

BUSINESS PLAN

For the Fiscal Year Ending March 31, 2023

McMichael

CANADIAN ART COLLECTION D'ART CANADIEN

An agency of the Government of Ontario
Un organisme du gouvernement de l'Ontario

FISCAL 2023 BUSINESS PLAN

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Note: This report was prepared in accordance with the Ontario Government Management Board Secretariat Guide to Developing Business Plans for Provincial Agencies, June 2016, revised September 2019.

EXECUTIVE SUMMARY

Fiscal 2022 was dominated, like Fiscal 2021, by the ongoing COVID-19 pandemic, which impacted activity, and the bottom line, drastically. The year became an exercise in managing the unpredictable, dealing with closures, ensuring the safety of staff and public when the Gallery *was* able to open, instituting public health measures, and managing capacity limits through timed ticketing. In the grounds, the principle of unpredictability, in this case unrelated to the pandemic, manifested itself in a worrying area of erosion on the steep slope to the north of the Gallery building, which was dealt with in collaboration with the TRCA with the aid of special funding from the Province.

Managing the unpredictable also required decisions to be made around displays and exhibitions. The decision to extend the centenary display *A Like Vision: the Group of Seven at 100* was an easy one. Harder was deciding when we might risk opening what was to have been the 'blockbuster' show of 2020, *Uninvited: Canadian Women Artists in the Modern Moment*, which had already been postponed to June of 2021. That date being no longer feasible, September 2021 was planned for, and proved to have been the right choice. Meanwhile, the Chief Curator and her team brought forward a remarkable survey of the McMichael's Indigenous holdings, entitled *Early Days*, to take *Uninvited's* place in the schedule, and the show was a beautiful triumph, reminding visitors, in-person and virtual, that a full third of the McMichael's collection is Indigenous.

Pandemic or no pandemic, in Fiscal 2022 the McMichael's performance has seemingly never been more vibrant, firing on all cylinders available to it: its reputation is riding high as the leading purveyor of exhibitions featuring Canadian content; its touring exhibition program delivers those exhibitions to venues across Canada from coast to coast to coast. Exciting acquisitions and donations have catapulted the museum into renewed relevance. Ambitious publications and innovative Creative Learning programs have foregrounded the McMichael's intellectual ownership of its unique sphere of interest as *'Home to the Art of Canada'*; while a crucial upgrading of its IT infrastructure is, with lessons learned from 'going virtual' during the Covid-19 pandemic, offering previously unguessed opportunities of virtual programming to new audiences worldwide.

Finally, the global pandemic has taught Canadians to re-engage with its own landscape and culture, and not to continually look outwards for stimulation; to find its spiritual and cultural sustenance at home. Meanwhile, a national period of introspection regarding Truth and Reconciliation and BIPOC issues has emphasized the relevance and importance of collaboration and shared knowledge.

Reopening after months of closure at the end of July, by September, after a slow start, a significant proportion of the museum-going public was ready to venture to the Gallery, and a partial loosening of restrictions even allowed for some celebratory events to mark the opening of *Uninvited*. The Lieutenant Governor, Her Honour Elizabeth Dowdeswell, attended a carefully controlled Private View, delivering an inspiring and moving speech outside under canvas. The weather fortunately smiled not only on that event, but also on a Women's Art Council celebration of the exhibition, also held outside. The success of this critically acclaimed show has brought the Gallery back to busy life, and its landmark publication, designed as a companion piece to the prize-winning *A Like Vision*, has, with the latter book, driven sales in the shop. At time of writing, *Uninvited* is on its third reprinting.

The eventual establishment of a proof of vaccination 'passport' in the Province also allowed the restaurant and events spaces to function again indoors, and that requirement was soon extended to the whole Gallery.

The need for flexibility and adaptability extended to all spheres of Gallery activity. While capacity restrictions meant that the Moonlight Gala, the McMichael's leading annual fundraising event, could not go ahead in its previous format, the Development team, led by Christine Sadler, adapted to create a smaller-scale, exclusive, celebratory party to thank our loyal supporters. Called *Cabin Fever*, this event, also held outside in the last of the fine weather in September, featured a performance by Kevin Hearne (of Barenaked Ladies fame) and was hailed as a great success by partygoers emerging from months of confinement. The development team also put together a thoroughly enjoyable patrons' trip to Ottawa to catch the last week of the marvelous *Rembrandt in Amsterdam* exhibition, allowing the Executive Director to revisit a past specialism, the Dutch 17th century 'Golden Age', in leading a tour of the exhibit. Finally, a completely new Patrons' group, the Contemporary Art Circle, was formed, and launched, appropriately, at the studio of artist Margaux Williamson, with a preview of some of the works that were to feature in November's new exhibition, *Margaux Williamson: Interiors*. Before that, the exhibition *Denyse Thomasos: Odyssey* had brought to the public's attention a major Canadian-Trinidadian artist who died too young. The Gallery's commitment to shining a spotlight on BIPOC and immigrant new Canadian artists continues to unfold.

In the Creative Learning department, loosening restrictions allowed the development of 'hybrid' summer camps featuring both virtual and carefully controlled 'in-person' elements for the first time since the pandemic began, with winter camps to follow in December. However, this department's ability to switch apparently seamlessly to virtual programming has been one of the revelations of the pandemic. As in-person learning gradually returns, virtual programming will stay as a means of reaching out well beyond our site, in some cases to global audiences. A particular success was the virtual exhibition tours, to which our experienced docents adapted easily, and which proved popular, reaching audiences outside Canada. Uptake of these tours continued even after re-opening as 'prep' for an in-person visit, or as a means of finding out more after a visit, as well as offering a quality

substitute experience to those who could not travel to Kleinburg. Meanwhile, the Creative Learning department's collaboration with Connected North brought our content to remote northern communities.

This new emphasis on virtual programming laid bare our desperate need to upgrade our IT capability. Recognizing this, the Province supported us with a significant grant towards that upgrade, including the installation of new fibreoptic cabling and new laptops, and essential to increase efficiency in working from home – still very much a feature of our 'new normal' at present. In December, another long-promised improvement took place: the launch of a new ticketing and online booking system, ATMS+.

Outside, the first fruits of our new Landscape Management Plan, delivered by PUBLIC WORK and approved in December 2020, took shape. Led by Indigenous arborist Robert Lipscombe and with the advice and guidance of Elder Shelley Charles, work began on extending the trail that leads through the Sculpture Garden, with new planting provided by an Indigenous nursery, Kayanase.

At the heart of the new trail, which will eventually link Islington Avenue with the Humber River and thus to the Carrying Place Trail itself, is the McMichael's Ceremonial Garden, for which Elder Shelley Charles provided a name in a ceremony held there in the summer: it is now called *Minokamik*. Later in the year, Elder Shelley held another ceremony in Minokamik to mark the first Truth and Reconciliation Day, involving children from the local public school, who had helped with establishment of the garden, and who learned, on that day, of its broader significance. As well as this close local community involvement, we work with the Toronto Region Conservation Authority (TRCA) in our landscape management, and both TRCA and Vaughan Parks voices are represented on our Buildings and Operations Committee, to ensure that our plans do not unfold in isolation from the broader community.

Indoors, in November, our continuing commitment to foregrounding the powerful history of the Carrying Place Trail was marked by renowned Anishinaabe artist Bonnie Devine, who, with her assistant Mariah Meawasige, has painted a striking mural in the Entrance Hall entitled *From Water to Water: A Way Through the Trees*, incorporating objects from Indigenous archaeological finds from the area. It is hoped that visitors looking at Devine's work will turn to the adjacent magnificent view over the Humber Valley with an enlightened awareness that will lead some of them to explore the trails for themselves.

Our grounds were, of course, open to walkers throughout all the periods of closure, and proved popular; we took care to promote this amenity, so valuable for personal well-being in stressful times, on social media. The McMichael's unique situation as a gateway to an enormous tranche of conservation land led to a further opportunity for collaboration with some of our fellow Agencies under the mantle of Destination Ontario. Another group of Agencies, including the McMichael, worked on 'micro-packages' of offers to help boost the tourism sector, which was of course decimated by the impact of the pandemic. The McMichael is committed to supporting the Province's recovery plans as

we all emerge from the shadow of Covid-19.

In what we anticipate being a crucial element in the McMichael's own recovery we took some initial steps in response to the 'Fit to Function' report, prepared by Hariri Pontarini Architects and delivered last year. We shared the recommendations of this report, with its underlying vision of renewal, with key stakeholders within the Ministry, the municipality and at Federal level. We appointed The Offord Group to conduct a feasibility study to inform potential fundraising plans; and the Foundation appointed Navigator to help with strategy and with the planning of approaches, with the Ministry's support, to the Federal government.

FISCAL 2023 and Beyond

Ongoing Impact of the Pandemic

The pandemic is still with us, and will continue to impact our activities / programs, finances and budgets, human resources strategies, risk assessments and performance targets. It is quite possible, even with the success of the vaccination program, that the appearance of new variants will lead public health advisors to continue to recommend reduced numbers of visitors. Safety protocols to enable social distancing amid an ongoing reluctance amongst the populace to risk attending large-scale, in-person events will no doubt continue for at least part, if not all, of FY23. The shift to virtual experience will continue to be a crucial factor in planning ahead. We will continue to invest in digital education and our online capacity to reach students and virtual visitors. Moreover, our touring exhibitions, ten of which will be touring Canada, to multiple venues of all sizes over the next two years, are ensuring that the McMichael brand makes a powerful impact and reaches audiences throughout Ontario and nationwide. Our reach is broad.

Recovery from the Pandemic – building back stronger

The focus of our Business Plan is of necessity recovery; however, recovery will not simply mean a return to business-as-usual. There have been fundamental shifts within the museum sector that we must look to in all our planning. We have simultaneously and coincidentally reached a critical juncture in the McMichael's history, as demonstrated in HPA's 'Fit to Function' report, where, without a major and bold step forward, the gallery's very future is at risk. Recovery from Covid links positively with the McMichael's ambitious but essential plans for the future. Indeed, the latter will be an essential means of delivering the former.

The budget that has been developed for Fiscal 2023 reflects the urgency of the need to invest in the future of the McMichael. Our salaries have not kept pace with the museum sector. The curatorial department in particular requires increases in staff, as our exhibitions are far more ambitious, the collection is expanding, our publications are taking the lead in the intellectual and popular discussion of Canadian art, and touring exhibitions – a hitherto underexploited source of crucial revenue - require material support. While most of our current revenue streams are projected to recover to pre-pandemic levels, the physical limitations of the current space preclude our ability to do more. At this point in the McMichael's evolution the focus must be on an investment in reach to achieve significant and necessary revenue results in future.

A priority in Fiscal 2023 will involve working with the Ministry to find a pathway to achieve what we consider to be essential investment in the bold vision we have sketched out, guided by the recommendations contained in the Ministry-funded report by Hariri Pontarini Architects, to allow the McMichael more truly and effectively to become the acknowledged *Home of the Art of Canada*, for the benefit of all Ontarians. We will also continue with strategic cultivation of potential stakeholders within the federal government, the Vaughan municipality, and with individual potential donors, informed by

The Offord Group's Feasibility Study, and Navigator's strategic advice.

In Fiscal 2023 it will also be essential to develop a coherent Environmental Plan and policies to inform our reaction to climate change – something that is necessarily addressed in PUBLIC WORK's Landscape Management Plan for our grounds, which already display some negative effects – but will also address the need, in planning for our future, of a delineating a path to net zero within the Gallery itself. Outdoors, work will continue on landscape management according to our new plan, in cooperation with partners such as the TRCA and Vaughan Parks, always with Indigenous advice and participation.

In Fiscal 2022, York Region released an initial draft of their Transportation Plan, to which the McMichael team offered feedback. Fiscal 2023 will require us to lobby steadfastly for public transit to serve Kleinburg, the McMichael, and other attractions in the fast-growing city of Vaughan, something we recognize as essential, not just for our own ease of access for visitors, but also to bolster tourism in the district as a whole, provide accessibility to a broader cross-section of the public, and ultimately as a response to changing attitudes to the car economy in the face of climate change.

The successes of Fiscal 2022, allied to the exciting new vision we have for the McMichael's future, have brought into sharp relief the need for a rebrand to reflect McMichael both as it is now and aims to be in the future. Our new dynamism and relevance need to be reflected in an exciting new brand. This will be a priority for the Marketing and Communications department for this fiscal.

That renewed brand will continue to gain impact and impetus through a strategically curated program of ground-breaking and attention-grabbing exhibitions celebrating the great art of Canada and other positive, dynamic curatorial projects, including exciting acquisitions, and a new permanent collection display scheduled to open at the beginning of Fiscal 23. It is our continuing determination to lead the intellectual discussion around the art of Canada through major, thought-provoking publications, inspiring creative learning initiatives, and a brave new world of virtual outreach.

Our performance will continue to be improved by delivering, to schedule, the remaining recommendations of the Auditor General's Value For Money report.

We will continue to prioritize revenue generation as we emerge from the pandemic, developing and in some cases rebuilding those streams of revenue that we already have through retail and sales, but also urgently considering how we may create new revenue streams to help support our bottom line.

Collaboration and Truth and Reconciliation will also be guiding principles of our recovery plans. We will work closely with Destination Ontario, our fellow Agencies and local tourism bodies to ensure that the McMichael's profile as a unique destination is always actively promoted.

MANDATE, MISSION AND VISION

McMichael Legislative Mandate

The McMichael Canadian Art Collection is an agency of the Province of Ontario, an operational enterprise agency of the Government of Ontario. The governing legislation is the McMichael Canadian Art Collection Act, R.S.O. 1990, C.M. 4 as amended from time to time. The most recent amendment of the Act received Royal Assent on June 1, 2011.

In the language of the McMichael Canadian Art Collection Amendment Act, 2011, the acquisition and exhibition mandate of the McMichael is to:

- Acquire and preserve art works, objects and related documentary materials for the collection, by or about artists who have made or are contributing to the development of Canadian art, with a focus on the Group of Seven and their contemporaries and on the Indigenous peoples of Canada; and
- Exhibit art works, objects and documentary materials, including but not limited to the collection.

The objectives of the McMichael are to:

- Acquire works of art, objects and documentary material for the collection;
- Preserve and exhibit the collection;
- Conduct research on and provide documentation for the collection;
- Stimulate interest in the collection;
- Conduct activities to enhance and complement the collection; and
- Hold, maintain and use the land described in the Schedule to the McMichael Canadian Art Collection Act

A Board of Trustees, appointed according to the Act, oversees the affairs of the corporation. The Board reports to the Legislature through the Minister of Heritage, Sport, Culture and Tourism Industries.

Mission

To interpret and promote Canadian and Indigenous art to attract local, national and international audiences.

Vision

To be recognized as an extraordinary place to visit and explore Canadian culture and identity. The McMichael Canadian Art Collection is Canada's only museum devoted to the Art of Canada, in all its manifestations. Founded by Robert and Signe McMichael in 1966, we house the premier collection of the Group of Seven and their contemporaries, with rich holdings by great Canadian artists up to the present day. From the outset, the McMichael has held a leading collection of First Nations and Inuit art, and is also the repository of more than 100,000 Inuit drawings from the collections of the West Baffin Eskimo Co-op.

STRATEGIC PLAN

The McMichael is currently guided by the Strategic Plan of 2012 and the Artistic Vision of 2016. The strategic objectives from the 2012 Strategic Plan and the Artistic Vision of 2016 are:

1. Promote the Art of Canada
2. Consistently deliver an engaging **and** exceptional visitor experience;
3. Become a centre for knowledge creation and sharing;
4. Build a sustainable organization delivering outstanding performance
5. Improve organizational capacity and performance.

Plans in response to these objectives for Fiscal 2023 are described below. In Fiscal 2022, we began to develop new goals and objectives, to be finalized early in Fiscal 2023.

OVERVIEW OF CURRENT & FUTURE PROGRAMS & ACTIVITIES

1. Promote our brand as the home to the Art of Canada

Our Exhibition Program

The McMichael made the most of the pandemic closures, germinating a robust slate of exhibitions and publications to take us into the future. Our two recent mega publications – *A Like Vision: The Group of Seven and Tom Thomson*, and *Uninvited: Canadian Women Artists in the Modern Moment*, have been strong sellers, contributing to our bottom line in a challenging time, while the strength of *Uninvited* has filled our galleries to capacity as we reopen to the public. We continue to see our exhibition program as the key driver of our economic recovery, as peaks in attendance correlate to our most ambitious programs. Therefore, we are continuing to set the pace, and that high bar for excellence, with a roster of shows that grapple in new ways with the legacies of Canadian art while also breaking new trail on the art of today, reflecting artists from all parts of our country, and its many myriad cultures.

This spring, we follow *Uninvited* with another blockbuster presentation, *Generations: The Sobey Family and Canadian Art*, a monumental display of one of Canada's leading family collections. The collection provides a unique vantage point on the long arc of Canadian art history, from the genre scenes of Cornelius Krieghoff in the 19th century to the latest landmark creations by contemporary Cree artist Kent Monkman. From their base in Stellarton, Nova Scotia, the Sobey family has also been leading art philanthropists and collectors, initiators of the Sobey Art Award, which for twenty years has brought attention to a rising generation of Canadian artists from diverse backgrounds and regions of our country. *Generations* will be built around highly charged juxtapositions between historic and contemporary Canadian art, refining our understanding of both, and is slated to tour the country from coast to coast for the two years following our presentation, providing much needed revenues for our financial recovery.

Summer of 2022 brings a trio of exhibitions of artists who are all noted for their exemplary use of colour – a burst of visual pleasure as we coax gallery visitors of all ages back into our spaces during these fair-weather months. The lead exhibition in this season is *Gathie Falk: Revelations*, featuring a leading Manitoba-born Vancouver artist (b. 1928) now in her 93rd year, respected and beloved for her dazzling work in the media of painting, sculpture, ceramics, and performance over more than six decades. This exhibition will be the definitive record of her remarkable artistic trajectory, digging deep into the Russian Mennonite immigrant experience that is so central in her work, as well as into her relationships to the traditions of Pop Art, Surrealism and Fuxus, and related international trends in art.

Concurrently, *Wanda Koop: Lightworks* features another woman artist with Manitoba roots. Now aged 70, Wanda is the leading senior artist in Manitoba, and one of the most significant painters in Canada today. Known for her landscape and figurative works, Koop is now moving into realms of pure abstraction as she studies the fleeting effects of colour and light in the landscape. Recent months-long retreats to Riding Mountain Provincial Park, north of Winnipeg, have yielded a sparer, more minimal and transcendental painterly language as she moves into a consideration of painting's most essential elements. This exhibition will be accompanied by a publication featuring an essay by Manitoba-born novelist Miriam Toews and is the next in our series of publications on contemporary Canadian artists in dialogue with leading literary voices from Canada and abroad.

Finally, the summer at McMichael will include a display of works by Pagnirtung artist Elisapee Ishulutaq (1925-2018), a dynamic colourist known for her works in oil stick. Elisapee's works document traditional activities on the land (hunting, fishing etc.) as well as life in the Nunavut hamlet, rendered most dramatically in her enormous scroll-like drawings on loan to us from the National Gallery of Canada and the Winnipeg Art Gallery.

Late fall and January take us into our next grouping of exhibitions for Fiscal 2023, featuring the artists Meryl McMaster, Dempsey Bob and Rajni Perera; Indigenous artists McMaster and Bob will be presented in dialogue with Sri-Lankan born Canadian artist Rajni Perera. For our leading exhibition of McMaster's work, we are preparing a touring exhibition that will explore the history of the artist's paternal grandmothers and great-grandmothers on the Red Pheasant Reserve in southern Saskatchewan, combining examples of her past and present large-scale photographic works with archival materials from the family holdings (diaries, photographs, belongings and oral histories), and natural history specimens of plants, birds and animals from the region. In a poetic presentation, the exhibition will evoke the challenges of retrieving the past, and its haunting presence in our lives.

Dempsey Bob: In His Own Voice gathers together a lifetime of carving by one of the Northwest Coast's most sophisticated and respected practitioners. Accompanied by the Tahltan Tlingit artist's autobiography, and lavishly illustrated with colour plates of Bob's work, location photography from the Skeena Valley region and historic photographs drawn from the family's holdings, this book will expand the conventions of the art book monograph, offering an accessible and intimate point of entry for

audiences new to his work and new research for those deeply engaged in the field.

Meanwhile, the concurrent exhibition of work by Toronto artist Rajni Perera will reflect feminist themes, her own family's diasporic experience of coming to Canada, and the climate grief that is such a prominent feature of collective culture today. Taken together, this trio of shows will offer a timely and necessary commentary on how we relate to land and landscapes, whether found, lost or claimed from time immemorial, engaging new audiences with the story of Canadian art.

Outcome: the ongoing investment in smaller projects will refresh the McMichael brand, continuing to expand our presence to new demographics.

Looking forward to 2023 and beyond, we highlight here a major exhibition on the painter Tom Thomson (1877-1917), whose untimely death in Canoe Lake triggered the formation of the Group of Seven – all artists at the core of the McMichael's holdings. This landmark show and catalogue, focusing on Thomson's works in the medium of the oil sketch, making the most of our deep holdings of the artist, and is being developed in collaboration with the National Gallery of Canada with the aim of export to the UK. This initiative follows on the heels of projects by McMichael Executive Director Ian A.C. DeJardin, whose exhibitions *Painting Canada: The Group of Seven and Tom Thomson* (2011) and *Emily Carr: From the Forest to the Sea* (with Sarah Milroy, 2014) were presented at Dulwich Picture Gallery, London, to great acclaim.

Other large projects in coming years include a full retrospective of the Jewish immigrant artist Gershon Iskowitz (1921-1988), whose artistic contributions changed the course of Canadian abstract painting (the exhibit showcasing his early Holocaust remembrance works through to his radiant late-life abstractions); an exhibition on Quebec Impressionist painting in the late 19th and early 20th century (featuring an artistic journey down the St Lawrence River from Montreal to the Gaspé Peninsula); and a survey of work by the London, Ontario, artist Greg Curnoe (1936-1991), whose fierce belief in the importance of Canadian culture and Canadian political autonomy made him a voice for his 60s generation, and for ours. Like the exhibition programming that comes before it, this exhibition upholds the importance of Canadian art and culture, and the need to interpret and promote its relevance to current and future generations.

All of these exhibitions are contemplated for their ability to galvanize audience attendance, and to build a robust case for support as we move toward the renovation and expansion of our gallery. As the only gallery in Canada devoted exclusively to Canadian art, we need to be making exhibition that are nothing short of spectacular.

Outcomes: With this roster of exhibitions, and in our spectacular landscape setting, we will cement our role as the home to the art of Canada, a meeting place where all Canadians can come together.

Our Touring Program

The major shift in our business plan toward touring our exhibitions continues. In Fiscal 2023 and Fiscal 2024, we have booked 24 presentations of ten touring exhibitions, from small-scale shows touring within Ontario to trans-national, multi-stop major loan exhibitions. We offer an appealing package to our museum partners -- expertly assembled, ambitious exhibitions accompanied by groundbreaking publications. Touring provides exponential increases to our exhibitions' impacts through access to audiences at presenting venues, while providing us with additional revenues, which in turn enable us to achieve the standards of research, supporting loans and publications for which our projects are increasingly known. As well, touring our exhibitions makes us eligible for support from the Museum Assistance Program of the Department of Canadian Heritage, and from The Canada Council (when our projects involve contemporary art). Over the past two years, we have been opening up our channels of communications with those administering these government programs and will continue to do so in the coming years. Finally, touring exhibitions create opportunities for other partnerships and networking with art philanthropists across the country. For Fiscal 2023, and with time still left to increase these revenues, we have \$430,000 committed in loan fees, an important new revenue stream for our museum.

Outcomes: our touring program will continue to introduce and increase appreciation of broader audiences in Canada and ultimately abroad to the richness of the McMichael's collection and the art of Canada.

Developing Our Collection

In 2020-21, we were able to raise funds for a significant group of contemporary Indigenous works for our long-dormant collection. With that mission accomplished, we will now be setting our sights on securing gifts of contemporary art related to the theme of landscape and relationship to the natural world – building on the landscape legacy of the Group of Seven, with which we are justly identified. As was the case with our Indigenous acquisitions, we will be soliciting gifts of art from donors, but also from leading artists, who are increasingly offering their works to us as gifts. Contemporary artists Kent Monkman, Meryl McMaster, Pierre Dorion, Scott McFarland, Stephen Waddell, Nadia Myre, An Te Liu, and Tim Gardner have led the way in this initiative, offering best quality examples of their work as befits our mandate for excellence. Works by contemporary artists Shary Boyle, Darcie Bernhardt and Brenda Draney have been acquired with funds from targeted donors. As well, as with the major FitzHenry, Patricia Fischer, Michael Burns, and Bredt/Cameron art donations of 2020 and 2021, we are continuing to engage in building relationships with art collectors who are interested in gifting works to the McMichael that honour the traditions of the past. A bold initiative in the coming months is the acquisition of a suite of 16 exceptional and important works by historic artist William Kurelek: Jewish Life in Canada. The purchase of this suite of paintings will be funded by a lead gift from the Schulich family joined by a group of 15 philanthropic families. As the home to the art of Canada, the McMichael is increasingly attracting donors of all kinds who value our singular commitment to Canadian art and Canadian stories, and the passion we bring to the work that we do.

Outcomes: now that contemporary Indigenous work has been added to the collection, we will secure further gifts of contemporary art related to the theme of landscape and relationship to the natural world. We will continue to fill significant gaps in the collection.

2. [Visitor Experience](#)

Responding to the Pandemic and Recovery

The pandemic has challenged us all to continue to deliver not only an excellent visitor experience, but also a safe and comfortable one. With changing capacity restrictions, timed ticketing, mask mandates and now vaccine certificate requirements, our visitors have been patient and enthusiastic about their experience of the gallery and property. While there have been some concerns about crowding in galleries with the immense popularity of *Uninvited*, we were able to adjust visitor flow to respond in a way that has ensured a positive experience. Our guiding staff have played an important and praiseworthy role in providing the professionalism necessary to the smooth operation of the gallery. We anticipate that in Fiscal 2023, there may well be some forms of restriction, but the staff are prepared and now experienced in dealing with uncertainty.

The McMichael Café has also experienced predictable difficulties in Fiscal 2022 between closures and limitations to service. They have had the same challenge as others in the sector in recruiting and retaining service staff. We are fortunate in our very positive partnership with Food Dudes, and confident that in Fiscal 2023, we will be able to reap the full benefit of the renovations made to the café, and the beautiful furnishings that both parties invested in.

Investing in Digital Improvements

The Gallery Shop has had a banner period of sales following reopening in Fiscal 2022, fueled in large part by extraordinarily popular publications. Both in-store and e-shop sales need to be supported in Fiscal 2023; an improved e-shop experience with new Point of Sale system in Fiscal 2022 will stand us in good stead in the future. We continue to receive praise from visitors for the quality of our local and Canadian made merchandise.

Additionally, the online Gallery Shop needs to be able to service visitors of the annual Art Toronto fair, by selling exhibition catalogues onsite at the fair, with ease and convenience. The McMichael will capitalize on potential revenue from fair patrons who have expressed enormous interest for McMichael books over recent years with the implementation of Square technology. The Shop should also be equipped to take preorders of books and other quick-selling exhibition merchandise, when demand exceeds supply.

A new ticketing and reservation system being implemented in Fiscal 2022 is an extremely important step towards integration of data and improved customer experience. The system will create an enhanced online experience for admission and event ticket purchasers, enable us to coordinate reservations for rental, school programs, and event spaces more effectively, and manage sales for

corporate events and weddings.

A new online comments application has enabled us to gather more feedback to be incorporated into our refinements for the visitor engagement cycle.

Finally, through virtual webinars and tours, artists talks, and other digital experience, we continue to make our exhibitions accessible to a broad audience at home and abroad. The upgrade to fiberoptic cable is also helping to ensure that our collection is more accessible through the e-museum. Ongoing digitization of the Cape Dorset Archive and additions to the Iningat Ilagiit website is an example of the deep online engagement we can provide to our collection.

Outcome: investments in digital technology will continue to enhance revenue and visitor experience.

Transportation

If the McMichael is to achieve real growth in visitorship, including broadening the demographic, we need to remain focused on transportation. With increasing numbers of younger people who are not interested in car ownership, we will need even more to find a convenient, low-cost mass transportation solution to bring visitors to the Gallery. We continue to collaborate with other attractions in the region to address the issue through participation in various forums and partnerships. If we are to achieve a path towards net zero, the issue of transportation must be addressed. In the meantime, the McMichael will look to revive the popular ArtBus through corporate sponsorship.

Outcome: by working in partnerships and collaborations, the problem of access to public transportation will be resolved.

3. [Knowledge Creation and Sharing](#)

Creative Learning

Supporting COVID-19 Recovery

During the successive lockdowns caused by the COVID-19 pandemic, various art disciplines provided a necessary respite from the stress and gloom of everyday challenges, once more proving how important is artistic expression to our health and well-being.

The McMichael's virtual programming such as adult art classes, community art competitions, exhibition tours and curatorial talks have brightly flourished in an unprecedented way during this time, reaching high numbers of visitors from Canada and abroad. During the COVID-19 recovery time, the Creative Learning & Programs department plan to solidify these gains and to further facilitate art appreciation and studio programming for audiences of various ages and abilities. The investment made in Fiscal 2022 in our digital infrastructure will certainly be critical to our virtual programming in Fiscal 2023

Outcome: virtual programming will continue to attract audiences to the McMichael's creative learning.

To achieve this goal, continuous communication with school boards, various community organizations and groups will be an essential planning tool, to understand shifting policies, health guidelines, and operational abilities that will allow us to effectively and efficiently provide meaningful art programs that enhance quality of life and nurture inclusive and healthy communities.

We plan to engage the most vulnerable groups such as seniors organized in community, residencies, and long care term settings. We have already started this process by reaching out to local and regional facilities to develop and implement pilot programs through virtual, as well as in-person delivery. One of the highlights of these collaborations was a Pat Arato Community Partner Award from Aphasia Institute that acknowledged our collaborative work around virtual programming for people living with aphasia. While our strong exhibition programming makes the McMichael a unique art lovers' destination, audiences living with cognitive and physical constraints experience today more access challenges than before. Adapting the programming to their specific needs and allowing more customised approaches, couldn't be done without a close collaboration with the industry leaders. A newly created *Seniors Programs Steering Committee* based on community activists and industry professionals has already started to support various programming initiatives such as customised virtual exhibition tours, on-site art and nature programming and outreach artmaking engagements. In Fiscal 2023, the Seniors Program Initiative will expand by making these programming products more available for bookings and a special promotion through an appropriate newsletter.

Another great success of the previous fiscal was the completion and naming of the Indigenous ceremonial garden on the McMichael's grounds. According to Elder Shelley Charles, deeply involved in the garden's creation: "*The Minokamik garden is a collective community approach to the restoration of Indigenous plants in the landscape: Truth and Reconciliation at its finest!*" While providing a natural respite during COVID-19 pandemic to many students, volunteers and community members engaged in its planting and maintenance, the garden is also an ideal site for various adult and children programming. Minokamik Garden is currently being expanded into what is still called a new trail, which construction involves Indigenous arborists and traditional teachers. In Fiscal 2023 this process will conclude with the trail naming and establishment of signage and didactics based on traditional Indigenous knowledge.

Outcome: collaboration with Indigenous artists and elders will create deeper engagement with Indigenous communities and integration of Indigenous ways of knowing into our education and programming.

These land initiatives are successfully incorporated in our school and community programming. One of the great examples developed in collaboration with the York Region District School Board's Outdoor Education is the *Footprints for our Future* programming package currently available in both a synchronous (virtual and in-person), as well as an asynchronous format. In Fiscal 2023 we will continue

working with both Indigenous traditional teachers and artists to offer more experiential land-based learning opportunities for schools.

During Fiscal 2022, the special programming designed to engage the most vulnerable and marginalised students through the V.O.I.C.E.S. program became expanded to entire classes to keep the cohorts well contained. We plan to repeat this approach in Fiscal 2023 and allow the entire class to participate to allow a more equal access to the program while reducing the coordination impact on school staff. With additional asynchronous learning resources provided for teachers, we hope to keep a high level of engagement. We fully understand that Spring 2022 could be still affected by the shadow of COVID-19, and we will continue to adapt the format to public health guidelines. Our program evaluations and students' testimonies clearly demonstrate the need for this sort of leadership program in these difficult times. Fiscal 2023 will be also an important time to collaborate closely with our Development Team to renew our sponsorship with Scotiabank and seek other sponsors to secure sustainability of this excellent enrichment program to continue.

In Fiscal 2023, we also hope to re-engage the Chippewas of Nawash and the Georgina Island communities and start to implement *Leaders of Tomorrow*, a leadership program developed to address the needs of students living in Indigenous communities. A current Bonnie Devine's mural project *From Water to Water: A Way Through the Tree*, and his assistant Mariah Meawasige video project will be the focal point of this engagement, supported by Elder Shelley Charles from Georgina Island.

Access to the Indigenous communities was particularly challenging during the COVID-19 time. Still, we were able to reach virtually to students across the country through the *Connected North* partnership with CISCO and TakingITGlobal. In Fiscal 2023, we will continue this relationship by offering access to our exhibitions and art collections through interactive programming and webinars.

At the same time, we are fully aware of the increasing tension within public and separate schools across the province. With shrinking school board budgets, we understand how challenging it became for teachers to decide on a booking of a virtual and/or in-person field trip. To make our offer more meaningful to their teaching goals, we plan to focus in Fiscal 2023 on the development of pre- and post asynchronous resources that would endorse and expend the cross-curricular learning and increase the value of the booked programs.

Enhancing Access and Inclusion

During Fiscal 2022, the department has fully integrated virtual programming into the McMichael's educational offerings. Our digital infrastructure improvements have certainly been critical to the ability of audiences to access McMichael education and programming. With the lingering COVID-19 anxiety, virtual adult art classes continue to grow. Increasing digital confidence among the artists allowed Programs to reach to talents from across the country to invite them as instructors. We observe that for many visitors accessing studio sessions from the comfort of their home continues to be preferred over in-person engagement. In Fiscal 2023, we plan to further solidify this offer, by adding new instructors

to our roster, while slowly rebuilding in-person programs with an emphasis on safe environment and outdoor engagements.

To accommodate seniors organized in long term facilities and community settings, in Fiscal 2023 we plan to offer the *McMichael Art Club* consisting of a series of studio/art appreciation engagements led by the gallery's instructor. These classes will be available both on the booking organization's premises and/or virtually. If needed, the package includes an in-person gallery visit specifically designed for seniors. The *McMichael Art Club* series was developed in collaboration with the West Scarborough Neighborhood Community Centre and is currently implemented as a pilot project. In addition to learning the needs of various audiences, working with regional community centres allows us to reach marginalized audiences that often have a limited access to the cultural institutions, in particular those that like the *McMichael* do not have direct public transportation. The *McMichael's* current exhibition schedule fully endorses this endeavour, offering the content of interest to the most diversified audiences and forcefully addressing social challenges of equity and inclusion. The virtual exhibition tours, curatorial and artists' talks offer a wonderful opportunity to engage in conversations and nurture our relationship to these communities.

Another set of programs targeting organized seniors' audience are workshops combining nature appreciation programs and artmaking activities. Growing out of popular *Art & Nature Meditations*, these programs offer a slower pace of engagement to adapt to the cognitive and mobility needs of elderly visitors. Currently we work closely with local seniors' facilities such as *Sienna Living Retirement & Long-Term Homes* and *Caring Touch Home Health Care* to develop this program, for which pilot engagements are planned for Spring 2022.

In Winter 2022, we plan to activate a digital *Seniors Program Newsletter*, in which we closely collaborate with the Marketing Department. Through Fiscal 2023 we expect to grow this important network of senior organizations and facilities that would allow us an effective promotion of these programs. Moreover, a newly introduced initiative *Free Access Tuesdays*, which offers free programming to community groups, will allow us to attract the most marginalized and vulnerable groups.

Outcome: targeted programs will increase access for marginalized and vulnerable groups.

Focusing on Sustainability

The importance of offering affordable high-quality programs and balancing the budget is a very challenging exercise, particularly at the time when school and public programs have limited ability to generate higher revenue. Tightening operations, more aggressively pursuing individual and corporate sponsoring, and prioritising resources is essential to ensure the proper budgetary balance.

During the last fiscal, we had an opportunity to review internal processes and consolidate various departmental policies including *Education Programs Evaluation Policy*. In particular, the programs'

efficiency related to educator/instructor training expenses become one of the ongoing challenges. The pioneering character of virtual programming required several feedback sessions and never-ending programs' fine tuning, which was sorely aggravated by a lower booking demand. The retention of the fully trained staff appears to be the most sensible approach to balance the books. In Fiscal 2022, we slightly increased wages for our educators. In Fiscal 2023, we plan to intensify team engagement by offering a stronger support to various challenges experienced by this group: flexible hours, mentorship support and fuller engagement with the gallery leadership to generate creative enthusiasm and reinvigorate the commitment to the gallery's vision and values.

With the increased opening of the gallery, we plan to diversify our virtual talks and cash in on art appreciation curatorial sessions. While our virtual curatorial talks introducing new exhibitions and artists, scholars, and writers, often from marginalized BIPOC communities will remain free, we plan to increase the number of ticketed curatorial engagements that focus on popular Canadian artists and art movements such as Group of Seven, Emily Carr etc. that continue to strongly resonate with our visitors. The department has secured the help of Sarah Milroy, our chief curator and Ian DeJardin, our Executive Director and respected historical art curator, to lead a series of these virtual engagements in Fiscal 2023. Still, we plan to keep these events reasonably priced, reaching the projected revenue through engaging higher numbers of participants thanks to the virtual webinar format.

Branching off the success of the Virtual Public Tours offered free of charge to the public in Fiscal 2022, in Fiscal 2023 we plan to offer a paid option to support the return of tours to the gallery spaces, while continuing to follow Public Health guidelines. Thirty-minute Art Chat sessions, led by McMichael Docents and focused more on specific themes or artist from an exhibition that warrant deeper exploration, will be offered on a weekday 2:00pm. Guests will be encouraged to register to maintain manageable group sizes and encourage discussion within the ART Chat, continuing to foster art appreciation and a meaningful experience for guests.

While the McMichael has a very strong relationship with regional public and separate school boards, we feel that we could certainly work more on attracting private school engagement. The networking efforts undertaken in Fiscal 2022 hopefully will produce results and increase the revenue from these schools. The excellence of current exhibitions is certainly supporting these efforts.

To continue to strengthen the relationship between the McMichael and all teachers, public, separate and private, in Fiscal 2023 we plan to develop a Professional Development package that can be sold to schools. This package can be booked by schools and will be delivered by McMichael Educators generating critical facetime, either virtual or in-person when applicable, between the Creative Learning team and teachers, curriculum leads and department heads. A theme for the package will be decided based on teachers' needs and could be based on utilising visual literacy skills in the classroom or how the arts can foster cross-curricular connections.

Another area allowing us an opportunity to increase revenue is ticketed in-person children programs. In addition to camps and our regular Saturday at the McMichael classes, we plan in Fiscal 2023 to add more seasonal ticketed sessions such as the in-person *Storytelling Circle*, which virtual edition proved very successful and family art workshops that will offer studio activities reflecting seasonal celebrations (*Valentine Workshops* etc.). At the same time, in Fiscal 2023 we also hope to increase the number of our free *Family Sundays* offering family tours, entertainment and drop-in art workshops., Currently, we work closely with our Development Department to secure corporate sponsorship to underwrite these *Free Access* activities, to make the community programming sustainable.

Outcome: our diversified offerings in education and programming will create new revenue opportunities.

Towards Greater Transparency

In Fiscal 2022, the department developed the Creative Learning & Programs Evaluation Policy. As of November 2021, we initiated an across-the-board review of our survey platforms. In the next fiscal, we plan to unify all the resources to offer a comprehensive evaluation system, user-friendly and able to target specific programs.

Once we establish the survey procedure, we will work on the reporting format that will offer a clearer insight into the department operations.

Outcomes: evaluation and reporting of Creative Learning results will be strengthened; program delivery will be improved.

Our Touring Program

The major shift in our business plan toward touring our exhibitions continues. In Fiscal 2023 and Fiscal 2024, we have booked 24 presentations of ten touring exhibitions, from small-scale shows touring within Ontario to trans-national, multi-stop major loan exhibitions. We offer an appealing package to our museum partners -- expertly assembled, ambitious exhibitions accompanied by groundbreaking publications. Touring provides exponential increases to our exhibitions' impacts through access to audiences at presenting venues, while providing us with additional revenues, which in turn enable us to achieve the standards of research, supporting loans and publications for which our projects are increasingly known. As well, touring our exhibitions makes us eligible for support from the Museum Assistance Program of the Department of Canadian Heritage, and from The Canada Council (when our projects involve contemporary art). Over the past two years, we have been opening up our channels of communications with those administering these government programs and will continue to do so in the coming years. For Fiscal 2023, and with time still left to increase these revenues, we have \$430,000 committed in loan fees, an important new revenue stream for our museum.

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The McMichael continues to seek funding to complete the digitization of the Cape Dorset archive of nearly 100,000 works on paper to make them accessible online. We applied to three major granting

programs in Fiscal 2022 (the Ontario Onwards Acceleration Fund; the Council on Library and Information Resources' *Digitizing Hidden Special Collections and Archives: Amplifying Unheard Voices* Fund, and the Museum Assistance Program's Digital Access to Heritage component), were shortlisted for two, and are awaiting results (expected in March 2022). It is our hope that with funding secured for Fiscal 2023, we will be able to digitize the balance of the archive using the innovative digitizer created by artist Ed Burtynsky, and work with communities in Kinngait to write image descriptors in order to upload the entire archive onto our existing trilingual, low-bandwidth-enabled, accessible website.

Research

The McMichael continues to engage with the Young Canada Works program to place interns at the gallery. Research in the Registrar's department continues to be increasingly important with the pace of art acquisitions.

Publications

The McMichael publications continue to be extremely popular with our audiences. In Fiscal 2023, we will continue our contemporary book series, which pairs a living artist with a leading Canadian author, through publications on Wanda Koop and Rajni Perera. Development work will continue toward a major publication documenting our deep Indigenous holdings, *Early Days: Indigenous Art at the McMichael*, gathering the voices of knowledgeable settler and Indigenous knowledge-keepers into a multi-authored publication.

Building on the success of our very popular 2020 publication *A Like Vision: The Group of Seven & Tom Thomson* and 2021's *Uninvited*, our major publication for Fiscal 2023 will accompany our retrospective of Gathie Falk. Like its predecessors, this multi-authored book will gather different kinds of expertise into one sumptuous package.

High calibre publications are an important tool to better launch national and international tours of our defining collections in the coming years, a key part of our brand development strategy should we close for renovation and expansion in the mid-2020s and strengthening our case for support as we raise funds for our renewal.

4. Sustainable Organization

Fundraising

We aim to achieve long-term financial stability to ensure public access to Canadian art and education for future generations. A healthy operating budget and adequate funds are critical to ensuring that the McMichael's collections, ideas, and intellectual property are available for generations to come.

With a dynamic and progressive program and a renewed vision, the Development Department must be ambitious and focused on maximizing contributed revenue in support of our strategic objectives. Fundraising strategy will be aligned with the overall strategic objectives and needs of the McMichael,

and activities will be future-forward looking, brand-aligned, and aligned with the aesthetic direction - reflecting not the past or the present, but the future of where we want to be, and how we want to be perceived. Contributed revenue will advance the sustainability of the organization and contribute to overall economic recovery.

As a mission-driven institution, the McMichael realizes its vision through the support of generous philanthropists. As we move forward into this revised and revitalized future vision of the McMichael, we will embrace an unwavering level of service and stewardship to reflect a best-in-class donor experience. It is these principles that are driving fundraising strategy.

In light of the planned capital campaign, the Fiscal 2023 Development Plan calls for an intensified focus on major gifts in support of the artistic and educational aspirations of the McMichael's new vision, and intense cultivation to build the pipeline for gifts at the leadership level. Four new strategic pillars will be introduced to the Development Department acting as a framework, and will include testing new philanthropic opportunities, leveraging the growth and development of local communities, the national touring exhibitions program, and exploring growth opportunities in new partnerships.

These Strategic Fundraising Pillars serve as a framework to guide fundraising plans this fiscal. The Development Department portfolio encompasses Major Gifts, Corporate Partnerships, Annual Fund/Donor Circles, and Membership. Funds raised through these programs support core McMichael operations, special projects, and strategic initiatives.

1. Focus on Leadership and Major Gift Fundraising and Pipeline Building

A strategic focus is on major gifts from individuals at a \$25K to \$250K level for annual needs. We will lay the groundwork for future growth in donor acquisition alongside more strategic segmentation of the market and the creation of major gift funding opportunities in the range of \$25K to \$250K. Initiatives such as the newly launched Contemporary Art Circle will leverage the strong contemporary programming that now plays such a key role at the McMichael: both the strength of the acquisition program and curatorial leadership affords the McMichael both opportunity and prominence. The McMichael's contemporary holdings are a powerful currency in our ability to deepen relationships with key collectors and philanthropists.

The Women's Art Council and other patron circles, newly clarified with a new direction, and clearly defined products, programs and services offered, will be leveraged for growth in donor breadth and depth of giving, highly aligned to McMichael's funding priorities and with an emphasis on major gifts and building the pipeline.

A McMichael Patrons Travel Program will also be part of our engagement strategy to deepen relationships with major gift donors.

2. Increase support from the corporate sector through Multi-Year comprehensive partnerships

This strategic activity is currently ongoing through the offices of the Director and Chief Curator working closely with the Development department to shape customized solutions and partnerships. The shift will reflect a longer-term approach and pursuit of philanthropic support from the corporate sector at a more strategic and higher level. Fundraising initiatives/proposals that show demonstrable social impact, corporate social responsibility, and community engagement are highly aligned with this priority.

3. Structured and Exceptional Stewardship Experiences

Acknowledging and thanking our generous donors is a key objective. Stewardship will concentrate on impact-led, meaningful donor communication and recognition for the purposes of nurturing relationships of exceptional value to the institution. We will rely on support from the Marketing and Communications team to bring the McMichael's brand and mission to life through specific fundraising campaigns. The Development team will create an overarching plan and communications calendar to capitalize on and initiate opportunities for promotion and outreach, and fundraising events, including the major June and September events, will be aligned with objectives and will differ across the calendar depending on their target audiences.

4. Internal Capacity Building and Operations

A restructuring of the organizational design of the Development Department has occurred with the goal of addressing inefficiencies and automating and digitizing as many processes and activities as possible, in order to ensure that the lean Development team's time and efforts are put to the highest and best use to support major gift fundraising, donor stewardship, and a capital campaign. Liberating front-line fundraisers' time to meet with face to face, listen to, and engage with major gift donors one-on-one, one donor at a time, is the goal.

Clear objectives, metrics and targets on a new dashboard will enhance Development's ability to measure and evaluate initiatives, evaluate success, and continuously improve.

Visitorship

In Fiscal 2022, there was a reduction in total visitors due to COVID-19 restrictions through to early Fall, 2021. Timed ticketing remained in place to ensure visitor safety and confidence in the Gallery's protocols. From September 2021 onwards, the McMichael increased hours of operation back to 6 days per week, while there was heightened interest by visitors to see *Uninvited: Canadian Women Artists in the Modern Moment*. This increase to 6 days per week will continue through the end of the current fiscal year and is anticipated for Fiscal 2023 as well. This ensures that we maximize capacity on those days while realizing savings from the 1-day per week closure.

Exhibitions and Creative Learning

The Creative Learning and Programs department will build on the audiences gained through their virtual offerings for schools, public art classes and tours. In addition, they have developed speciality

programming designed for vulnerable and marginalized communities, partly in response to the recognition of need through the pandemic.

Investments made pre-COVID-19 in significant exhibitions is indeed generating new revenue in the form of touring fees and increased visitation. With (hopefully) reduced restrictions on visitor numbers, we foresee improved visitation for the *Generations: The Sobey Family and Canadian Art* Sobey exhibition and beyond.

Initiatives for Fiscal 2023 and beyond include:

- Continue to focus on innovative online education and programming while also focusing programming for vulnerable and marginalized groups.
- Focus marketing and fundraising efforts on *Sobeys, Wanda Koop, Gathie Falk and Dempsey Bob* and other smaller exhibitions for specialty audiences
- Work with the Board of Trustees, Foundation Directors and art philanthropists to broaden our network of diverse individual supporters and volunteers, targeting in particular a capital campaign
- Continue to implement further monetization of digital experience with paid ticketing for virtual tours, webinars, and other online content
- Continue to focus marketing efforts on continuing to build the Gallery's mobile, digital and experiential channels, maintaining a multi-platform, integrated marketing and communications plan that includes traditional, digital and social media, and broadcast.
- The hiring of a social media coordinator will enable the McMichael to invest further in linking digital and onsite experience and grow our virtual engagement with audiences around the world.
- Continue to deepen engagement with cultural landscape and Indigenous artists and community leaders
- Increase federal government grant support by focusing internal resources on the granting cycle, especially Canada Council support

5. [Organizational Capacity](#)

Quality of Life and Economic Development

We continue to work closely with the Kleinburg Business Association, the City of Vaughan, Toronto Region Conservation Authority (TRCA) and Destination Ontario to position the McMichael as a cultural attraction in the region to help market the region as a destination, drive economic growth, and encourage cultural tourism and travel to Kleinburg. The McMichael is also an active member of the Toronto Attractions Council, Central Counties Tourism and York Region Arts Council. These forums have been extremely important during the pandemic and will continue to help position in different markets.

During Fiscal 2022, local tourism remained our focus as well as access to the McMichael through virtual tours, online webinars and other programming, and digital Creative Learning. Engagement of the immediate local community encouraging use of the McMichael's grounds and facilities as a local resource for health, wellness and learning remained extremely popular. We recognize that both art and nature

play an important role in people’s wellbeing, and the pandemic has certainly highlighted its importance. The Manager, Sales and Community Engagement participates in multiple forums to share resources and ideas for attracting visitors from the local community.

Workplace Wellness

Workplace wellness initiatives with a focus on mental health awareness and staff engagement will be key factors in workplace optimization. Retention of staff through efficiencies – both digital and procedural, will support continued productivity in our organizational capacity. A continued hybrid workforce with adapted means of management and communication will support workforce wellness initiatives.

Organizational Design

Succession planning is still a key risk for the organization, in light of anticipated retirements in the next few years of key staff.

The focus on succession planning for leadership and key positions is an objective of Human Resources initiated in Fiscal 2022, as directed by the Human Resources Committee of the Board. The onboarding of a Chief Operating Officer in Fiscal 2022 helps support a broad overview of staffing required for the various departments and services.

Due to the disparate nature of our physical workspaces, continued emphasis will be placed on supporting remote work across departments.

Volunteerism

Volunteers have continued to be committed to the McMichael throughout the pandemic. Fiscal 2023 will return to providing both in-person and remote volunteer opportunities, whereas Fiscal 2022 was vastly limited to remote volunteer placements.

MARKETING AND COMMUNICATIONS PLAN

The McMichael’s Marketing and Communications department executes effective cross-platform advertising and outreach campaigns and develops targeted media strategies that raise awareness of the Gallery and its activities, drive attendance and generate sales. These strategies effectively form part of a “toolkit” that supports all areas of the McMichael including Curatorial, Development, Sales, and Programs in achieving their strategic goals.

The McMichael also ensures that its integrated marketing of exhibitions, public and educational programs, facility rentals and the Gallery Shop enables forecasted revenues to be achieved, while establishing the Gallery as a must-see destination, a great place to visit with family and friends, a place to learn something new about Canadian art in a warm and welcoming setting, and a tranquil place to

get outdoors for relaxation and physical activity in a forested, natural landscape.

As the Gallery continues to recover from COVID-19, the McMichael's marketing and communications team will develop marketing campaigns that build audiences both locally and beyond. Marketing campaigns will focus on cultivating local, return audiences while continuing to offer digital experiences that reach national and international audiences, with an eye to effective engagement and alternative forms of revenue generation. Enhanced digital advertising including targeted social media advertising will allow for extended reach and brand awareness. The marketing and communications team will also enhance its social media strategy by leveraging more heavily the trending tools and vehicles, including but not limited to, "stories" and "reels," to creatively engage with and grow various audiences.

The McMichael's marketing campaigns will continue to draw audiences to the unique selling proposition of the extensive grounds and trails and the corresponding physical and mental benefits of getting outdoors. In Fiscal 2023, marketing campaigns will continue to be primarily driven by the exhibition schedule (outlined elsewhere in this document). These campaigns encompass most of the marketing budget and are executed on a rolling basis. In addition, the marketing team also activates smaller campaigns and special projects in support of the following initiatives or themes:

- May/June: Major Annual Fundraising Event
- September: Major Annual Fundraising Event
- October: "Fall Colours" campaign to highlight the grounds and trails during their most popular season
- October: Art Toronto. The marketing team works in collaboration with Curatorial and Development departments to curate an exceptional in person and online presence at the annual Art Toronto fair, including a large booth, executing programs to both the VIP art community and the public/Art Toronto visitors. The McMichael's presence and public program offerings are promoted through social media and e-newsletter communication. There is great interest in the McMichael's exhibition catalogues at the fair, and thus a huge opportunity to sell books while on site.
- Fall: Autumn Art Sale
- October/November: Membership Drive Campaign
- November/December: Membership Double Discount Days Campaign
- December: "Holiday" campaign during the winter season
- January: Canada's Bridal Show
- March (folds into the following fiscal): Education Programs Advertising Campaign – a targeted bilingual digital advertising campaign to remind teachers at schools and educators of home-school groups and learning pods about the McMichael's educational programs, both in person and virtual, to push sales through the last few months of the school year

The effectiveness of these campaigns is evaluated according to the following performance measures:

- Attendance
- Visitor Satisfaction & Feedback

- Social Media Engagement
- Media coverage and reach (including AVE, Advertising Value Equivalent)
- Exhibition-related revenue generation (retail sales etc.)

The marketing team continues to use our strong base of market research to retain audiences by understanding the media habits of visitors and marketing to them accordingly. The McMichael has a large audience base of older adults and families who are well served by a wealth of on-site program offerings. However, with the historic museum visitor being replaced at a negative rate, the McMichael also must pursue new audiences including millennials who are almost twice as likely to express their personal commitment to an organization by engaging with it on social media, which the McMichael is actively growing through vibrant content and targeted digital advertising. Additionally, millennial audiences are more environmentally and budget conscious and must be provided with a compelling reason and low-cost travel options if they are to visit. During the recovery period post-COVID-19 millennial audiences will be best reached through creative digital offerings and social media including more savvy and engaging “stories”, and our popular videos on Instagram, our fastest growing social media platform, and offerings that engage with their interests and values including health and wellness. Additionally, the institution must be transparent and forthright in its commitment to movements like Black Lives Matter and racial justice and equity if it is to resonate as authentic with millennial audiences that are closely attuned to institutional values and behaviors. These issues are being met head-on by the IDEA (Inclusion, Diversity, Equity and Accessibility) working group established in fall 2020.

Measurement of the results of digital advertising and social media campaigns that drive people to mcmichael.com will be critical in determining the most effective media mix. It will be important to determine if continued growth in digital marketing spending will continue to drive more traffic to the website, and to further analyze who our online visitors are and where they are coming from.

Objective data and analysis will provide insight into strategies to achieve the following:

- Build the McMichael brand
- Extend brand awareness and reputation through:
 - Special and traveling exhibitions
 - Special events and programs
 - Philanthropy
 - Corporate partnerships
 - New interpretations of the permanent collection
 - Educational programs (pivoting to promote programs more broadly to reach all of the various new education groups created through the pandemic: home schooling groups, learning pods, teachers of virtual schools or classes)
 - Scholarly publications and exhibition catalogues
 - Enhanced digital programs and content
 - Children and family programs (building the local audience and catering to a sense of community)

- for those looking for a cultural experience, per the Culture Track Study)
- Facility rentals including weddings (see below for Corporate Sales strategy)
- Reach the McMichael's target audience cost-efficiently and effectively
- Focus marketing efforts on peak periods, contributing to the regional tourism market during these times
- Effectively market the use of the grounds and trails on days that the Gallery is closed and during popular seasons for walkers
- Find ways to boost attendance during typically slow periods including weekdays and the latter part of the day (while timed ticketing is still in place) and during COVID-19 recovery
- Post-COVID-19 determine the most effective ways to reach far-flung audiences while planning for how to recapture audiences
- Build/maintain partnerships to extend reach and enhance brand image
- Sustainably embrace new media as audiences gravitate towards them in a way that fits with brand identity

Marketing and Communications Objectives

- Continue to build the gallery's mobile, digital and experiential channels, maintaining a multi-platform, integrated marketing and communications plan that includes traditional, digital and social media, and broadcast.
- To reach the younger millennial market and arts audiences including those specifically interested in contemporary art, the McMichael will leverage new social media vehicles, shifting its voice slightly to remain current and attract the various audiences, creating exciting and relevant conversations while linking this digital experience to both on-site and virtual engagement opportunities.
- Deepen existing partnerships and investigate new partnerships that align with the Gallery and can help enhance the brand image, retail and tourism opportunities
- Differentiate the Gallery by featuring our unique selling feature of art and nature, highlighting our location on 100 acres of conservation land. This also positions the gallery as a place to de-stress from everyday life and cultivate mental and physical wellness both indoors and out, something that is even more important as we emerge from COVID-19.
- Enhance relationships with media including CBC, Globe and Mail and major broadcasters, establishing regular interviews with the Chief Curator and Executive Director.
- Build long-lead stories to pitch to media for exhibitions throughout the year, strengthening relationships with key media.
- Enhance the navigation of the website to enhance the visitor experience by undertaking a UX (user experience) review to inform of any necessary website upgrades.
- Measure success beyond numbers; brand reach and recall, establishing the brand identity both at home and abroad, will establish a presence among partners in the museum world and among curators.

In addition to being served by RTO6, the McMichael is also an active member of the following local and provincial tourism bodies, with which we share information, resources and best practices and

collaborate as appropriate on campaigns:

- Kleinburg BIA
- Tourism Vaughan
- York Region Arts Council
- Tourism Industry Association of Ontario
- Destination Toronto
- Destination Ontario

Communications Plan

The Media Relations and Communications team’s strategy is to effectively generate positive media coverage of the Gallery, its exhibitions, permanent collection, public programs and events, notable partnerships, key acquisitions and appointments, and other newsworthy items pertaining to “the Art of Canada” across as wide a range of domestic and international media platforms as possible. The team also endeavors to position the Executive Director and Chief Curator as thought leaders and area experts to print, digital and broadcast outlets.

The Communications team generates a communications rollout that is shared monthly with the Ministry. This document provides a six-month preview of planned communications, including press releases and media alerts, timelines and any stakeholder involvement. The timing of communications announcements is primarily driven by the upcoming exhibition schedule, which is outlined in detail elsewhere in this document.

The Gallery communicates directly with the public through monthly e-newsletters (one to members and one to a general audience), social media posts and the website. The public may communicate with the McMichael at any time through our general email address, social media channels, telephone or mail. Additionally, all visitors who purchase a timed ticket online are sent a visitor feedback form to leave a comment and satisfaction rating after their visit. Comments or other communications that require a response or resolution are addressed expediently and flagged to the ministry as necessary according to communications protocol guidelines.

In Fiscal 2023 the Communications team will continue to monitor news trends, coverage and competitive activity both in print and online, including on social channels, using trade and media monitoring services such as Meltwater. In-person media cultivation is also essential to building lasting media relationships in an overburdened editorial landscape. In response to COVID-19, the Communications team has offered “contactless” solo visits for journalists during quieter hours or on days that the gallery is closed, and virtual exhibition previews with the Chief Curator and Executive Director. National and international press cultivation also must be enhanced in order to support the McMichael’s upcoming traveling exhibitions and to build brand awareness worldwide; this will be a focus in the coming years.

Brand Identity

As the McMichael emerges from COVID-19 and through recovery, with a possible future building plan

on the horizon, the brand must be aligned with a reimagined Home to the art of Canada. Working closely with a creative agency, the McMichael is planning to undergo a complete rebrand including a new logo and brand identity. The overall look and feel of the new branding will need to represent the McMichael's new direction, savoring the mix of art and nature that is at the core of the McMichael experience. The brand will need to embrace the McMichael's unique selling proposition of art mixed with the outdoor setting. The brand must also embrace the Gallery's warm and earthy atmosphere, but in a contemporary way. The new branding will need to accurately reflect the McMichael's unique position as the only major museum devoted exclusively to the Art of Canada. The McMichael requires an adaptable, easily recognizable and aspirational brand identity that can translate onto the website and in all digital formats as well as in print and large-scale formats. The brand must be able to see the Gallery through the future building campaign and position the McMichael in the future to:

- Foster excitement and awareness with audiences
- Enhance the visitor experience
- Generate engagement and support from members, donors, partners and sponsors, and
- Be recognized as a "must-see" destination for Canadian culture regionally, nationally and internationally

The brand guidelines will be updated to reflect the brand identity. An extension of these guidelines will also be developed for the purpose of travelling exhibitions, allowing for effective promotion of the McMichael in order to help establish a brand presence nationally and internationally.

Corporate Sales and Events

In keeping with our mandate, the provincial government focus on financial sustainability, and the Culture Track identified factors for engagement, the McMichael will continue to focus on the below key business drivers or unique selling propositions for Fiscal 2023. During the COVID-19 impact period, these activities were impacted; however, through our ability to pivot and offer smaller and safer micro weddings and events, we were able to sustain some revenue. Looking at Fiscal 2023 we will once again target pre-pandemic larger events:

- Corporate events – proactive selling within the Vaughan community, reaching out to both businesses and prominent individuals
- Wedding events-continue with ongoing marketing and outreach initiatives
- Position ourselves within Vaughan as a host for community and civic events
- Continue to strengthen Adult Group Tours relationships with tour operators, notably in the French-speaking market
- Work with local Regional Tourism Organization to participate in marketing plans to drive local tourism to the McMichael and Kleinburg area and increase our shoulder season attendance.
- Focus on tourism to drive four-season attendance
- Host a familiarization tour for meeting planners to come and view the events space, with assistance from the City of Vaughan Tourism
- Continue to network with meeting planners and contacts through Meeting Professionals International (MPI)

- Continue to attend the Wedding Show to build on past year successes
- Further relationship building with film industry contacts and location scouts
- Diversify event offerings such as Bridal Showers, Holiday Parties and Birthday Parties
- Attend major tourism conferences including Bienvenu Canada to increase group tour business from francophone regions and OMCA (Ontario Motor Coach Association)
- In response to COVID-19, the gallery had offered small elopement packages, micro-weddings, and other offerings that could capitalize on the grounds as a space for socially distanced receptions and events. This has been successful due to our location and proximity to outdoor space. While we will continue to offer these until we are able to return to full capacity and pre-pandemic numbers, we are foreseeing a return to full capacity numbers for the end of Fiscal 2023.
- Continue to offer virtual offerings for those groups that are still feeling unsafe to travel

The key business drivers outlined above will be supported by the following tactics:

- Use website homepage to promote event packages and seasonal offerings
- Social media posts, to promote us as a venue on our social networks
- Email blasts to local business, tour operators, and wedding planners
- Continued networking with City of Vaughan, Tourism stakeholders and local community
- Improved paid search advertising
- Participation in tradeshow including the Wedding Show and travel to OMCA (Ontario Motor Coach Association) and Bienvenu (French-language tours), as well as out of city tradeshow and networking events
- Holiday advertising for Christmas parties
- Seasonal Email blasts offering summer BBQ, Holiday Parties, retreats etc.
- Memberships, such as Wedding Wire and Eventsource are important ways to market McMichael as a wedding venue

Easy, cost-effective public transportation to the McMichael continues to be a determining factor in achieving the Marketing and Communications goals set out in this document and driving attendance. The regional 'on request' service recently implemented does not impact the McMichael's attendance, as it functions as a tourist loop within the area rather than a connection from the subway. Our partnerships with the region and/or other attractions have become closer through the pandemic period as we have participated in strategizing to drive attendance and create opportunities for visitors for day trips. A viable transportation link between downtown Toronto, the McMichael and ideally other Agencies is still a significant goal in our effort to offer visitors a World in One Province experience. We will continue to work with the Tourism Vaughan Master Plan Advisory Group to position transportation as a vital issue for the region's attractions.

Digital Content Strategy

Learnings from the various digital programs and offerings developed and distributed over the COVID-19 pandemic demonstrate that McMichael audiences are interested in such virtual offerings, and that continuing these efforts will provide the Gallery with further opportunities to build brand awareness

nationally and internationally.

The McMichael continues to find success in a range of digital offerings that include professionally taught art classes, educational classes, *ArtVenture* children's programs including camps, virtual exhibition tours, short videos on works with the Executive Director and Chief Curator, and webinars on Canadian art topics and exhibitions with thought leaders in the art world. The popularity of and engagement with these programs has indicated that audiences are eager for this type of engagement and find it a fulfilling and educational way to connect with the McMichael. In turn, the Gallery recognizes that these audiences are a vital constituency that deserve to be served in the post-COVID-19 recovery period and beyond. The McMichael considers serving and cultivating these audiences just as important as in-person visitors in the recovery near-term. The McMichael continues to post digital content including short and longform videos, interviews, webinars, programs, activities and events on the website and social media. Success will be measured by online views, engagement, attendance and registration for virtual classes and events and related revenue generation.

RESOURCES NEEDED TO MEET GOALS & OBJECTIVES

The Fiscal 2023 budget has been prepared with the Provincial operating grant consistent with Fiscal 2022.

Operating revenues included in the planned budget consists of:

- Provincial annual operating grant: \$3,328,800 (35%);
- Other government funding based on project support: 435,000 (5%);
- Contributed revenue (individual/corporate giving, sponsorships and fundraising events) \$2,600,000 (27%); and
- Self-generated revenue: Admissions, membership, programs, retail and facility rental \$3,184,600 (33%).

During Fiscal 2022, COVID-19 restrictions have greatly impacted the self-generating revenue capabilities of the gallery through capacity limitation on the number of gallery visitors, in-person art classes and community programs, rental of the facility for social events, and inability to host in-person fundraising events and cultivation/stewardship activities. While the McMichael has been innovative in its self-generating revenue activities by developing virtual programs for adults, children and school classes, developing programs that take advantage of McMichael grounds, and exhibitions that will be toured to various venues across Canada, a deficit will be recorded. The Fiscal 2023 plan assumes some capacity limitations will continue, especially with the number of school groups students hosted at any one time, but no further lockdowns will be ordered. Self-generated revenue is projected to return to pre-Covid levels for most revenue streams.

The budget that has been developed for Fiscal 2023 reflects the urgency of the need to invest in the future of the McMichael. Our salaries have not kept pace with the museum sector. The curatorial

department in particular requires increases in staff, as our exhibitions are far more ambitious, the collection is expanding, our publications are more important and ambitious, and our touring exhibitions require material support. While our revenue streams are projected to recover to pre-pandemic levels, we could do so much more if the physical limitations of the current space did not preclude our ability to do so. At this point in the McMichael’s evolution the focus must be on in an investment in reach to achieve significant and necessary revenue results in future.

Our planned programing requires that staffing resources be increased in a number of areas: curatorial, collection management, fundraising & development, marketing, finance & operations.

Classification	Number of Staff	FTEs
Senior Management	6	6.0
Full-time staff	40	40.0
Part-time staff	77	32.4
Total:	118	78.4
Security Services Outsourced	9	9.0
Volunteers	170	

HUMAN RESOURCES

The key objectives for Human Resources in Fiscal 2023 are in alignment with the mandates directed by the Ministry of Heritage, Sport, Tourism and Culture Industries to the McMichael Canadian Art Collection. Workforce management and wellness, efficiencies in work processes, diversity and inclusion, and sustainable efficiencies will be the focus of HR actions throughout Fiscal 2023.

Diversity and Inclusion

In Fiscal 2022 McMichael staff and volunteers, including the Board of Trustees and Foundation Boards, completed the Ontario Human Rights “Call it Out -Racism” training. The training has become part of the HR core training programs required to be taken by all new staff and volunteers.

The focused staff and volunteer committee dedicated to broadening the Inclusion, Diversity, Equity, and Accessibility (IDEA) at the McMichael met quarterly throughout Fiscal 2022. In Fiscal 2022, the committee developed the McMichael IDEA statement and associated Fiscal 22 action plans in the areas of IDEA recruitment, representation, training, visitor experience, outreach, partnerships and community engagement. The action plans are reviewed quarterly to ensure continued awareness and positive impact in the areas of IDEA.

In Fiscal 2022 Q.2, all McMichael staff and volunteers were asked to complete an IDEA survey to benchmark the work being done by the IDEA committee and related suggestions. The survey was completed by 85 individuals, and the results will impact the Fiscal 2023 IDEA action plans, ensuring an equal voice to staff and volunteers.

Digital Access

Fiscal 2022 saw the successful implementation of a payroll tracking and time management system. The system allows managers and staff to remotely schedule their work time, easing the previous manual, paper and double/triple data-entry processes in place. Following on the digital modernization, HR will launch a Benefit hub in Fiscal 2023 where all HR benefits and policies can be accessed by staff, further supporting the virtual and accessible focus.

Workplace wellness initiatives will continue to be a priority in Fiscal 2023, with a focus on mental health awareness. In the post COVID environment, there are many resources available to HR to provide to staff and volunteers in this critical area. Related and reliable web site links, on-line tools and resources, reading articles, training sessions, engagement opportunities and awareness will be the means to achieving workplace and mental health wellness for our staff and volunteers.

Staff engagement will be a key factor in workforce wellness and workplace optimization. Remote work possibilities made unexpectedly necessary by the pandemic will be made intentionally possible through improved digital efficiencies and improved employee engagement. Human Resources will work with staff and management on ways to engage a remote workforce.

The focus on consistent performance management process for all staff, initiated through the Auditor General of Ontario's 2020 Value-for-Money Audit of Museums and Galleries, is seeing benefits in staff engagement. All staff and managers are required to have an annual focused performance discussion, thereby aligning departmental and personal goals and supporting the objectives of workforce wellness and efficiency.

Communication initiatives initiated throughout COVID Emergency closures have --and will-- continue throughout the next Fiscal. The monthly updates on staff news, the quarterly meetings with All staff, and the consistent volunteer meetings (monthly or quarterly) support the means of keeping staff informed and involved. Manager groups are continuing to have regular, virtual or in-person meetings with their staff as a group and in person These regular check-ins are integral to workplace wellness, efficiencies, and productivity.

The Social Committee activities will be resurrected in order to provide remote and in person opportunities for staff to come together as a group and share in workplace camaraderie.

Sustainability of successes will be enhanced through the **succession planning** for senior staff and key positions. This initiative was initiated in Fiscal 2022 as an objective of the Human Resources Committee of the Board. The Chief Operating Officer will support Human Resources in an overall human capital assessment, and key position succession planning.

Staff retention will be a focus for Fiscal 2023 and the engagement initiatives outlined above will help

support this focus. A review of salaries for specific positions and adjustments to hourly wages in line with increments seen in provincial minimum wage adjustments will be undertaken in Fiscal 2023. Additional staffing supports required will be assessed and filled, where possible, through existing part time staff and/or school learning opportunities and grants /partnerships available.

The partnerships and student placements initiated with schools and museum related industries will continue to be a focus of HR recruitment. Recruitment of front-line positions has become more challenging for McMichael -and all organizations, post COVID; the placements with schools as well as youth opportunities provides succession planning at the entry level. McMichael will have a roster of additional on-call staff available so as to have seamless coverage for hourly positions.

The **McMichael Volunteer Committee** (MVC) and the McMichael Youth Team (MYT) members remained committed to McMichael throughout the three Provincial Emergency COVID closures in Fiscal 2021 and Fiscal 2022. Many members were able to support McMichael in a remote fashion with virtual delivery of programs. Members continue to stay engaged virtually, yet eagerly anticipate the return to more opportunities for on-site placements throughout Fiscal 2023. As such, we anticipate the number of volunteer hours to increase in Fiscal 2023. With the need for Ontarians to feel engaged, it is possible that we will see the number of volunteers increase, although the volunteer objective for the McMichael engagement will be to increase the in opportunities for our volunteers giving a sense of purpose and engagement.

The MVC 30th anniversary fundraiser that was to take place in Fiscal 2022 was deferred to Fiscal 2023 where an on-site, in person, fundraising experience will again be possible. The MVC was able to develop and deliver a successful remote fundraiser in Fiscal 2022.

All staff members report, directly or indirectly to the Executive Director who reports to the McMichael Board of Trustees. All Trustees are appointed by the Premier's Office Appointments Secretariat and approved by the Lieutenant Governor-in-Council.

PERFORMANCE MEASURES

The McMichael's strategic objectives are as follows and are guided by the 2012 Strategic Plan and the Artistic Vision of 2016. Below can be found the specific output-based performance measures that support each of these stated objectives. Outcomes for Exhibitions and Creative Learning have been highlighted above; moreover, with our plans to collect better data, we anticipate being able to identify outcomes that connect to these outputs for next year's plan.

The strategic objectives from the 2012 Strategic Plan and the Artistic Vision of 2016 are:

- Promote the McMichael as the Home of the Art of Canada;
- Consistently deliver an engaging and exceptional visitor experience;
- Become a centre for knowledge creation and sharing;

- Build a sustainable organization delivering outstanding performance; and
- Improve organizational capacity and performance.

The following performance measures correlate to the McMichael’s success in promoting the art of Canada:

Performance Measure	2022-23 Target	2021-22 Projection	2021-22 Target	2020-21 Actual	2019-20 Result	2018–19 Result
Total Attendance (includes virtual programs attendance)	118,700	75,000	110,600	49,006	121,000	105,208
Virtual Programs Attendance	15,000	21,000	30,200	22,177	N/A	N/A
Numbers of followers and engagement across social media platforms	Facebook: 34,500 Instagram: 29,000 Twitter: 26,400	Facebook: 33,000 Instagram: 25,000 Twitter: 25,900	Facebook: 35,000 Instagram: 25,000 Twitter: 26,000	Facebook: 29,385 Instagram: 21,128 Twitter: 25,581	Facebook: 28,000 Instagram: 13,500 Twitter: 25,250	Facebook: 26,071 Instagram: 10,367 Twitter: 25,267

The following performance measures reflect the McMichael’s ability to consistently deliver an engaging and exceptional visitor experience:

Performance Measure	2022-23 Target	2021-22 Projection	2021-22 Target	2020-21 Actual	2019-20 Result	2018–19 Result
Visitor Satisfaction	2,800 Comments 96% positive	2,100 Comments 95% positive	2,500 comments 95% positive	1,504 comments 99% positive	900 comments 92% positive	897 comments 93% positive
Membership Growth	50% retention 2% conversion	40% retention 1% conversion	50% retention 2% conversion	34% retention 0.87% conversion	55% retention 2.0% conversion	50% retention 2.6% conversion

In light of the ongoing restrictions of the pandemic, exhibitions, programming, school programs and other education are expected to continue to be curtailed and/or offered online. The following anticipated exhibitions, events and goals reflect the McMichael’s ability to serve as a centre for knowledge creation and sharing for a wide range of audiences:

- Welcome around 16,800 students to the McMichael’s site or engage them in virtual or Art2Go in-school outreach to discover curricular connection with the art of Canada;
- One major exhibitions of loaned works, one permanent collection exhibition, five solo artists exhibitions, as well as one co-produced exhibition;
- Seven exhibitions developed by the McMichael on tour to other Canadian galleries;
- 5 publications on Canadian art;

- 15 virtual curatorial and artist talks and videos on Canadian art featuring artists, writers, curators, and scholars;
- A selection of relevant acquisitions made to the permanent collection of works of art with significance to all Canadians;
- Continue to promote Iningit Ilagiit broadly to Canadians to provide them with the opportunity to become immersed in the artistic legacy of Cape Dorset
- 4,000 attendees of online webinars;
- 2,900 participants in virtual tours, as well as virtual and on-site art classes;
- More than 1,500 visitations served by Creative Learning programs, including at-risk youth and people living with exceptionalities or mental health challenges.

Performance Measure	2022-23 Target	2021-22 Projection	2021-22 Target	2020-21 Actual	2019-20 Result	2018-19 Result
Number of McMichael produced exhibition on tour	12	8	8	1	0	0
Number of viewers of McMichael produced exhibitions at touring venues	231,800	51,000	NA	81,200	0	0

The following performance measures reflect the McMichael’s ability to build **a sustainable organization delivering outstanding performance:**

Performance Measure	2022-23 Target	2021-22 Projection	2021-22 Target	2020-21 Actual	2019-20 Result	2018-19 Result
Dollar-per-visitor revenue in Gallery Shop	\$12.95	\$14.75	\$11.90	\$19.23	\$12.65	\$12.60
Percentage of administrative and operational costs compared to total costs	13%	13.5%	14%	12%	12%	14%

The following measures reflect the McMichael’s ability to **improve organizational capacity and performance:**

Performance Measure	2022-23 Target	2021-22 Projection	2021-22 Target	2020-21 Actual	2019-20 Result	2018-19 Result
FTEs	78.4	69.1	71.3	56.8	67.8	68.1
Staff Turnover	6%	5.5%	4%	1.8%	4%	4%
Number of active volunteers, docents and board members	180	170	170	164	165	149
Number of volunteer hours contributed by volunteers and docents	10,000	10,000	6,000	3,732	15,000	11,709

ENVIRONMENTAL SCAN

External Factors

Pandemic

We anticipate lingering effects from the pandemic, particularly in the first and possibly second quarter of Fiscal 2023. Government support will continue to be critical to our financial viability during this ongoing period of uncertainty. All areas are potentially affected: general attendance, if people are still feeling nervous about being indoors; events, if capacity limits constrain our ability to generate revenue; creative learning if schools are limiting in-person visits; and programming if we must continue to focus on virtual webinars. All of these unknowns would impact our revenue projections, which have forecasted a return to pre-Covid levels.

Local Community

As noted in our Marketing and Communication plan, we participate in numerous local community events and partnerships, such as the Vaughan Chamber of Commerce, Kleinburg BIA, and regional tourism initiatives. We will be holding two annual fundraising events in spring/summer and the fall to engage the local business community. In addition, we are strengthening ties with the Mayor of Vaughan and business leaders, aiming to entice the latter to become involved with us in a variety of volunteer roles. We take a supportive role with other charitable endeavours and attend events such as the Vaughan Mayor's luncheon and other business networking activities hosted by the Vaughan Chamber of Commerce.

Diversity and the Arts

In Fiscal 2022, the McMichael created an IDEA (Inclusion, Diversity, Equity and Accessibility) committee.

The committee recommended policies and an action plan, which has been endorsed by the Leadership Team. In Fiscal 2023, we will continue to implement the action plan to enhance our diversity initiatives. We continue to work with Indigenous groups and individuals on initiatives such as Minokamik, the Indigenous ceremonial garden, and are increasingly involving Indigenous arborists and traditional teachers in both landscape management and programming. We need to do even more in the area of diversity, recognizing that this is a particular challenge in the arts.

Demographics

The demographics are essentially unchanged in that the core audience of the McMichael is aging, and that the traditional museum visitor is being replaced at a negative rate. This presents both opportunities (as they have leisure time and disposal income available to visit galleries) and risks (accessibility challenges, programming and exhibitions choices). We strive to achieve a balance to engage both the older demographic, who are looking for more traditional art, as well as the younger demographic, who are more interested in contemporary exhibitions and a diversity of compelling events that engage in-of-the-moment concerns. Additionally, younger audiences evaluate their cultural consumption through a range of factors – the exhibition offerings must not only be compelling, but the related programming must be relevant and timely, hours and transportation options must be easy to find and fit their lifestyle, and the café and giftshop must be well priced and offer a curated selection of items. This audience is budget conscious and eco-sensitive and ultimately must feel like they relate to the institution's tone of voice and values both online and on social media. If the institution is seen as being out of touch, or conversely of trying too hard or being disingenuous, this audience will see right through it and be less likely to engage or visit.

Transportation

The risk of being in a location considered to be far from the City of Toronto has somewhat diminished with the extension of the TTC subway line 1 to Vaughan. However, the need for a viable, reliable, low-cost transportation solution from the GTA to the McMichael continues to be urgent if the McMichael is to attract new audiences and cultivate new demographics. In particular, millennial audiences, as well as those who don't drive or who are hesitant to drive because of environmental concerns, will not attend if the McMichael is perceived as inconvenient and not easy to get to. These same factors are increasingly becoming an issue for senior populations as well. The McMichael has explored working with local transportation authorities to help expand the options for public transportation directly to the gallery, with no avail to date. While certainly welcome, we anticipate that the new local 'on demand' service for attractions will not have a substantial impact on our visitorship. We participated in the tourism masterplan for the region and recognize that public transportation continues to be a priority, and largest hurdle inhibiting growth, for attractions across Vaughan. We will continue to collectively push for a comprehensive transportation solution for attractions in the region.

Accessibility

The Creative Learning and Programming department is particularly focused on targeting groups with accessibility challenges. Consequently, they have developed a number of programs such as a

McMichael Art Club for seniors in long-term facilities and community settings; workshops for seniors with cognitive and mobility challenges; and a digital seniors program newsletter.

A new initiative, *Free Access Tuesdays*, which offers free programming to community groups, will allow us to attract the most marginalized and vulnerable groups.

Changing Climate

Climate change in Canada continues to be an urgent issue that requires intensive land management. The landscape plan undertaken in Fiscal 2020 and ratified by the Board of Trustees in Fiscal 2021 will respond to both the maturation of the landscape and the importance of addressing climate change in our management plans for the future.

Economic Situation

In November 2021, Canadian Heritage [published the survey results on feedback regarding the Emergency Support Fund for Culture, Heritage and Sport Organizations \(ESF\)](#). 96% of respondents reported that the COVID-19 crisis affected their organization financially to a large or moderate extent. The top reasons for seeking ESF funding were to pay for operating costs and to pay self-employed workers. The pandemic is clearly the determining factor in the economic situation; the availability of vaccines and a return to “normal” may well take years. For the charitable sector, donations tend to reflect the economy, and declines have already been noted across North America. As a key cultural attraction, our marketing strives to draw visitors to the McMichael not only from Ontario, but from across Canada and throughout the world. We continue to find ways to position the McMichael as part of the Minister’s “world in one province.”

National and International

Our plans for national and international touring exhibitions seize the opportunity to showcase the rich holdings of the McMichael Collection on the world stage, while bringing the world to Ontario. Touring enables the McMichael to establish connections with even more galleries and is a growing source of revenue and reputation. With a large number of tours of McMichael-generated exhibitions expected in Fiscal 2023, it is clear that our approach is bearing fruit.

Internal Factors

Staffing

We have been challenged in Fiscal 2021 by the new demands of reporting during the pandemic, as well as the need to respond to the Auditor General’s staff. Moreover, with success in the form of greater awareness of and confidence in our ability to accept acquisitions and create exciting exhibitions, we have been doing more with the same staff complement—and not just in the curatorial area. This necessitates adjustments to salaries to ensure we can at least retain our excellent staff and will require review of our capacity to carry out any additional projects or programs.

Facilities

We are ever conscious of the fact that significant intervention is required both to prevent the failure of our aging systems, and to retain our status as a Class A gallery capable of accepting loans of art from other institutions. In Fiscal 2022, we developed more detailed timelines and models for costing for capital renewal. We also began to identify the private sources of revenue to contribute to renewal. In Fiscal 2023, we will continue our efforts to secure funding for capital renewal, with a goal to break ground in late 2024 or early 2025.

Achieving Financial Sustainability

We remain challenged by the lack of space to attract bigger events, weddings, corporate functions, etc. The layout of the gallery also inhibits our ability to mount special exhibitions that can be ticketed separately. Capital renewal and rationalization will need to be accompanied by capital expansion if we are to truly become a destination for the world. Fiscal 2023 will be a year still challenged by the lingering effects of the pandemic but is also time for us to invest in the resources that are needed for the future of the McMichael—particularly staffing. We will not achieve the goals we have set to grow our revenue sources and visitorship without investment in the staffing necessary to carry out the initiatives we have planned.

FINANCIALS

Key Planning Assumptions

McMichael bases its planning on the following assumptions:

- We anticipate that COVID-19 will continue to impact us in Fiscal 2023; nonetheless, the McMichael's success and recovery from the impact of the pandemic continues to be dependent on long term planning of exhibitions and programs that can be marketed strategically to targeted audiences and to potential private supporters. We also continue to emphasize the creation of exhibitions that can generate increased visitation and touring revenue, as well as ensure our central role as the Home of the Art of Canada. This requires investment in both the exhibition production as well as staffing to support the number of planned exhibitions to be displayed both at McMichael and touring to venues across Canada. Two additional full-time positions are required to continue to produce and tour these exhibitions.
- Direct marketing spend will be kept consistent with prior years. The suite of exhibitions for Fiscal 2023 should generate attendance that is at almost pre pandemic level. Attendance projections have been made based on the appeal of the exhibitions. Some capacity restrictions will continue to accommodate visitors' comfort level.
- Continuing emphasis is being placed on digital offerings, including classes, talks, webinars and virtual tours, in order to serve growing remote audiences and cultivate remote donors. We will also continue to identify ways to monetize digital programming.
- School groups are projected to slowly return to in-person visits. However, given the limited facility space McMichael can offer for lunch space, we are very limited to the number of students we can

accommodate in any one day. Revenue from this stream has been modestly projected to reflect this capacity issue.

- Fundraising will focus on major gifts, both for annual needs and future capital renewal.
- Fundraising events will occur twice a year in pursuit of major gift fundraising and community engagement objectives. We plan to return to hosting the Moonlight Gala in calendar year 2022.
- For corporate rentals, weddings, and other in-person events, we project revenue to return to pre-Covid level. While we anticipate that there will be an ongoing need to restrict size of events, the demand for more intimate and boutique type of wedding has grown – and the McMichael offers the perfect setting for such events. As restrictions lift, we will target larger events
- The demand for timed ticketing, a process brought on by the need to space out visitors (Covid impact) required investment in a new on-line ticketing and reservation system, which increases the operating costs.
- To protect against cyber-attacks and to be eligible for Cyber insurance, we had to make investment in off-site data backup, 2-factor authentication, and cybersecurity training for staff.

CAPITAL ASSET MANAGEMENT PLAN

McMichael utilizes the VFA asset management program, as well as our own condition reporting, to plan its capital assets repair and rehabilitation. According to the VFA asset assessment, a conservative estimate of \$20 million or more of capital assets should be replaced by end of Fiscal 2023, as assets will have reached their end-of-life expectancy.

Significant capital renewal and rehabilitation of the current building is required to prevent the failure of our aging building components and to bring the current building in line with current museum standards. **It is critical that we move to the next phase in planning for essential capital rehabilitation** or else we run the risk of expensive repairs due to the failure of systems, which could be more costly in the long run than wholesale renewal.

Expansion and capital renewal is also required in order to continue to function as a Class A gallery. Increasingly, other galleries are expressing concerns about our ability to accept loans safely due to the lack of a proper loading dock and concerns about climate management systems. Expansion will also enable growth in revenue generating operations such as educational programming, art classes, weddings and social functions. The completed landscape study also points the way to the investment necessary to renew the grounds as well as the building. In Fiscal 2022, we began the conversations with a wide range of funders who will be essential to the renewal of capital assets; in Fiscal 2023, we hope to secure promises of support to invest in capital regeneration.

In order to minimize spending on repairs that may be redundant once the renewal of the current building is undertaken, repairs of current building and systems will continue to be kept to a minimum during Fiscal 2023 and will only address imminent failing building/systems components. It must be

noted that this strategy of deferring capital rehabilitation may result in some emergency repairs funding requests being made to the Ministry; indeed, the building envelope issues that surfaced in Fiscal 2022 are likely to continue to be a concern.

INFORMATION TECHNOLOGY & ELECTRONIC SERVICE DELIVERY (ESD) PLAN

During Fiscal 2022 the McMichael engaged consultants to review our IT network and physical infrastructure, along with cybersecurity.

With remote work now a basic reality, in Fiscal 2022 we moved to implementing a more supportive environment for employees, with new corporate laptops and cybersecurity training. The implementation of 2-factor authentication will give staff access to the corporate files through the VPN as well as offering more security for working through Office 365.

The new IT environment that is in Phase 1 in Fiscal 2022 will be critical to sustaining production and workflows in the future. The move to cloud-based backup and storage is a necessary first step in securing our data. Fibreoptic cable has enabled us to increase bandwidth and explore these cloud options. It has also improved visitor access to the website and EMuseum.

As noted above, we moved ahead with choosing our own ticketing and reservation system provider. In Fiscal 2022, we engaged Vantix Systems to implement a system called ATMS+. The integration of online and onsite admissions, event booking, school group reservations, as well as corporate events and weddings will modernize and streamline our visitor experience. As ATMS+ is a cloud-based system, we will no longer be reliant on or concerned about in-house data storage.

In Fiscal 2023, we will tackle the issue of data management with a plan that will include both policies and practices to regulate and rationalize the storage of and access to data.

The transformation and modernization of the IT environment will enable us to more effectively support all the virtual offerings, including webinars, Creative Learning programs, art education workshops, and docent-led tours.

INITIATIVES INVOLVING THIRD PARTIES

The McMichael continues its food services and catering contract with The Food Dudes, based in Toronto, that is in effect through 2024. As part of this contract, The Food Dudes are also granted catering exclusivity at the McMichael.

In Fiscal 2023, McMichael Creative Learning and Programs will continue its partnerships, such as with Toronto Region Conservation Authority, Ontario Parks, Canada Parks, Indigenous communities and the Alzheimer's Society.

The McMichael has an agreement with Diamond Estates for percentage of sale of their McMichael branded wine sold through the LCBO, Ontario and Manitoba. Diamond also provides donated wine for McMichael-hosted fundraising events. Due to the pandemic, the Diamond Estates launch of a new series of McMichael wines under the Vintages label was delayed but is still expected to take place.

Our partnership with Dorset Fine Arts/West Baffin Eskimo Cooperative is continuing through Iningat Ilagiit, the virtual exhibition site of Cape Dorset art. We also participate in Collective North to bring art at the McMichael to remote and northern classrooms.

In Fiscal 2022 Google Arts and Culture expressed interest in building an Indigenous collection online. In addition, they asked us to participate in Native American History Month by providing images for "Indigenous Americas" - a new interactive hub bringing together highlights from more than 40 cultural institutions. This ongoing partnership leverages Google's reach to bring high resolution images of the McMichael's core holdings to art lovers, students and scholars around the world.

IMPLEMENTATION PLAN

The plan to implement the strategic goals and objectives referred to in this Business Plan over the next three years can be summarized as follows:

Promote our brand as the home of the Art of Canada

- Our exhibition program is the key driver of our economic recovery, as peaks in attendance correlate to our most ambitious programs. Therefore, we are continuing to set the pace, and that high bar for excellence, with a roster of shows that grapple in new ways with the legacies of Canadian art while also breaking new trail on the art of today, reflecting artists from all parts of our country, and its many myriad cultures.
- With this roster of exhibitions, and in our spectacular landscape setting, we will cement our role as the home to the art of Canada, a meeting place where **all** Canadians can come together.
- Touring provides exponential increases to our exhibitions' impacts through access to audiences at

presenting venues, while providing us with additional revenues, which in turn enable us to achieve the standards of research, supporting loans and publications for which our projects are increasingly known.

- In developing our Collection, we are setting our sights on securing gifts of contemporary art related to the theme of landscape and relationship to the natural world – building on the landscape legacy of the Group of Seven, with which we are justly identified.

Deliver an engaging and exceptional visitor experience

- In responding to the pandemic and recovery, we anticipate that there may well be some forms of restriction; however, the staff are prepared and now experienced in dealing with uncertainty. We will continue to ensure the highest standard of service delivery to welcome our visitors and encourage both returning and new visitors to attend.
- We will continue to offer engagement with the McMichael online through classes, talks, tours and webinars for those who are unable to visit.
- We will take advantage of digital improvements in Fiscal 2022 to our bandwidth, gift shop, and a new ticketing and reservation system to enhance the visitor experience.

Become a centre for knowledge creation and sharing

- During the COVID-19 recovery time, the Creative Learning & Programs department plans to solidify the gains made in virtual programming and to further facilitate art appreciation and studio programming for audiences of various ages and abilities
- Engage the most vulnerable groups such as seniors organized in community, residencies, and long care term settings with programming adapted to their specific needs and expanding the number of students served by the V.O.I.C.E.S. program.
- Continue working with both Indigenous traditional teachers and artists to offer more experiential land-based learning opportunities for schools
- Re-engage the Chippewas of Nawash and the Georgina Island communities and start to implement *Leaders of Tomorrow*, a leadership program developed to address the needs of students living in Indigenous communities
- While our virtual curatorial talks introducing new exhibitions and artists, scholars, and writers, often from marginalized BIPOC communities will remain free, increase the number of ticketed curatorial engagements that focus on popular Canadian artists and art movements such as Group of Seven, Emily Carr etc. that continue to strongly resonate with our visitors.

Build a sustainable organization

- Fundraising strategy will be aligned with the overall strategic objectives and needs of the McMichael, and activities will be future-forward looking, brand-aligned, and aligned with the aesthetic direction - reflecting not the past or the present, but the future of where we want to be, and how we want to be perceived.
- Focus on leadership and major gifts and pipeline building
- Increase support from the corporate sector through multiyear comprehensive partnerships

- Deliver exceptional stewardship
- 6-day per week opening will ensure that we maximize capacity on those days while realizing savings from the 1-day per week closure
- The Creative Learning and Programs department will build on the audiences gained through their virtual offerings for schools, public art classes and tours. In addition, they have developed specialty programming designed for vulnerable and marginalized communities, partly in response to the recognition of need through the pandemic.
- Investments made pre-COVID-19 in significant exhibitions is indeed generating new revenue in the form of touring fees and increased visitation. With (hopefully) reduced restrictions on visitor numbers, we foresee improved visitation for the *Generations: The Sobey Family and Canadian Art* Sobey exhibition and beyond.
- Continue to implement further monetization of digital experience with paid ticketing for virtual tours, webinars, and other online content
- Continue to focus marketing efforts on continuing to build the Gallery's mobile, digital and experiential channels, maintaining a multi-platform, integrated marketing and communications plan that includes traditional, digital and social media, and broadcast.
- The hiring of a social media coordinator will enable the McMichael to invest further in linking digital and onsite experience and grow our virtual engagement with audiences around the world.
- Work with the Trustees, Foundation Directors and art philanthropists to broaden our network of individual supporters for a capital campaign.
- In Fiscal 2023, we will advance to the next stage of our plans for capital renewal by working to secure commitments of support

Improve organizational capacity and performance

- Continue to work with other organizations and through tourism initiatives to position the McMichael as a cultural attraction in the region.
- Ongoing emphasis on diversity and inclusion, particularly in hiring practices
- Workplace wellness initiatives with a focus on mental health awareness and staff engagement will be key factors in workplace optimization.
- Succession planning is still a key risk for the organization, in light of anticipated retirements in the next few years of key staff.
- Due to the disparate nature of our physical workspaces, continued emphasis will be placed on supporting remote work across departments.
- Fiscal 2023 will return to providing both in-person and remote volunteer opportunities
- We will conduct the next steps in a capital campaign, such as recruiting campaign volunteers and identifying lead supporters

RESPONSE TO EXPECTATIONS OF AGENCY MANDATE LETTER

As part of the government of Ontario, agencies are expected to act in the best interests of Ontarians by being efficient, effective, and providing value for money to taxpayers. This includes:

1. **Competitiveness, Sustainability and Expenditure Management**

- operating within your agency's financial allocations
- identifying and pursuing opportunities for revenue generation, innovative practices, and/or improved program sustainability
- complying with applicable direction related to supply chain centralization and Realty Interim Measures for agency office space
- leveraging and meeting benchmarked outcomes for compensation strategies and directives
- working with the ministry, where appropriate, to advance the *Ontario Onwards Action Plan*

The McMichael monitors the budget on an ongoing basis. We always seek new opportunities for revenue generation; for example, our touring exhibitions program has been very successful, as well as the McMichael publications.

In Fiscal 2022, we continued to maintain especially tight control over expenditures; however, in Fiscal 2023 we have recognized that it is time to invest in staffing resources both on a competitive basis with other arts organizations through benchmarking, and to build for the future growth. Excellent exhibitions that both attract visitors and present touring potential are necessary, as in marketing. Creative Learning and Programming has growth potential particularly for its online offerings.

2. **Transparency and Accountability**

- abiding by applicable government directives and policies and ensuring transparency and accountability in reporting
- adhering to requirements of the Agencies and Appointments Directive, accounting standards and practices, and the *Public Service of Ontario Act* ethical framework, and responding to audit findings, where applicable
- identifying appropriate skills, knowledge and experience needed to effectively support the board's role in agency governance and accountability

The Chief Operating Officer position created in Fiscal 2022 has been chiefly responsible for government directives and policies, along with the Head of Finance. New reporting requirements for Emergency Stabilization Funding, cash flow analysis, and other areas of reporting have been the responsibility of these roles.

The Chief Operating Officer has taken the lead role in the organization's responsibility to fulfill the Value for Money audit requirements; in early Fiscal 2023, it is anticipated that these requirements will largely be met.

3. Risk Management

- developing and implementing an effective process for the identification, assessment and mitigation of risks, including planning for and responding to health and other emergency situations, including but not limited to COVID-19
- developing a continuity of operations plan that identifies time critical/essential services and personnel

The McMichael regularly reviews and updates the risk assessment. In particular, the Properties and Building Committee has focused in Fiscal 2022 on the risks associated with the aging of the facility as the building envelope, HVAC, mechanical, electrical, and security systems are all requiring more attention. A more detailed deferred maintenance understanding has been undertaken, and in Fiscal 2023, the risk review registry will include these risks, as well as those identified for the landscape.

4. Workforce Management

- optimizing your organizational capacity to support the best possible public service delivery
- modernizing and redeploying resources to priority areas when or where they are needed

In the manner of all galleries, the McMichael's "back-office functions" perform equally critical tasks in creating exhibitions to attract the public and fulfill its mandate, manage the priceless collection, market exhibitions and education programs, and raise money for the mandate. It is routinely recognized by the Board of Trustees and the Leadership Team that the staff work efficiently, effectively and very hard to provide an excellent visitor experience. An important focus of Fiscal 2022 has been modernizing our ticketing and reservation systems so that the visitor experience will be enhanced online and onsite; in Fiscal 2023, we look forward to improved understanding and analysis of the visitor experience.

5. Data Collection

- improving how the agency uses data in decision-making, information-sharing and reporting, including by leveraging available or new data solutions to inform outcome-based reporting and improve service delivery
- supporting transparency and privacy requirements of data work and data sharing with the ministry, as appropriate

The new ticketing and reservation system will improve our use of data for decision-making, information sharing and reporting, with a consequent impact on our service delivery.

The implementation of 2-factor authentication will enable staff to more effectively and securely access data for sharing among themselves and with the Ministry.

6. Digital Delivery and Customer Service

- exploring and implementing digitization or digital modernization strategies for online service delivery and continuing to meet and exceed customer service standards through transition
- adopting digital approaches, such as user research, agile development and product management

As noted above, the new ticketing and reservation system will improve the visitor experience online. It will additionally provide us with better understanding of that experience and contribute to research for improvement. A new POS system and improved website for the gift shop will also fulfill those purposes.

The Creative Learning team will continue to enhance their delivery of virtual education, both online and in hybrid models of learning. McMichael programming will also continue to provide accessible, interesting and entertaining insights into Canadian art to audiences from around the world—reflecting the Ministry’s desire for us to “leverage the success of new virtual programming and other innovative opportunities to reach and safely attract new visitors to the McMichael, increase attendance and revenues, leverage 21st century experience, and drive tourism.”

7. Diversity and Inclusion

- developing and encouraging diversity and inclusion initiatives promoting an equitable, inclusive, accessible, anti-racist and diverse workplace
- demonstrating leadership of an inclusive environment free of harassment
- adopting an inclusion engagement process to ensure all voices are heard to inform policies and decision-making

The new IDEA (Inclusion, Diversity, Equity and Access) Committee has generated policies and an action plan that has been endorsed by the Leadership Team in Fiscal 2022; in Fiscal 2023, we will continue to implement the action plan and more explicitly integrate these priorities into our areas of activities as described in the Business Plan.

8. COVID-19 Recovery

- identifying and pursuing service delivery methods (digital or other) that have evolved since the start of COVID-19
- supporting the recovery efforts from COVID-19

Integrated throughout this Business Plan are service delivery methods that capitalize on digital, as lessons learned through Covid—Creative Learning’s virtual education and art classes, webinars and artist talks, online gift shop sales, and multiple marketing initiatives.

We have also learned that true recovery will require investment—or stealing from the US President’s catchphrase, we must build back better. This Business Plan posits a bold investment in the future of the McMichael, both in its people and in its physical and digital infrastructure.

9. Auditor General of Ontario's 2020 Value-for-Money Audit of Museums and Galleries

The McMichael has been pleased to work closely with the Ministry on the implementation of the VFM recommendations throughout Fiscal 2022. We know that some of these recommendations will require a longer timeframe for completion and look forward to continuing to collaborate with the Ministry on their fulfillment.