



# Ontario Arts Council Performance Measures

November 2013



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO



50 YEARS OF ONTARIO GOVERNMENT SUPPORT OF THE ARTS

50 ANS DE SOUTIEN DU GOUVERNEMENT DE L'ONTARIO AUX ARTS



## Preface to November 2013 Report

So far, the Ontario Arts Council (OAC) has met, or is on track to meet, our targets for 13 (76%) of the 17 different indicators. For the remaining four indicators, we have not yet met our targets. Our progress-to-date on each indicator is noted in the report.

Two factors provide important context for our results data.

We note in the summary of our performance measures process that we chose 2006-07 as the standard benchmark year for the indicators, as this was the year before OAC began receiving a series of budget increases from the Ministry of Tourism, Culture and Sport. Specifically, we received increases to our general grant from the Ministry of \$5 million in 2007-08, \$10 million in 2008-09; and \$5 million in 2009-10 – for a total of \$20 million over three years. Since then, OAC's base budget has been maintained at the same level. In many cases, the impact of these budget increases on our early performance results is evident – either directly in indicators related to OAC's own activities (e.g. the number of new organizations receiving operating support from OAC), or indirectly in indicators related to the activity levels of the organizations we support (e.g. the number of new works). However, in the more recent performance results, the impacts of several years at the same base budget level are starting to show.

Another factor providing context for our results data is the state of Canada's economy over the past several years. Early in 2008, analysts were signaling a downturn and late in 2008 the Canadian economy entered into a recession, which continued into 2009. For Ontario's arts organizations, this difficult financial environment worked against increases in their OAC support over the same period. As a result, we may anticipate negative impacts, due to the economic situation during this timeframe, on some of the indicators related to the activity levels of the organizations we support. These negative economic impacts were likely moderated somewhat by the Ministry of Tourism, Culture and Sport's Arts Investment Fund, which provided new funding for arts organizations over three years from 2010-11 to 2012-13.

It is hard to assess the relative impacts of these various factors on Ontario's artists and arts organizations – and how these factors may have affected the net results-to-date for our indicators. But it is safe to conclude that OAC's support has provided a very important cushion for Ontario's arts sector against the challenging economic environment. With the impacts of a fourth year at the same budget level beginning to show, however, the future is more uncertain.



# OAC Performance Measures

## November 2013

### Introduction

At the Ontario Arts Council (OAC), we track and report on our activities on many fronts. Every year we prepare statistics on the size, distribution and reach of our grants to Ontario artists and arts organizations. In addition, we are committed to tracking our ongoing progress on the specific strategies and themes laid out in our 2008-2013 strategic plan, *Connections and Creativity*.

In 2008-09, we decided to take our commitment one step further by identifying measures to help us to better understand and assess our overall performance as an organization.

Our aim was to develop a small number of high-level performance measures for OAC that would be relevant for a number of years. We chose OAC's vision statements from our strategic plan as a framework for the performance measures because these statements capture OAC's broad, high-level, desired outcomes. Organizing the performance measures around the vision statements gives us a link to our mission – the “why” we are doing what we do. In this way, these performance measures are intended to work hand-in-hand with the tracking of our progress on the specific strategies and themes outlined in the strategic plan – the “what”.

What we confirmed in the process of developing our performance measures is that many of our key activities – such as the funding of individual artists and the provision of ongoing operating support – are fundamental expressions of OAC's commitment to and support of our vision for Ontario. We learned that our vision statements are more than compelling words – they are real goals that it is OAC's mission to help achieve. We are serious about making a contribution to this vision. The performance measures outlined in this document are our guide and our commitment to assessing OAC's progress on this front.

This is our fourth report on OAC performance measures.\*

### OAC VISION STATEMENTS

We envision an Ontario where:

- The lives, careers and work of individual artists flourish.
- Arts organizations are creative, viable and healthy.
- People of all ages and in all regions actively engage and participate in the arts.
- Aboriginal, francophone, culturally diverse, new generation and regional artists and arts organizations are recognized for the value they provide to all of Ontario's people, cultures and creative sectors.
- The creativity, innovation and excellence of Ontario's artists and arts organizations in all their diversity are seen and acclaimed locally, nationally and internationally.

\* Because OAC is currently undertaking a process that may identify different vision statements, we decided to extend our current performance measures for an additional year. This report continues to track our results for 2012-13 against existing indicators and targets.

## Summary of the Process

As mentioned, we used OAC's vision statements as the framework for the performance measures.

For each vision statement, we thought about what kinds of things would indicate to us that the vision statement had been achieved. We then reviewed our list and used several criteria to select appropriate indicators as true measures of OAC's performance. (See box: About Indicators.)

Once we identified our list of draft indicators we began the process of setting numerical or directional targets for each indicator and choosing the appropriate benchmark year – along with calculating the benchmark figures. During the process of setting targets some of the indicators were revised or changed if it became clear that there was no “right answer” against which to measure OAC's performance. In other words, these were good statistics for us to track elsewhere, but were not the best indicators for our performance measures.

We chose 2006-07 as the standard benchmark year for the indicators, as this was the year before OAC began receiving a series of budget increases from the Ministry of Culture – and so would give us baseline actual figures to track the impact of the increases. For a couple of indicators, data were not available back to 2006-07, so we identified a different benchmark year.

Next, we calculated the most current figures available for each indicator to compare with our benchmarks. The source of our data includes OAC's own grant statistics, as well as the financial and statistical information submitted by our grant recipients in their operating grant application forms and project grant final reports. *(Note: There is generally a 2-year time lag on the availability of information on actual financial and statistical figures from organizations receiving OAC grants. For example, confirmed actual figures for 2011-12 are currently being received by OAC with the organizations' 2013-14 operating applications.)*

These performance measures were approved by the OAC Board of Directors at its meeting on April 29, 2009.

### About Indicators:

- Indicators should be “real” and meaningful to OAC (i.e. should be things that we feel are true measures of our performance against our desired outcomes.)
- We need to feel confident that performance on the indicator can be attributable to OAC. For this reason, some external indicators that relate to the vision statement, but were outside OAC's control or influence, were not included in this exercise.
- Each indicator must relate to and be a measure of the related value statement. We agreed that the chosen indicators do not tell the “whole story” about the statement, but that together they are key elements that capture the essence of the vision statement and that do suggest overall movement or progress toward the statement/outcome. This is what makes them indicators.
- It's important that each item we choose is in fact an indicator – and not just a good statistic. This means that there must be a “yardstick” for each indicator – a “right answer” or target – against which we can measure performance.
- We must be able to articulate the conceptual link between the indicator and the statement.

### A Note on Attribution

Establishing attribution for performance measures can be a challenge for funders like OAC that achieve their goals largely through supporting the work of grant recipients and partners.

We faced this challenge as we went through the process of selecting indicators for each of the vision statements. In every discussion we asked ourselves: Is progress on this indicator within OAC's direct control? If not, can we reasonably claim that OAC made a contribution to the outcome through our policies, activities and actions?

Along the way, we discarded some indicators over which OAC has no control. The final indicators include a mix of those within OAC's direct control and those to which we make a more indirect – but still real – contribution. For the latter, we have explained our rationale for claiming some attribution for the results.



## **VISION STATEMENT 1:**

**The lives, careers and work of individual artists flourish.**

### **Indicators:**

- % of OAC's grant \$s going directly to individuals
- \$s paid to artists by organizations receiving project or operating funding from OAC
- # of artists participating in professional development activities directly supported or offered by OAC
- # of advocacy-related partnerships/relationships in a range of sectors\*



\* Advocacy-related partnerships/relationships support both individual artists and arts organizations. For this reason, this indicator appears twice – for Vision Statements 1 and 2.

## VISION STATEMENT 1:

The lives, careers and work of individual artists flourish.

<b>Indicator:</b>	<b>% of OAC's grant \$ going directly to individuals</b>
<b>Connection to Vision:</b>	<p>Contribution to artists' incomes helps artists flourish</p> <p>Grants to individual artists contribute directly to artists' incomes, and provide recognition and validation of an artist's professional practice. In these ways, grants help the lives, careers and work of individual artists flourish. As the only provincial agency in Ontario that supports individual artists, OAC is committed to protecting a significant portion of our grants budget for direct support of individual artists.</p>
<b>Target:</b>	Maintain at 2006-07 benchmark rate of 17%

### RESULTS:

TARGET	BASELINE 2006-07	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13
17%	17%	17%	17%	19%	18%	18%	18%

### PROGRESS-TO-DATE:

**Met**

OAC chose a "percent of granting budget" target to better track our success at protecting individual artists' share of our grant dollars at a time when our overall budget was changing. We have met our target each year of maintaining grants to individual artists at or above 17 percent of our granting budget. It is worth noting, however, that the total grant dollars going to individuals increased from \$6.3 million in 2006-07 to \$9.5 million in 2012-13.

## VISION STATEMENT 1:

The lives, careers and work of individual artists flourish.

<b>Indicator:</b>	<b>\$ paid to artists by organizations receiving project or operating funding from OAC</b>
<b>Connection to Vision:</b>	<p>Arts organizations' contributions to artists' incomes helps artists flourish</p> <p>Organizations that receive project or operating funding from OAC directly support artists' incomes through the salaries they pay to artists on their staff and/or through artist fees. OAC contributes to this outcome through its assessment process, which: (1) requires payment of artists; (2) considers the appropriateness of the levels of payments made to artists by organizations receiving OAC grants; and (3) ensures that a significant portion of an organization's or project's budget is going toward artistic expenses.</p>
<b>Target:</b>	Net increase over 5 years.

### RESULTS:

TARGET	BASELINE 2006-07	2007-08	2008-09	2009-10	2010-11	2011-12*
Net increase over 5 years	\$146,447,005	\$150,134,995	\$156,241,830	\$160,025,092	\$166,919,130	

### PROGRESS-TO-DATE:

**On track to meet target over five years**

\* There is generally a two-year time lag on the availability of information on actual financial and statistical figures from organizations receiving OAC grants. For example, confirmed actual figures for 2011-12 are currently being received with organizations' 2013-14 operating applications.

## VISION STATEMENT 1:

The lives, careers and work of individual artists flourish.

<b>Indicator:</b>	<b># of artists participating in professional development activities directly supported or offered by OAC</b>
<b>Connection to Vision:</b>	Professional development enhances artists' careers  In the consultations undertaken by OAC during the development of our strategic plan, artists told us how important professional and career development opportunities were to their lives and careers. OAC directly supports or offers professional development activities including training for artist educators and grants designed specifically to support artists' professional development. In addition, many individuals who have served as jurors or advisors for OAC have noted that participating in the assessment process was in itself a professional development opportunity.
<b>Target:</b>	Net increase over 5 years

### RESULTS:

TARGET	BASELINE 2006-07	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13
Net increase over 5 years	423	449	471	560	597	548	609

### PROGRESS-TO-DATE:

Met

## VISION STATEMENT 1:

The lives, careers and work of individual artists flourish.

<b>Indicator:</b>	<b># of advocacy-related partnerships/relationships in range of sectors</b>
<b>Connection to Vision:</b>	<p>Partnerships/relationships that connect the arts with other sectors advance artists and help them “flourish”</p> <p>OAC is committed to leveraging our leadership role to initiate, facilitate and/or participate in new partnerships or relationships that connect artists with other sectors around shared goals. These partnerships help provide employment and increased visibility of the role of artists in both arts and non-arts settings – and in society at large. Partnerships can take many forms, but they all involve working together toward common goals, and leveraging the partners’ strengths, resources, talents – and sometimes money – to explore new and innovative solutions.</p>
<b>Target:</b>	Increase in # of partnerships/relationships <u>each year</u> over 5 years

### RESULTS:

TARGET	BASELINE 2006-07	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13
Increase in # of partnerships/relationships <u>each year</u> over 5 years	10 partnerships in 7 sectors	14 partnerships in 7 sectors	15 partnerships in 7 sectors	18 partnerships in 9 sectors	22 partnerships in 10 sectors	24 partnerships in 12 sectors	26 partnerships in 8 sectors

### PROGRESS-TO-DATE:

Met

### PARTNERSHIP EXAMPLES:

- OAC’s Artists in Residence (Education) program builds connections with education partners to set up year-long artist residencies in schools. Beginning in 2007/08 with three boards of education, OAC currently works with 13 education partners. The focus of AIR (Education) is on student creativity and engagement, and integration of the arts into the core curriculum. OAC funding supports the project costs and hosts biannual partner meetings; education partners provide teacher release time, meeting costs and evaluation.
- In partnership with the Government of Canada’s Cultural Development Fund, OAC launched two three-year pilot programs beginning in 2010-11 to address the needs of Francophone visual artists, arts organizations and collectives in Ontario. The Francophone Visual and Craft Artists program offers support toward the time and materials necessary to create new work, continue work in progress or to explore new techniques. The Francophone Visual, Media Arts and Crafts Projects program provides support for exhibitions, film/video screenings, catalogues, publications, directories, lecture series, artists’ talks, artist residency programs offered by an organization and more.
- The Ontario Arts Council is partnering with the Canada Council for the Arts, and others, on the Canada Dance Mapping Study, a landmark research initiative whose purpose is to create a comprehensive profile of the scope of dance in Canada – including the continuum from amateur to professional dance. Launched in 2010, Phase I of the study included a literature review, a dance inventory to compile a database of membership-based dance organizations in Canada, and a survey of public arts funding of dance. Plans for 2013 include the launch of an interactive map of dance organizations, and a survey to develop a profile of Canadians who dance.



## **VISION STATEMENT 2:**

**Arts organizations are creative, viable and healthy.**

### **Indicators:**

- % of OAC's granting budget going to operating grants
- # of new works created, commissioned, produced or acquired by OAC-funded arts organizations
- # of new organizations getting OAC operating grants
- # of OAC-funded operating organizations that have either a balanced budget or a surplus
- # of advocacy-related partnerships/relationships in a range of sectors\*



\* Advocacy-related partnerships/relationships support both individual artists and arts organizations. For this reason, this indicator appears twice – for Vision Statements 1 and 2.

## VISION STATEMENT 2:

Arts organizations are creative, viable and healthy.

<b>Indicator:</b>	<b>% of OAC granting budget going to operating grants</b>
<b>Connection to Vision:</b>	<p>Operating grants directly contribute to the viability and health of arts organizations</p> <p>When not-for-profit organizations are asked by funders what they need the most to survive and thrive, ongoing support for core operations is usually at the top of the list. Yet operating grants are very rare in the broader funding world. As the only Ontario agency that gives ongoing operating grants to arts organizations, OAC holds a unique role and responsibility. OAC is committed to providing significant and stable operating funding to arts organizations to directly support the creativity, vitality and health of Ontario's arts organizations.</p>
<b>Target:</b>	At least 65%

### RESULTS:

TARGET	BASELINE 2006-07	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13
At least 65%	70%	71%	70%	68%	68%	68%	69%

### PROGRESS-TO-DATE:

**Met**

OAC chose a "percent of granting budget" target to better track our success at maintaining the share of our grant dollars going to operating grants at a time when our overall budget was changing. We have met our target each year of ensuring operating grants are at or above 65 percent of our granting budget. It is worth noting, however, that the total grant dollars going to operating grants increased from \$25.6 million in 2006-07 to \$36.0 million in 2012-13.

## VISION STATEMENT 2:

Arts organizations are creative, viable and healthy.

<b>Indicator:</b>	<b># of new works created, commissioned, produced or acquired by OAC-funded arts organizations</b>
<b>Connection to Vision:</b>	<p>New works signal a “creative” arts organization</p> <p>However viable and healthy, an arts organization’s true <i>bottom line</i> is its creativity – demonstrated through the creation, commissioning, producing and acquiring of new artistic works. OAC directly supports the creation of new works through its project grants, many of which are focused specifically on creation. OAC also contributes to this outcome through its assessment process for operating grants, which considers the appropriateness of the number of new works created, commissioned, produced or acquired by arts organizations receiving these grants.</p>
<b>Target:</b>	Net increase over 5 years

### RESULTS:

TARGET	BASELINE 2006-07	2007-08	2008-09	2009-10	2010-11	2011-12*
Net increase over 5 years	7,949	8,480	9,575	10,386	11,870	

### PROGRESS-TO-DATE:

**On track to meet target over five years**

**NOTE:** Due to revisions to CADAC definition of “new works” in 2008-09 and 2010-11, some caution should be used in comparing figures across these years.  
\* There is generally a 2-year time lag on the availability of information on actual financial and statistical figures from organizations receiving OAC grants. For example, confirmed actual figures for 2011-12 are currently being received with organizations’ 2013-14 operating applications.

## VISION STATEMENT 2:

Arts organizations are creative, viable and healthy.

<b>Indicator:</b>	<b># of new organizations getting OAC operating grants</b>
<b>Connection to Vision:</b>	<p>A "healthy" arts sector is renewed through new organizations</p> <p>In addition to our focus on individual arts organizations, OAC also monitors the health and vitality of the arts sector as a whole. We believe that one sign of a healthy and vital arts sector is the emergence of new organizations. In many cases, these new organizations are indicators of renewal as the sector evolves to reflect new art forms, new generations and the changing demographics of the province. As these new organizations emerge and prove themselves, OAC is committed to make room for them in our operating support programs. In this way we will continue to directly support the renewal that contributes to a healthy arts sector.</p>
<b>Target:</b>	Each year there will be new organizations receiving operating support

### RESULTS:

TARGET	BASELINE 2006-07	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13
Each year there will be new organizations receiving operating support	21 new (5% of all operating organizations)	32 new (7% of all operating organizations)	55 new (11% of all operating organizations)	42 new (8% of all operating organizations)	40 new (7% of all operating organizations)	40 new (7% of all operating organizations)	8 new (1% of all operating organizations)

### PROGRESS-TO-DATE:

**Met**

Over the past few years, OAC has experienced high levels of demand for operating support from new organizations. It has become increasingly difficult to meet this demand after several years of a flatline budget. As a result, beginning in 2012-13, OAC changed its policy on new operating applicants so that all organizations seeking operating funding for the first time can apply only in the first year of a program's three-year funding cycle. This reduced the number of operating programs accepting first-time applications in 2012-13, which in turn reduced the number of first-time operating recipients that year. In addition to helping OAC to better manage the high demand for first-time operating grants, this new policy also has the advantage that all operating applicants (new and returning) are assessed as a group.

It is worth noting that a total of 238 new organizations received operating funding from 2006-07 to 2012-13, with first-time grants to these recipients totaling \$4.4 million.

## VISION STATEMENT 2:

Arts organizations are creative, viable and healthy.

<b>Indicator:</b>	<b>% of OAC-funded operating organizations that have either a balanced budget or a surplus</b>
<b>Connection to Vision:</b>	<p>In a “viable and healthy” arts sector, most organizations are financially healthy</p> <p>In the not-for-profit arts sector, the business model is based on a healthy mix of earned, government and private revenues. For any given arts organization, success depends on managing these diverse revenue streams – and balancing these resources with their artistic goals. While year-to-year fluctuations may occur, a healthy and viable arts organization is able to maintain this dynamic balance over the long term, ensuring that its resources and expenditures are not out of sync. If many arts organizations are out of balance in any given year, this is a warning sign that the viability of the sector is at risk. OAC contributes to the financial viability of arts organizations through: (1) our assessment process for operating organizations, which gives a 50% weighting to financial and organizational effectiveness; (2) the Compass program, which provides capacity-building grants to organizations; and (3) the ongoing advice that OAC officers give to these arts organizations on financial health.</p>
<b>Target:</b>	<p>75%</p> <p>Note: While not an easy target to achieve in the current economic environment, we believe that this target is a true indicator of a healthy arts sector.</p>

### RESULTS:

TARGET	BASELINE 2006-07	2007-08	2008-09	2009-10	2010-11*	2011-12*
75%	66%	64%	61%	58%	61%	

### PROGRESS-TO-DATE:

**Not yet met**

For this indicator, as noted above, we set a push target that we felt represented a true indicator of a healthy art sector. We acknowledged when we originally set the target that it would be hard to achieve in a difficult economic environment. Our findings bear this out in the context of the 2008 financial downturn and the subsequent years of economic uncertainty. From our baseline year of 2006-07 when 66% of OAC-funded operating organizations had either a balanced budget or a surplus, this proportion dropped steadily to 58% in 2009-10. In 2010-11, this rebounded somewhat to 61%. Subsequent years’ data will confirm whether or not this signals the start of a recovery.

\*There is generally a 2-year time lag on the availability of information on actual financial and statistical figures from organizations receiving OAC grants. For example, confirmed actual figures for 2011-12 are currently being received with organizations’ 2013-14 operating applications.

## VISION STATEMENT 2:

Arts organizations are creative, viable and healthy.

<b>Indicator:</b>	<b># of advocacy-related partnerships/relationships in range of sectors</b>
<b>Connection to Vision:</b>	<p>Partnerships/relationships that connect the arts with other sectors advance arts organizations and help their viability and health</p> <p>OAC is committed to leveraging our leadership role to initiate, facilitate and/or participate in new partnerships or relationships that connect arts organizations with other sectors around shared goals. These partnerships help provide employment and increased visibility of the role of arts organizations in both arts and non-arts settings – and in society at large. Partnerships can take many forms, but they all involve working together toward common goals, and leveraging the partners’ strengths, resources, talents – and sometimes money – to explore new and innovative solutions.</p>
<b>Target:</b>	Increase in # of partnerships/relationships <u>each year</u> over 5 years

### RESULTS:

TARGET	BASELINE 2006-07	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13
Increase in # of partnerships/relationships <u>each year</u> over 5 years	10 partnerships in 7 sectors	14 partnerships in 7 sectors	15 partnerships in 7 sectors	18 partnerships in 9 sectors	22 partnerships in 10 sectors	24 partnerships in 12 sectors	26 partnerships in 8 sectors

### PROGRESS-TO-DATE:

Met

### PARTNERSHIP EXAMPLES:

- OAC’s Artists in Residence (Education) program builds connections with education partners to set up year-long artist residencies in schools. Beginning in 2007-08 with three boards of education, OAC currently works with 13 education partners. The focus of AIR (Education) is on student creativity and engagement, and integration of the arts into the core curriculum. OAC funding supports the project costs and hosts biannual partner meetings; education partners provide teacher release time, meeting costs and evaluation.
- In partnership with the Government of Canada’s Cultural Development Fund, OAC launched two three-year pilot programs beginning in 2010-11 to address the needs of Francophone visual artists, arts organizations and collectives in Ontario. The Francophone Visual and Craft Artists program offers support toward the time and materials necessary to create new work, continue work in progress or to explore new techniques. The Francophone Visual, Media Arts and Crafts Projects program provides support for exhibitions, film/video screenings, catalogues, publications, directories, lecture series, artists’ talks, artist residency programs offered by an organization and more.
- The Ontario Arts Council is partnering with the Canada Council for the Arts, and others, on the Canada Dance Mapping Study, a landmark research initiative whose purpose is to create a comprehensive profile of the scope of dance in Canada – including the continuum from amateur to professional dance. Launched in 2010, Phase I of the study included a literature review, a dance inventory to compile a database of membership-based dance organizations in Canada, and a survey of public arts funding of dance. Plans for 2013 include the launch of an interactive map of dance organizations, and a survey to develop a profile of Canadians who dance.



## **VISION STATEMENT 3:**

**People of all ages and in all regions actively engage and participate in the arts.**

### **Indicators:**

- Home audience #s by region reached by organizations receiving project or operating funding from OAC
- Touring audience #s reached by organizations receiving project or operating funding from OAC
- # of participants of all ages in arts education and “interactive” arts experiences offered by artists and arts organizations receiving funding from OAC



## VISION STATEMENT 3:

People of all ages and in all regions actively engage and participate in the arts.

<b>Indicator:</b>	<b>Home<sup>1</sup> audience by region reached by organizations receiving project or operating funding from OAC</b>
<b>Connection to Vision:</b>	<p>“People...participate in the arts”</p> <p>One indicator that Ontarians are benefiting from OAC’s support to the arts is the number of audience members attending arts activities and events offered by arts organizations in their own communities. By providing funding to local arts presenters and to arts projects with local audience components, OAC directly supports these home audience levels. OAC also contributes to home audience levels through our assessment process for operating organizations, which: (1) considers appropriate levels of attendance at the home performances, literary readings, exhibitions and film, video and media screenings of these organizations; and (2) considers their audience development activities.</p>
<b>Target:</b>	Net increase in all regions over 5 years

### RESULTS:

<b>TARGET</b>
<b>Net increase in all regions over 5 years</b>

<b>BASELINE 2006-07</b>	<b>2007-08</b>	<b>2008-09</b>	<b>2009-10</b>	<b>2010-11</b>	<b>2011-12*</b>
13,018,930 total home audience by region:	14,615,799 total home audience by region:	15,696,614 total home audience by region:	16,621,835 total home audience by region:	16,490,941 total home audience by region:	
C = 222,723 E = 1,303,687 FN = 10,602 NE = 179,173 NW = 79,216 SC = 441,763 SW = 2,699,876 TO = 8,081,890	C = 227,671 E = 1,138,558 FN = 14,069 NE = 266,420 NW = 84,017 SC = 559,086 SW = 2,392,991 TO = 9,932,987	C = 363,183 E = 1,467,146 FN = 5,367 NE = 287,327 NW = 91,235 SC = 477,355 SW = 2,495,169 TO = 10,509,832	C = 324,875 E = 1,838,313 FN = 14,240 NE = 318,513 NW = 99,787 SC = 516,090 SW = 3,175,772 TO = 10,334,245	C = 343,283 E = 1,831,074 FN = 11,982 NE = 260,677 NW = 103,077 SC = 914,693 SW = 2,614,942 TO = 10,411,213	

### PROGRESS-TO-DATE:

#### On track to meet over five years

Overall, home audience levels in 2010-11 were similar to the previous year’s total. However we’re still on track to see a net increase in home audiences over five years at the Ontario-level and for most of our 8 regions. Some year-by-year changes in audience levels within the regions will simply reflect natural fluctuations in activity (e.g. the number of productions, projects, etc. varying by year).

**NOTE:** OAC’s regions are: Central (C); East (E); Far North (FN); Northeast (NE), Northwest (NW); South Central (SC); Southwest (SW); and Toronto (TO).

**NOTE:** Revisions to some CADAC lines have slightly altered the composition of “total home audience” for 2008-09.

<sup>1</sup> “Home” audience includes attendance at events/activities taking place in the city/town/reserve in which the organization is located.

\* There is generally a 2-year time lag on the availability of Information on actual financial and statistical figures from organizations receiving OAC grants. For example, confirmed actual figures for 2011-12 are currently being received with organizations’ 2013-14 operating applications.

## VISION STATEMENT 3:

People of all ages and in all regions actively engage and participate in the arts.

<b>Indicator:</b>	<b>Touring<sup>1</sup> audience reached by organizations receiving project or operating funding from OAC</b>
<b>Connection to Vision:</b>	<p>“People...in all regions...participate in the arts”</p> <p>Another way that OAC ensures that Ontarians in every region have opportunities to benefit from the arts is by funding Ontario organizations to tour outside of their home community and offer arts events/activities in communities across the province. One indicator that Ontarians are benefiting from OAC’s support to the arts is the number of audience members attending arts activities and events offered by arts organizations on tour. OAC directly supports these touring audience levels by providing funding for touring activities through our Ontario Dances program and our Touring Office. OAC also contributes to touring audience levels through our assessment process for operating organizations, which considers appropriate levels of attendance at the touring performances, literary readings, exhibitions and film, video and media screenings of these organizations.</p>
<b>Target:</b>	Net increase over 5 years

### RESULTS:

TARGET	BASELINE 2006-07	2007-08	2008-09	2009-10	2010-11	2011-12*
Net increase over 5 years	1,869,898	1,826,728	1,808,620	2,171,113	2,467,548	

### PROGRESS-TO-DATE:

**On track to meet over five years**

Overall, touring audiences show a net increase since 2006-07. While there has been some variation in touring audience numbers, some year-by-year changes in these audience levels will simply reflect natural fluctuations in touring activity (e.g. one major tour by a large organization will affect the aggregate audience numbers in that year).

**NOTE:** Revisions to some CADAC lines have slightly altered the composition of “touring audience” for 2008-09.

<sup>1</sup>“Touring” audience includes attendance at events/activities taking place in cities/towns/reserves outside of the home community in which the organization is located.

\* There is generally a 2-year time lag on the availability of information on actual financial and statistical figures from organizations receiving OAC grants. For example, confirmed actual figures for 2011-12 are currently being received with organizations’ 2013-14 operating applications.

## VISION STATEMENT 3:

People of all ages and in all regions actively engage and participate in the arts.

<b>Indicator:</b>	<b># of participants of all ages in arts education and interactive arts experiences offered by artists and arts organizations receiving funding from OAC</b>
<b>Connection to Vision:</b>	<p>“People of all ages...actively engage in the arts”</p> <p>Participation in the arts includes more than attending the arts as audience members. Engaging people in the arts through active participation is also an important way that Ontarians benefit from the arts. These interactive experiences include arts education activities for people of all ages and community arts projects. One indicator that OAC is contributing to Ontarians benefiting from the arts is the number of people who are participating in these interactive arts experiences offered by artists and arts organizations supported by OAC. OAC supports this outcome directly through its funding of arts education and community arts projects. OAC also contributes through our assessment process for operating organizations, which considers the appropriate level of arts education and community arts activities offered by these organizations.</p>
<b>Target:</b>	Net increase over 5 years

### RESULTS:

<b>TARGET</b>	<b>BASELINE 2006-07</b>	<b>2007-08</b>	<b>2008-09</b>	<b>2009-10</b>	<b>2010-11</b>	<b>2011-12*</b>
<b>Net increase over 5 years</b>	4,307,271	5,197,485	5,632,806	5,629,616	5,658,017	
	Including at least 1,290,496 youth	Including at least 2,324,620 youth	Including at least 2,492,748 youth	Including at least 2,563,930 youth	Including at least 2,559,348 youth	

### PROGRESS-TO-DATE:

**On track to meet over five years**

**NOTE:** Revisions to some CADAC lines have slightly altered the composition of “number of participants” for 2008-09.

\* There is generally a 2-year time lag on the availability of information on actual financial and statistical figures from organizations receiving OAC grants. For example, confirmed actual figures for 2011-12 are currently being received with organizations’ 2013-14 operating applications.



## **VISION STATEMENT 4:**

**Aboriginal, francophone, culturally diverse, new generation and regional artists and arts organizations are recognized for the value they provide to all of Ontario's people, culture and creative sectors.**

### **Indicators:**

- % of OAC grant \$s going to each of these priority groups
- % of all OAC-funded operating recipients that are demonstrating commitment to priority groups



## VISION STATEMENT 4:

Aboriginal, francophone, culturally diverse, new generation and regional artists and arts organizations are recognized for the value they provide to all Ontario's people, culture and creative sectors.

Indicator:	% of OAC grant dollars going to each priority group
<b>Connection to Vision:</b>	<p>Fact of OAC funding and recognition by peers (jurors/advisors) = recognized value</p> <p>Artists and arts organizations that receive grants from OAC have made it through a competitive process where they are assessed by peers (jurors and advisors). In this way, the fact of OAC funding is itself an indicator that the value of these artists and arts organizations has been recognized by their peers. In addition, OAC funding will help these artists and arts organizations to raise the quality and visibility of their work – which help build their recognized value within the community.</p> <p>While by no means a perfect guide, the census provides an objective context within which to better understand the activity that OAC is seeing involving these groups.</p>
<b>Target:</b>	<p><b>Francophone:</b> Exceed representation of Ontario artists in the census by 4%</p> <p><b>Aboriginal:</b> Exceed representation of Ontario artists in the census by 5%</p> <p><b>Culturally Diverse/People of Colour:</b> Representation more closely corresponding to % of artists in the census</p> <p><b>New Generation:</b> Representation more closely corresponding to % of artists in the census</p> <p><b>Regional:</b> Representation more closely corresponding to % of artists in the census</p>

## RESULTS:

TARGET BY PRIORITY GROUP	2006 CENSUS % of ON Artists	BASELINE 2006-07	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13
<b>Francophone:</b> Exceed % in census by 4%	3% <sup>1</sup>	Operating 5%	Operating 5%	Op/All 5%/7%	Op/All 5%/7%	Op/All 5%/7%	Op/All 6%/7%	Op/All 6%/7%
<b>Aboriginal:</b> Exceed % in census by 5%	1% <sup>2</sup>	2%	2%	2%/5%	2%/6%	3%/6%	3%/6%	3%/6%
<b>Culturally Diverse/People of Colour:</b> More closely corresponding to % in census	14%	3%	3%	4%/8%	4%/8%	4%/9%	4%/8%	4%/9%
<b>New Generation:</b> More closely corresponding to % in census	22% <sup>3</sup>	n/a <sup>3</sup>	n/a <sup>3</sup>	n/a <sup>3</sup>	1%/3%	1%/6%	1%/6%	1%/7%
		<b>All</b>	<b>All</b>	<b>All</b>	<b>All</b>	<b>All</b>	<b>All</b>	<b>All</b>
<b>Regional:</b> More closely corresponding to % in census	61% <sup>4</sup>	42%	41%	42%	42%	42%	41%	43%

## PROGRESS-TO-DATE:

### Met for some priority groups; not yet met for others

We have already met our targets for the francophone and aboriginal priority groups, and are making some progress on the culturally diverse and new generation priority groups – however there's still work to be done. The slow rate of change in the overall percentages partly reflects the fact that it takes time for organizations new to OAC to move from project grants into the larger operating grant stream where they should eventually account for a greater proportion of total grant dollars. For example, 23% of project grant dollars went to culturally diverse artists and arts organizations in 2012-13 – a proportion that greatly exceeds the census target for this priority group. And since 2006-07, 15% of the organizations entering the operating stream for the first time (i.e. new operating recipients) were culturally diverse. Also, it's important to note the distribution of our grants by priority group generally reflects the relative proportion of applications we receive from each group – making OAC's outreach efforts a continuing priority to help increase applications from each group. Last, our applications from, and grant dollars to, the regions have remained relatively consistent over the past five years, and are well below our target. However, the census figure on which our target is based represents the regional distribution of individual artists only, and therefore does not reflect the high concentration of large organizations in Toronto. For this reason, the census target, while useful as a general benchmark, is imperfect as an absolute goal.

**NOTE:** The 2006-07 and 2007-08 figures for francophone, Aboriginal and culturally diverse are for operating programs only. Collection of data on support to these three priority groups through project programs began in 2008-09. Figures for regional include both operating and project grant dollars. Project program data for all groups except regional are based on voluntary self-identification by applicants.

<sup>1</sup> Defined as French mother tongue (single and multiple responses) and therefore will underestimate the number of francophone artists according to the inclusive definition of francophone (IDF) recently adopted by Ontario's Office of Francophone Affairs.

<sup>2</sup> Census figures on Aboriginal people likely underestimate the number of artists

<sup>3</sup> OAC began collecting data on support to "new generation" artists (18-30 years) in 2009-10.

<sup>4</sup> Regional is defined as all areas of Ontario outside of the City of Toronto.

## VISION STATEMENT 4:

Aboriginal, francophone, culturally diverse, new generation and regional artists and arts organizations are recognized for the value they provide to all Ontario's people, culture and creative sectors.

<b>Indicator:</b>	<b>% of all OAC-funded operating recipients that are demonstrating commitment to priority groups</b>
<b>Connection to Vision:</b>	<p>Demonstrates "recognized value" by the general arts community</p> <p>Another indicator that the value of Aboriginal, francophone, culturally diverse, new generation and regional artists and arts organizations is being recognized, is the level of commitment that the general arts community is demonstrating to these priority groups. An arts organization may express its commitment to one or more of the priority groups through the artists they hire, their programming, professional leadership (or staff) and audiences. OAC contributes to this outcome through our assessment process, which includes a rating of demonstrated commitment to these groups in its assessment of the organizations requesting operating support.</p>
<b>Target:</b>	<p>45% of operating recipients are rated as high in demonstrating commitment to priority groups</p> <p><i>Rating of organizations' commitment as high is based on the degree to which their activities have a demonstrated impact on one or more of the priority groups in terms of the artists they hire, their programming, professional leadership (or staff) and audiences.</i></p>

### RESULTS:

TARGET	BASELINE 2009-10 <sup>1</sup>	2010-11	2011-12	2012-13
<b>45% of operating recipients are rated as high in demonstrating commitment to priority groups</b>	33%	34%	32%	30%

### PROGRESS-TO-DATE:

**Not yet met**

The results-to-date indicate that the field still has some distance to go in reflecting the demographics of Ontario.

**NOTE:** OAC's approach to rating operating recipients on their demonstrated commitment to priority groups was revised in 2011-12.

<sup>1</sup> OAC began to rate operating recipients on their demonstrated commitment to priority groups in 2009-10.



## **VISION STATEMENT 5:**

**The creativity, innovation and excellence of Ontario’s artists and arts organizations in all their diversity are seen and acclaimed locally, nationally and internationally.**

### **Indicators:**

- # of public events offered at home and on tour by OAC-funded artists and organizations
- # of opportunities to see Ontario artists and organizations on national and international tours supported directly by OAC
- % of Ontario communities where resident artists & arts organizations received OAC grants



## VISION STATEMENT 5:

The creativity, innovation and excellence of Ontario's artists and arts organizations in all their diversity are seen and acclaimed locally, nationally and internationally.

<b>Indicator:</b>	<b># of public events offered at home and on tour by OAC-funded artists and arts organizations</b>
<b>Connection to Vision:</b>	<p>Opportunities to be "seen and acclaimed"</p> <p>Opportunities for Ontario's artists and arts organizations to be seen and acclaimed come in large part from the number of public events they offer. OAC contributes to the number of public arts events: (1) directly through our support of event-based arts projects; and (2) indirectly through our assessment process, which considers the appropriateness of the levels of public activity offered by our operating organizations.</p>
<b>Target:</b>	Net increase over 5 years

### RESULTS:

TARGET	BASELINE 2006-07	2007-08	2008-09	2009-10	2010-11	2011-12*
<b>Net increase over 5 years</b>	36,504	39,403	42,121	43,770	47,036	
	Including: 32,596 at home 3,908 on tour	Including: 35,703 at home 3,700 on tour	Including: 34,914 <sup>1</sup> at home 7,207 <sup>1</sup> on tour	Including: 36,487 at home 7,283 on tour	Including: 39,903 at home 7,133 on tour	

### PROGRESS-TO-DATE:

**On track to meet over five years**

<sup>1</sup> Revisions to some CADAC lines have altered the breakdown between "home" and "tour" events. As a result, the individual numbers of home and tour events in 2008-09 are not directly comparable to the previous years' home and tour figures. However, the total number of public events was not affected by the revision and can be compared across the three years.

\*There is generally a 2-year time lag on the availability of information on actual financial and statistical figures from organizations receiving OAC grants. For example, confirmed actual figures for 2011-12 are currently being received with organizations' 2013-14 operating applications

## VISION STATEMENT 5:

The creativity, innovation and excellence of Ontario's artists and arts organizations in all their diversity are seen and acclaimed locally, nationally and internationally.

<b>Indicator:</b>	<b># of opportunities to see Ontario artists and arts organizations on national and international tours supported directly by OAC</b>
<b>Connection to Vision:</b>	<p>Opportunities to be "seen and acclaimed...nationally and internationally"</p> <p>Opportunities for Ontario artists and arts organizations to be seen and acclaimed nationally and internationally arise while they are on tour outside of Ontario or outside of Canada. OAC directly supports these opportunities through its National and International Touring program.</p> <p>The number of opportunities included in this indicator reflects the number of different programs/exhibitions toured, together with the number of locations outside of Ontario visited by Ontario artists and arts organizations on each tour funded by OAC's National and International Touring program.</p>
<b>Target:</b>	Net increase over 3 years

### RESULTS:

TARGET	BASELINE 2008-09	2009-10	2010-11	2011-12
Net increase over 3 years	101 <sup>1</sup>	395	425	541

### PROGRESS-TO-DATE:

**Met**

**NOTE:** Figures generally reflect completed tour itineraries, however where final tour reports are not yet available, we used the planned itineraries at application stage.

<sup>1</sup> OAC's National and International Touring program was created as a pilot program in 2008-09 and ran from May to November 2008 in that year. Beginning in 2009-10, it was launched as a full-year ongoing program.

## VISION STATEMENT 5:

The creativity, innovation and excellence of Ontario's artists and arts organizations in all their diversity are seen and acclaimed locally, nationally and internationally.

<b>Indicator:</b>	<b>% of Ontario communities where resident artists and arts organizations received OAC grants</b>
<b>Connection to Vision:</b>	<p>Opportunities to be "seen and acclaimed locally"</p> <p>This indicator relates to OAC's success in supporting opportunities for Ontario artists and arts organizations to be seen and acclaimed within their own local communities. It is focused on the proportion of Ontario communities that we reach through our grants, based on where artists live. OAC is actively working to broaden and deepen our regional reach by improving our outreach activities.</p>
<b>Target:</b>	75% of Ontario communities with resident artists

### RESULTS:

TARGET	BASELINE 2006-07	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13
<b>75% of Ontario communities with resident artists</b>	69%	67%	74%	81%	77%	74%	80%

### PROGRESS-TO-DATE:

**Met**

In 2012-13 we exceeded our target of Ontario communities – and we have seen a net increase since our 2006-07 baseline year. The number of communities fluctuates somewhat each year, reflecting the pattern of the applications we receive. In 2012-13 OAC supported artists and arts organizations residing in 232 communities across Ontario.

**NOTE:** The total number of Ontario communities is 585, based on Statistics Canada's 2006 Community Profiles. According to the 2006 Census, 291 of these communities had at least one artist living there. [Statistics Canada's use of "communities" roughly corresponds to municipalities (cities, towns, villages), Indian reserves, Indian settlements, or other equivalent geographic areas.]

## BEYOND THE VISION STATEMENTS

### Additional Key Performance Measures and Related Indicators:

OAC also looked at performance measures beyond the five vision statements.

One addition is a performance measure of accountability and operational capacity (see below).

OAC is also exploring performance measures in the following areas:

- client/stakeholder satisfaction; and
- a healthy internal working environment for staff.

#### MEASURE: ACCOUNTABILITY/OPERATIONAL CAPACITY

<b>Indicator:</b>	<b>% administration expenditures to total budget</b>
<b>Context:</b>	As one indicator of organizational accountability and effectiveness, OAC has committed to administrative costs of no more than eleven percent of OAC's total budget. This reflects our commitment to invest the main part of our budget (89%) directly in grants and services for artists and arts organizations.
<b>Target:</b>	Not to exceed 11%

#### RESULTS:

TARGET	BASELINE 2006-07	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13
Not to exceed 11%	11%	11%	11%	10%	11%	11%	12%

#### PROGRESS-TO-DATE:

##### Did not meet

As noted previously, 2012-13 is the third year that OAC's base budget has remained constant. However, costs have continued to rise, including the administrative impact of the 51% increase in the number of applications since 2006-07. As a result, we slightly exceeded our target for this indicator this year.



If you have questions, please contact:  
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The Ontario Arts Council is the province of Ontario's primary funding body for professional arts activity. Since 1963, the OAC has played a vital role in promoting and assisting the development of the arts and artists for the enjoyment and benefit of Ontarians.