



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

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

2020-21 Business Plan

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Table of Contents

Supporting Government Objectives 3

Mandate 5

Strategic Directions 6

Overview of Current and Future Activities 7

Initiatives Involving Third Parties 15

Environmental Scan 17

Resources Needed to Meet Goals and Objectives..... 25

Communication Plan 25

Risk Identification, Assessment and Mitigation Strategies..... 27

Human Resources 27

Performance Measures 29

Information Technology..... 32

Implementation Plan 35

Appendix 1 – Financial Forecast 36

Appendix 2 – FTEs 37

Appendix 3 - Risk Assessment Worksheet

Appendix 4 - Performance Measures

Appendix 5 - Implementation Plan

Supporting Government Objectives

Please note: All statistics in this section reflect pre-COVID-19 data.

This section outlines how OAC contributes to the following government priorities:

- Bringing 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 prosperity to Ontario

Economic Contribution

- Arts and culture directly contribute \$25.0 billion annually to the province's GDP – or 3.3% of Ontario's GDP.
- 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 nurtures artistic product and builds audiences for it.
- OAC is the vehicle through which the government makes targeted investments in creation and innovation. For example, in 2016-17, OAC's operating grants supported the creation of more than 14,300 new artistic works by the province's artists and arts organizations, as well as direct production of creative product including 2,076 works broadcast on television, internet, video or radio, 1,318 works distributed exclusively using electronic media, and over 11,000 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 \$15.58 from earned revenues and the private sector.
- Every \$1 in OAC operating grants translates into \$21.86 in total expenditures on goods and services by Ontario organizations – including \$12.16 in salaries and fees.
- In 2015 Ontario artists paid \$434.6 million in income taxes.

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.
- Arts and culture are 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.
- 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.
- 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 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.
- 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.

2. Creating good jobs

- Arts and culture provide more than 269,000 jobs in Ontario, or 3.8% of total provincial employment.
- The arts organizations funded annually by OAC provide work for more than 50,000 artists and arts professionals per year – generating \$382.6 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.

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.
- Over 50,300 public arts activities were offered by OAC's annually-funded arts organizations in 2016-17, reaching audiences and attendees totaling 23.3 million.
- OAC has played a leadership role in arts education for more than 50 years and 97% of Ontarians agree that engaging children in the arts is important to their overall development.

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.
- 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.
- 80% of Ontarians agree that an active local arts scene helps communities to attract businesses.

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 has moved to less expensive premises, reducing its overall space by 13%, with most staff moving from private offices to workstations.
- OAC has implemented an online grant application and management system, which resulted in increased efficiency and cost-effectiveness in the processing of the more than 12,000 applications OAC receives each year.

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

- 87% of Ontarians attend arts events or performances (such as arts festivals, music concerts, plays or public art galleries) at least once a year.
- More than 71,900 Ontarians volunteered 1.8 million hours with OAC annually-funded arts organizations in 2016-17 – a value equivalent to \$31 million worth of hourly labour.
- More than 380,000 Ontarians donate money to arts and culture organizations annually.
- More than three-quarters (79%) of Ontarians believe that the government should spend public dollars to support the arts.

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.

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

Vital Arts and Public Value – A Blueprint for 2014-2020

OAC's Strategic Plan

OAC's strategic plan, *Vital Arts and Public Value*, was developed in consultation with over 1,800 Ontarians who responded to a comprehensive online questionnaire. 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.

The plan focuses on the two themes of OAC's mandate:

- To serve both the arts community and the public.

The four goals of the plan are to:

- Invest in Ontario's vital artists and arts organizations
- Strengthen skills and share knowledge
- Support public engagement in the arts
- Build public awareness of the value of the arts

OAC will begin work on a new Strategic Plan in 2020.

Overview of Current and Future 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.

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 and support jobs, and make strong economic contributions to their communities. As well, operating grants are the most effective way to protect arts infrastructure in times of restraint.

Peer advisors evaluate applications for operating funding based on specific criteria in two categories: Artistic Quality & Contribution, and Organizational Effectiveness. These two categories have equal weight in assessment. Each assessment category has three standard criteria used to guide assessment that is consistent across programs:

Artistic and/or Service Quality & Contribution

- Artistic Quality (25%)
- Contribution to artists, the art form and the artistic community (15%)
- Artistic Contribution to the OAC's Priority Groups (10%)

Organizational Effectiveness

- Public Impact (20%)
- Administrative and Financial Viability (20%)
- Organizational Contribution to the OAC's Priority Groups (10%)

Applications are reviewed, then scored and ranked (A, B, C, D) according to score. Ranking informs whether the grant amount, compared to the applicant's previous grant level, is increased, maintained or decreased.

New applicants must reach an equivalent ranking of B (score of 35) on Artistic Quality and Contribution and an equivalent ranking of B (score of 35) on Organizational Effectiveness to be funded in the program. OAC has always found a way to fund new applicants, even in lean times, in order to support an evolving arts ecology. OAC believes that today's emerging arts organizations and arts professionals are tomorrow's industry leaders.

OAC operating grants are administered on three-year funding cycles. All eligible organizations submit substantial applications to be assessed by a peer advisory panel in Year 1 of a program's cycle. 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 in that program are required to submit only scaled-down applications, which outline updated plans for review by OAC staff.

2020-2021 Operating Grants Program Schedule *		
Funding Cycle: Year 1	Funding Cycle: Year 2	Funding Cycle: Year 3
Edition francophone – fonctionnement	Dance Organizations: Operating	Arts Organizations in Communities and Schools: Operating
Diffusion francophone – fonctionnement	Literary Organizations: Operating	Arts Service Organizations: Operating
Arts visuels, arts médiatiques, et métiers d’art : organismes et centres d’artistes autogérés francophones – fonctionnement	Public Art Galleries: Operating	Major Organizations: Operating
Media Arts Organizations: Operating	Theatre Organizations: Operating	Multi and Inter-Arts Organizations: Operating
Visual Arts Artist-Run Centres and Organizations: Operating	Théâtre francophone – fonctionnement	Music Organizations: Operating
		Publishing Organizations: Operating (Book Publishers)
		Publishing Organizations: Operating (Magazine Publishers)
		Organismes francophones de services aux arts - fonctionnement

*In this exceptional year, due to the COVID-19 pandemic, operating grant recommendations 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. Returning, eligible organizations received 50% of their grant amount early in June 2020, which is earlier than they would normally expect to receive payment. They were notified that the remaining 50% of their grant will be paid out as per the normal payment schedule.

This exceptional, one-time approach was implemented in order to respond to many arts organizations’ urgent need for cash flow to sustain operations. It was also implemented because OAC recognized the difficulty in preparing and evaluating operating grant applications while the COVID-19 pandemic continued to evolve. Suspending the intake and assessment of applications from returning operating organizations for the full 2020-2021 fiscal year gives organizations the time and space needed to examine the impacts of COVID-19 on their operations and revise their planned activities accordingly.

Risk mitigation for this formula-based approach included the following steps:

- All grants were conditional on the reconciliation of 2018-2019 financial data and completion of statistical data in the Canadian Arts Database (CADAC);
- Organizations were required to sign a grant acknowledgement form reiterating their agreement to the terms and conditions of their operating grant;
- Organizations that would have entered Year 1 of a multi-year funding cycle (see 2020-2021 Operating Grants Program Schedule, above) will be peer assessed to enter Year 1 in 2021-2022.

Because of OAC’s commitment to funding *new operating grant applicants*, even in this exceptional year OAC will accept and peer assess new operating grant applications. New applicants must reach the same score and ranking levels described above. If they are successful, they will receive a one-time operating grant, but they must re-apply in 2021-2022 and be peer assessed in a full competition with other organizations in their operating program in order to be admitted to the program on an ongoing basis.

For 2021-22, OAC expects to return to its regular process (described above) of peer assessment, scoring and ranking of operating grant applications.

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 by a peer jury which ranks and assigns grant amounts within the parameters of a given program. The number of applications funded is also 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 be, and should be, much higher.

In response to the COVID-19 pandemic, OAC’s Board of Directors approved the creation of a special, one-time project program to support adaptation and recovery in Ontario’s arts sector. The *Arts Response Initiative* will launch with a budget of \$1,600,000, reallocated internally from the Chalmers Fellowship grants (private endowment funds), the Venture Fund (market development programs) and the granting budget. The program will be open to individual artists, arts organizations, ad hoc groups, collectives and organizational collaborations. Priorities include the development of new skills, resources, plans and partnerships to help artists and arts organizations develop new ways of working in a changed environment.

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. However, due to significant funding reductions in 2018-19 and 2019-20, which were deeper for project grants programs than operating grants programs, and anticipated budget allocations for 2020-21, the proportion is now shifting.

Fiscal year	% of OAC granting dollars invested in operating grants	% of OAC granting dollars invested in project grants
2016-2017	67%	33%
2017-2018	67%	33%
2018-2019	69%	31%
2019-2020 (budgeted)	71%	29%
2020-2021 (estimated)	71%	29%

NOTE: Excludes Special Project Grant Programs (e.g. Creative Engagement Fund and ICF)

Operating Programs

In 2019-20, Operating programs were reduced, as a result of a \$10 million adjustment in OAC’s base funding. All 550 operating grant recipients received an 8% across-the-board decrease in their grant amount from the previous year. From the new base grant amount, a further assessment-based funding framework was applied to organizations in Year 1 of a multi-year funding cycle (or annual assessment). The most vital (highly assessed) organizations received increases of up to 10% for a modest net funding

increase in year-over-year funding. The most poorly assessed organizations saw additional funding decreases of up to 17% (or more after repeated poor assessments).

Because of the negative impact of the COVID-19 pandemic on arts organizations, OAC prioritized their operating funding stability 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), and also because operating grant amounts were held at 2019-20 levels (i.e. no assessment-based increases).

Project Programs

In 2019-20, Project programs were reduced by \$4.4 million compared to 2018-19, as a result of a \$10 million adjustment in OAC's base funding. Project program budgets were significantly reduced by 15% to 44%. Some program deadlines were eliminated, and five project programs were suspended for the year: National and International Residency Projects, Ontario Contact Travel Assistance, Ontario Dances, Theatre Training Projects and Publishing Organizations Projects.

The following factors were considered in determining which programs to protect from reductions or elimination:

- Programs that are and have been the most highly competitive for applicants
- Demand trends (which programs have had the highest increase in applications)
- Impact and public value, including contribution to OAC priority groups
- Shifting sectoral trends (growth, technology, demographics etc.)
- Potential cost saving through further administrative efficiencies

In order to balance OAC's budget for 2020-21, and to fund Operating recipients at the previous year's amount, changes outlined below were implemented:

The following programs were suspended:

- Arts Service Projects
- Services aux arts – projets francophones
- Compass
- Artists in Residence – Education program budget was reduced by \$150,000 (from \$350,000 to a revised budget of \$200,000).

In order to support the creation of the *Arts Response Initiative*, the Touring Projects program budget was reduced by \$240,000 (from \$1,640,000 to a revised budget of \$1,400,000).

Market Development

Despite the success of OAC's Market Development programs, these programs were suspended for the 2020-21 year and funds were reallocated on a one-time basis to the *Arts Response Initiative*. The amount of funds reallocated was \$500,000. OAC expects to bring back these programs in 2021-22.

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 program supports costs associated with presenting, networking and selling at recognized national and international market opportunities. 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.

2020-21 Programs

OAC will offer the following operating and project programs in 2020-21:

Artists in Communities and Schools Projects	Media Arts Organizations: Operating
Artists in Residence (Education)	Media Arts Projects
Arts médiatiques – projets francophones	Multi and Inter-Arts Organizations: Operating
Arts Organizations in Communities and Schools: Operating	Multi and Inter-Arts Projects
Arts Service Organizations: Operating	Music Creation Projects
Arts visuels et métiers d'art – projets francophones	Music Organizations: Operating
Arts visuels, arts médiatiques et métiers d'art : organismes et centres d'artistes autogérés francophones – fonctionnement	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
Deaf and Disability Arts Projects	Organismes francophones de service aux arts – fonctionnement
Deaf and Disability Arts Projects: Materials for Visual Artists	Public Art Galleries: Operating
Diffusion – projets francophones	Publishing Organizations: Operating
Diffusion francophone – fonctionnement	Recommender Grants for Theatre Creators
Édition francophone – fonctionnement	Recommender Grants for Writers
Exhibition Assistance	Skills and Career Development: Indigenous Arts Professionals and Arts Professionals of Colour
Indigenous Artists in Communities and Schools Projects	Théâtre – projets francophones
Indigenous Arts Projects	Théâtre francophone – fonctionnement
Indigenous Visual Artists' Materials	Theatre Organizations: Operating
Literary Creation Projects	Theatre Projects
Literary Organizations Projects	Touring 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
Media Artists Creation Projects	

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. The Northeastern Representative position was one of six positions eliminated in 2019-20 due to budget limitations.
- OAC also 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 2020-21.

Indigenous Arts

OAC will continue to implement our Indigenous Arts Development Plan by:

- Disseminating the *Indigenous Arts Protocols* video (a tool used by artists and arts organizations working to partner with and engage Indigenous organizations and audiences and which is available on OAC's website).
- Continuing to fund and present the *OAC Indigenous Arts Award*.
- Continuing to disseminate *Shapeshifters*, the OAC-produced Indigenous Arts video series.

Artists in Residence – Education (AIR-E)

- In 2019-20, OAC maintained partnerships with 20 school boards representing each OAC region. OAC also established a new partnership with an independent Indigenous school in the Northwest. 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. These partnerships were supported in part with a Canada-Ontario Agreement on French Language Services (CANON) contribution. To develop sustainability, OAC has also developed a program funding strategy that introduces new participants and scales back funding levels to longer-term participants. AIR-E will continue at a reduced level in 2020-21.

Support to Francophone Artists and Organizations

In 2018-19 OAC confirmed a two-year partnership with the Department of Canadian Heritage (PCH), through the Official-Languages Support Program Community Cultural Action Fund, to continue support for *Connexions visuelles*, a capacity-building program for Francophone visual artists. Over the last five years, OAC and PCH have committed a total of \$338,269 to build capacity for Francophone visual arts organizations and Francophone visual artists in Ontario. The final year of the agreement is 2019-20 and this will mark the end of the *Connexions visuelles* program.

Outreach and Development

OAC will continue to enhance its capacity to use webinars, podcasts and social media as vehicles to efficiently improve its reach. OAC's website now includes the following video tools and resources:

- *New to OAC* – web page for first-time applicants
- *Boundless: Deaf Artists, Artists with Disabilities and OAC*, captioned in English and French, and with American Sign Language (ASL) and Langue des Signes Québécoise (LSQ); developed through a partnership with Ryerson University's Inclusive Media and Design Centre
- ASL video of *Vital Arts and Public Value: A Blueprint for 2014-2020* – OAC's strategic plan
- ASL video of OAC's accessibility support for Deaf artists and artists with disabilities
- *OAC Grant Survival Guide* – tips and must-dos for preparing a grant application to OAC
- *Framing Community: A Community-Engaged Art Workbook* – with new podcasts
- *Shapeshifters* – profiles of Ontario Indigenous artists and organizations
- *Indigenous Arts Protocols* – guidance on how to engage with Indigenous arts

Outreach for Deaf Artists and Artists with Disabilities

OAC will continue to develop supports and services in response to the needs of Deaf artists and artists with disabilities. In 2015-16, OAC created its first Deaf and Disability Arts Program for project grants. The program design was informed by a report commissioned by OAC from the disability arts organization, Tangled Arts + Disability. The program supports creation, production and professional development. The Deaf and Disability Arts Materials and Supplies component of the program supports visual and craft artists to purchase materials required to create work.

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. Issues have included training for OAC staff, real and perceived barriers, and OAC's progress on its Multi-Year Accessibility Plan and initiatives.

OAC's designated Deaf and Disability Arts Access fund provides support to 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 has increased the number of individuals who are Deaf or who have disabilities serving as peer assessors. OAC ensures that supports are in place for assessors to participate fully. Since 2015, both ASL and LSQ interpretation is provided when required. OAC information sessions for Deaf artists and artists with disabilities have ASL interpretation provided, and communications for these events have ASL versions. OAC staff communicate via email, Skype and Bell Voice Relay Service with Deaf artists. OAC arranges meetings and provides follow-up with Deaf individuals in person, where we arrange for ASL interpreters to be at the OAC office.

OAC staff members have delivered or participated in information, networking and professional development sessions for Deaf artists and artists with disabilities at OAC and in community settings.

Access

OAC continues to improve access to OAC granting programs by:

- Offering online information sessions such as pre-deadline webinars, grant application workshops, simulated assessment panels and podcasts for project programs
- Developing a new online application process, while also continuing to produce print and online tools and resources to support artists and arts organizations in transitioning to the new online application process
- Continuing to disseminate a handbook for *Aboriginal Presenters in the North*
- Continuing to develop 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.

Partnerships

As part of implementing its strategic plan, OAC continues to **build partnerships both within the arts and with other sectors** in order to maximize impact and efficiency.

- In 2019-20 OAC established a partnership with the Metcalf Foundation to deliver the *Johanna Metcalf Performing Arts Prizes/Les Prix Johanna-Metcalf des Arts de la scène* on a biennial basis. The nominees were selected through several OAC juried programs in dance, music/opera, and theatre, with additional focus on creators from the Francophone, Indigenous, and Northern communities. The Metcalf Foundation and OAC have entered into a fee-for-service agreement through which OAC provides staff time and expertise, including program design, process guidance and technical support, as well as meeting space, with all costs covered by Metcalf.

Each winner will receive a prize of \$25,000 and will name a protégé as a way of celebrating early career artists who themselves show formidable promise. Protégés will be awarded \$5000 each. Total value of the prizes is \$150,000.

- Four 'Recommender Grant' programs, described below under Initiatives Involving Third Parties
- Working with the province's Arts Service Organizations (ASOs) and Community Arts Councils to promote dialogue between ASOs and other organizations serving Ontario's arts communities, including mutually beneficial ideas such as approaches to professional development, resource sharing and training.

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 2019-20 OAC partnered with:

- 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 catholique Providence
- 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
- Durham District School Board
- 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
- Toronto District School Board
- Superior Catholic District School Board ** new in 2019-20
- David Kejick School - Bimose First Nation ** new in 2019-20

Detailed agreements are in place with each partner to make sure 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. Artists in all regions of the province, at all stages of their careers and from diverse communities, rely on these programs, despite their relatively small grants. 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 are able to identify artists

in their communities with whom they may not be familiar, and to begin developing relationships with them.

In 2019-20 OAC had 155 approved recommender organizations throughout the province participating in four third-party programs. Recommenders share responsibility with OAC for broadly 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.

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 the programs' 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, based on a review of the recommenders' application to OAC and/or their previous year's grant recommendations.

OAC's third-party granting programs include:

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 is administered by book and magazine publishers, with 35 recommenders in 2018-19.

Theatre - Recommender Grants for Theatre Creators

- This program assists Ontario-based professional theatre creators and informal collectives of creators, by funding them to create work. Applications are made to and funding decisions are made by Ontario theatre companies and multi-disciplinary organizations with expertise in theatre. There were 51 recommenders in 2018-19.

Visual Arts - Exhibition Assistance

- This program provides grants of \$500 to \$2,000 to assist artists and collectives with the cost of presenting their work in a public exhibition. Grants are made through public art galleries, artist-run centres, and other organizations throughout the province. There were 70 recommenders in 2018-19. Artists apply directly to a recommender located in the zone in which they live, or to one of the specialized recommenders serving priority group artists or artists working in specific arts practices.

Visual Arts - Indigenous Visual Artists' Materials

- This program provides micro-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. Artists apply through one of five Indigenous recommender organizations included in the 70 Exhibition Assistance recommenders.

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 largely on information arising during the assessment process on the 2019-20 OAC operating grant applications, the following key issues/factors are affecting the operations of Ontario's professional, not-for-profit arts sector:

COVID-19

Even at this early stage, it is clear that the negative impacts of COVID-19 will have devastating impacts on Ontario's arts sector, both immediate and over a long period of time. These impacts will be felt by the most vulnerable of our artists and arts organizations as well as the most established.

For example, 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 so far.

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. Key findings include:

- The anticipated loss of revenue up to the end of June due to COVID-19 totaled \$128 million – representing an average of 16% of total revenues.
- Close to three-quarters (71%) of the arts organizations confirmed that they will have to take some action relating to staff/personnel by the end of June including 62% that will reduce hours or cancel contracts of self-employed artists or other independent contractors and almost one-third (31%) who will 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.
- 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. In addition, organizations caution that the greater impact is yet to come.

Similarly, an Ontario Nonprofit Network survey in April 2020 found that 82% of Ontario's arts and culture organizations reported reduced revenues from earned income and fundraising. Forty percent have had to close their doors until further notice.

A growing number of arts organizations are cancelling entire seasons into 2021. 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.

Other Issues/Trends Affecting Ontario's Arts Sector

Based largely on information arising during the assessment process on the 2019-20 OAC operating grant applications, the following ongoing issues/factors continue to affect the operations of Ontario's professional, not-for-profit arts sector. Within the context of COVID-19, many of these issues have taken on added importance and/or present even greater risk to the sector. In particular:

- Financial pressures have obviously increased tremendously, with the plans noted below to increase fundraising efforts being clearly impossible in the current environment.
- The important contributions of touring and market development as described below are currently lost to Ontario's arts organizations. While the Frankfort Book Fair will proceed in a modified format, many publishers have indicated they will not attend. The Government of Canada is hoping that Canada's Guest of Honour role will be postponed to 2021.
- As noted above, issues relating to staff turnover, retention, burnout and health are even more prevalent.
- Arts organizations are facing even more pressures relating to rent and/or maintenance costs of arts facilities – and will incur additional costs relating to required COVID-19 health and physical distancing requirements.
- The opportunities and challenges presented by digital technology have increased due to COVID-19.
- Action on equity, diversity and inclusion is even more crucial in response to the Black Lives Matter movement.

Financial Pressures

Despite some pockets of relative stability, most arts organizations and sectors continue to face financial pressures due to increasing operating costs, inflation, and contractions at the provincial level. Changes to the Canada Council for the Arts' (CCA) eligibility and funding model have added to the state of flux as some organizations or sectors are newly eligible while others have faced new restrictions (or continue to be ineligible). On an individual basis, while some organizations reported significant increases from the CCA, others did not. In addition, CCA program mergers and changes to program cycles have, in some cases, reduced grants or meant that some organizations missed a year of CCA funding. The result of the changes at CCA – and in fact any sudden or unexpected shifts in public funding – contributes to the destabilization of the sector. Arts organizations are attempting to address these various financial pressures through fundraising efforts and a variety of cost-saving measures including elimination of management positions, other workforce/job reductions, increasing prices, reduction in programming, cancelling or postponing performances or other activities, reducing rehearsal time, downsizing (or eliminating) office space, and curtailing outreach and education programs.

Touring/Market Development

Touring activity is an important way by which Ontario arts organizations expand access to arts experiences for people living in communities across the province and beyond. Many organizations use touring as a core strategy to extend the reach of their programming, cultivate new audiences, and partner with national and international organizations to leverage the scale, quality and profile of projects. Touring is also an important tool to collect feedback on their work from different communities

to inform future programming plans. However, even before COVID-19 caused cancellations of planned tours, financial pressures were forcing organizations to reconsider their touring activity. Similarly, market development is an important focus for Ontario book publishers with a strong trend being the sale of translation and film/TV adaptation rights – a strategy to extend the success of certain titles to their full market potential. With Canada as the guest of honour at the 2020 Frankfurt Book Fair (see second bullet in above section *Other Issues/Trends Affecting Ontario's Arts Sector* for updated information) the sector – including many smaller Ontario publishers – was planning to focus on international market development. A successful export program adds stability and sustainability to publishers via new readers in different markets.

Different Artistic and Administrative Models

Arts organizations are increasingly exploring new artistic and administrative models to serve a variety of purposes from cost-saving to expanded diversity and professional development. For example, some art galleries and artist-run centres are moving away from one staff curator to become increasingly reliant on guest curator models to expand expertise, include diverse voices, provide opportunities for the next generation of gallery workers and cultivate curatorial practice. Also, due to the cost and other burdens of legacy administrative structures, some independent dance artists and small-scale dance companies are exploring shared administrative models. And partly due to scarcity of space, there is an increasing number of shared production models among theatre companies. Companies are producing fewer solo shows – seasons are increasingly a mix of presentations, co-productions, resident company productions, solo productions and tours.

Staff Leadership Turnover

Ontario's arts sector is experiencing an unprecedented turnover in key senior staff, in both administrative and artistic roles. In some cases, this staff restructuring is due to natural transition, but examples of managers leaving due to burn out, low salaries, or as a cost-savings measure are not uncommon. In organizations where there are small staffs, this kind of shift is especially destabilizing and challenging. Staff retention at all levels remains an issue. With high staff turnover, succession planning and board continuity are key. During staff transitions, board members are sometimes called upon to step up and manage transitions or even fill in during staffing gaps.

Staff Training/Health

Given these issues of staff retention, lack of job security, low incomes, and burnout, organizations are increasingly focused on care and training of staff to ensure the health of workers and manage risk to organizations. Many have reviewed or updated their HR policies, including workplace harassment, sexual harassment and whistleblower policies, offered harassment education and/or established or revised reporting mechanisms.

Facilities/Infrastructure

Adequate, affordable space continues to be an issue for Ontario's arts organizations across all sectors. Numerous organizations underwent recent moves due to significant rent increases or the sale of their previous spaces. Others have pursued new or expanded facilities to provide much needed opportunities to diversify and expand their programming and services – which can be revenue-generating – or simply to provide adequate rehearsal, performance/exhibition or community-focused spaces. However, acquiring and maintaining space (either owned or rented) requires time and resources. In practice, many organizations who have space can scarcely afford to maintain, let alone upgrade, them (particularly in the context of also producing work). Spaces that are relatively clean, safe and somewhat affordable – as well as accessible – are in great demand. As space becomes ever more expensive, the sector continues

to find innovative modes of survival, often involving collaborations with private developers, municipalities and other arts organizations.

Partnerships/Collaboration

As noted, arts organizations are increasingly exploring shared administrative and co-production models and collaborating with developers and others on space initiatives. Ontario arts organizations also continue to engage in networking with sector colleagues in other provinces as well as cross-disciplinary collaborations. In addition, there are more collaborations with partners external to the sector such as health, university and tourism partners on issues such as ageing, digitization and community economic development.

Technology

Artists and arts organizations are exploring new ways to engage with technology in the creation, promotion and distribution of their work, while audiences are constantly exploring new ways of consuming art. Digital technology continues to present both opportunities and challenges. Skills development and resources (both financial and human) remain key needs in this regard.

Equity, Diversity and Inclusion

Arts organizations in all sectors are demonstrating a commitment to equity, diversity and inclusion through many kinds of individual and joint initiatives. These include, for example, workshops involving a group of established organizations to build relationships with Indigenous and racialized artists, initiatives focused on staff/board composition, efforts to diversify programming, mentorships, and integrated programming (rather than standalone “diversity” presentations).

Sector Renewal/Demand

Most sectors are experiencing continued growth and renewal as new diverse communities and regions develop capacity, create artistic ventures and establish young and growing organizations – resulting in continuing demand and increased pressure on OAC’s project and operating grant programs.

FUNDING ENVIRONMENT

In addition to the overview of the financial environment as it stood at the end of 2019 as described below, a number of COVID-19-related funds have been recently established to provide some support for the arts sector. These include, for example:

- The Government of Canada has allocated \$500M for an 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. The Canada Council for the Arts will distribute \$55M to eligible arts organizations experiencing a significant financial impact.
- 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.
- Artists and arts organizations consider the Canadian Emergency Response Benefit (CERB) and the Canadian Employment Wage Subsidy (CEWS) to be critical to maintain for as long as the sector is mandated to remain closed.

The federal government's 2016 Budget promise to double the budget of the Canada Council for the Arts (CCA) over five years continued to roll-out with an additional \$35 million in 2019-20, with a focus on digital arts, Indigenous arts, international activity and first-time recipients. As noted, the impact on Ontario's arts organizations has been mixed – with some receiving increases or becoming newly eligible while many others not seeing anticipated increases to their CCA operating grants. In addition, CCA program restrictions, mergers and changes to program cycles have, in some cases, reduced grants or meant that some organizations missed a year of CCA funding. On the other hand, some organizations are receiving large grants (e.g. \$500,000) for collaborative projects under CCA's Digital Strategy Fund. The net result of the changes at CCA continues to contribute to a sense of uncertainty in the sector. Furthermore, concerns were publicly raised by the sector – in particular the Toronto Alliance for the Performing Arts (TAPA) – about an underfunding of Ontario's artists and arts organizations (and overfunding of those in Quebec) in proportion to the relative size of these provinces' arts sectors. This issue figured prominently in the Standing Committee on Canadian Heritage's review of the CCA in spring 2019 (see below).

In May 2019, CCA announced the \$1 million Creation Accelerator program to support the development, creation and sharing of original digital content in partnership with CBC/Radio-Canada, along with funding to support the translation and publishing of Canadian works by publishers operating in German-speaking markets related to the 2020 Frankfurt Book Fair. (The latter program supports related efforts at the Department of Canadian Heritage, Global Affairs Canada, and Canada FBM2020 – an entity established to manage the role and involvement of Canadian publishers in Frankfurt.)

Increases to arts funding arising from the 2019 federal budget included a \$16 million increase over two years to the Canadian Arts Presentation Fund, \$20 million over two years for the Canada Music Fund, \$14 million over two years to the Building Communities Through the Arts and Heritage Program, \$20.25 million over two years for the Celebration and Commemoration Program, and a commitment of \$1 million over two years for gender-based data and analysis in the arts and culture sector.

The Ontario intake for the Community, Culture and Recreation stream of the Investing in Canada Infrastructure Program (ICIP) opened in September 2019. ICIP supports significant infrastructure projects via cost-sharing agreements between the federal government and the provinces, municipalities and other partners. The Ontario agreement commits \$407 million in federal funding to the Community, Culture and Recreation stream, up to \$320 million by the Ontario government and up to \$275 million from other partners including municipalities, non-profit groups and Indigenous communities.

Funding reductions at the provincial level (such as decreases to Ontario Creates' Music Fund) have added to the sense of fiscal uncertainty across Ontario's arts sector.

POLICY/LEGISLATIVE ENVIRONMENT

Copyright

In relation to its statutory review of the *Copyright Act*, the Standing Committee on Industry, Science and Technology (INDU) asked the Standing Committee on Canadian Heritage (CHPC) in 2018 to conduct a concurrent study on remuneration models for artists and creative industries in the context of copyright. In May 2019 the CHPC released its report, *Shifting Paradigms*. This report concurred with many intervenors from the arts and cultural industries sector that policies have not evolved with technology thereby preventing artists from receiving fair remuneration for their work, and the Committee's

recommendations largely address the sector's concerns. As such, the report was welcomed by the sector, in particular its recommendations that the *Act* be amended to clarify that fair dealing should not apply to educational institutions when the work is commercially available, and that the Government of Canada establish an artist's resale right. In June 2019, INDU released its report, *Statutory Review of the Copyright Act* to mixed response from the arts sector with the report generally seen by the sector as being less supportive of rights holders – or certainly offering fewer decisive or immediate resolution on many questions. For example, while finding the education sector's current interpretation of the fair dealing provision as "questionable", the report recommends that the Government establish facilitation between the education sector and copyright collectives to resolve the issue. Likewise, the INDU report recommends that the Government consult with stakeholders to "explore the cost and benefits of implementing a national artist's resale right". The arts sector (and others) will look to the Government to reconcile the differences between the two reports and make decisions on how to move forward on the issues relating to copyright.

In the meantime, the book publishing sector's copyright dispute with the education sector across Canada continues. Ministries of education have encouraged school boards, universities, and colleges to make maximum use of the exemption in the *Copyright Act* for fair dealing for educational purposes. The result has been a comprehensive withdrawal of educational institutions from collective licensing agreements. Access Copyright successful test case against York University in 2017 is currently under appeal.

Labour Force Issues

Cultural labour force issues continued to be a focus in 2019. Two major reports were released focused on profiling the size, scope and needs of the cultural labour force. These include: *Making It Work: Pathways toward sustainable careers* (WorkInCulture, May 2019); and the *Labour Market Information Study of the Cultural Labour Force 2019* (Cultural Human Resources Council CRHC, September 2019). As noted above, numerous other initiatives relating to workforce health and safe workplaces were undertaken by arts organizations. These included the September 2019 release by the CRHC of a National Code of Conduct for the Performing Arts, a set of values, expectations and voluntary commitments around respectful workplaces in the arts developed by stakeholders.

Broadcasting and Telecommunications Legislative Review Panel

The Panel was appointed by the federal government in 2018 to review Canada's broadcasting and telecommunications legislative framework encompassing such issues as **Canadian content creation in the digital age**. In June 2019, the Panel released a report, *What We Heard*, which summarizes the themes that emerged from the Panel's consultation process. Submissions from the arts sector focused on requiring all industry players who benefit from the Canadian market – e.g. traditional broadcasters, online streaming services, Internet Service Providers, etc. – to finance the creation of, and promote, Canadian content. The Panel's final report including its response and recommendations is expected in January 2020.

Cultural Property Export and Import Act

Federal 2019 Budget proposed legislative changes to the *Act* to ensure tax incentives will continue to be available for donations of cultural property of "outstanding significance" made to designated institutions in Canada including public art galleries – eliminating the requirement that donated works must also be of "national importance." This arose from a June 2018 Federal Court decision that narrowed the interpretation of "national importance" as a condition for when an artwork is deemed important to

Canadian heritage for the purposes of approving export permits. In April 2019, the Federal Court of Appeal overturned the earlier ruling.

Standing Committee on Canadian Heritage

Standing Committee on Canadian Heritage activity particularly relevant to the arts sector included: the January 2019 report on **Gender Parity** on the Boards and Senior Leadership Levels of Canadian Artistic and Cultural Organizations (which received a response from the Government in May 2019); *Shifting Paradigms*, the Committee's report on its Study of **Remuneration Models for Artists and Creative Industries in the Context of Copyright** (as noted above); the previously mentioned review of the **Canada Council** in May/June 2019; and the June 2019 report on the **Online Secondary Ticket Sales Industry**.

Cultural Diplomacy

In June 2019, the Senate Committee on Foreign Affairs and International Trade released its report on cultural diplomacy, after a year-long study into the role of arts and culture in foreign policy. The committee concluded that Canada's arts and culture are uniquely placed to further international relations and enrich foreign policy but found that the full potential of cultural diplomacy in this regard has yet to be maximized. The report's key recommendation is that the federal government develop a comprehensive strategy to strengthen cultural diplomacy as a pillar of Canada's foreign policy. The committee also recommends that the federal government explore opportunities for greater and more effective collaboration with provinces, territories and municipalities in its cultural diplomacy activities.

General Not-for-Profit Issues

In June 2019, the **Special Senate Committee on the Charitable Sector** released its comprehensive report on Canada's charitable and non-profit sector with 42 recommendations relating to the administration, governance, financing and regulation of the sector. A key recommendation was that the government create a secretariat for the sector through the Minister of Innovation, Science and Economic Development – so that Canada Revenue Agency is not the sector's only interface with the government.

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. In 2016-17, OAC approved a new funding framework which organized its arts support activities in four funding streams, in the context of six priority groups. The new funding framework, which was implemented in 2017-18 and 2018-19, streamlined processes, improved the applicant experience, and maintained effective peer assessment. In 2020-21, OAC will start the process of developing its new strategic plan, which will provide the guidance and framework for future OAC priorities, programs and services.

In 2020-21, OAC is expecting its base funding to remain at the same level as this year (\$60 million). Through finding operational efficiencies and focusing its programs on supporting most vital artists and arts organizations in Ontario, OAC will continue its work to deliver efficient programs for a vibrant arts sector in Ontario. As grant reductions become necessary, OAC will manage them through a combination of program budget reductions and assessment-based reductions. At the same time, OAC will maintain its commitment to funding new organizations and continue its effort to support the sectors which create jobs in Ontario and make Ontario a better place to live and do business.

Governance/Organizational

In December 2019, OAC's CEO retired and the new CEO started in January 2020. As OAC strives to achieve cost efficiency, the organization will focus on ensuring proper resources are allocated to supporting its business operations.

Legal/Compliance

OAC updated its Procurement Policy in 2019-20 to better align with the MCGS Procurement Directive 2014 and the Interim Measures 2019, and to strengthen controls in the procurement cycle. Implementation of the updated policy will focus on developing an internal structure and processes for a more coordinated approach to purchasing goods and services. Furthermore, procurement, as a centralized in-house function, will assume responsibility for managing all contracts and facilitating vendor evaluation. In expanding its role, the procurement function at OAC will facilitate compliance and efficiency.

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

In 2020-21, OAC will continue its efforts in Records Management and focus on implementing its Function Based Common Records Series and developing an electronic records management system to support business processes that are increasingly driven by digital records.

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.

OAC is in the process of migrating its IT infrastructure and many other applications to cloud-based solutions. The migration is improving service delivery and system reliability, and reducing costs.

Workforce and Labour Relations Issues

OAC and AMAPCEO renewed its Collective Bargaining Agreement in 2018. In 2020-21, OAC will continue to work with its staff and AMAPCEO to support staff development and create a supportive work environment.

Investment

As the low interest environment is expected to continue, compounded by the 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 the 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.

COVID-19 Work-from-Home Program

The COVID-19 pandemic and the resulting closure of the OAC office and implementation of work-from-home arrangement tested OAC's Business Continuity Plan (BCP). The plan worked well and OAC staff carried on with business remotely after the office closure. To facilitate productivity and ensure security of corporate assets and privacy protection of its data, laptops were issued to all employees along with policy guidance on acceptable use of corporate equipment and procedures for safeguarding corporate data. Additional office equipment and accessories have been provided to staff to support working from home. Information and resources on physical and mental health were frequently sent to staff.

To support the continuing work-from-home program and eventual return to the office, OAC will focus on the following internal issues:

- Accelerate the migration of IT infrastructure to cloud-based solutions to support the flexibility and resilience of the operations.
- Improve the BCP based on the lessons learned.
- Review OAC insurance policies to ensure proper coverage is in place.
- Improve IT security by embedding security measures in the system and educating staff on cyber security.
- Develop policies and guidelines specifically for the work-from-home arrangement.
- Prepare health and safety supplies to support the return to the office.
- Review office configurations and work with building management to develop proper procedures in compliance with public health measures.
- Develop work programs and protocols to ensure employee health and safety in the workplace.

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. This is accomplished in many ways, including job creation and positive economic impact, helping build Ontario communities, attracting visitors, and making Ontario a better place to live and do business. The greater the government's investment in the arts through OAC, the greater the ROI.

Communication Plan

OAC's Communications Plan is guided by the Strategic Plan, *Vital Arts and Public Value*, in particular Goal 4: to *Build public awareness of the value of the arts*.

Providing the strong public benefit of return on investment that results from investment in Ontario's arts sector is a fundamental part of OAC's mission. However, in today's complex and fast-changing environment, the tremendous value of the arts to society, both economically and in terms of quality of life, often gets forgotten.

Goals

- Promote the Ontario Arts Council's leadership role in building awareness of Ontario's rich and diverse arts community through the development of the next strategic plan
- Increase awareness that public funding makes possible a wide range of artistic activity for the benefit of Ontarians across the province
- 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

Messages

- 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
- Arts education nurtures creativity and increases well-being in Ontario students

Strategies

- Showcase impact stories that express the responses from artists and arts organizations to connecting with audiences in the context of COVID-19
- Amplify OAC efforts to support the arts community through the pandemic
- If possible, integrate the short shareable videos that were created prior to the pandemic, that demonstrate how the arts contribute to strong communities
- Find new ways to amplify existing MPP communications by increasing ways OAC grant recipients can engage with their MPP(s)
- 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, including a social media toolkit
- 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, and 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 Awards section, which involves news releases, event strategies for award presentations, related 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.

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. The Governance Committee of the Board of Directors annually reviews the Risk Assessment Worksheet, prepared by management, and provides it to new board members as part of their orientation. The register is updated as circumstances change throughout the year, with changes brought to the board of directors for approval on a regular basis.

Human Resources

OAC's ability to achieve its mandate, vision, and values is due in large part to the experience, thoughtfulness, professionalism and engagement of OAC staff and board members; the respect in which they are held by the arts community supports OAC's success. OAC attracts, retains and motivates strong leadership, staff and board members due to the value placed on the work they do and the contribution this work adds to the strength of the artistic landscape of Ontario. OAC fosters a collegial and innovative work culture, which helps to retain staff. Despite a tight labour market, OAC has consistently demonstrated lower average turnover and longer tenure than the marketplace.

OAC's staff headcount has decreased significantly in the past two years, with the elimination of five permanent positions in 2018-19, and six permanent positions in 2019-20; this, plus a higher than usual level of retirements and resignations, has led to higher than average turnover for OAC. In 2019 the voluntary turnover for positions was 11%, and the turnover rate increases to 20% when involuntary terminations are included. OAC will have to closely monitor turnover to evaluate if it is necessary to deploy other mechanisms to increase engagement and satisfaction of a workforce who feel they are facing precarity in their work environment. OAC's permanent staff headcount is now 57, reduced from 70 in early 2018.

OAC continues to have a high percentage of long-serving staff, which is positive in our view with respect to organizational history, dedication and stability. However, with that also comes an aging workforce and necessitates planning for upcoming retirements and increased absences due to personal healthcare issues and caring for aging parents. For these reasons it is important for OAC to generate an organizational structure that can support succession and recruitment plans, with increased agility and mechanisms to deal with unexpected absences, which is especially important in an increasingly reduced workforce.

Finding ways to innovate, use technology, implement systems and supports for staff to ensure Business Continuity Plans are effective will be a continued focus. This is even more critical and pronounced during the pandemic, which will provide opportunities to evaluate, learn and adapt.

At March 31, 2020:

- 24% of OAC's workforce was 55 years of age and over;
- 20% of the workforce has worked for OAC 15 plus years;
- 36% of the workforce has worked 10 plus years.

Areas of Focus in 2020-21

Organizational Effectiveness and Design

Consultants were hired to conduct a workload and process review of the granting area, OAC's largest business unit. This review was completed in the last quarter of 2019-20 and the results have been used to determine assignment of programs, different ways to organize work and optimize workforce capacity, and process changes to support effective, lean and efficient business operations.

OAC plans to build in redundancy where possible, improved mechanisms, and shared responsibilities, to better address workforce demands created by turnover and unexpected absences referred to above. We believe that such strategies are less disruptive and more cost-effective than utilizing external short-term replacement workers, who require specialized training.

Recruitment/Succession Planning

OAC's CEO, Carolyn Vesely, began her tenure in January 2020. As she is the former Director of Granting the organizational transition to new leadership has been smooth. Nonetheless, changes will take place throughout 2020-21, with both a new CEO and a new Director of Granting as part of OAC's executive leadership team.

To support succession planning for the Director of Granting and to have the appropriate and required management structure in place, a second Associate Director of Granting position was introduced in late 2019. Due to an increasingly lean workforce, most other OAC Directors do not have an identified second-in-command, which is an organizational risk, but one which OAC is unable to respond to at present.

Compensation and Benefits

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 remain under a salary freeze 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 its obligations under the AODA and has a 2018 – 2022 Multi-Year Accessibility Plan. The non-legislated activities identified in the Plan have been evaluated with the external Deaf and Disability Arts and Access Advisory Group, and priorities are being modified based on new budget realities.

Diversity of OAC staff has always been a priority, and we strongly believe that it is important that our workforce represent the society within which we live and the arts community we support. We intend to conduct an internal demographic survey in 2020-21 to understand any gaps in representation that may have arisen as a result of the recent layoffs, retirements and resignations.

Summary of Staff Numbers

OAC's headcount for 2019-20 year-end was 57 full-time equivalents (FTE). OAC anticipates that its headcount will remain the same for 2020-21.

OAC has the following staff categories (including 2020-21 anticipated headcount numbers):

- Executive (6)
- Management (4)
- Unionized (45)
- 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 our Program Officers.

Performance Measures

OAC has been tracking corporate-level outcomes-based performance measures for more than 10 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 has 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:

Short-term Outcomes	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
Measures	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. As requested, OAC has recently expanded on the operational impact measures in its Performance Measures Framework to identify additional measures with indicators and targets relating to service standards in the areas of administrative efficiency, stakeholder satisfaction and complaints process. OAC’s plans to develop tracking mechanisms for these operational service measures has been delayed by COVID-19. In particular, we have postponed our plans to administer a client satisfaction survey until a more appropriate time given that arts organizations are overwhelmed trying to cope with the impacts of COVID-19 and are also experiencing related survey fatigue.

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.

In the context of COVID-19, the outcomes and performance measures are still valid, and in most cases even more important. These include, for example, ensuring the funding/survival of arts organizations across the province, income for professional artists, increased capacity to adapt to the current situation, and the even greater importance of the availability of digital and other arts experiences to alleviate Ontarians’ sense of isolation.

Given that the timeframe for the next reporting period on the performance measures is prior to the advent of COVID-19, the current targets in the framework are still valid.

Financial Budget and Forecast

The Financial Forecast Summary with forecasts to fiscal year 2022-23 is included as Appendix 1.

Budget & Forecast Highlights

- Based on the government forecast, the OAC base operating grant from the Government of Ontario will be maintained at \$59,937,400 from fiscal 2020-21 to fiscal 2022-23.
- The program under Canada-Ontario agreement on French Language Services ended in 2019-20. OAC has submitted an application to the Community Cultural Action Fund to continue the partnership with federal government to support Francophone arts activities in Ontario.
- Under the Canada-Ontario agreement Cultural Development Fund, OAC receives funding to support visual and applied arts. This two-year program will end in 2020-21.
- OAC receives limited amounts of self-generated revenue every year. The majority of self-generated revenue comes from investment income from restricted and endowment funds. This revenue can only be used for the purpose of restricted and endowment funds. Therefore, lower than expected investment income is considered a low risk to the operating fund and programs. Investment returns vary. The investment market moved up significantly in the first quarter of the fiscal year 2020-21. However, it is very difficult to predict the market for the year. The current estimate reflects some level of improvement in the year, which is consistent with the current market outlook. Other self-generated revenue includes fund administration, recovery of prior years' grants, and miscellaneous items.
- OAC prepares a balanced operating budget annually with a general forecast allocation of 85% towards grants and programs, 13% for administrative expenses and 2% for services.
- The budget and forecast take into account the rising costs in salaries under the current collective bargaining agreement (executive compensation is frozen) and annual rent adjustments, as well as operational efficiencies.
- 2019-20 fiscal year variances between the actual and the budget are mostly due to the lower investment income resulting from the market conditions at the end of the fiscal year, as well as the lower costs in many administration areas.
- 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 in its budget. Larger expenditures are budgeted as parts of the annual budget process and the review of the accumulated surplus position.
- In addition, a budget is prepared to use the surplus 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 to deal with the pandemic;
 - Information systems and operations projects to upgrade OAC equipment and network to support virtual meetings and remote work environment;
 - OAC's strategic plan development which will guide OAC operations in the next several years;
 - A potential OAC organizational review to improve its operational efficiency;
 - Community engagement activities including the Ripple Effect project and support of Culture Days;
 - Measures taken by OAC to deal with the pandemic and support remote work environment.

- 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, 2020 was \$593,097.
- OAC's capital assets consist of computer hardware, software, leasehold improvements, and furniture and office equipment. The net book value at March 31, 2020 was \$994,631.
- 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 the different funds. The balance was \$2,053,637 at March 31, 2020.
- To support the arts sector in Ontario and provide much needed cashflow to arts organizations which have been hit very hard by the COVID-19 pandemic, OAC changed its normal assessment process and advanced 50% of Operating funding to all its Operating clients in the first quarter of its 2020-21 fiscal year. The remaining 50% has also been approved and will be processed throughout the year.
- 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 recover from the disruption and losses caused by COVID-19.
- As a result of the travel restrictions imposed in the first quarter of the 2020-21 fiscal year, travel and meeting costs are much lower than planned. Part of these savings have been redirected to provide additional supports to jurors, advisors and staff to work more efficiently when conducting assessment panels virtually, and in a remote working environment in general.

Information Technology

The primary function of OAC's Information Systems & Technology (IS&T) area is to support OAC's business objectives and innovation. Since the launch Nova, OAC's IS&T team has been working on making sure the system efficiently supports OAC's programs, is in compliance with all regulations and directives, and has strong data security. At the same time, the team strives to provide effective information management to support continuing efforts to find operational efficiencies and to support a data-driven, evidence-based decision-making process. IS&T is working on the following initiatives:

Innovation

To improve OAC information technology infrastructure, IS&T has gradually implemented cloud technologies at OAC from cloud service providers. This has resulted in:

- Ecosystem optimization
- System and application rationalization
- Digital acceleration and transformation
- Reduced cost and improved infrastructure management
- Enhanced cybersecurity, privacy and data security
- Improved technology scalability and redundancy
- Increased availability and mobility
- Better disaster recovery plans and business continuity planning

The above enhancements have provided OAC with strong technological foundation while drastically reducing cost and risk. Building on this foundation, IS&T will focus its work in the following areas:

Infrastructure

- To eliminate geographical dependency and improve data and staff mobility, IS&T will securely migrate its remaining infrastructure components to cloud using encryption and two-factor-authentication.

Applications

- IS&T will further adopt and roll out open source applications to launch new intranet, other collaborative platforms and web/cloud applications to improve services, streamline workflows and processes to better serve internal clients and external applicants. At the same time IS&T will improve existing systems and services by integrating new and existing systems, including OACs grants management system.

Information Governance

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.

Business Continuity

- IS&T will continue to work on business continuity to ensure services to Ontarians and staff can be provided in different situations and scenarios.

Disaster Recovery

- IS&T will work on eliminating major infrastructure risks 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 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 its grant management system, public website and other third-party services used by OAC; it is important to manage and control the proper flow of information between these loosely coupled systems, while at the same time managing 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 the business analytic tools to support more robust data drive decision making process.

Enterprise Risk Management

Internal Reviews

- IS&T is in the process of conducting internal systematic reviews to help reduce the possibility of fraud, improve efficiency in operations, and ensure compliance with laws and statutory regulations; once the reviews are completed, IS&T will work on the review findings and 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; IS&T will also provide training to OAC staff and raise awareness of data security and privacy.

Records Management

OAC follows regulations of the *Archives and Recordkeeping Act 2006*. As a part of its continuing efforts to establish a data governance framework, OAC updated its Records and Information Management Policy to align with government Corporate Policy on Recordkeeping and adapted the Functional-Based Common Records Series for scheduling its records which are now mostly generated in a digital form.

Continuing with the data governance program development, OAC will perform a comprehensive sensitivity analysis of its records and establish a privacy classification system. Furthermore, OAC will leverage the programming functions and features available on the Microsoft Office 365 technology that it operates on to facilitate compliance with policies and safeguard sensitive data. Embedding policies in technology is increasingly becoming the standard method of promoting compliance with legislation and government directives.

COVID-19

Following the provincial emergency orders, OAC closed its office on March 17, 2020 and staff started working from home. In preparing for this emergency, IS&T configured and rolled out laptops to all OAC staff who did not already have one to enable virtual presence, supporting business continuation in this emergency. In-depth training was provided to staff on working-from-home, using technologies and IT security.

Since the initial roll out, IS&T has been working on the following initiatives to enable Business Continuity and to support OAC staff so that OAC business can be carried out during this emergency.

- Reconfigured Grants Management System and OAC public website to accommodate business changes
- Developed and rolled out Emergency SMS system to notify all staff of alerts
- Provided additional equipment and accessories to support staff working from home
- Virtual conferencing (audio/video) technologies have been rolled out with extensive training being provided to all staff
- New software-based VPN was deployed to all staff to provide secure access to OAC office and its services
- New Open Source Firewall is being tested and will be installed if the test is successful
- Remote support software has been installed to provide IT technical supports remotely
- A new soft phone system is being piloted and will be deployed if the pilot is successful
- Access to the Intranet has been provisioned through Microsoft cloud services

- Single Sign-on and Two Factor Authentication are being tested in OAC application
- New OAC internal web portal secured by Single Sign-on is rolled out to facilitate internal communication of OAC staff
- New web portal being tested by IS&T to track staff requests and responses related to technical support and IS&T projects/tasks

The objective of the above initiatives is to provide safe, secure, efficient, and easy-to-use technology tools to support staff and the business.

Implementation Plan

Please see Appendix 5

Appendix 1 – Financial Forecast

AGENCY:	FINANCIAL FORECAST SUMMARY						
	2017-18	2018-19	2019-20	2019-20	2020-21	2021-22	2022-23
Ontario Arts Council	ACTUAL	ACTUAL	BUDGET	PROJECTED ACTUAL	BUDGET	FORECAST	
PROVINCE OF ONTARIO							
MTCS Operating (including maintenance)	64,937,400	64,937,400	59,937,400	59,937,400	59,937,400	59,937,400	59,937,400
MTCS (CANON - French Language Services)		99,000	79,283				
MTCS (Indigenous Culture Fund)	3,471,143	3,809,420		337,894			
Other (Office of Francophone Affairs - Cultural Development)	65,000	60,000	37,500		37,500		
Other (Ontario Women's Directorate)	936,900	628,854		4,672			
Others		11,092					
1> TOTAL PROVINCIAL FUNDING	69,410,443	69,545,766	60,054,183	60,396,749	59,974,900	59,937,400	59,937,400
OTHER GOVERNMENT							
(specify program name, government & funding period)							
2> TOTAL OTHER GOV'T FUNDING	0	0	0	0	0	0	0
SELF GENERATED REVENUES							
Investment Income	1,961,480	3,390,381	2,835,000	1,760,641	2,272,015	1,985,000	1,985,000
Non-Government Grants							
Other (specify source e.g. fund transfers, reserve/restricted funds):							
Fund administration	74,088	72,478	69,634	68,134	71,236	65,000	65,000
Recovery of prior years' grants	94,945	122,616	75,000	50,579	75,000	50,000	50,000
Miscellaneous	47,774	109,959	57,680	268,422	57,680	200,000	50,000
3> TOTAL SELF GENERATED	2,178,287	3,695,434	3,037,314	2,147,776	2,475,931	2,300,000	2,150,000
4> TOTAL REVENUE: 1+2+3	71,588,730	73,241,200	63,091,497	62,544,525	62,450,831	62,237,400	62,087,400
EXPENDITURES							
Awards and expenses	1,785,590	1,502,604	935,000	1,211,388	1,122,015	1,100,000	1,100,000
Grants / other programs	59,661,525	62,194,439	52,965,938	52,548,611	52,488,458	52,350,958	52,200,958
Services	1,032,086	994,735	981,348	716,581	869,838	917,200	929,200
Administration							
Salaries & Benefits	6,077,926	6,597,362	6,098,259	5,920,368	6,044,395	6,172,022	6,209,022
Occupancy / Lease	535,220	559,736	583,084	567,927	598,152	620,640	620,640
Travel	157,392	115,394	145,280	45,161	117,135	105,000	92,000
Communications	201,868	178,614	169,450	110,286	92,250	110,000	110,000
Other	994,046	763,414	823,138	737,782	848,588	651,580	625,580
5> TOTAL EXPENDITURES	70,445,653	72,906,298	62,701,497	61,858,104	62,180,831	62,027,400	61,887,400
Net Income Surplus/(Deficit): 4-5	1,143,077	334,902	390,000	686,421	270,000	210,000	200,000
Amortization of deferred capital contributions							
Amortization of capital assets	-549,845	-507,243	-390,000	-379,770	-270,000	-210,000	-200,000
	549,845	507,243	390,000	379,770	270,000	210,000	200,000
Net Income Surplus/(Deficit) After Amortization	593,232	-172,341	0	306,651	0	0	0
Net assets (deficit), beginning of year	32,137,744	32,478,753	31,261,659	31,261,659	27,782,953	27,782,953	27,782,953
Net remeasurement gains	-252,223	-1,044,753		-3,785,357			
Net assets (deficit), end of year	32,478,753	31,261,659	31,261,659	27,782,953	27,782,953	27,782,953	27,782,953

Notes:

Funds that comprise the Net Assets (Deficit)

Invested in Capital Assets	515,459	224,269
Restricted and Endowment Funds	23,431,394	24,071,578
Unrestricted	1,648,153	1,126,818
Accumulated Remeasurement Gains	6,883,747	5,838,994
	32,478,753	31,261,659

Accumulated remeasurement gains of \$5.8 million at the end of 2018-19 represent unrealized gains of restricted and endowment funds.

Appendix 2 – FTEs

	2017-18	2018-19	2019-20	2019-20	2020-21	2021-22	2022-23
	ACTUAL	ACTUAL	FORECAST	ACTUAL	FORECAST	FORECAST	FORECAST
FTEs							
Total FTEs	67	69	62	57	57	57	57