



**ONTARIO ARTS COUNCIL**  
**CONSEIL DES ARTS DE L'ONTARIO**

an Ontario government agency  
un organisme du gouvernement de l'Ontario

## Revised 2021-22 Board-Approved Business Plan

Submitted to the Ministry of Heritage,  
Sport, Tourism and Culture Industries  
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## Mandate

***The mandate of the Ontario Arts Council (OAC) is to foster the creation and production of art for the benefit of all Ontarians.***

The arts are essential to the quality of life, cultural identity, social well-being and economic prosperity of Ontario. Access to and participation in the arts enhances lives, fosters creativity and innovation, and strengthens communities. OAC is committed to ensuring equitable access for everyone, with particular emphasis on the following six priority groups, and the organizations that serve them and the public:

- Artists of Colour
- Deaf Artists and Artists with Disabilities
- Francophone Artists
- Indigenous Artists
- New Generation Artists (18-30 years old)
- Artists living in Regions outside Toronto

### **Vision**

OAC envisions an Ontario where:

- People of all ages and communities experience, feel connected to and value the arts
- The arts sector is resilient and healthy
- Ontario artists and arts organizations are recognized locally, nationally and internationally for their work
- The arts reflect the diversity of stories of all of Ontario's people and communities

OAC is inspired by and values Ontario's artists, who help shape our thriving and diverse society and express the richness of our stories, histories and cultures. Therefore, as a public agency, funder and employer, OAC leads and is responsive and inclusive in supporting diverse artists, artistic practices, arts communities and our own organization.

### **Beliefs**

OAC believes that:

- The arts are essential to the quality of life, cultural identity, social well-being and economic prosperity of Ontario
- Access to the arts enhances lives, fosters creativity and innovation and strengthens communities
- Works of artistic merit are created by artists from all communities, regions and cultural backgrounds

### **Values**

The values that guide OAC's work are:

- Leadership and responsiveness to the evolving needs of the arts community and the public
- Transparency and accountability to the arts community, the government and the public
- Equity and accessibility
- Integrity, fairness and professionalism

## Strategic Directions

OAC's current strategic plan, *Vital Arts and Public Value*, covers the period 2014 – 2020. OAC chose the word 'vital' to reflect the qualities most essential to a healthy arts sector, including artistic merit, relevance, impact, risk-taking and effectiveness. *Vital Arts and Public Value* also encompasses OAC's Equity Plan, which focuses on Leadership, Inclusiveness, Responsiveness and Diversity.

OAC has begun work on a new Strategic Plan which will be finalized in the late fall of 2021 and will guide priorities and decisions for the next five years. As in the past, OAC's next strategic plan will be developed with thorough stakeholder consultation. No doubt, in current contexts, themes that will emerge and will shape the plan will include recovery from COVID damages and building economic stability, as well as equity, access and the role of the arts in strengthening communities.

Other planning assumptions will include that artists and arts organizations will be facing more than a single year needed to rebuild careers, audiences, markets and donor bases. OAC will need to sustain funding programs in both its Operating and Project streams as these strategically address capacity-building needs of both individual professional artists and arts organizations as they recover and build strengths.

This document outlines how OAC will address sustainability both within the agency and for the stakeholders supported through programs and services. Funding applicants will very much be looking to OAC to provide funding that will address changing needs in new, post-COVID contexts. In 2020 OAC responded by replacing standard requirements for operating funding with streamlined reporting and accelerated the payment of grants to arts organizations. In addition, the Arts Response Initiative project program was created with existing funds by temporarily redirecting \$1.6 million in funding that would usually support travel-related market and career development. In 2021, OAC's project programs will again be temporarily adjusted to reflect restrictions on travel and touring. Instead, touring and market development project programs will fund capacity-building activities that will support artists and presenters to prepare for and create new opportunities to reach audiences and markets.

In order to provide these services in the most effective and efficient manner, OAC will continue to address staff skills, any technology gaps and business process that can be further improved. In 2019 OAC engaged consultants Lough Barnes to complete a review of Granting business processes. This review examined and validated the efficiencies gained and services improved by moving to on-line application management over the previous three years. In line with this review, at the end of 2019, OAC reorganized two positions in the Granting staff to create the new position of Associate Director of Granting – Business Process. This position oversees business processes and staff work assignments to ensure efficiency and readiness for responding to shifting priorities.

OAC's business plan also addresses updates to risk management under COVID. In 2020, business continuity was quickly achieved with excellent support from OAC's small but skilled IS&T and Operations teams. Applicants were unaffected by OAC's shift to a work-from-home business. Ongoing risk management is addressed in the *Risk Identification, Assessment and Mitigation* section of this plan.

## Environmental Scan

This scan provides a brief summary of key issues or factors in OAC's external and internal environment that are anticipated to affect OAC's work over the coming year, either directly or indirectly (due to impacts on OAC's client base).

### **EXTERNAL ISSUES/FACTORS**

#### **Issues/Trends Affecting Ontario's Arts Sector**

Based on information arising during the assessment process of 2020-21 OAC project grant applications and Granting Program Officer insights, the following issues are affecting the operations of Ontario's professional, not-for-profit arts sector.

#### **COVID-19**

The COVID-19 pandemic stands as the predominant external issue affecting Ontario's arts sector with implications for almost every aspect of the livelihood and work of Ontario artists and arts organizations. It is clear that COVID-19 has already had devastating impacts on Ontario's arts sector and will continue to do so over a long period of time. These impacts are being felt by the most vulnerable of our artists and arts organizations as well as the most established. These negative impacts are not only affecting the large provincial-level organizations but also the small to medium-sized arts organizations that are economic contributors, employers and tourism drivers in their own communities across Ontario.

While a complete accounting of the ultimate impact of COVID-19 on the arts sector will not be possible for many months if not years, some quantification of very early impacts suggests the magnitude of the issue. For example, in April 2020, OAC undertook a survey to gather some high-level indicators of the early impacts of COVID-19 on OAC-funded arts organizations across the province. The findings indicated that:

- Loss of fundraising and earned revenues, cash flow issues, and other financial pressures caused by committed expenses including rent, were all mentioned as top of mind concerns.
- Close to three-quarters (71%) of the arts organizations confirmed that they would have to take some action relating to staff/personnel by the end of June including 62% that would reduce hours or cancel contracts of self-employed artists or other independent contractors and almost one-third (31%) who would lay-off employees.
- Almost all (94%) of the organizations had already cancelled or postponed performances, exhibitions, screenings, readings and other events due to COVID-19.
- In addition, organizations cautioned that the greater impact is yet to come.<sup>1</sup>

Similarly, an Ontario Nonprofit Network survey in June 2020 found that 82% of Ontario's arts and culture organizations reported reduced revenues from earned income and fundraising and of these 39% indicated that their organization's budget had declined by more than 50%. At that point, 20% reported having to close their doors until further notice.<sup>2</sup>

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<sup>1</sup> *Early COVID-19 Impacts on OAC-Funded Arts Organizations: Survey Findings*, Ontario Arts Council, April 2020, available at: <https://www.arts.on.ca/research-impact/research-publications/early-covid-19-impacts-on-oac-funded-arts-organizations-survey-findings>

<sup>2</sup> *The state of the Ontario nonprofit sector three months into the COVID-19 crisis*, Ontario Nonprofit Network, June 2020, available at: <https://theonn.ca/our-work/covid-survey-2020/>

In addition, according to a survey by *I Lost My Gig Canada*, as of the end of May 2020 Ontario arts and culture workers faced almost 10,000 gigs lost or at risk – representing a potential loss of over \$9 million in revenue to that time.<sup>3</sup>

Furthermore, while the arts sector was one of the very first to be affected by the restrictions on public gatherings, it will also face the most lasting impacts. Current research shows that even once restrictions on gatherings are lifted, arts audiences will be slow to return. For example, October 2020 findings from WolfBrown’s Audience Outlook Monitor – Ontario (an OAC-sponsored survey of attendees of OAC operating grant recipient organizations) indicate that only 13% of arts-goers will resume attending arts and cultural events as soon as it is legally allowed, while one-third (34%) will not resume attendance until they have been vaccinated or developed immunity.<sup>4</sup>

Within the context of COVID-19, many ongoing issues have taken on added importance and/or present even greater risk to the sector. In particular:

- **Financial Pressures:** Arts organizations are reporting severely reduced or no earned revenues from box-office, sales, education programs, touring, advertising, facility rentals and similarly reduced private sector revenues from donations and sponsorships. Arts organizations are attempting to address these various financial pressures through a variety of cost-saving measures including salary reductions for leadership teams, reduced work hours, reduction of staff positions, and general cost-cutting. Some have drawn from endowments or accessed lines of credit. Almost all have reduced artistic programming and outreach/education activities, with a growing number of arts organizations cancelling entire seasons into 2021. While some of these measures have resulted in lower expenses, many organizations face ongoing fixed costs (rent, etc.), additional costs for COVID-related health and safety measures, and many have tried to minimize staff layoffs and honour their existing contracts with artists. For their part, individual artists are seeing revenue from artistic work curtailed, and are faced with the drying up of supplementary income opportunities in teaching, writing, speaking engagements as well as touring and foreign rights sales. Many organizations have noted that the responses of public funders over this period have been essential for their basic survival – including the early release of and ongoing security provided by operating grants, federal relief programs for wages and rent and various COVID-19 emergency response funds.
- **Digital Engagement:** As noted, most organizations have had to curtail or cancel programming due to COVID-19 restrictions on public gatherings. In response, many are turning to digital programming as a way to present artistic work and maintain connections with their audiences/visitors/consumers. These digital activities take many forms, for example: online panel discussions, artist talks, workshops and book launches; drive-in film screenings; outdoor, live-streamed and/or video performances; virtual exhibition tours; e-book sales and direct-to-consumer online sales of books; etc. Some organizations report the positive impact of expanded reach – including to international audiences – given the reduced geographic barriers to “attending” online arts activities. However, there is currently little effective monetization of

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<sup>3</sup> *Impacts of COVID-19 on Canadian Artists and Independent Cultural Workers*, by Hill Strategies Research Inc. for I Lost My Gig Canada and partners, June 2020, available at: <https://hillstrategies.com/resource/i-lost-my-gig-canada> (calculations by Ontario Arts Council)

<sup>4</sup> *WolfBrown Audience Outlook Monitor – Ontario*, WolfBrown, October 2020, available at: <https://www.audienceoutlookmonitor.com/ontario-arts-council>

online offerings with the result that these measures are not nearly enough to offset overall revenue declines. For example, standard fees for visual artists for virtual projects are significantly less than fees for exhibitions in gallery spaces. Much more research is needed to create meaningful online offerings, with a long-term commitment to the platform rather than interim, one-off projects. A key challenge is that many artists or organizations do not have the financial, technical, or staff/personal capacity to develop an expanded digital engagement strategy.

- **Staffing Issues:** In the current environment, issues relating to staff stress, burnout and health are even more prevalent than usual. Many organizations report that staff are exhausted.
- **Facilities:** Arts organizations are facing even more pressures relating to rent and/or maintenance costs of arts facilities – and are, or will, incur additional costs relating to required COVID-19 health and physical distancing requirements, including upgrading HVAC/air filtration systems.
- **Equity – Anti-Black and Anti-Indigenous Racism:** Arts organizations in all sub-sectors continue to demonstrate a commitment to equity, diversity and inclusion. This issue is even more crucial in response to the Black Lives Matter movement, which has increased the focus on anti-Black and anti-Indigenous racism – particularly given the disproportionate impact of COVID-19 on disadvantaged communities.
- **Planning and Reflection:** On a positive note, artists and arts organizations report using the downtime afforded by the pandemic to engage in research, strategic thinking about new partnerships and opportunities for resource sharing, renovations, review of approaches to equity, and reflection on artistic practice and new ways of working.

## FUNDING ENVIRONMENT

In addition to OAC's Arts Response Initiative and other Ontario provincial supports, a number of COVID-19-related funds have been established to provide some support for the arts sector. As of the writing of this environmental scan, some examples include:

- In May 2020 the Government of Canada announced details of a \$500 million COVID-19 Emergency Support Fund for Cultural, Heritage and Sport Organizations. The Department of Canadian Heritage and its portfolio organizations are responsible for the distribution of these funds. For example:
  - Up to \$326.8 million is being distributed directly by Canadian Heritage, including \$198.3 million for the beneficiaries of arts and culture funding through existing programs as well as other organizations with demonstrated needs and \$53 million through the emergency component of the Museums Assistance Program.
  - \$115.8 million to support the Canadian audiovisual sector, distributed by the Canada Media Fund (\$88.8 million) and Telefilm Canada (\$27 million).
  - The Canada Council for the Arts (CCA) distributed \$55 million to arts organizations that experienced COVID-19-related reductions in revenues and applied for and were awarded core or project funding from the CCA between April 2017 and April 2020. In phase two, the CCA distributed \$7.8 million in emergency support to arts groups

affected by the pandemic from one of four designated priority groups: Indigenous, culturally diverse, Deaf and disability, and official language minority communities.

- The federal government's November 2020 fall economic statement promised additional support including: \$181.5 million in 2021-22 to the Department of Canadian Heritage and the Canada Council for the Arts for COVID-19-safe events, arts programming and jobs; \$50 million in licence-fee relief for local television and radio stations; and working with industry to prevent closure of flagship events and festivals. (The \$181.5 million includes a one-year renewal of funding provided in Budget 2019 for the Building Communities through Arts and Heritage program, the Canada Arts Presentation Fund, and the Canada Music Fund.)
- Toronto Arts Foundation administered the TOArtist COVID-19 Response Fund, which provided \$836,347 between its launch in March and closure in May to assist 982 Toronto artists who had lost income due to COVID-19 cancellations. In May 2020, Toronto city council approved a measure that allowed eligible music venues to apply for a property tax reduction which will reduce their property tax by up to 50 per cent. The tax relief is retroactive to January 1, 2020 and will continue after venues re-open post-pandemic.
- In addition, Ontario artists and arts organizations have been relying on general federal support programs. For **arts organizations** these include the Canada Emergency Wage Subsidy (CEWS), whose continuation to June 2021 is included in Bill C-9, which received Royal Assent on November 19, 2020. Also included in Bill C-9 are the new Canada Emergency Rent Subsidy (CERS) and a new Lockdown Support. CERS provides rent and mortgage support of up to 65 percent of eligible expenses directly to businesses, charities and non-profits that have suffered pandemic-related revenue drops. (The CERS program replaces the former Canada Emergency Commercial Rent Assistance program, or CERA, which went to landlords.) The Lockdown Support provides an additional 25 percent through CERS for organizations that are subject to a lockdown and must shut their doors or significantly restrict their activities under a public health order. Many arts organizations will qualify for this additional support. A provision in Bill C-9 requires organizations to pay their rent before receiving CERS support was widely criticized as excluding those facing cash flow issues; in response the government committed to addressing this in new legislation. For **individual artists**, the former Canada Emergency Response Benefit (CERB) and its replacement, the Canada Recovery Benefit (CRB), are key supports for employed and self-employed artists who are not entitled to Employment Insurance benefits. All of these general federal support programs are deemed to be critical to maintain for as long as the arts sector is required to remain largely closed.

## **POLICY/LEGISLATIVE ENVIRONMENT**

### **COVID-19**

- The Standing Committee on Canadian Heritage has begun a study of "Challenges and Issues Faced by the Arts, Culture, Heritage and Sport Sectors During the COVID-19 Pandemic" with its first meeting in October 2020.
- A group of eight Ontario arts service organizations identified a number of recommendations for the live performing arts pertaining to Ontario government reopening regulations (submitted during the former Stage 3, but still largely relevant). These include: allowing performance venues an allowance of at least 30% capacity with physical distancing (rather than a fixed number – such as 50 – per venue); only requiring Plexiglass (or equivalent) barriers between artists and audience when physical distancing is not possible; and unified guidelines around the type of air filtration required to sufficiently reduce the risks of COVID-19 spread.



- In its pre-budget submission for the 2021 federal budget, the Canadian Arts Coalition recommended the following to address the impacts of COVID-19 on the arts sector: dedicated funds to support safe and green opening of arts venues and to regain audiences for live arts; funds to address systemic racism in arts funding; extending income support programs and development of a Universal Basic Income; investment in digital creation; and increasing the charitable tax credit to encourage the recovery of private sector support.

### **Copyright**

- In April 2020 the Federal Court of Appeal overturned the earlier Federal Court decision in the case of York University versus Access Copyright, ruling that Access Copyright's interim tariff is not mandatory. However, the Court affirmed the earlier refusal to declare that York's fair dealing guidelines were necessarily fair. On October 15, 2020 the Supreme Court of Canada announced that it would hear the appeals from both parties. According to Access Copyright, over \$150 million in royalties has been lost to Canadian creators and publishers due to the education sector's interpretation of the *Copyright Act's* fair dealing provision.

### **Artist Income/Basic Income**

- A public letter to the Prime Minister and key federal Ministers endorsed by over 30 arts organizations and close to 280 individuals – together representing tens of thousands of artists and arts workers – called on the federal government to implement a permanent Basic Income Guarantee for all residents. The letter notes that many arts and culture workers are “subject to precarious short-term contracts, without access to benefits, paid sick leave or even employment insurance.” As noted above, a similar recommendation was made by the Canadian Arts Coalition.
- As of October 2, 2020 visa fees for foreign artists touring to the United States will increase from US\$460 to \$705 for O visas (for “Individuals with Extraordinary Ability or Achievement”) and from US\$460 to \$695 for P visas (used by “groups of cultural workers” and artists’ family members). Waiting times for visas will also increase. While artists are not currently touring into the US given the border closure, the sector is concerned about how this increase will make tours even more expensive in a post-pandemic recovery context.

### **Broadcasting and Telecommunications**

- One of the recommendations of the final report of the Broadcasting and Telecommunications Legislative Review Panel (released in January 2020) was to require streaming services to invest in Canadian programming. In response the federal government made a related commitment in the Throne Speech in September, and tabled legislation in November. Bill C-10 would amend the *Broadcasting Act* to give the Canadian Radio-television and Telecommunications Commission (CRTC) the power to license and regulate online streaming services, including requiring these services to contribute to Canadian content in television, film and music. It would also “ensure support for programs created and produced by racialized groups, official language minority communities, women and LGBTQ+ communities.” Many details need to be worked out if and when the legislation is passed. In the meantime, some, such as the Friends of Canadian Broadcasting have criticized the Bill as being too weak in protecting Canadian content.
- The government has indicated that following the passage of Bill C-10 it will issue a policy directive to the CRTC to develop specific rules that outline how broadcasters will be required to fund Indigenous programming.

## **Equity**

- The Rosa survey on workplace sexual harassment in Canada's performing arts, film and television industries was launched by Canadian Women's Foundation with Hill Strategies. The survey closed on October 23, 2020.
- In October 2020 over 20 Canadian media organizations launched an industry-wide initiative to increase BIPOC (Black, Indigenous and other people of colour) hiring in screen-based industries. The HireBIPOC.ca online roster is operated by BIPOC TV & FILM, a volunteer-run advocacy group dedicated to increasing the representation of BIPOC at all levels of the industry.

## **INTERNAL ISSUES/FACTORS**

### **Strategic/Policy Related**

OAC's strategic plan, *Vital Arts and Public Value: A Blueprint for 2014 to 2020*, provides a framework to guide OAC activities, funding programs, and services. The current OAC funding framework organizes its arts support activities in four funding streams, in the context of six priority groups. OAC has started the work to develop a new strategic plan which will provide the guidance and framework for future OAC priorities, programs and services.

In 2020-21, due to the pandemic, OAC changed its assessment processes for operating grants and developed a new project program – the Arts Response Initiative, to provide urgent targeted funding to artists and arts organizations impacted by the pandemic. In the provincial budget announcement on November 5, 2020, the Government of Ontario announced that it has allocated \$25 million in funding through OAC to support arts institutions across the province. This one-time funding will greatly enhance support to the sector at a time when most arts organizations are dealing with the negative impact of the pandemic.

In the next several years, OAC acknowledges its base funding may remain at the same level as this year (\$60 million). OAC will develop a framework to support the arts sector to recover from the pandemic in the short term and position the sector to grow in the long term. It is expected that the arts sector will be one of the hardest hit sectors in the pandemic and one of the last sectors to recover. OAC will continue its supports to existing arts organizations and at the same time maintain its commitment to funding new organizations in order to foster a vibrant arts sector in Ontario. Through finding operational efficiencies and focusing its programs on supporting most vital artists and arts organizations in Ontario, OAC will continue its work to support the art sector, which creates jobs in Ontario and make Ontario a better place to live and do business.

### **Governance/Organizational**

The OAC board, with a capacity of 12 board members, oversees OAC strategies and operations. OAC will work with the government to continue to ensure that there is a strong board and governance structure in place. As OAC strives to achieve cost efficiencies, the organization will focus on ensuring proper internal resources are allocated to supporting its business operations.

### **Legal/Compliance**

OAC reviews its operational policies and procedures on an ongoing basis to ensure continuing compliance with applicable requirements of Ontario government regulations, directives and policies. In 2020-21, a new OPS Procurement Directive took effect. OAC updated and implemented the necessary steps to ensure the compliance with the Procurement Directive. The focus of procurement at OAC is to have strong processes and policies to ensure value and reduce risks to the organization.

To comply with the Transfer Payment Accountability Directive, OAC continually reviews its granting policies and procedures, as well as the terms and conditions of grants. Together with its Records Management program, OAC ensures it is compliant with government regulations and follows best legal practices in its business.

In the next several years, OAC will continue its efforts in Records Management and focus on developing and implementing an electronic Records Management system. OAC has substantially transformed its business to digital services, which provides value to Ontarians. OAC will continue to leverage available applications in the current systems for effective and efficient management of the lifecycle of records. Policies and processes will be automated, to the extent possible and practical, to improve compliance and prevent data sprawl.

OAC will also continue to actively participate in the OPS community of practice groups to stay abreast of new developments and initiatives such as the Enhanced Privacy Protection program, Data Integration Framework, Privacy Risk Management, Records Digitalization, and Recordkeeping-I&IT Projects Integration. OAC will adapt changes as required and will promote best practices in records and information management.

In 2018-19, OAC was selected as a part of the expense review program by the Office of the Integrity Commissioner of Ontario (OICO). Since then, OAC has been working with the OICO to address any issues in expense management and to improve processes and compliance.

### **Operational /Service Delivery/Information Technology**

Since its successful launch in 2017, OAC's online grant application management system, Nova, has transformed the way OAC conducts business and interacts with grant applicants. Building on this success, OAC continues to improve its service delivery by working with system users and vendors to improve user experience, system functionality, reliability and accessibility. Because Nova is a cloud-based solution, OAC works closely with service providers to maintain system security and manage performance.

The pandemic in 2020 highlighted the need for OAC to have a robust IT infrastructure to support work-from-anywhere efficiently and securely. At the beginning of the pandemic, OAC activated its Business Continuity Plan (BCP) and quickly transferred its core processes to digital platforms. In the next several years, work will continue to migrate OAC IT infrastructure and remaining local applications to cloud-based solutions, which will improve service delivery and system reliability, and reduce costs. OAC will further strengthen organizational resilience by refining and updating its BCP to reflect lessons learned from the COVID-19 pandemic including emergency management, government regulations and orders, public health guidance, communications protocols, contingent organizational policies and procedures for rapid adaptation to changes in the work environment.

### **Workforce and Labour Relations Issues**

The current Collective Bargaining Agreement between OAC and AMAPCEO was signed in 2018. In 2021 OAC will start to prepare for the renewal of the agreement in 2022. OAC will also work to identify and implement changes required to support its employees in the post-pandemic workplace. A comprehensive review of its policies, procedures and systems will be conducted to ensure OAC is prepared to adapt to any emerging new realities of the post-pandemic workplace and that it is able to continue to effectively and efficiently service grant applicants, grantees and other stakeholders.

## Investment

As a low-interest environment is expected to continue, compounded by a high volatility in investment markets, expected returns of OAC investments in current markets will be adjusted so that risks are managed properly. The potential impact of low investment returns will be greater for restricted and endowment funds than in the operating fund. In particular, grants and fellowships supported by the Chalmers' fund will be affected by the change in expected investment returns.

## Realty

OAC leases its office space in Toronto. There are five years remaining in the lease term. OAC currently has no plans to acquire new realty space or change the use of its current space.

## A Response to Expectations Set out in Agency Mandate Letter/Supporting Government Objectives

OAC aligns its work with government priorities and plans business according to directions set out in its mandate letter. The information below demonstrates how OAC supports government goals in general, and specifically, during COVID-19.

### SUPPORTING GOVERNMENT OBJECTIVES

#### Recent priorities responding to the pandemic:

- Deputation to the *Standing Committee on Finance and Economic Affairs*: On June 26, 2020 OAC CEO Carolyn Vesely gave a presentation to the Committee and reported on the impacts of COVID-19 on Ontario's arts sector.
- *Using a variety of approaches or tools to ensure service delivery in all situations, including COVID-19*: In the spring of 2020, OAC adapted quickly to the impacts of the pandemic by enabling Operating grant recipients to receive their annual grants without being assessed through the regular peer assessment process; OAC also very quickly developed an Arts Response Initiative projects program for which funds were redirected from programs that usually support activities not currently viable (eg. Touring). The temporary Arts Response Initiative program supports new ways of working to build resilience.
- *Maximize investments in grants and support the arts sector to rebuild and recover from COVID-19 impacts so that professional artists and arts organizations can continue building Ontario's diverse and successful arts sector*: In 2021-22 OAC will continue to adjust granting programs to foster recovery of the arts sector in Ontario – more information on this can be found in the *Overview of Current and Future Programs and Activities* section.
- *Reducing red tape*: Following the suspension of the regular process for Operating grants in 2020-21, OAC has developed a streamlined application process for Operating grants in 2021-22 which will allow OAC to fulfill its governance responsibilities while at the same time ensuring that applying to OAC is streamlined and efficient.

#### Ongoing Priorities

- Bringing economic prosperity to Ontario;
- Creating good jobs;

- Making Ontario a great place to live, do business and raise families;
- Making effective use of taxpayers' dollars and ensuring accountability.

OAC's investment in professional artists and not-for-profit arts organizations builds and revitalizes Ontario communities, making them great places to live and work, while also attracting tourism, jobs and investment – and helping to build Ontario's brand across the country and around the globe.

## 1. Bringing economic prosperity to Ontario

### Economic Contribution

- Arts and culture directly contribute \$26.8 billion annually to the province's GDP – or 3.4% of Ontario's GDP.<sup>5</sup>
- The artists and arts organizations funded by OAC create the content used by the cultural sector to generate this impact. Put simply, there would be no cultural industries in Ontario without individual artist creators, as well as the not-for-profit arts sector that presents and nurtures artistic product and builds audiences for it.
- OAC is the vehicle through which the government makes targeted investments in creation. For example, in 2017-18, OAC's operating grants supported the creation of over 14,300 new artistic works by the province's artists and arts organizations, as well as direct production of creative product including 1,900 works broadcast on television, internet, video or radio, 1,100 works distributed exclusively using electronic media, and over 12,000 media arts productions available for distribution.
- Often, early grants from OAC help artistic creative product move on to significant economic and commercial success. For example:
  - *Come From Away's* co-creators received two small OAC grants to workshop the musical. It has gone on to receive widespread critical and popular acclaim, with very successful runs on Broadway, London's West End, throughout North America and in other cities around the world.
  - The acclaimed CBC television series *Kim's Convenience* began with a small OAC grant to playwright Ins Choi. His resulting play debuted as a theatre production at the OAC-funded Toronto Fringe Festival and was re-mounted by OAC-funded Soulpepper Theatre (including a cross-country tour and an Off-Broadway performance) before being picked up by CBC television.
- OAC's support is often recognized as a "seal of approval" that encourages others to invest. Every \$1 that OAC invests through operating grants helps generate \$15.30 from earned revenues in the private sector.<sup>6</sup>
- Every \$1 in OAC operating grants translates into \$21.07 in total expenditures on goods and services by Ontario organizations – including \$11.86 in salaries and fees.<sup>7</sup>

### Tourism

- The arts help drive tourism across Ontario. 9.5 million overnight tourists participate in arts and culture activities while visiting Ontario, generating \$3.7 billion in GDP province-wide.<sup>8</sup>

<sup>5</sup> *Provincial and Territorial Culture Indicators, 2018.* (product perspective) Statistics Canada, October 2020.

<sup>6</sup> Reflects actual data for 2017-2018 for 477 organizations from 2019-2020 OAC operating applications/CADAC

<sup>7</sup> Ibid.

<sup>8</sup> *Ontario Arts and Culture Tourism Profile, Research Resolutions & Consulting Ltd. for Ontario Arts Council, November 2012.*

- Arts and culture is a primary motivator of consumer travel among Ontario’s tourist market. 44% of North American tourists who visited Ontario among other trip destinations over a two-year period said that arts/culture was the main reason for at least one of their trips.<sup>9</sup>
- Arts and culture tourists spend more and stay longer: the average Ontario arts/culture tourist spends twice as much per trip as a typical tourist and stays more than one night longer.<sup>10</sup>
- OAC provides operating support to about 550 professional not-for-profit arts organizations across the province. Large and small, many of these organizations are key attractions within their own communities and contribute to the positioning of their region as one with varied tourist offerings and experiences. Artists and local arts organizations play an important role as "destination enhancers", by helping provide the variety of experiences that Destination Ontario’s research shows today's tourists are seeking.

### **Community Revitalization and Local Economic Development**

- In 2019-20, OAC grants directly supported arts activity in 197 Ontario communities.
- The arts revitalize Ontario communities and build local economic development. For example, in a 2010 survey of 18 mid-sized Ontario cities, all municipalities reported using cultural and recreational amenities as a tool for downtown revitalization. 83% deemed this strategy to be an effective tool.<sup>11</sup>
- The Federation of Canadian Municipalities has stated that “arts, culture and heritage improve the ability of municipal governments to influence economic development.”
- 88% of Ontarians agree that arts and cultural activities are important to a community’s economic well-being.<sup>12</sup>

## **2. Creating good jobs**

- Arts and culture provide 277,430 jobs in Ontario, or 3.7% of total provincial employment.<sup>13</sup>
- The arts organizations funded annually by OAC provide work for over 51,800 artists and arts professionals per year – generating over \$399 million in income paid. These not-for-profit arts organizations provide opportunities for artists to build skills, craft and audience – an “R&D” function that benefits both the not-for-profit and commercial sectors as this “crossover” workforce moves back and forth between the sectors.<sup>14</sup>

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<sup>9</sup> Ibid.

<sup>10</sup> Ibid.

<sup>11</sup> *Downtown Revitalization Strategies in Ontario’s Mid-Sized Cities: A Web-Survey and Case Study*, by Christopher Lauder, (Masters’ Thesis) University of Waterloo, April 17, 2010.

<sup>12</sup> *Arts and Heritage Access and Availability Survey 2016-2017*, Environics Research Group, March 2017.

<sup>13</sup> *Provincial and Territorial Culture Indicators, 2018*. (product perspective) Statistics Canada, October 2020.

<sup>14</sup> Reflects actual data for 2017-2018 for 477 organizations from 2019-2020 OAC operating applications/CADAC.

### **3. Making Ontario a great place to live, do business and raise families.**

#### **A great place to live and raise families**

- 90% of Ontarians agree that an active local arts scene helps make a community a better place to live. 88% of Ontarians believe that if their community lost its arts activities, people living there would lose something of value.<sup>15</sup>
- 53,799 public arts activities were offered by OAC's annually-funded arts organizations in 2017-18, reaching audiences and attendees totaling 23.4 million.<sup>16</sup>
- OAC has played a leadership role in arts education for over 50 years and 97% of Ontarians agree that engaging children in the arts is important to their overall development.<sup>17</sup>

#### **A great place to do business**

- According to the Federation of Canadian Municipalities, a vibrant arts and culture sector helps communities to attract and retain employees.
- Indeed, 65% of Ontario business leaders say that a thriving arts and culture scene is something that would make it easier to attract top talent to their community.<sup>18</sup>
- Similarly, 65% of skilled workers agree that a thriving arts and cultural scene is something they would look for when considering moving to a new community.<sup>19</sup>
- 80% of Ontarians agree that an active local arts scene helps communities to attract businesses.<sup>20</sup>

### **4. Making effective use of taxpayers' dollars and ensuring accountability**

- OAC allocates public funds to the arts in a responsible and accountable manner, using a rigorous peer assessment process that factors public and community impact into decision-making.
- OAC operates extremely cost-effectively, with only 13% of its budget spent on administration.
- OAC implementation of its Nova online grant application and management system resulted in increased efficiency and cost-effectiveness in the processing of the more than 10,000 applications OAC receives each year.

#### **In addition, the people of Ontario value the arts, and show their support in many ways:**

- 86% of Ontarians attend live arts events or performances (such as music concerts, plays or visual arts exhibits) at least once a year.<sup>21</sup>

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<sup>15</sup> *Impressions of the Impact of the Arts on Quality of Life and Well-Being in Ontario: Ontario Arts Council Survey Findings*, by Nanos Research for the Ontario Arts Council, March 2017.

<sup>16</sup> Reflects actual data for 2017-2018 for 477 organizations from 2019-2020 OAC operating applications/CADAC.

<sup>17</sup> *Impressions of the Impact of the Arts on Quality of Life and Well-Being in Ontario: Ontario Arts Council Survey Findings*, by Nanos Research for the Ontario Arts Council, March 2017.

<sup>18</sup> *Businesses' thoughts on attracting employees through the arts and culture*, by Nanos Research for Business for the Arts, May 2016.

<sup>19</sup> *Skilled workers' impressions of the arts*, by Nanos Research for Business for the Arts, April 2016.

<sup>20</sup> *Impressions of the Impact of the Arts on Quality of Life and Well-Being in Ontario: Ontario Arts Council Survey Findings*, by Nanos Research for the Ontario Arts Council, March 2017.

<sup>21</sup> *Arts and Heritage Access and Availability Survey 2016-2017*, Environics Research Group, March 2017.

- 70,291 Ontarians volunteered 1.8 million hours with OAC annually-funded arts organizations in 2017-18 – a value equivalent to \$31 million worth of hourly labour.<sup>22</sup>
- Over 380,000 Ontarians donate money to arts and culture organizations annually.<sup>23</sup>
- Over three-quarters (79%) of Ontarians believe that the government should spend public dollars to support the arts.<sup>24</sup>

*The logic model that is part of OAC's Performance Measurement Framework (see Appendix 4) further illustrates how OAC's strategic goals (i.e. short-term outcomes) align with positive economic and social impacts for the people of Ontario and the province overall.*

## Overview of Current and Future Programs and Activities

For more than five decades, OAC has fulfilled its mandate by fostering growth in and access to the arts for people in Ontario. In 2019-20, OAC received 10,587 applications and invested \$51.9 million in 197 communities across Ontario through 1,965 grants to individual artists and 1,152 grants to organizations.

OAC's programs support a broad array of arts practices, organizations and communities in every corner of the province. OAC is committed to ensuring equitable access for all Ontarians and services are available in English and French.

### CENTRAL TENETS

OAC's work is based on two central principles. **Arm's length decision-making** defines OAC's relationship with the government, while **peer assessment** defines its relationship with the arts community.

The arm's length relationship with government means that OAC establishes its own priorities, policies and programs and, in particular, makes all funding decisions. This relationship protects the government by providing an important buffer from funding decisions that may turn out to be contentious or unpopular with some people and ensures that granting decisions are based on stated criteria, including merit, viability, impact and effectiveness, rather than political considerations.

Peer assessment is a highly effective and internationally respected decision-making mechanism through which artists and other arts professionals (and, for operating programs, a representative from the broader community) participate by assessing grant applications, advising on rankings, and making recommendations on the awarding of grants. Through peer assessment, OAC involves the arts community directly in decision-making and ensures that grants to artists and arts organizations are disbursed with integrity, transparency and fairness. OAC's peer assessment process is governed by policies and procedures, including stringent conflict of interest policies, all of which are clearly and consistently communicated and followed.

<sup>22</sup> Reflects actual data for 2017-2018 for 477 organizations from 2019-2020 OAC operating applications/CADAC.

<sup>23</sup> *Volunteers and Donors in Arts and Culture Organizations in Canada in 2013*, Statistical Insights on the Arts Vol. 13 No. 3, by Hill Strategies Research Inc., February 2016.

<sup>24</sup> *Impressions of the Impact of the Arts on Quality of Life and Well-Being in Ontario: Ontario Arts Council Survey Findings*, by Nanos Research for the Ontario Arts Council, March 2017.



## GRANTING PROGRAMS

OAC offers granting programs through four funding streams: *Creating and Presenting; Building Audiences and Markets; Engaging Communities and Schools; and Developing Careers and Arts Services.*

## TYPES OF SUPPORT

OAC offers two types of grants. **Operating grants** provide ongoing, annual investment in professional arts organizations to help pay for artistic and administrative expenses, as well as provide stability and predictability. **Project grants** provide one-time investment in individuals, collectives and organizations for a specific activity such as creation, production or presentation of artistic work, or professional development.

### Operating grants

Operating grants provide stability, allowing the approximately 550 professional arts organizations that receive operating grants from OAC to create jobs and make strong economic and social contributions to their communities. As well, operating grants are the most effective way to protect arts infrastructure in times of economic uncertainty.

Peer advisors evaluate applications for operating funding based on two assessment categories: Artistic Quality & Contribution, and Organizational Effectiveness. These two categories are weighted equally and both categories have three specific, standard criteria:

#### Artistic and/or Service Quality & Contribution

- Quality of artistic production or service activities (25%)
- Contribution to artists, the art form and the arts community (15%)
- Artistic contribution to the OAC's identified Priority Groups (10%)

#### Organizational Effectiveness

- Public impact (20%)
- Administrative and financial viability (20%)
- Organizational contribution to the OAC's identified Priority Groups (10%)

Applications are reviewed, then scored (A, B, C, D) and ranked by score. An organization's ranking informs whether its grant amount is increased, maintained or decreased (from the previous grant level).

New applicants must reach an equivalent ranking of B (score of 35) in both assessment categories to be funded in the program. OAC considers new applicants in order to support an evolving arts ecology, understanding that today's emerging arts organizations and arts professionals are tomorrow's industry leaders.

OAC operating grants are normally administered on three-year funding cycles. In Year 1 of a program's cycle, eligible organizations submit substantial applications to be assessed by a peer advisory panel. In Years 2 and 3, only organizations that have been newly admitted to the operating program, those having received funding decreases in the previous year, or those in a state of significant flux are required to submit full applications for assessment by a peer advisory panel. Other organizations submit scaled-down applications which outline any updated plans for review by OAC staff.

### **Operating grants 2020-21**

Due to the COVID-19 pandemic, operating grant recommendations in 2020-21 were not based on peer assessment and no evaluative framework was applied. Rather, OAC's Board of Directors approved a formula-based approach wherein 2020-21 grant amounts were based on 2019-20 operating grants awarded. This exceptional, one-time approach was implemented in order to respond to many arts organizations' urgent need for cash flow to sustain operations. OAC also recognized the difficulty in preparing and evaluating operating grant applications during the pandemic, when most organizations' programming and planning was in considerable flux.

Because of OAC's commitment to considering new operating grant applicants, even in this exceptional year OAC accepted applications and funded nine new organizations. These organizations received a one-year operating grant with the condition that they must re-apply in 2021-22 and be peer assessed with other organizations in order to remain in the operating program stream.

### **Operating grants 2021-22**

Although OAC expected to return to its normal operating grant application process (described above) after 2020-21, the ongoing pandemic requires another exceptional process for 2021-22.

Suspending the intake and assessment of applications for the 2020-21 fiscal year has given organizations more time to focus on building stability as they endure major financial losses and manage other impacts of COVID-19 on their programming and operations. Instability is still a factor as organizations continue to face an uncertain future. At the same time, organizations are in varying degrees of flux, and some are responding and "pivoting" better than others.

In order to responsibly manage operating grant funds in another challenging year for the arts sector, OAC will require all 2020-21 operating grant recipients to submit a simplified application for annual funding, which will be reviewed by a peer panel. Organizations will not be asked to provide multi-year projections, and peer panels will assess applications using a simplified evaluation rubric. New operating applicants will not be invited to apply in 2021-22. This streamlined approach will ensure that OAC continues to be accountable to the public for operating grant funds, and in tune with the reality that organizations are facing at this time. It will also allow OAC to establish benchmarks for a return to multi-year application and assessment processes in 2022-23.

Following Board approval of OAC's 2021-22 Budget, which was assumed to be flatlined when it was prepared, OAC received the good news regarding an additional \$5M allocation. A proposal outlining the allocation of the additional \$5M is currently with the Ministry for review.

### **Project Grants**

Project grants support individuals, collectives and organizations throughout the province to create, produce, and present new and innovative work, often by emerging artists from under-represented groups. Project grants initiate the life cycle of artistic product, providing essential "R&D" for the cultural industries and the entire arts and culture sector.

Project programs are peer-assessed according to standard criteria (usually artistic merit, impact and viability). Applications to project programs are scored, ranked and assigned grant amounts by a panel of peers, within the parameters of a given program. The number of applications funded is determined by the program budget. In OAC's most highly competitive project programs, the ratio of projects funded compared to applications received is as low as 14 out of 100. For programs developed to support priority initiatives, the success ratio can, and should, be much higher.

### **Arts Response Initiative**

In response to the great disruption in the arts sector caused by the COVID-19 pandemic, OAC's Board of Directors approved the creation of a one-time project program to support adaptation and recovery for artists and organizations across the province. The Arts Response Initiative (ARI) launched in mid-August 2020 with funds reallocated internally from the Chalmers Fellowship grants (private endowment funds), the Venture Fund (market development programs) and the base budget for granting programs. It accepted applications in three separate streams: Individuals; Ad hoc groups, Collectives and Organizations; and Organizational Partnerships.

Intake of applications closed on Oct. 20, 2020 (individuals) and Nov. 3, 2020 (ad hoc groups, collectives and organizations; organizational partnerships). OAC received applications from every region of the province, all arts disciplines and all OAC Priority Groups. Following the intake of applications, the resulting high demand on the program (and projected low funding rates) prompted OAC to re-purpose additional funds to support more individuals and organizations with ARI grants. OAC was able to reallocate an additional \$902,000 from its base budget, an additional \$350,000 from the Venture Fund, as well as \$1,000,000 for individuals from the \$25M one-time funding for COVID relief (see below). As a result, the budget for ARI was increased to \$3,850,000. The overall funding rate will now be approximately 35% (up from an anticipated 12% rate that would have resulted from the initial budget allocation amount to ARI), with support for about 515 high-impact projects across the province. The demand on this program demonstrates the great need for public funds to support pandemic recovery in Ontario's arts sector, and ARI grants will help to shore up artists' and organizations' efforts to remain financially solvent and adapt their businesses to new ways of working.

### **\$25M One-time Funding for Organizations**

In the budget tabled by the Ontario Government on November 5, 2020, \$25M in funding to the arts through OAC was included and announced by Minister MacLeod. Aptly named the Arts Response Support Fund, approximately \$15M went to major organizations (as defined by OAC), \$9M to OAC-funded core organizations, and \$1M to supplement the oversubscribed Individuals stream of the Arts Response Initiative.

### **GRANTING BUDGET ALLOCATION**

Traditionally, approximately two-thirds of OAC granting dollars have been invested in operating programs and contribute to the arts infrastructure across the province; the remaining one-third has been directed towards project programs. The proportion began to shift in 2018-19 and is expected to remain at the current ratio if OAC's budget allocation remains the same in 2021-22. Currently 71% of grant dollars support operating grants. The desire to protect the arts infrastructure has necessitated the shift in balance between support to operating and project programs.

<b>Fiscal year</b>	<b>% of OAC granting dollars invested in operating grants</b>	<b>% of OAC granting dollars invested in project grants</b>
2016-2017	67%	33%
2017-2018	67%	33%
2018-2019	69%	31%
2019-2020	71%	29%
2020-2021 (approximate)*	71%	29%
2021-2022 (estimated)	71%	29%

*NOTE: These figures exclude Special Project Grant Programs (e.g. Creative Engagement Fund and ICF). For 2020-21, figures also exclude the one-time funding of \$25M included in the Nov. 5, 2020 Budget announcement and the \$5M in the March 2021 Budget announcement.*

### **Operating Programs**

Because of the negative impact of the pandemic on the stability of arts organizations, OAC prioritized operating funding and awarded 2020-21 grants at the same level as 2019-20 grant amounts. This was made possible by some reductions in administration costs and project program budgets (see below). As well, operating grant amounts were held at 2019-20 levels (i.e. no assessment-based increases).

In 2021-22, OAC will require all 2020-21 operating grant recipients to submit a simplified application for annual funding, for review by a peer assessment panel. Assessment will take into account that many organizations' programming and planning continues to be in flux because of the ongoing pandemic. However, a significantly negative assessment may result in a decreased grant amount.

### **Project Programs**

In order to balance the 2020-21 budget and fund operating grant recipients at the previous year's amount, some measures were taken to reduce spending in project programs.

The *Artists in Residence – Education* program budget was reduced by \$150,000 (from \$350,000 to a revised budget of \$200,000). This reduction responded to the reduced level of programming among school boards, which cancelled or scaled back extracurricular activities this year because of the pandemic. The lower program budget supported partners that were able to continue programming online and, in fact, artist-educators applying to OAC's *Artists in Communities and Schools* program are reporting that there is increasing demand for engaging online content for students working from home. The program also supported schools in northern Ontario, which experienced fewer restrictions for in-person gatherings and were able to carry out some outdoor programming.

The following project programs were also suspended:

- *Arts Service Projects* and its French language counterpart *Services aux arts – projets francophones*
- *Compass*

In 2021-22, these programs will continue to be suspended in order to prioritize stable funding for operating grant recipients.

In 2020-21, two of three *Touring Projects* program deadlines (March and October) were suspended due to travel restrictions and limits placed on in-person gatherings at provincial, national and international levels. As a result, the *Touring Projects* program budget was reduced and funds were redirected to the one-time *Arts Response Initiative*.

In 2021-22, the *Touring Projects* program will continue to be suspended and funds will be redirected to a temporary program that will help maintain relationships between artists, presenters and audiences until regular activities can resume. *Artist-Presenter Collaboration Projects* will support pandemic-adapted presentation and circulation activities related to market development as well as the development of new and hybrid models of arts dissemination, such as digital platforms.

### **MARKET DEVELOPMENT**

OAC established a Market Development Initiative in 2016 to support career-related projects that empower Ontario artists to take advantage of market development opportunities, thereby enabling high quality work from Ontario to be promoted, showcased and sold across the province, the country, and abroad resulting in contributions to the economy and building sustainable careers for artists and other arts professionals.

Based on the success of the pilot program (funded at \$40,000 in 2016 and increased to \$100,000 in 2017), OAC doubled its investments in 2018-19 by establishing a \$200,000 *Market Development Projects* granting program. The *Market Development Travel* program was introduced as a pilot component of the Market Development Initiative in 2017 and established as a full program in 2018-19. Despite the success of OAC's Market Development programs, they were suspended for the 2020-21 year due to travel restrictions and limits placed on in-person gatherings at the provincial, national and international levels. Funds were redirected to the one-time *Arts Response Initiative*.

In 2021-22, Market Development programs will continue to be suspended and funds will be redirected to the temporary *Artist-Presenter Collaboration Projects* program, which will support audience and market development activities adapted to the pandemic context and new ways of working. The program will focus on building relationships between artists and presenters in times of limited mobility, in order to make audience and market connections in new and lasting ways. Travel activities will be eligible in this new program as long as they meet the program objectives and comply with travel advisories. It will also include activities that are currently ineligible (e.g. digital exchange) in existing programs.

## 2021-22 PROGRAMS

OAC will offer the following operating and project programs in 2021-22:

Artists in Communities and Schools Projects	Music Creation Projects
Artists in Residence (Education)	Market Development Initiatives
Artist-Presenter Collaboration Projects	Market Development Projects (Suspended)
Arts médiatiques – projets francophones	Market Development Travel Assistance (Suspended)
Arts Organizations in Communities and Schools: Operating	Media Artists Creation Projects
Arts Service Organizations: Operating	Media Arts Organizations: Operating
Arts visuels et métiers d'art – projets francophones	Media Arts Projects
Arts visuels, arts médiatiques et métiers d'art : organismes et centres d'artistes autogérés francophones – fonctionnement	Multi and Inter-Arts: Organizations
Chalmers Arts Fellowships (suspended)	Multi and Inter-Arts Projects
Chalmers Arts Professional Development (re-introduced)	Music Organizations: Operating
Connexion Théâtre	Music Production and Presentation Projects
Craft Projects	Music Recording Projects
Curatorial Projects: Indigenous and Culturally Diverse	Musique – projets francophones
Dance Organizations: Operating	Northern Arts Projects

Dance Projects	Ontario Arts Presenters Projects
Dance Training Projects: Equity and Access	Organismes francophones de service aux arts – fonctionnement
Deaf and Disability Arts Projects	Public Art Galleries: Operating
Deaf and Disability Arts Projects: Materials for Visual Artists	Publishing Organizations: Operating (Book Publishers)
Diffusion – projets francophones	Publishing Organizations: Operating (Magazine Publishers)
Diffusion francophone – fonctionnement	Recommender Grants for Theatre Creators
Édition francophone – fonctionnement	Recommender Grants for Writers
Visual Arts Exhibition Assistance	Skills and Career Development: Indigenous Arts Professionals and Arts Professionals of Colour
Indigenous Artists in Communities and Schools Projects	Strategic Collaborations Fund
Indigenous Arts Projects	Théâtre – projets francophones
Indigenous Visual Artists’ Materials	Theatre Connects
Literary Creation Projects (Works for Performance)	Théâtre francophone - fonctionnement
Literary Creation Projects (Works for Publication)	Theatre Organizations: Operating
Literary Organizations Projects	Theatre Projects
Literary Organizations: Operating	Visual Artists Creation Projects
Littérature – projets francophones	Visual Arts Artist-Run Centres and Organizations: Operating
Major Organizations: Operating	Visual Arts Projects

*A \$1M Covid recovery program to fund individual artists will also run in 2021-22, to be funded from the additional \$5M as outlined above.*

### **Support to Local, Regional and Rural Arts Activities**

OAC’s strategic plan prioritizes artists and organizations in regions outside Toronto. Peer assessment panels always include significant non-Toronto representation. Northern applicants and communities will continue to be supported through investment in an OAC Northwestern Representative who provides in-person service to Northwestern applicants and engages in significant community capacity-building.

OAC offers a multi-disciplinary Northern Arts program that provides additional funding opportunities to applicants from the Northeast, Northwest and the Far North. The program has two deadlines each year and these deadlines will be maintained in 2021-22.

### **Indigenous Arts**

OAC’s strategic plan includes Indigenous artists and organizations as one of six Priority Groups. Peer assessment panels regularly include Indigenous representation. OAC employs an Indigenous Officer who manages three Indigenous Arts programs as well as the Northern Arts program. OAC continues to implement its Indigenous Arts Development Plan through these programs as well as by continuing to fund and present the *OAC Indigenous Arts Award*, and by offering outreach and professional development tools on OAC’s website.

### **Artists in Residence – Education (AIR-E)**

In 2020-2021, OAC partnered with 22 school boards across the province (see list below under *Initiatives Involving Third Parties*). The partnerships support year-long, part-time residencies of professional artist-educators in school boards to provide students and teachers with meaningful, sustained opportunities for creative learning. AIR-E operated at a reduced level in 2020-21 because of partial school closures, and the program budget was reduced by \$150,000 to reflect this (from \$350,000 to a revised budget of \$200,000).

### **Support to Francophone Artists and Organizations**

OAC's strategic plan includes Francophone artists and organizations in Ontario as one of six Priority Groups. OAC maintains a full suite of Francophone Arts programs managed by two program officers (one officer and one associate) and a program administrator. In addition to the dedicated Francophone Arts programs, artists and organizations may apply in French to any OAC program. For any program deadline to which five or more French applications are submitted, those applications are assessed by a francophone peer panel.

### **Support to Deaf Artists and Artists with Disabilities**

OAC's strategic plan includes Deaf Artists and Artists with Disabilities as one of six Priority Groups. A dedicated program supports Ontario-based artists and arts professionals as well as ad hoc groups, collectives and arts organizations mandated to serve and led by artists or arts professionals who are Deaf and/or have a disability. The Deaf and Disability Arts Projects program funds all contemporary and traditional art practices that are supported at OAC, and the Materials for Visual Artists component of the program supports visual and craft artists to purchase materials required to create their work.

OAC maintains a designated Deaf and Disability Arts Access fund which supports Deaf artists and artists with disabilities in two areas:

- Application Support – funds a support worker to aid the artist as necessary in completing an OAC application
- Accessibility Support – funds extra accessibility costs associated with a successful project application (i.e. ASL translation or a personal support worker for an actor or dancer in a production).

OAC continues to increase the number of individuals who are Deaf or who have disabilities serving as peer assessors. OAC ensures that supports are in place for assessors who need accommodation to participate fully. Since 2015, both ASL and LSQ interpretation are provided when required. OAC information sessions for Deaf artists and artists with disabilities have ASL interpretation provided. OAC staff communicate via email, Skype and Bell Voice Relay Service with Deaf artists, and arrange for ASL interpreters for meetings.

In 2016, OAC established a standing advisory group of Deaf artists and artists with disabilities to advance OAC's capacity to increase accessibility. The group continues to meet semi-annually and advises OAC on issues affecting support to these communities. Topics addressed have included training for OAC staff, real and perceived barriers, and OAC's progress on its Multi-Year Accessibility Plan and initiatives.

### **Access to Programs**

OAC is continually improving access to its granting programs by:

- Offering online information sessions such as pre-deadline webinars, grant application workshops, simulated assessment panels and podcasts for project programs

- Refining its online application process and producing tools and resources to support artists and arts organizations in using the online platform
- Continuing to develop and refine accommodation policies as they relate to OAC application and assessment processes
- Encouraging artists and other arts professionals to express interest in participating on peer assessment panels

## Initiatives Involving Third Parties

### **Artists in Residence – Education (AIR-E)**

As noted above, OAC has created partnerships with Ontario school boards to set up artist residencies in schools within each board's jurisdiction. In 2020-21 OAC partnered with 22 school boards, including two Indigenous education authorities which were added as new partners:

- Conseil des écoles catholiques du Centre-Est
- Conseil des écoles publiques de l'Est de l'Ontario
- Conseil scolaire catholique du Nouvel-Ontario
- Conseil scolaire de district catholique de l'Est ontarien
- Conseil scolaire de district catholique Franco-Nord
- Conseil scolaire public du Grand-Nord de l'Ontario
- Conseil scolaire public du Nord-Est de l'Ontario
- Conseil scolaire de district catholique des Aurores boréales
- Conseil scolaire Viamonde
- Kenora Catholic District School Board
- Limestone District School Board
- London District Catholic School Board
- Near North District School Board
- Rainbow District School Board
- Superior-Greenstone District School Board
- Thames Valley District School Board
- David Kejick School - Bimose First Nation
- Toronto District School Board
- Superior North Catholic District School Board
- Attawapiskat First Nation Education Authority (new in 2020-21)
- Wellington Catholic District School Board (new in 2020-21)
- Kinooomaadziwin Education Body (new in 2020-21)

Detailed agreements are in place with each partner to ensure that the *Transfer Payment Accountability Directive (TPAD)* is followed. The long-term goal of the program is to place artist residencies in every school board throughout the province, though such an expansion will not be possible without dedicated funding.

### **Third-Party Granting (Recommender) Programs**

The strengths of the recommender program model are its regional responsiveness, flexibility and cost-effectiveness. Although grant amounts are relatively small, artists in all regions of the province, at all stages of their careers and from diverse communities, value and rely on these programs. A key aspect of the success of these programs is that artists have the opportunity to bring their work to the attention of



local galleries, publishers and theatre companies in their own communities. Recommenders “discover” artists in their communities and begin developing relationships with them.

In 2020-21 OAC had 130 approved recommender organizations throughout the province participating in four third-party programs. Recommenders share responsibility with OAC for disseminating information about each program within their communities. They do not receive compensation to administer their allocation, but generally receive operating or project funding from OAC. In 2020-21, for the first time OAC provided a small honorarium (\$2,000) to each of the recommenders of the *Indigenous Visual Arts Materials* program, as an investment in the extraordinary commitment to outreach and application support that these recommenders provide in their communities.

OAC establishes guidelines and regulations for recommenders in all four recommender programs (programs are listed below). OAC requires that recommenders: define their assessment criteria; recognize OAC priority groups in decision-making; establish effective procedures for receiving and assessing applications; communicate results to applicants in a timely manner; and avoid conflict of interest in their recommendations. Recommenders are assessed on their ability to act as effective recommenders by fulfilling program objectives, meeting OAC strategic priorities as demonstrated through judgment used in the previous year’s recommendations and managing the allocated budget effectively. Recommenders are confirmed annually by the relevant OAC Officer.

**OAC’s four Recommender programs are:**

*Literature - Recommender Grants for Writers*

This program provides grants of \$1,500 to \$5,000 to assist professional writers to create new work. The program engages book and magazine publishers, with 29 recommenders in 2020-21.

*Theatre - Recommender Grants for Theatre Creators*

This program provides grants of \$1,000 to \$5,000 to assist professional theatre creators to create new work. The program engages theatre companies and multi-disciplinary organizations with expertise in theatre, with 43 recommenders in 2020-21.

*Visual Arts - Exhibition Assistance*

This program provides grants of \$500 to \$2,000 to assist visual artists, media artists and craft artists with the cost of presenting their work in a public exhibition. The program engages public art galleries, artist-run centres and other qualified organizations, with 58 recommenders in 2020-21.

*Visual Arts - Indigenous Visual Artists’ Materials*

This program provides grants of \$500 to First Nations, Inuit and Métis artists working in visual arts, crafts or traditional/customary Indigenous art forms. Grants support the purchase of art materials and supplies. The program is administered by Indigenous organizations included in the group of Visual Arts Exhibition Assistance recommenders, with 6 recommenders in 2020-21.

## Resources Needed to Meet Goals and Objectives

The government of Ontario’s investment in the province’s professional arts sector through the Ontario Arts Council (OAC) provides a strong return on investment by helping the government meet its strategic priorities.

Below are OAC’s financial estimates:

	<b>2021-22</b>	<b>2022-23</b>	<b>2023-24</b>
<u>FORECASTED FUNDING FROM THE PROVINCE OF ONTARIO:</u>			
MHSTCI Operating (including maintenance)	\$64,937,400	\$59,937,400	\$59,937,400

OAC anticipates that its headcount will be 60 FTEs for 2021-22.

## Risk Identification, Assessment and Mitigation Strategies

OAC maintains a comprehensive risk register which includes all risks identified as potentially having an impact on OAC’s achievement of its objectives. In the Risk Assessment Worksheet (Appendix 3), risks have been listed under different risk categories, with an assessment of likelihood and impact, mitigation strategies in place and the overall risk assessment. Risk owners have also been identified to ensure that the identified risks are properly managed. The risks reflect the business environment and the internal operations of OAC. This year, given the new scale system provided by the government to assess risk, the *Likelihood and Impact* and *Overall Risk Assessment* columns have been updated to reflect the new methodology (overall risk levels remain unchanged).

The Governance Committee of the Board of Directors annually reviews the Risk Assessment Worksheet, as prepared by management. The worksheet is also provided to new Board members as part of their orientation. The worksheet is updated as circumstances change throughout the year, with changes brought to the Board of Directors for approval on an as-needed basis.

## Staffing, Human Resources, and Compensation Strategy

Last year, the COVID-19 pandemic struck with significant force, which resulted in negative financial, physical, mental and societal impact on the population at large, and devastated the arts community OAC serves and supports. Throughout it all, OAC staff were resilient, nimble, compassionate, and creative in responding to and addressing the needs of the arts community.

The pandemic required OAC to be adaptable with its employees and with business operations, as everyone suddenly started working from home while dealing with additional personal challenges and priorities. This necessitated the implementation of modified processes and practices, as well as the provision of equipment and flexible hours to make working from home more effective. An examination of these processes and practices throughout this year will likely lead to permanent changes in how we work, with improvements and efficiency gained through technology. It will also require OAC to examine the potential for increased requests for alternate work arrangements, such as to work from home at times, which was previously not part of OAC’s work culture.

Working for long periods of time on a computer, with all human engagement taking place on platforms like Teams and Zoom during the pandemic can be exhausting for mind and body and has a negative

impact on one's energy and well-being. The longer the pandemic continues the greater impact it will have on mental and physical health and productivity. For staff morale and effectiveness, we will continue our emphasis on personal wellness, with a particular focus on mental health this year.

OAC's workforce number remained stable during these difficult times, and as of the date this plan was submitted there was only one resignation, and that was due to retirement taking place the end of the 2020 calendar year and resulting in an annual turnover rate of 1.75%. Compared to 20% in 2019, this is a significant change and most likely can be attributed to job security and a committed workforce.

OAC's biggest Human Resources business risk continues to be our very lean staff structure, particularly in areas outside of the primary business of Granting. This creates potential issues regarding business continuity due to lack of knowledge and experience within the organization to manage work responsibilities in case of unexpected absences or sudden departures. OAC has also seen a significant increase in demand for grants and applicant support during the pandemic which has meant an increased workload spread throughout existing staff.

OAC's permanent staff headcount will remain at 57 for 2021-22, with the overall full-time equivalent headcount projected to increase to 60. Additional temporary staffing is necessary to maintain our service levels, provide client-facing support and administration of the \$5 million provided to OAC this fiscal year, and for relief where staff attendance and productivity may be impacted due to the pandemic. There is still an on-going demand for additional staffing required in areas such as Information Systems & Technology, Communications, Research, Finance and Human Resources.

## **AREAS OF FOCUS IN 2021-22**

### **HRIS/Payroll System**

Research will begin on a replacement for OAC's current HRIS/payroll system, which is an antiquated legacy system and will soon no longer be supported.

### **Collective Bargaining**

OAC's current collective agreement with AMAPCEO ends on March 31, 2022. Prior to the commencement of negotiations, OAC will follow the government's approval process for its bargaining mandate.

### **Compensation and Benefits**

In preparation for bargaining and to ensure compensation is representative of similar roles in similar organizations, a comprehensive salary survey should be conducted this year.

OAC will continue to implement across-the-board as well as annual merit increases in accordance with the collective agreement for bargaining staff. Non-executive management and exempt staff are evaluated and receive merit increases comparable to unionized staff.

Executive staff salaries have remained frozen since 2018 in accordance with the current review of the Broader Public Sector Executive Compensation Act.

OAC continues to provide healthcare benefits administered by Canada Life, through its association as an agency of the government. OAC's plan is similar to the Ontario Public Service Management and Excluded Plan, and the same plan is provided for unionized and non-unionized staff.

### **Equity & Accessibility**

OAC has met all its legislated obligations under the AODA and has a 2018 – 2022 Multi-Year Accessibility Plan. Continued consultation with OAC's external Deaf and Disability Arts and Access Advisory Group will take place on the non-legislated activities identified in the Plan, and priorities will be modified as necessary based on budget.

Diversity and inclusion of OAC staff has been a long-standing priority, and OAC strongly believes that its workforce represents the society within which we live and the arts community we support. Where possible, through vacancies, OAC will make a concerted effort to hire BIPOC staff to further increase representation.

The staff Equity Committee will continue to implement targeted training on anti-Black and anti-Indigenous systemic racism.

### **SUMMARY OF STAFF NUMBERS**

OAC's headcount for 2020-21 is 57 full-time equivalents (FTE). OAC anticipates that its headcount will increase to 60 FTEs for 2021-22.

OAC has the following staff categories (projected staff numbers are in parentheses):

- Executive (6)
- Management (4)
- Unionized (48)
- Exempt (2)

AMAPCEO is the bargaining agent for all employees of OAC, except persons exercising managerial functions or employed in a confidential capacity in matters relating to labour relations. Unionized staff include administrative support staff as well as arts professionals, such as OAC Program Officers.

## **Performance Measures**

OAC has been tracking corporate-level outcomes-based performance measures for more than ten years. The first set of performance measures tracked outcomes from 2006-07 through 2014-15. In 2016, OAC launched a process to develop new outcomes-based performance measures in the context of the current strategic plan, *Vital Arts and Public Value*. A key purpose of these performance measures is to articulate and then track the public value that OAC provides to the people of Ontario.

OAC's performance measures framework is based on a logic model that clearly links OAC's key activities to positive societal outcomes – from short-term and mid-term outcomes through to long-term outcomes or impacts. The outcomes and long-term impacts that are identified in OAC's logic model directly align with OAC's strategic plan and mandate, as well as with overall government priorities.

Based on best practices in the field, performance measures focus on measures that are attributable to organizational activities. As such, measures are typically outputs (of activities) that relate to *short-term*

*outcomes* – those outcomes that arise most directly from an organization’s activities. For the short-term outcomes in OAC’s logic model, OAC has identified a number of related performance measures. The measures for each outcome were selected based on what information would be most helpful in guiding decisions and understanding how OAC is achieving its outcome goals.

A small number of relevant indicators have been identified for each of the measures. By using a variety of indicators to describe OAC’s performance, it is possible to track specific values (# and \$) as well as relative performance (%). Targets were established for each indicator to track performance over the implementation timeframe of the strategic plan.

The key short-term outcomes and selected measures highlighted in Appendix 4 include:

<b>Short-term Outcomes</b>	Creation, production, and presentation of vital art in Ontario	Increased skills and capacity in the arts sector	More public participation in and appreciation of the arts	Continuous improvement in fostering a vital and sustainable arts sector
	Funding of artists and arts organizations in all parts of the province	Funding of grants and services that increase skills and capacity	Opportunities for Ontarians to experience and participate in the arts	Administrative efficiency in assessment process
<b>Measures</b>	Employment and income for arts professionals in Ontario		Opportunities for people outside Ontario to experience Ontario artists and arts organizations	Stakeholder satisfaction

The framework includes both programmatic and operational performance measures. OAC expanded its original Performance Measures Framework to include additional operational impact measures with indicators and targets relating to service standards in the areas of administrative efficiency, stakeholder satisfaction and complaints process. OAC’s work to develop tracking mechanisms for the stakeholder satisfaction and complaints process indicators is underway but has been delayed by COVID-19 and the work needed to address its impact on the arts sector. OAC plans to report on these two indicators in 2021-22.

Appendix 4 provides an overview of OAC’s *Performance Measures Framework*, including the logic model and selected performance measures and related indicators for the key short-term outcomes. This is an abridged version of a more detailed framework with the complete set of performance measures and indicators.

### Financial Budget

The Financial Forecast Summary with forecasts to fiscal year 2023-24 is included as Appendix 1.

## Budget & Forecast Highlights

- OAC will receive one-time funding increase in 2021-22 to bring its base operating funding from the Government of Ontario to \$64,937,400. Based on the government forecast, it is assumed that this base operating grant from the Government of Ontario will then be at \$59,937,400 in fiscal 2022-23 and fiscal 2023-24.
- In the Ontario budget announcement on November 5, 2020, there was dedicated additional funding of \$25 million to arts organizations impacted by the COVID-19 pandemic. This funding is included in the 2020-21 projection. Because it is one-time funding, it is not planned in any future years.
- OAC receives limited amounts of self-generated revenue every year. The majority of the self-generated revenue comes from investment income of restricted and endowment funds. This revenue can only be used for the stated purpose of the restricted and endowed funds. Therefore, lower than expected investment income is considered a low risk to the operating fund and programs. Investment returns vary and the forecast is consistent with the current outlook. Other self-generated revenue includes cost-recovery fund administration, recovery of prior years' grants, and miscellaneous items.
- OAC prepares a balanced operating budget annually with a general forecast allocation of approximately 85% towards grants and programs, 13% for administrative expenses and 2% for services.
- The budget and forecast considers the rising costs in salaries under the current collective agreement (executive compensation is frozen) and annual rent adjustments, as well as operational efficiencies.
- In analyzing the impacts of the COVID-19 pandemic, OAC has repurposed funds in 2020-21 from several programs to provide a response fund specifically to support the arts sector to manage the disruption and losses caused by the pandemic. In 2021-22, the Artist-Presenter Collaboration Projects program will provide further support the arts sector to recover and to grow, post-pandemic.
- 2020-21 fiscal year variances between the projected actual and the budget are mostly due to the additional \$25 million announced in the 2020-21 Ontario budget. The lower investment income expected from the current market conditions is offset partially by lower travel and meeting expenses.
- OAC monitors its expenditures closely to ensure that no large variances occur. In order to fund unplanned expenses, OAC examines under-spending in other areas to make sure it will support expenditures within its budget. Larger expenditures are budgeted as part of the annual budget process.
- In addition, a budget is prepared to use the reserves strategically. For 2020-21, OAC budgeted for several projects funded by the Board-designated reserve fund. These include the following:
  - Granting programs which are supported by the reserve fund temporarily to provide supports to the arts sector in dealing with the pandemic
  - Information systems and operations projects to upgrade OAC equipment and network to support virtual meetings and a remote work environment
  - OAC strategic plan development which will guide OAC operations in the next several years
  - Potential OAC organizational review to improve its operational efficiency
  - Communication and community engagement activities including the 'Ripple Effect' video project and support of Culture Days

- Grant commitments to be paid in the future after specific requirements are met are not included in the statement of expenditures until paid. The balance for these commitments at March 31, 2021 was \$644,499.
- OAC's capital assets consist of computer hardware, software, leasehold improvements, as well as furniture and office equipment. The net book value at March 31, 2021 was \$821,386.
- OAC also records accumulated remeasurement gains as a part of its fund balances following public sector accounting standards for government not-for-profit organizations. These gains are accumulated unrealized gains related to a number of funds. The balance at March 31, 2021 was \$7,331,459.

## Information Systems and Technology Enabling Business Transformation

The Information Systems & Technology (IS&T) area at OAC is responsible for supporting OAC business objectives and innovation. Nova – OAC's grants management system – enables OAC to provide reliable online services to applicants across the province. The IS&T team plays an important role in ensuring Nova efficiently supports OAC programs, complies with all regulations and directives, and has robust data security. Concurrently, the team also provides effective information management to support continuing efforts to maximize operational efficiencies and to support data-driven, evidence-based decision-making processes. In the last couple of years, IS&T also replaced outdated technology platforms with modern, agile, and secure platforms. This contributed significantly to the continuing operations of OAC during the pandemic. In the next several years, as OAC continues to enhance its technology infrastructure and improve its digital service delivery, IS&T will be instrumental in supporting the organization to achieve its objectives. Initiatives in IS&T include work in the following areas:

### Innovation

For OAC infrastructure, IS&T has implemented cloud technologies from service providers such as Amazon and Microsoft. This has resulted in:

1. Ecosystem optimization
2. System and Application rationalization
3. Digital acceleration and transformation
4. Reduced cost in system management
5. Value-added cybersecurity and privacy
6. Improved technology scalability and redundancy
7. Mobility
8. Better disaster recovery plans and business continuity planning

The above enhancements have provided OAC with technological competitive advantage while significantly reducing cost and risk.

### Infrastructure

IS&T will continue its work on upgrading on-site hardware and software to provide modern and secure services. The current remaining onsite infrastructure equipment is about six years old and is no longer supported. To eliminate geographical dependency and improve data and staff mobility, IS&T will securely migrate its remaining infrastructure components to the cloud using encryption and two-factor authentication. IS&T will also migrate finance platforms to the cloud and integrate this into OAC's cloud

platform. IS&T will collaborate in the procurement of a Human Resources Information System, and the migration and integration of this system into OAC's cloud platform.

### **Applications**

IS&T will further adopt and roll out open-source applications to launch web portals, collaboration platforms and web/cloud applications to improve services, streamline workflows and processes to better serve Ontarians. IS&T plans to provide all OAC services digitally to all Ontarians. At the same time IS&T will improve existing systems and services by integrating new and existing systems, including Nova. IS&T will build on the Microsoft Teams platform and develop software components which will also improve OAC's internal processes and workflows to improve work efficiencies.

### **Supporting Remote Work and Digital Service Delivery**

During the COVID-19 pandemic, OAC rolled out hardware and software to support staff to work remotely. IS&T will analyze current solutions and identify areas for improvement. It is expected that technologies implemented during this period will benefit the organization in supporting a flexible and agile workforce and improve its digital service delivery. OAC will work closely with its vendors to provide secure, reliable, and efficient digital services and will support the government's digital strategy.

### **Team Development**

With the global migration of IT systems to the cloud, IS&T will focus on skills development and certifications for IS&T team members, with an emphasis on cloud, cloud security and privacy certifications for continuous improvement. By improving core competence of the team, IS&T will be better positioned to implement its initiatives and support OAC's strategic goals.

## **INFORMATION GOVERNANCE AND RECORD MANAGEMENT**

### **Enterprise Architecture**

IS&T will work to improve integration and interoperability between disparate systems and shift to a business-focused enterprise architecture. IS&T will act as an enabler to eliminate technology silos and improve agility of technology platforms so that the core business can effectively apply changes to processes and capabilities.

### **Data Governance**

IS&T will work on a data governance program to define a strategy and a set of procedures and plans to oversee the management of the confidentiality, availability, usability, integrity and security of enterprise data at OAC.

### **Record Management**

To continue supporting the compliance with the *Archives and Recordkeeping Act 2006*, IS&T will leverage the programming functions and features available in Microsoft's Office 365 technology, which is used at OAC. Embedding policies in technology is increasingly becoming the standard method of promoting compliance with legislation and government directives. OAC will stay on top of the development of various digital recordkeeping guidelines and best practices, and will implement systems to support its recordkeeping policies.

### **Business Continuity**

IS&T will continue to work on business continuity to ensure services to Ontarians and staff can be provided in all situations and scenarios. IS&T is collecting information from COVID-19 pandemic



technology scenarios and will implement lessons learned to make overall improvements to the Business Continuity Plan.

### **Disaster Recovery**

IS&T will work on eliminating major infrastructure dependencies by migrating services to cloud-based solutions. Geographical redundancy, fail over, and high availability will be the focus to ensure OAC services are independent of OAC's physical location.

## **BUSINESS INTELLIGENCE**

### **Data Warehousing and Integration**

IS&T will develop a plan to build a data warehouse to house all the data from Nova, our website and from other third-party services used by OAC. The data warehouse solution will support improved analysis, build business intelligence, and improve data-driven decision making. It is important to manage and control the proper flow of information between different systems so that data accuracy, integration, and security can be managed. The focus of IS&T will be to manage the security, privacy and encryption of data.

### **Intelligent Solutions**

IS&T is laying the foundation at OAC for adoption and implementation of intelligent solutions for improved outreach and communications with the arts community in Ontario.

### **Business Analytics**

IS&T will collaborate with other teams to implement business analytic tools to support more robust data drive decision making process.

### **Enterprise Risk Management**

IS&T is an important contributor and enabler of proper enterprise risk management practices. Data security and privacy are the focus of enterprise risk management at OAC.

### **Internal Reviews**

IS&T is in the process of conducting internal system reviews to help identify the areas of potential fraud, possible control deficiencies, and operational risks. Once the reviews are completed, IS&T will work on the findings and implement necessary steps and measures to improve data security, process optimization and documentation, and access controls.

### **Security and Privacy**

IS&T is working on a strategy to improve the security and privacy of OAC data and networks, including cloud and infrastructure services. Continuous training is provided to OAC staff to raise awareness of data security and privacy and to build a culture of cybersecurity at OAC. IS&T will also be working toward securing OAC infrastructure and services using single-sign on, encryption and multi-factor authentication while providing flexibility, mobility and ease of access to users, externally and internally.

## **Implementation Plan**

Please see Appendix 5 for OAC's 2021-22 Implementation Plan.

## Communications Plan

In 2021-22 OAC will launch its new strategic plan following five years of being guided by its previous plan, *Vital Arts and Public Value*. The process of developing the new plan is underway and will involve broad consultations with the arts community. Due to the continuing pandemic, it is unlikely that the consultations will be in person.

OAC's Communications activities will continue to focus on the strong public benefit that results from investment in Ontario's arts sector. The pandemic and its effects on artists and arts organizations as well as on those sectors that are significantly intertwined with arts and culture (e.g. tourism, hospitality, and others) have shone a light on the vulnerabilities of the arts sector. Ironically, the enormous contribution of arts and culture to communities has also been highlighted by the pandemic.

### Goals

- Promote the Ontario Arts Council's leadership role in helping Ontario's rich and diverse arts community survive and recover from the effects of the pandemic.
- Highlight the strong contribution of Ontario's dynamic arts sector to economic impact, creating and maintaining jobs, and attracting tourism and investment, while also improving the lives of Ontarians and enhancing social cohesion towards strong communities.
- Raise the profile and visibility of the Ontario Arts Council, the government of Ontario's primary vehicle for supporting Ontario's professional artists and not-for-profit arts sector.
- Work with MHSTCI and other ministry colleagues on initiatives that might benefit Ontarians through investment in the arts.
- Increase awareness that public funding makes possible a wide range of artistic activity for the benefit of Ontarians across the province.

### Messages

- Healthy communities need the arts to retain their identity and their attraction to citizens and visitors.
- The arts contribute to a strong economy, create jobs and drive financial value in a region.
- The arts build strong, healthy communities and create good places in which to live and do business.
- The Ontario Arts Council's long history and expertise in the professional not-for-profit arts sector makes it a trusted and informed resource for both the community and the government.

### Strategies

- Showcase stories about the efforts of artists and arts organizations to connect with audiences in the context of COVID-19. These demonstrate community impact.
- Amplify OAC efforts to support the arts community through the pandemic.
- Find new ways to amplify existing MPP communications by increasing ways OAC grant recipients can engage with their MPP.
- Use social media to enhance the relationships between the arts and other audiences/disciplines/activities.
- Create new ways for grant recipients to recognize Ontario government funding through OAC.
- Produce events, eblasts, news releases, advertising, publications and other communications products (audio stories, webinars) as needed.

- Provide communications support for OAC's programs and research activities.
- Be responsible for all corporate communications through the OAC website.
- Support the CEO and OAC Board in arts advocacy efforts, including building and strengthening OAC's relationship with MPPs.

## **OTHER ACTIVITIES**

### **Awards**

- Communications provides support for OAC's privately-funded arts awards, which involves news releases, event strategies for award presentations, speaking notes for OAC representatives, as well as social media components.

### **Legislative requirements**

- French Language Services – OAC is committed to providing services to the public in French in accordance with the requirements of the *French Language Services Act*. The Act guarantees members of the public the right to communicate with and receive available services in French from all Ontario government ministries and agencies.

### **Accessibility for Ontarians with Disabilities Act (AODA)**

- Communications requirements under AODA have significant implications for OAC and its client organizations, and require ongoing communications strategies, as well as specific tools, including production of certain materials in multiple formats.

## Appendix 1 – Financial Forecast

AGENCY:	FINANCIAL FORECAST SUMMARY						
	2018-19	2019-20	2020-21	2020-21	2021-22	2022-23	2023-24
Ontario Arts Council	ACTUAL	ACTUAL	BUDGET	PROJECTED ACTUAL	Plan	FORECAST	
<b>PROVINCE OF ONTARIO</b>							
MTCS Operating (including maintenance)	64,937,400	59,937,400	59,937,400	59,937,400	64,937,400	59,937,400	59,937,400
MTCS (CANON - French Language Services)	99,000	79,283					
MTCS (Indigenous Culture Fund)	3,809,420	337,894		49,748			
Other (Office of Francophone Affairs - Cultural Development)	60,000	37,500	37,500	37,500			
<b>Other (Ontario Women's Directorate)</b>	628,854	4,672					
Others	11,092			24,901,881			
<b>1&gt; TOTAL PROVINCIAL FUNDING</b>	<b>69,545,766</b>	<b>60,396,749</b>	<b>59,974,900</b>	<b>84,926,529</b>	<b>64,937,400</b>	<b>59,937,400</b>	<b>59,937,400</b>
<b>OTHER GOVERNMENT</b>							
(specify program name, government & funding period)							
<b>2&gt; TOTAL OTHER GOV'T FUNDING</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>SELF GENERATED REVENUES</b>							
Investment Income	3,390,381	1,760,641	2,272,015	1,465,606	1,770,000	1,850,000	1,850,000
Non-Government Grants							
Other (specify source e.g. fund transfers, reserve/restricted funds):							
Fund administration	72,478	68,134	71,236	71,236	71,591	65,000	65,000
Recovery of prior years' grants	122,616	50,579	75,000	121,463	75,000	50,000	50,000
Miscellaneous	109,959	268,422	57,680	163,609	208,808	50,000	200,000
<b>3&gt; TOTAL SELF GENERATED</b>	<b>3,695,434</b>	<b>2,147,776</b>	<b>2,475,931</b>	<b>1,821,914</b>	<b>2,125,399</b>	<b>2,015,000</b>	<b>2,165,000</b>
<b>4&gt; TOTAL REVENUE: 1+2+3</b>	<b>73,241,200</b>	<b>62,544,525</b>	<b>62,450,831</b>	<b>86,748,443</b>	<b>67,062,799</b>	<b>61,952,400</b>	<b>62,102,400</b>
<b>EXPENDITURES</b>							
Awards and expenses	1,502,604	1,211,388	1,122,015	234,206	1,120,000	1,100,000	1,100,000
Grants / other programs	62,194,439	52,548,612	52,488,458	78,633,511	56,583,304	51,980,958	52,000,958
Services	994,735	716,581	869,838	754,945	1,028,338	861,800	873,800
Administration							
Salaries & Benefits	6,597,362	5,920,368	6,044,395	5,911,543	6,442,036	6,299,395	6,439,395
Occupancy / Lease	559,736	567,927	598,152	586,658	622,191	627,613	632,613
Travel	115,394	45,161	117,135	1,653	41,800	110,000	110,000
Communications	178,614	110,286	92,250	104,231	117,750	110,000	110,000
Other	763,414	737,782	848,588	519,809	897,380	667,634	635,634
<b>5&gt; TOTAL EXPENDITURES</b>	<b>72,906,298</b>	<b>61,858,105</b>	<b>62,180,831</b>	<b>86,746,556</b>	<b>66,852,799</b>	<b>61,757,400</b>	<b>61,902,400</b>
<b>Net Income Surplus/(Deficit): 4-5</b>	<b>334,902</b>	<b>686,420</b>	<b>270,000</b>	<b>1,887</b>	<b>210,000</b>	<b>195,000</b>	<b>200,000</b>
<b>Amortization of deferred capital contributions</b>							
<b>Amortization of capital assets</b>	<b>-507,243</b>	<b>-379,770</b>	<b>-270,000</b>	<b>-256,349</b>	<b>-210,000</b>	<b>-195,000</b>	<b>-200,000</b>
	<b>507,243</b>	<b>379,770</b>	<b>270,000</b>	<b>256,349</b>	<b>210,000</b>	<b>195,000</b>	<b>200,000</b>
<b>Net Income Surplus/(Deficit) After Amortization</b>	<b>-172,341</b>	<b>306,650</b>	<b>0</b>	<b>-254,462</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>Net assets (deficit), beginning of year</b>	<b>32,478,753</b>	<b>31,261,659</b>	<b>27,782,952</b>	<b>27,782,952</b>	<b>32,806,312</b>	<b>32,806,312</b>	<b>32,806,312</b>
<b>Net remeasurement gains</b>	<b>-1,044,753</b>	<b>-3,785,357</b>		<b>5,277,822</b>			
<b>Net assets (deficit), end of year</b>	<b>31,261,659</b>	<b>27,782,952</b>	<b>27,782,952</b>	<b>32,806,312</b>	<b>32,806,312</b>	<b>32,806,312</b>	<b>32,806,312</b>

Notes:

Funds that comprise the Net Assets (Deficit)

Invested in Capital Assets	224,269	44,030	
Restricted and Endowment Funds	24,071,578	24,154,010	
Unrestricted	1,126,818	1,531,275	
Accumulated Remeasurement Gains	5,838,994	2,053,637	
	<b>31,261,659</b>	<b>27,782,952</b>	

Accumulated remeasurement gains of \$7.3 million at the end of 2020-21 represent unrealized gains of restricted and endowment funds.

## Appendix 2 – FTEs

	2018-19	2019-20	2020-21	2021-22	2022-23	2023-24
	ACTUAL	ACTUAL	ACTUAL	FORECAST	FORECAST	FORECAST
<b>FTEs</b>						
Total FTEs	69	57	57	60	60	60