC and/or 2SLGBTQ+ in all aspects of programming, including:

- Research and evaluation: Participant feedback has been critical to the design of the expanded project.

- Advisory: The first cohort showed great interest in this opportunity. When a call went out for 2 volunteers, we had 14 participants interested (out of a total of 26). Through the Advisory, alumni support with reviewing applications and proposals.
- Committees: Alumni are represented on the research and evaluation committee and others are in development.
- Communications: ArtWorksTO alumni are contracted to develop communications materials for ArtWorksTO, including short videos and social media strategies.
- Programming: Alumni are invited to participate on panels, plan events and facilitate peer networking sessions

b. What are the practices and activities of your project that directly support and are grounded in principles of equity, diversity and inclusion?

ArtWorksTO practices and activities are grounded in principles of EDI in many ways, including:

- Program only open to equity deserving youth
- Priority to ensure representation from IBPOC and/or 2SLGBTQ communities in all aspects of the program - staffing, Advisory, Industry Advisors, instructors, panelists, etc.
- Ground our partnerships in principles of EDI - with a focus on deepening relationships and partnerships with Indigenous-led media arts organizations
- Brought on an Indigenous Youth Research Associate with the support of the City of Toronto and an Indigenous media artist to provide advice on how to ground the project in anti-colonial principles and practices
- Collaboration with the City of Toronto's Confronting Anti-Black Racism unit
- Several contract opportunities for participants focus on equity and inclusion
- Comprehensive and individualized support for participants that address barriers to inclusion. For example, the Toronto Youth Partnerships and Employment Counsellors have specific expertise and experience in supporting vulnerable youth populations, including Indigenous youth, Black youth, LGBTQ2S youth, youth with disabilities, youth experiencing intimate partner violence, and youth vulnerable to violence and crime.
- Developing vision, mission and values statements grounded in EDI principles

c. Will your project further equity, diversity and inclusion in the field or sector of your project? If so, how? If not, why not?

The ArtWorksTO project will provide meaningful contributions to furthering equity, diversity and inclusion in the creative industries. Communications materials, including photography, videography and designed print materials play a significant role in shaping the values and brand of organizations. Building a more inclusive and

representative talent force in this industry will improve the way organizations communicate diversity, equity and inclusion as fundamental principles.

With the growing awareness and focus on confronting racism and discrimination from corporations and public institutions, ArtWorksTO has already seen greater interest in accessing our alumni and participant talent pool from internal and external partners, including the City of Toronto, OCAD U, CBC and DGC-O.

Through ArtworksTO we are encouraging processes to change at the City of Toronto and Toronto Arts Foundation to break down systemic barriers to young racialized people. For example, the City of Toronto's Confronting Anti- Black Racism Unit requested an interview with Toronto Arts Foundation to share learnings from the ArtworksTO outreach strategy and share tools developed during the project (decolonizing recruitment processes, partnership criteria tool, outreach tracking tool and indigenous engagement learnings). These learnings will be applied to a Black-mandated Funding Framework.

E. Capacity

a. What are the skills, experience and resources available within the lead organization (and partners, if applicable)? How will these elements support the successful execution of the project?

ArtWorksTO is a cross-sector partnership, engaging stakeholders in the culture sector to develop a skilled talent pool that is able to meet the needs of sector employers. Postsecondary education, community arts and media training programs, municipal governance and creative industries employers are all part of this stakeholder group. Each is committed to the health and well-being, education and employment success of young people from equity-deserving backgrounds. Although its existing partners provide tremendous learning opportunities, additional sector integration is needed to scale up the model and build pathways for participants and alumni beyond the current employment contracts.

Project partners:

The City of Toronto has extensive experience in project management, budget management and partnership development. The City has an experienced and accountable infrastructure capable of implementing and managing large projects involving multi-sectoral partners. The Youth Development Unit has expertise in evaluation and monitoring of workforce development programs for youth, and has recently developed a Youth Outcomes Framework.

Ontario College of Art and Design University (OCAD U) is the largest and most comprehensive art, design and media university in Canada. OCAD U developed a new Continuing Studies Certificate in Art & Design Professional Skills for

ArtWorksTO. The certificate is designed for students interested in pursuing a career in art and design who currently experience obstacles that make enrolling in a full-time undergraduate degree challenging.

The Remix Project was created in order to help level the playing field for young people from marginalized and under-served communities. Remix serves youth who are trying to enter into the creative industries or further their formal education. The Remix Project's networks within the creative industries have provided access to IBPOC and 2SLGBTQ+ mentors for participants.

Neighbourhood Arts Network (NAN) is a Toronto-wide network of over 2,500 members including artists, arts organizations, cultural workers and community agencies working throughout the City of Toronto.

ArtWorksTO Advisory includes representation from alumni, youth media arts organizations (including **POV**, a training program to prepare diverse talent for meaningful careers in the content production industry) and industry representatives (including **Creative Niche**, an agency that connects firms, brands and agencies with top digital marketing, UX/UI, design, content strategy and development professionals).

Outreach Partners:

Additional outreach partners will support the development and delivery of improved and targeted outreach methods to ensure the program reaches IBPOC and/or 2SLGBTQ+ youth media artists. These partners include:

- **imagineNATIVE** is committed to creating a greater understanding of Indigenous peoples and cultures through the presentation of contemporary Indigenous-made media art including film, video, audio and digital media.
- **Eva's Phoenix** provides shelter, transitional housing, and programming to help young people build brighter futures free of homelessness.
- **JAYU** shares human rights stories through the arts and engaging conversation.
- **SKETCH Working Arts** is a community arts enterprise engaging diverse young people who live homeless or on the margins through the arts.

Industry Pathways Partners:

Additional industry partners will support the implementation and testing of the alumni pathways model. These partners include:

- **The Directors Guild of Canada Ontario (DGC Ontario)** is a labour organization representing more than 2,800 key creative and logistical personnel working in the screen-based industries in the areas of direction, assistant direction, design, production management, locations, accounting and editing.

- **Loop: Design for Social Good** is a creative agency that uses design to help social impact organizations address the world's most pressing challenges.
- **Corex Creative** is a multimedia production company founded by an ArtWorksTO alumni that creates divergent innovation through video, photography, design and motion graphics. Corex participates on the program advisory and creates opportunities for youth entering the creative industries.
- **City of Toronto - Economic Development & Culture** will partner with ArtWorksTO to support alumni pathways through the xoTO Film and Interactive Digital Media offices.

b. Does your current project with FSC hold a good track record? Have you faced any challenges? If yes, how have you addressed them?

ArtWorksTO has maintained a good track record with FSC through providing quarterly reports on time, providing audited financial statements, communicating with FSC when additional information is required and participating in the opportunities for technical support, collaboration and training offered through FSC.

ArtWorksTO has been successful at addressing challenges to date, including:

- **Impacts of COVID-19.** The program was pivoted to operate virtually. Challenges in building peer networks and completing paid contracts have been addressed through amending contract timelines and deliverables as needed, providing industry mentors to provide support on legislation and technical solutions, and leveraging online tools to support peer connections.
- **Limited staffing resources.** NAN provided in-kind support to make the Artist Liaison role full-time, and the City of Toronto provided temporary supports to hire an Indigenous Youth Research Associate, and Program Support Trainee.
- **Recruitment of Indigenous youth.** New partnerships were developed to improve recruitment methods focused on Indigenous youth and consultants were hired to advise on anti-colonial practices.

F. Coherence

a. What are the main project activities that will enable you to meet the project objectives?

ArtWorksTO seeks to meet two objectives: first, to develop a sustainable, cross-sectoral model to support IBPOC and 2SLGBTQ+ youth entering the culture sector labour market to find and retain employment and advance in their careers; and, secondly, to cultivate a talent pipeline for employers in this growing sector that meets their skills expectations and desire to foster an equitable workforce characterized by diversity at all levels.

The main project activities that will enable us to meet these objectives include:

- Formalizing relationships with outreach partners to improve our recruitment methods
- Implementing recommendations from consultants on increasing representation of Indigenous youth within the program and how to incorporate an anti-colonial framework
- Hiring an Alumni Manager to implement the alumni pathways model (*currently in development*)
- Standardization of evaluation tools to ensure learnings from the project continue to be gathered and acted upon to improve and sustain our data collection methods
- Knowledge dissemination to share key project learnings through stakeholder meetings, conference presentations, sharing of reports, videos, etc.
- Partnership development, including funding and sponsorship partners

b. Explain how your project presents good value for money. How is your budget is reasonable, appropriate and aligned with your work plan?

ArtWorksTO has already seen both significant impacts and promise in effective workforce development in the media arts industries, despite operating with limited staffing resources. Our learnings to date have shown that we can deepen these impacts and leverage even more opportunities with additional staffing resources.

After implementing the project for 2 years and with the new elements (improved recruitment and industry partnerships to further pathways for program alumni), we are confident this budget aligns with the work plan and is a sound investment in both testing out a model for enhancing sector inclusion while developing strategies for sector stakeholder engagement.

Subsidized contracts offer equity-deserving youth work-integrated learning and network-building experiences. These opportunities help to keep youth active in the labour market and contributing to their local economies, while building the capacity of partnering organizations to more consistently and effectively support youth talent in the future. Keeping equity-deserving youth in the creative sector labour market helps increase diversity in the sector; The subsidized contracts offer hosts access to creative talent at low initial cost, which may support strategic initiatives and encourage future employment. In fostering cross-sector partnership development in coordination with other sector stakeholders, ArtWorksTO is also supporting foundational learnings in this field.

(3,500 words maximum)

PART 4 - PROJECT WORK PLAN AND BUDGET

1. Please submit a **one-page work plan** with key milestones and their timeline. **Do not** include detailed activities at this time. If your proposal is selected, we will work with you to develop a detailed work plan.
2. Please complete the project budget template provided to you as part of the application material.
 - a. Include only **new funding** associated with your new project and its additional scope. Please do not include the existing funding that is already part of your current funding agreement with FSC.
 - b. If applicable, identify new funding pending or confirmed for this project from other sources. **This funding should be included as in-kind contributions.** (Please note that funding from other federal sources cannot be counted towards in-kind contributions)
3. Please submit your work plan and budget by sending these files, along with this completed form, to targetedcall@fsc-ccf.ca.
4. You may use the space below to provide comments to accompany your work plan and/or budget.

(100 words maximum)


PART 5 - DECLARATION

By submitting an application, the lead organization and its partners agree to the requirements of the following sections, detailed in the guidelines outlined for this funding call, and they affirm that they comply with and/or commit to the following:

- Organization eligibility.
- Active support for co-creating and carrying out an evaluation with an FSC-approved evaluator, if FSC decides an evaluation is appropriate for this project.
- Active engagement in knowledge mobilization activities related to the project.

- Compliance with the Tri-Council Policy Statement on the Ethical Conduct of Research Involving Humans.
- Confidential due diligence inquiries from Future Skills Centre into the applicant.

Signature

A handwritten signature in black ink, appearing to read "S. Wright", is contained within a rectangular box.

Name of signing authority

Susan Wright, Deputy Director

Date

Nov 2, 2021