

# BUSINESS PLAN

For the Fiscal Year Ending March 31, 2022



## FISCAL 2022 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

No-one is likely to forget Fiscal 2021 in a hurry. At the McMichael, the fiscal year began in the immediate aftermath of the necessary closure of the Gallery as part of the Province's determination to try and 'flatten the curve' of the first wave of the COVID-19 pandemic. The Gallery remained closed until July 31st, 2020. The Federal Government put support measures in place (the CERB, and Wage Subsidy) that enabled us to enact the necessary temporary layoffs without losing our staff. Every possible measure was taken to reduce costs. Those who could do so continued to work from home; a situation that has become a 'new normal' since; senior staff took voluntary pay cuts; steps were taken to reduce the number of working days. Meanwhile, major revenue-generating events such as the annual Moonlight Gala, and in fact all events such as Private Views and, on the sales side, corporate rentals and weddings, were cancelled, postponed, or radically reorganized to meet restrictions on gatherings, which on the one hand represented a cost-saving, but on the other a serious loss of revenue. In terms of the exhibition program, the year's planned 'blockbuster', *Uninvited: Canadian Women Artists in the Modern Moment*, was postponed to Summer 2021. That in turn impacted the plans for touring the exhibition; and other touring plans were also necessarily affected, as sister galleries across the country were affected by the pandemic closures. To take *Uninvited's* place, a show was brought forward that allowed us to mount something every bit as spectacular, but at a considerable saving, since the exhibits were all drawn from our own collection: this was *Early Days: Indigenous Art at the McMichael*, which duly opened in November 2020. 2020's planned focus as the centenary year of the Group of Seven's founding was obviously massively undermined by closure; however, it was quickly decided to extend the exhibition's run by a year.

These, and many other, difficult decisions were aided by the Ministry of Heritage, Sport, Tourism and Culture Industries' collaborative approach. Led often by the Minister herself, regular meetings with the CEOs of the various Agencies allowed us to compare notes and discuss options for plotting a path through unprecedented times. Advisory panels were set up to deliver reports with recommendations for future recovery. Meanwhile, the Leadership Team at the Gallery was kept busy reporting to the Ministry's team, monitoring the evolving situation.

Throughout both FY21 and FY22, the whole staff were engaged in responding to the Auditor General's Value-for-Money Audit of Museums and Galleries. In spite of closure and a public health directive to work from home in lockdown, staff at the McMichael worked collaboratively with the Audit Team to provide the forensically detailed documentation and information required. The Auditor General's report, with 19 recommendations, was made public on 7th December of 2020, and an Action Plan to address those recommendations in full is incorporated in our planning going forward.

The Gallery re-opened on July 31<sup>st</sup> 2020, on a four-day-a-week basis to save costs. With the help of public health guidelines and Ministry advice, all possible measures were put in place to ensure the safety of both staff and the visiting public, including frequent hand sanitization stations, mandated mask wearing, rigorous control of numbers through timed ticketing to ensure physical distancing, and special

training sessions for staff. Those who can work from home are still encouraged to do so whenever possible. York Region's lockdown in December 2020 necessitated the closure of the gallery again. While we are hopeful of a reopening in February or March of 2021, we expect to maintain reduced visitor hours and continue the current safety procedures with timed ticketing, etc until at least July 2021. While so many plans for FY22 are contingent on unknowables such as the availability of vaccines (and the willingness of people to come to the gallery in numbers), we are greatly anticipating *Uninvited*, a series of solo exhibitions by Black/Indigenous/People of Colour women artists, and in-person tours and events. These activities are detailed in this business plan in more detail, but we assume that no matter what in person activities we may be able to hold, we will capitalize on the great success we have had with virtual presentations and events. That virtual experience has been a revelation of the kind of audience we can cultivate around the world, both for webinars/presentations, but also most significantly for our Creative Learning programs. We look forward to continuing the collaborative approach with the Ministry and other agencies in the coming year, and to maintaining our efforts to connect our staff to one another, as well as the gallery to the visitors that treasure the McMichael as the Home of the Art of Canada.

## FISCAL 2021: A YEAR IN REVIEW

For four full months of this fiscal year, from 1st April to 31st July 2020, the Gallery was closed, and the priority of the Executive Director and the Leadership Team was entirely directed at steering the institution through the emergency, cutting costs wherever possible, cancelling and/or postponing programmed events and exhibitions, looking after staff and maintaining morale. The Executive Director was also engaged with two panels set up by the Minister to prepare reports on the impact of the pandemic on the sector and suggest pathways to recovery. He also reported twice to the provincial Steering Committee set up to assess the effects of the pandemic on the sector, addressing the topics of Tourism and Culture.

At the same time, there proved to be considerable scope to switch to digital. In particular, the Creative Learning department seemed able to adapt their programs seamlessly to a digital platform and have experienced considerable success and takeup of their offer, as people searched for ways to engage themselves and their homebound children in positive ways.

We discovered the power of the webinar! A lecture by the Executive Director scheduled for May 7<sup>th</sup> 2020 to mark the centenary of the opening of the Group of Seven's first exhibition in 1920 had, of course, to be cancelled in its planned format. However, the event was moved online as an experiment. Using Zoom, the same lecture which would normally have been delivered to an audience of c.150 at the Gallery, attracted, to our astonishment, 3,700 people in 18 countries worldwide. Other webinars swiftly followed, such as Chief Curator Sarah Milroy's talk about Maud Lewis – it too reached thousands, rather than dozens, of viewers. The international reach of such digital offerings has been one of the most revelatory discoveries that we owe to the pandemic – and in such a desperate and tragic year, it was a partial relief to identify something positive coming out of the situation. The Creative Learning department confirmed this as they set up Virtual Tours of our exhibitions making use of our experienced and inspiring docents. These have done very well; and again, participants were not solely from Canada – these tours have attracted people in the U.K., the U.S.A., and...Nicaragua! For an institution with a determination to champion the Art of Canada internationally, this has been a valuable lesson for future planning.

Exhibitions of work by Brenda Draney and John Hartman had just opened a week or two before the Gallery closed in March 2020. Very fortunately, it proved possible to extend both exhibitions so that they had a decent run after the Gallery reopened to the public on July 31st. Likewise, the Gallery's beautiful exhibition of the watercolours of W. J. Phillips was still on display for those visitors who returned. With the postponement of *Uninvited*, the Curatorial department threw themselves into the planning for *Early Days*, brought forward by a year. Crucial to the strategy for this exhibition was the targeting of major new acquisitions by contemporary Indigenous artists – a category of the Gallery holdings that, while strong from the early collecting of the McMichaels, had fallen behind over the last couple of decades. Critical works by Rebecca Belmore, Kent Monkman, Nadia Myre, Meryl McMaster

and others, were acquired to create an enthralling dialogue with the works of Norval Morrisseau, the Woodland School, Carl Beam and Arthur Shilling, and many rarely-seen examples of West Coast masks and ritual objects, Great Lakes ritual clothing, jewelry etc. This exhibition is a feast to the eye; and, as a crucial component of its planning, Indigenous artists, elders and scholars have been involved at every stage to provide their unique insights. The exhibition will remain on display well into Fiscal 22, during which time a program of research and engagement with Indigenous communities to help us understand our collections more fully will be eagerly pursued.

Following on from the three great women artists of Quebec who featured in Fiscal 2020's program, the McMichael's commitment to champion the art of all of Canada continues with a series of exhibitions by BIPOC women artists act as a counterpoint to *A Like Vision* and *Early Days*: starting with the Metis artist Christi Belcourt: *Uprising* (organized by Thunder Bay Art Gallery), to be followed by shows of the work of the Trinidadian-Canadian artist Denyse Thomasos, African-Canadian artist Esmaa Mohamoud, and Sri Lankan-born Canadian Rajni Perera.

Another project that emerged as an opportunity to be grasped as we all were obliged to work from home was a major publication growing out of our centenary exhibition *A Like Vision: the Group of Seven at 100*. With a lead essay by Executive Director Ian A.C. Dejardin, Sarah Milroy corralled a dazzling array of contemporary voices to comment on individual paintings, including filmmaker Jennifer Baichwal, artist John Sasaki among others. At its publication in October, the book debuted at #1 on Amazon's Fine Art list.

Planning ahead when so much depends on factors entirely beyond our control, such as the timing of the arrival of vaccines and their roll-out to all Canadians, and the ever-present threat of lockdown in the meantime if the numbers of people contracting the virus continues to rise, is difficult. However, a picture of what a 'new normal' might look like is beginning to emerge, and a focus on our digital programming and social media profile will clearly be key, as will our commitment to touring exhibition development.

In the meantime, in perhaps the single most important ray of light for the McMichael in this truly awful year, we are putting together an inspiring blueprint of our vision for a rejuvenated McMichael. Under the working title of *A Picture of our Future: Reimagining the Home of the Art of Canada*, this thrilling project brings together the conclusions of the 'Fit to Function' architectural survey produced by Hariri Pontarini Architects and the Landscape Management Plan delivered in December by Public Work Inc. Approval to progress to the next step – accurate costing and more detailed planning – has been given by the Board. Fiscal 2021 will end, and Fiscal 2022 begin, with intense excitement and optimism as we embark, with determination and hope in our hearts, on finding a way to make the most transformative plans to enhance the Home of the Art of Canada in over forty years a reality: a uniquely appropriate symbol of rebirth for Ontario and all of Canada.

## FISCAL 2022 AND BEYOND

### Ongoing Impact of the Pandemic

This business plan recognizes there is a degree of uncertainty in our planning due to the ongoing impact of COVID-19. Our strategic directions remain consistent with the Artistic Vision, but it is anticipated that the pandemic will still affect activities/programs, finances and budgets, human resources strategies, risk assessments and performance targets in 2021-2022 and beyond. All indications are that the “new normal” once vaccines are widely available will continue to require reduced numbers of visitors, safety protocols to enable social distancing, and ongoing reluctance for large-scale, in-person events for possibly another 2 years, while the shift to virtual experience will be cemented. Consequently, we believe that the capacity we have developed in Creative Learning, Programming, and Development will stand us in good stead in terms of planning visitor and customer experiences.

A necessary focus will be on finding ways to monetize virtual experience—e.g., charging for virtual tours and webinars, and running virtual events such as fundraising dinners.

For Fiscal 2022 and beyond, the McMichael continues to set priorities guided by the McMichael’s strategic objectives from the 2012 Strategic Plan and the Artistic Vision of 2016. We anticipate that in Fiscal 2022, we will review the Strategic Plan in light of our capital renewal plans.

Additionally the McMichael is guided by the Mandate letter received from the Ministry of Heritage, Sport, Tourism and Culture Industries; see below for the response to the current Mandate letter. We are very encouraged by the collaborative approach the Minister has taken, which has provided a source of invaluable advice and guidance, as well as the opportunity to engage with our colleagues in the sector. We certainly hope this will continue through the recovery period.

A significant focus for Fiscal 2022 will be the implementation of recommendations received from the Office of the Auditor General of Ontario. The majority of these recommendations are improvements in documentation of procedures and analysis. An action plan has been developed by the Chief Operating Officer, who will be responsible for ensuring we achieve progress against the recommendations.

Through Fiscal 2021, the gallery was reopened gradually, starting with the long weekend of 30th July – August 3, beginning with a members-only day and timed ticketing. The predicted loss of 50% in our self-generated revenue, both operationally and in fund-raising, of 1.1 million, has been partly offset by the reduction in the number of days the gallery is open. We believe that in Fiscal 2022, there will be a 30% loss of revenue, though we will continue to mitigate loss in part through a reduction in the number of days that the gallery is open (4 days per week from April-June 2022, and 6 days per week thereafter). We anticipate there will continue to be hesitancy about visiting the gallery until the population is completely vaccinated; we also anticipate that we will need to continue some measures such as timed entry and physical distancing within the gallery.

As noted above, the massive shift to digital experience in Fiscal 2021 will no doubt continue, particularly until the vaccination program for all Canadians is complete. Moreover, it is highly likely that digital experience is here to stay; our marketing, programming, and Creative Learning programs all anticipate this will be so and have integrated the virtual world into their areas of focus expressed below in the Overview of Current and Future Activities and Programs.

We have experienced a high degree of success in providing for a safe and enjoyable visitor experience during the pandemic. We will likely need to continue to provide measures to ensure this continues in 2022, which may limit our ability to welcome the numbers of in-person visitors and participants for events and programs.

We are eagerly anticipating the opening of *Uninvited* in June 2021, showcasing the work of women artists from the 1920s and 1930s. Smaller scale exhibitions will showcase a diverse array of Canadian artists, both emerging and established.

We continue to work towards launching a campaign for capital renewal. In Fiscal 2021, we will carry out a feasibility study to assess the capacity for private fundraising to match contributions from government. We are also planning to develop a more robust costing for the total cost of capital renewal based on the project plans already developed. With these essential steps taken, we will be able to more confidently proceed with the campaign. In the meantime, we carry out urgent repairs and replacement of equipment as necessary to ensure essential systems that protect the Collection continue to function.

The current Director of Finance & Operations has transitioned to a one-year term as Head of Finance prior to retirement. A Chief Operating Officer has been hired to take over this portfolio with the additional oversight of Human Resources and a stronger focus on the technical requirements to support the gallery in rapidly evolving digital world. As the Chief Operating Officer was the Director of Development for the past 4 years, a new Director of Development has been hired to replace this position. The retention of their knowledge and experience will be of great assistance for the anticipated capital campaign.

## 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 2022 are described below.

## OVERVIEW OF CURRENT & FUTURE PROGRAMS & ACTIVITIES

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

#### **Our Exhibition Program**

Business cannot be 'as usual' in this coming year, due to the continued rigors imposed by the COVID-19 pandemic, but we have a good plan in hand for meeting the financial challenges. The curatorial schedule for 2021-22 involves a slower rotation of exhibitions -- from four months to a longer seven months duration -- in order to minimize costs and COVID-19 risk factors for our installation crews, deepen our research engagement with content, and allow for the maximization of online outreach to our growing audiences during the coming months of in-person attendance restrictions. *Early Days: Indigenous Art at the McMichael*, showcasing works from our permanent collection, opened on November 28, 2020 and will close on June 5, 2021, while the following landmark exhibition *Uninvited: Canadian Women Artists in the Modern Moment* runs from June 21 to January 5 2022. Like *Early Days*, this exhibition will be staged concurrently with our ongoing Group of Seven centenary show, and will highlight the accomplishment of the female contemporaries of the Group -- women who were active across Canada in the 1920s through the 1940s. *Uninvited*, like most of the other exhibitions we are planning, is scheduled to travel across Canada after its opening in Kleinburg, with showings at the Glenbow and the Vancouver Art Gallery.

Outcomes: underappreciated and often unknown female artists who were contemporaries of the Group of Seven will receive the attention they deserve. Our audience will be expanded both through those who come to the McMichael and those who see the exhibition while touring.

*From the Heart: The Sobey Collection*, which follows in Winter 2022, will provide a survey of Canadian art lovingly assembled by three generations of one of Canada's premier collecting families. The exhibition is timed to coincide with the 20<sup>th</sup> anniversary of the Sobey Art Award, which celebrates the best and the brightest of Canada's most brilliant Canadian artists. The exhibition will bring together

dozens of seldom-seen Canadian masterpieces, from paintings by James Wilson Morrice, Jean Paul Lemieux and Tom Thomson to contemporary works by Kent Monkman and Peter Doig.

Smaller scale exhibitions running concurrently with these mainstage shows will allow us to fulfill our mandate to represent all of Canada and all Canadians. In Spring, 2021, Anishinaabe artist and scholar Bonnie Devine will be installing a multi-media work in the entrance hall of our gallery, registering the historic Indigenous presence on the lands around the museum and our location on the Carrying Place Trail, the 5000 year old traditional trading route linking the Lake Ontario and Georgian Bay regions. As well, solo exhibitions of works by Denyse Thomasos (Trinidadian Canadian), Esmaa Mohamoud (African Canadian) and Rajni Perera (Sri-Lankan Canadian) will be accompanied by small publications, and robust digital outreach to diverse cultural groups, widening our impact and better reflecting the interests of younger audiences, as well as the cultural communities that are adjacent to the McMichael in Vaughan. As well, in 2021 we will present an exhibition of paintings by Margaux Williamson, an important emerging figure in the current Toronto artistic and literary community.

Our anticipated outcomes are that these smaller projects will refresh the McMichael brand, expanding our reputation in new demographics as we move forward.
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Next in our exhibition lineup is *Greg Curnoe: Art & Politics*, opening in September 2022, a survey of the life and art of the London, Ontario, artist who died tragically in a bicycle accident in 1992. Still today, his vibrant legacy continues to influence Canadian cultural thought: his emphasis on the importance of Canadian political and cultural autonomy, his anti-war stance, his interest in Indigenous priority on the land, his sensitivity to submerged histories, and his thoughtful investigations of the traditions of European Dada political thought. While his art packs a political punch it is also riotously colourful and irreverent, qualities that have won him a treasured place in the pantheon of Canadian art.

Other coming projects in the following two years include a focused exhibition of Tom Thomson sketches, developed with an eye to a showing in London, England and other European venues; an exhibition on Bertram Brooker, a remarkable Canadian painter and renaissance man active in the 1920s and 30s who was also a playwright, a novelist, a commercial designer and art critic – one of the most brilliant and influential tastemakers of his day; a show devoted to Inuit legend Jessie Oonark and her children (she had 12 sons and daughters, all of them artists); as well as major solo shows of Dempsey Bob (a contemporary Tahltan-Tlingit artist from Terrace BC) and Meryl McMaster, an artist of mixed Cree and settler heritage whose elaborately staged large-scale self-portrait photographs explore her cultural identity and relationship to the land.

Taken all together, this rich offering celebrates a diversity of viewpoints from across Canada while also embracing the McMichael's core collections, which will remain on perpetual display throughout. It gives us great pleasure and satisfaction to receive our ever-growing adult audiences at the gallery, but we are also honored to be the destination of so many school trips. We hold dear the opportunity to teach our visitors not simply about Canadian art but about the cultural values that make our country so

forward looking, open and progressive. We look forward to sharing these artists, their stories and ideas in the years to come.

### **Our Touring Program**

A major shift in our business plan is toward touring our exhibitions. We offer an appealing package to our museum partners -- expertly assembled, ambitious exhibitions accompanied by groundbreaking publications. Touring provides 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 this fiscal year, and with time still left to increase these revenues, we have \$275,000 committed in loan fees, an important new revenue stream for our museum.

Outcomes: our touring program will 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, Nadia Myre and Tim Gardner have led the way in this initiative, offering best quality examples of their work as befits our mandate for excellence. As well, as with the major FitzHenry, Ayer and Bredt/Cameron gifts of 2020, we are continuing to engage in building relationships with art collectors who are interested in gifting works to the McMichael that honor the traditions of the past. 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.

Outcome: significant gaps in the Collection, particularly for contemporary Indigenous art, will be filled over time.

## **2. Visitor Experience**

The improvements to the public spaces in the Grand Hall have been completed, while staffing changes have focused on improving visitor service.

Following an RFP process initiated in Fiscal 2019, the McMichael signed a five-year contract for a dining and catering services with Toronto-based Food Dudes in Fiscal 2020. A cost-sharing investment in upgrading furniture and design elements will lead to a more sophisticated and welcoming restaurant experience that debuted in Spring 2020—shortly before the pandemic necessitated closure. The upgraded space will be complemented by a new, locally sourced, Canadian-made menu when full indoor dining can resume. The improvements to the restaurant allow for more covers that will generate revenue and the purchase of a full suite of new dining chairs will enable the McMichael to rent these out for events, thereby recouping the investment over the coming years. More varied seating options in the refreshed restaurant layout, including hightop tables and a comfortable lounge area, enable more events and weddings to rent their furniture directly from the McMichael. The project was overseen by an award-winning Canadian designer and the work of Canadian craftspeople will be front and centre in several standout pieces, reinforcing the McMichael’s commitment to supporting Canadian artists and makers of all stripes. In response to COVID-19, the McMichael café continues to offer limited indoor and outdoor dining (weather permitting) in accordance with all public health directives.

The Gallery Shop has also received much-needed attention to make necessary accessibility upgrades including a new lift and improved stairwell to facilitate the transport of books and staff to the second level. New carpeting and a new wall colour that is more in harmony with the site architecture have also been introduced. Shop sales resumed in person and online in August 2020 following the COVID-19 closure of the building and is currently reconfigured to allow for a limited number of socially-distanced shoppers. Going forward in the post-pandemic reality, shoppers will be looking to shop increasingly online and the McMichael e-shop will need to be prepared to meet these shoppers where they are with an improved e-shop experience, quick and easy checkout and industry-leading customer service. The McMichael is focused on making timely upgrades to its eshop, bringing more merchandise online and putting more marketing dollars towards campaigns that emphasize shopping local, online, and Canadian-made.

Outcomes: revenue and visitor experience will be enhanced by these improvements.
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The frontline Visitor Service Leads, supported by the incoming Manager of Security and Visitor Experience, continue to be focused on visitor satisfaction with a swift complaint resolution pipeline and frequent information sharing to senior leadership in order to ensure that the highest level of visitor service is being delivered. Visitor comments are actively reviewed and considered when forming policy and program participants are surveyed following events to ensure that feedback is being incorporated into future offerings. Refreshed training will also be offered to all guides and visitor service leads in understanding the visitor engagement cycle. Naturally, we remain focused on keeping our visitors safe by ensuring we follow all safety protocols as long as they are required.

Transportation continues to be a crucial element of visitor satisfaction before and after a visit to the McMichael. Transportation and cumbersome public transit options are also a real and perceived barrier to entry to those who do not drive or have a car. Due to the COVID-19-19 pandemic, the

McMichael's popular Sunday Art Bus program, which was scheduled to run again in summer 2020, was cancelled and it is impossible to predict when a service like this will be able to resume safely and profitably. However, as the pandemic abates, the need for a convenient, low-cost mass transportation solution to bring visitors to the Gallery will remain urgent if the McMichael is to maintain and grow its status as a major driver of the tourism industry in the region in the coming years. The recently formed Vaughan Tourism Corporation is focused on the issue of transportation, and the McMichael is closely engaged in this issue, collaborating with other attractions in the region through participation in various forums and partnerships.

Outcome: by working in partnership and collaborations, the problem of regional transportation will be solved.

### 3. [Knowledge Creation and Sharing](#)

#### **Creative Learning**

##### ***Building on the Success of Virtual Programming***

In Fiscal 2021, the restrictions related to the COVID-19 pandemic have offered a unique opportunity to review our programming and its delivery format.

In a few months, the department successfully moved operations to the virtual format allowing our visitors to access public and school programming online and our staff to work 90% remotely from home. With a continuing need for social distancing, the virtual programs will continue to be offered in Fiscal 2022 along the in-person programs for which we closely monitor local Public Health guidelines such as number of class participants, tracking and sanitizing procedure.

The most challenging aspect of the Fiscal 2022 department planning is the budget that will need to reallocate considerable funds to support increased development time, cover the equipment such as home/office computers, video equipment and high-speed internet needed for these programs delivery. While we already offer several virtual programs such as adult classes, curatorial webinar, virtual gallery tours, school programs and children hybrid camps, the need to consistently develop content and video support for new programs, creates an additional operational and financial challenge. At the same time, traditional tasks such as in-person programs support, customer service and increased training for educators, instructors and docents must be implemented and accommodated within the budget as well.

While the virtual programs delivery could seem a temporary solution to be discarded in the post-COVID-19 world, our department sees the continuation of these programs, as an exceptional opportunity to reach the audience well beyond the GTA region. We have already observed that our virtual tours of Indigenous art have around 20% participants from outside of Canada. A similar trend can be found in our virtual adult art classes, with participants joining from other South Ontario locations and United States, and curatorial webinars that record a worldwide audience.

Fiscal 2022 will be essential to the development of the new marketing strategy that would facilitate

this growth of the audience. With the upcoming major exhibition *Uninvited: Canadian Women Artists in the Modern Movement*, we will have an opportunity to develop a number of webinars that ideally will offer a platform for a conversation of both Canadian and international scholars.

Similarly, other exhibitions such as *Denyse Thomasos: Odyssey* and *Margaux Williamson: Interiors* will greatly benefit from the virtual interviews and short videos format accessible online to enhance their interpretation.

In Fiscal 2022, we will further integrate the virtual programming within our department operations and plan for the hybrid programming solutions eg. *ArtVenture Summer Camp*: half-day in-person/half-day virtual program to be ready if any restrictions will need to be re-implemented. We also hope that similar format could extend our reach for some current specialty school programs such as *Footprints for our Future* and *V.O.I.C.E.S. (Visual Outreach Initiative Creating Empowered Students)*.

The next year would also allow us to continue the conversation with the school boards to make sure that the current format of virtual school programs responds closely to their needs. We plan to adjust our programs to the changed school operation timelines and develop a pilot Self-Guided Virtual Classroom unit that would allow the teachers a further control of the program implementation.

Outcome: audiences around the world for our Creative Learning and programming will be developed and expanded through virtual education and programs.

### ***Nurturing Mental Health through Community Programming***

Another programming trend emerging from the COVID-19 pandemic experience that responds to the new urgent needs in the communities across Ontario, will be the focus on programming supporting mental health.

During the last year, we could clearly observe the importance of our virtual interactive programs in breaking isolation of the most vulnerable audience: elderly and people living with health issues. Once our in-person classes have resumed, we could witness how grateful were their participants for an opportunity to connect with others within a safe and controlled environment. For some of the children attending our Saturday at the McMichael classes, the program was an only occasion to interact with other peers, as their parents have opted to keep them away from the classroom.

Going forward we would like to increase these opportunities through virtual, indoor, and outdoor community programming that facilitates exchange of the experiences and nurtures a sense of belonging. Program such as *Art & Nature Meditations*, small in-gallery *Art Chats*, in-person artmaking workshops focusing on emotional health and outdoor planting workshops are some of the ideas that we will be working on. We also plan to implement a new accessible workshop: *Living with Art*, designed for young adults living with exceptionalities.

Considering that we still may have a difficulty to offer events such as larger in-person curatorial talks and in-gallery performances, these limited in numbers workshops will fill a need for in-person activities in gallery setting.

We also plan to further grow accessible virtual tours and activities that could be offered for elder

audiences for whom due to the health fragility would be exploring our collections in person. Virtual presentations and art chats led by docents and educators, and art workshop engaging diverse skills and abilities will offer an alternative, enjoyable way for this audience to interact with the McMichael's collections.

Outcome: the McMichael's interactive virtual programs will help support the mental health of their participants.

***Growing Relationship with Indigenous Community***

Fiscal 2022 starts with the continuation of the excellent *Early Days: Collecting of the Indigenous Art at the McMichael* exhibition that will strengthen the McMichael's ties to the indigenous community. Thanks to Bonnie Devine's mural project *From Water to Water*, we will have an opportunity to connect with Huron-Wendat and Mississauga of the Credit through a webinar discussing the history of the Humber River Valley. This webinar will feature following speakers: Bonnie Devine, Alan Corbiere, Margaret Sault and George Suie.

The school programs will also take this opportunity to further integrate understanding of Indigenous cultural and ecological advocacy within the programming, by offering a hybrid program based on virtual guided art viewing and studios with the on-site exhibition tours. A virtual approach will allow the department to reach to some Indigenous educators living on the reserve to participate in school programs development and delivery.

In Fiscal 2022, we also hope to fully resume the work on the *Leaders of Tomorrow* programs that will offer a quality intercultural experience for a number Indigenous youth.

This new partnership established in Fiscal 2020 with Chippewas of the Nawash First Nation, will be finally implemented in the summer of Fiscal 2022. Based on an outreach programming to the community, followed up by a three-days overnight trip to the McMichael, this program will allow grade 7 students from Kikendaasogamig *Elementary School to explore the Indigenous contribution to arts in Canada. Several Indigenous artists* will have an opportunity to participate and interact with the students during this program. We also hope that by then, the COVID-19 limitations will be reduced enough that we would be able to involve students from local schools to connect with the Nawash community children and hopefully to develop life-long friendships. If not, we will need to develop a virtual approach that will allow students to communicate or work together on the same programs.

During the following fiscals, we plan to expand the program to other Indigenous communities.

Outcome: relationships with Indigenous artists and communities will be developed and strengthened.

***Consolidating Departmental Operations***

In accordance with the recommendations following the most recent *Value for Money* audit by the Office of the Auditor General of Ontario, in Fiscal 2022, the department will focus on articulating Evaluation Policies for various programming streams and consolidating the reporting. We plan to introduce a final Creative Learning Report that will be produced in July, at the conclusion of each school year. This report will combine the reports from regular school visits as well as the existing reports from special programming unites such as *Footprints for our Future* and *V.O.I.C.E.S.*

Integration of virtual programs prompts the department to review implementation and coordination policies. In addition to the additional program development challenges such as videography and digital presentation design, we will need to build a moderation group able to support delivery of virtual tours that became the core of public interpretation engagements.

To establish a support model based on volunteers may affect the way how we recruit this group of our programs' supporters. A similar challenge is posed by delivery of virtual school programming due to limited screen time in school. The current On-Call Educator contract will need to be reassessed to accommodate this new dynamic schedule.

In Fiscal 2022, we will need to devote a considerable amount of time on development of the interdepartmental structures and policies that will allow a smooth integration of the new programs and respond to the changing needs of traditional programs.

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

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The McMichael aims to digitize more of the Cape Dorset archive of nearly 100,000 works on paper to make them accessible online. In Fiscal 2022, we will focus on securing funding to continue to expand the audience for the website and encouraging its use, particularly in Northern communities.

**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**

Publications are an increasingly important in the coming year. Our current show *Early Days*, for example, is serving as the point of ignition in the process of better documenting our deep Indigenous holdings, gathering the voices of knowledgeable settler and Indigenous knowledge-keepers into a multi-authored publication.

This approach builds on the success of our very popular 2020 publication *A Like Vision: The Group of Seven & Tom Thomson*, and 2021's *Uninvited*, which will likewise bring together expertise from all parts of Canada, and from myriad cultural backgrounds, into one sumptuous package. The *A Like Vision* and *Early Days* publications will also enable us to better launch national and international tours of our two 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.

#### 4. Sustainable Organization

In Fiscal 2021, the measures implemented to respond to the safety of visitors has meant a reduction in total visitorship allowed in the gallery at a time. Nonetheless, our members and general public have still been coming to the gallery regularly. The reduction in hours of operation will continue into Fiscal 2022, with 4 days a week until June 30 2021 and 6 days thereafter for the balance of the fiscal year (depending upon any ongoing pandemic restrictions).

Creative Learning's online art education programs have been very enthusiastically received in Fiscal 2021, and they will continue to implement a combination of on-line and in person classes, depending upon the willingness of schools to visit. We anticipate ongoing limitations on the number of students who can participate in person at any one time.

Cost control measures implemented in the past continue to be exercised; however, pre-COVID-19 we had already made investments in significant exhibitions that will also generate new revenue in the form of touring fees and increased visitation. In Fiscal 2021, the exhibition for the centenary of the Group of Seven, *A Like Vision* engaged both our core audiences and new ones online, and we are looking ahead to Fiscal 2022 for *Uninvited* in June 2021, by which point we hope that more people will be able to visit in person.

Initiatives for Fiscal 2022 and beyond include:

- Continue to focus on innovative online education and programming
- Focus marketing and fundraising efforts on *Uninvited* and other smaller exhibitions for specialty audiences
- Leverage *Uninvited* as a theme for the Moonlight Gala in 2022, assuming we are able to host a large-scale, in-person event in September
- 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 host online auctions and other fundraising events/activities, particularly if the pandemic continues to impact visitation and sponsorship
- Implement further monetization of digital experience by testing paid ticketing for virtual tours, webinars, and other online content
- With the support of a new Digital Content Coordinator, 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.
- To reach the younger millennial market, the McMichael will leverage social media tools, creating relevant conversations while linking this digital experience to on-site engagement opportunities.
- Ongoing focus on regional tourism, staycations and day trips, interprovincial travel and hyperlocal community building.
- 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, we anticipate that there will be still be an emphasis on more local tourism 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 has been extremely popular. In Fiscal 2021, we facilitated free access to the grounds for all visitors when the gallery is closed and provided free admission to front line workers. We will continue to identify new ways to positively engage the local community and play a part in health and wellness, so critical during the recovery from the pandemic. The Sales Manager became Manager, Sales and **Community Engagement** in Fiscal 2021 and is focused on local community as part of their role.

### Healthy Workplace and Organizational Culture

#### **Organizational Culture**

In light of the broad-reaching changes brought on by COVID-19, organizational culture will be a primary focus of Human Resources and the McMichael: a focus on connection to the organization in a supportive and healthy environment will drive the HR objectives.

The healthy workplace training and wellness initiatives initiated over the past 2 years will continue with the added emphasis on implementing supports for a remote work force. The size of our institution dictates that staff be knowledgeable about roles outside of their own direct responsibilities, as we do not have more than one specialist in each professional function. As such, cross-training, collaboration, communication and general written procedures are a necessity. Departments will focus on information and knowledge sharing, so that service can carry on in any absences. The written procedures developed over the past years and especially during abrupt closure due to COVID-19 supports this goal.

Administrative staff will be encouraged to continue to work remotely. The McMichael is committed to strong communications and relations with staff and volunteers. A focus on diversity and inclusion was part of the HR goals for Fiscal 2021 and will continue to be of paramount importance.

Senior management will continue to focus closely on reviewing the schedules and roll out of programs, exhibitions and events, so that there are not multiple events happening in short time periods, particularly as programs will be carried out virtually as well as onsite.

As a measure of success on workplace wellness, the McMichael continues to work with the University of Montreal on their five-year study on Workplace Health & Wellbeing. 2020 results taken from the study in December 2019 (pre-COVID-19) showed a medium to high level of psychological distress, demands and prevalence of musculoskeletal disorders, while the areas of skill utilization, decision making, social support from colleagues and recognition were perceived as high. These results have an influence on the continued management focus of balancing workloads. The second-year study will be done in January 2021 with recommendations carried out through the fiscal 2022 HR initiatives.

### **Organizational Design**

The McMichael organizational design will be reviewed with succession planning in mind and enabling staff to have a line of sight to growth within their areas. Succession planning will help with retention and staff engagement. Succession planning will also support the risk identified with aging boomers and senior staff who may retire over the next few years and with the continued goal of growth in mind. The focus on succession planning for leadership and key positions is an objective of Human Resources in Fiscal 2022, as directed by the Human Resources Committee of the Board.

The onboarding of a Chief Operating Officer will bring with it the oversight of Human Resources, in addition to the Facilities and Operational overview. This broad reach will support a review of staffing required for the different potential scenarios in Fiscal 2022 with respect to the pandemic environment.

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

### **Volunteerism**

Volunteers will need to be engaged in a new way in the new, remote means of engagement. An outreach for volunteers is enabled to span broader into communities that previously might not have had physical access to the gallery. The Volunteer committee 30<sup>th</sup> anniversary annual fundraiser could not be carried out in 2020 due to COVID-19 and the plan will be to celebrate the 30<sup>th</sup> year in 2021 either in person or remote, pending the pandemic situation at the time.

## 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, programs, facility rentals and the Gallery Shop enables forecasted revenues to be achieved, while establishing the gallery as a great place to come and relax with family and friends, and a place to learn something new about Canadian art in a warm and welcoming setting, and a relaxing place to get outdoors. As the Gallery continues to recover from COVID-19, the effects of which are expected to be felt well into Fiscal 2022, the McMichael marketing and communications team will continue to respond nimbly to evolving scenarios by pursuing creative marketing campaigns focused on cultivating local, return audiences and offering enhanced digital experiences with an eye to effective engagement and alternate forms of revenue generation so that audiences can stay connected with the McMichael from wherever they are. During the period where the Gallery is only open 4 days per week, marketing will also focus heavily on the unique selling proposition of the extensive grounds and trails and the physical and mental benefits of getting outside.

In Fiscal 2022, 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 in support of the following initiatives or themes:

- May/June: Moonlight Gala
- Fall: Autumn Art Sale
- October: "Fall Colours" campaign to highlight the grounds and trails during their most popular season
- December: "Holiday" campaign during the winter season

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 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 DEI (Diversity, Equity and Inclusion) 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
  - Corporate partnerships
  - New interpretations of the permanent collection
  - Educational programs
  - 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
- Find ways to boost attendance during typically slow periods 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 as regions reopen
- 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, the McMichael will leverage social media tools, creating relevant conversations while linking this digital experience to on-site engagement opportunities.
- Deepen existing partnerships and investigate new partnerships that align with the gallery and can help enhance the brand image and retail 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.
- 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 any of 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 newsletters (one to members and one to a general audience), daily 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 2022 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 restrictions, the gallery is offering “contactless” solo visits for journalists on days that the gallery is closed. 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**

Working closely with a creative agency, the McMichael is planning to refresh its logo and brand identity to create a cohesive look and feel that accurately reflects 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 digital platforms as well as informing the onsite look and feel of the gallery. The brand must be able to see the Gallery through a possible 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, incorporating the outdoors and ‘woody’ feel in a positive and contemporary manner. 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. The status and timeline for this project in F22 is currently uncertain, however it will again be a priority as soon as the institution is sufficiently recovered.

## **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 focus on the below key business drivers or unique selling propositions for fiscal 2022. During the COVID-19 impact period, these activities will necessarily be slower; however, they will resume as soon as it is safe to do so:

- Corporate events – proactive selling within the Vaughan community, reaching out to both businesses and prominent individuals
- 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
- Focus on tourism to drive four-season attendance
- 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 Ottawa
- In response to COVID-19, continue to offer small elopement packages, micro-weddings, and other offerings that can capitalize on the grounds as a space for socially distanced receptions and events.

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

- Use website homepage to promote event packages and seasonal offerings
- Email blasts to local business, tour operators, and wedding planners
- Improved paid search advertising
- Participation in tradeshow including the Wedding Show and travel to OMCA (Ontario Motor Coach Association) and Bienvenu (French-language tours)
- Holiday advertising for Christmas parties
- Seasonal Email blasts offering summer BBQ, Holiday Parties, retreats etc.

As with visitor experience, easy, cost-effective transportation to the McMichael remains a determining factor in achieving the Marketing and Communications goals set out in this document and driving attendance. When it is safe to do so, the McMichael will renew its popular Art Bus service while pursuing partnerships with the region and/or other attractions to deliver a viable transportation link between downtown Toronto, the McMichael and ideally other Agencies in pursuit of a solution that offers visitors a World in One Province experience. The new Tourism Vaughan Master Plan Advisory Group offers an excellent opportunity to position transportation as a vital issue for the region's attractions.

## **Digital Content Strategy**

A key component of post-COVID-19 recovery will be the enhancement of the McMichael's digital programs and offerings. During the shutdown, the McMichael found great success online with a range of digital offerings that included online professionally-taught art classes, ArtVenture activities for kids, virtual exhibition tours, short videos on works in the collection from the director and chief curator, online studio visits with Canadian artists, webinars on topics in Canadian art – including a wildly

popular webinar by Ian Dejardin on the occasion of the Group of Seven centenary – and even virtual summer camp for kids. 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 as travel becomes restricted. The McMichael considers serving and cultivating these audiences just as important as in-person visitors in the recovery near-term. To that end, the McMichael has hired a part-time digital content producer who will be tasked with growing these programs sustainably and reach new digital audiences. The position will work on conceptualizing, coordinating, producing, editing and posting 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 2022 budget has been prepared with the Provincial operating grant consistent with Fiscal 2021-.

Operating revenues included in the planned budget consists of:

- Provincial annual operating grant: \$3,328,800 (42.8%);
- Other government funding based on project support: 371,500(8%);
- Private sector support (memberships, individual/corporate giving, sponsorships and fundraising events) \$1,715,000 (22%); and
- Self-generated revenue: Admissions, programs, retail and facility rental \$2,370,800 (30.4%).

COVID-19 restrictions have greatly impacted the self-generating revenue capabilities of the gallery through capacity limitation of 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 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 by developing exhibitions that will be toured to various venues across Canada, a deficit will be recorded. McMichael will continue to apply for the Canada Emergency Wages Subsidy until the subsidy is available and McMichael meets the prescribed decreased revenue criteria.

The addition of a Chief Operating Officer in Q.4 of F.2021, brought with it the appointment of a focused Head of Finance (previously Finance and Operations). The Director of Development position which the Chief Operating Officer occupied has been replaced. New positions in Fiscal 2022 will include 2 part time positions to enhance the curatorial function, while other positions that are vacated will be reviewed in light of COVID-19 operations and the individual post may not be replaced. Staff numbers will be reviewed through Fiscal 2022 while an assessment of the economic impact of COVID-19 on in person and virtual visitation is undertaken.

Classification	Number of Staff	FTEs
Senior Management	6	6.0
Full-time staff	37	36.7
Part-time staff	75	29.4
<b>Total:</b>	<b>118</b>	<b>72.1</b>
Security Services Outsourced	9	9.0
Volunteers	170	

## HUMAN RESOURCES

In Fiscal 2022 Human Resources will look at various means of enabling a strong remote organizational culture. 40% of the McMichael staff can only carry out their respective roles on site, while the balance of staff -including virtual Educators can, and will be, encouraged to work remotely. As such, key objectives for Human Resources in Fiscal 2022 will focus on **communication, connection and engagement** of staff and volunteers in this new work environment through the actions below.

**Communication** initiatives will include regular email updates to staff and volunteers on organizational developments at the McMichael—the weekly Friday e-news delivery during the pandemic proved to be invaluable to keeping the staff informed of sometimes daily changes to the situation. Manager groups will continue with regular, virtual meetings with their staff, cross departmental training programs will be organized by HR, and opportunities for social connection for staff working remotely will be encouraged.

Staff will further feel **connected** to the McMichael through the visible and effective commitment to the Performance Management process as initiated in Fiscal 2021. The goal will be to have 90% of all salaried employees with a completed Performance Review within the last 12 months, and 75% of hourly employees. The completion of performance reviews with associated written objectives for Management and professional staff will help connect the staff with the organization mission, thereby driving the organization in a shared strategic direction.

Staff **engagement** will occur through the initiatives outlined above and through regular training opportunities. Training programs will include health and wellness strategies, mental health awareness, ergonomics and musculoskeletal training, and remote staff management, work-life balance, access to policies and procedures, and training programs in support of the Diversity, Equity, Accessibility, and Inclusion initiatives (DEAI)

A focused staff and volunteer committee dedicated to broadening the reach of McMichael’s Diversity, Equity, Accessibility and Inclusion (DEAI) initiated in Fiscal 2021 will bring with it clear action plans. The DEAI cross departmental team will work together and through external partnership to ensure that accessible and fair opportunities for growth and inclusion are being addressed at the McMichael and representative of a public, cultural institution. In parallel, a committee has been struck by the Chair of the Board of Trustees to focus on improving the diversity on the Board.

In Q.4 of Fiscal 2021 the McMichael launched an upgraded **payroll tracking and time management system**. Fiscal 2022 will continue to see the roll out of the upgraded Ceridian Time and Attendance tracking system. Human Resources will load in employee role specific information that was not able to be tracked in the previous system (training, education, certificates, Performance review dates, etc.).

**Workplace wellness** initiatives and a corresponding annual survey of staff through a partnership with

the University of Montreal, and stated under “Organizational Capacity”, above, will help provide a healthy workplace and workforce. A committed effort to ensure a manageable pace and shared objectives will ensure that our staff are not stretched too thin and quality deliverables are met. Workplace wellness is a particular concern, since much evidence is accumulating that mental health issues such as anxiety and isolation have been exacerbated by the pandemic.

**Succession planning** for senior staff and key positions is an objective of the Human Resources Committee of the Board. The Chief Operating Officer will support Human Resources in an overall human capital assessment, including the development of a compensation philosophy and review of the salary structure.

Additional granting opportunities will be sought to fill the role of seasonal or contract staff. The post-COVID-19 visitorship and revenue generation will be monitored and a decrease to staffing may be required in Fiscal 2022.

The **McMichael Volunteer Committee** (MVC) and the McMichael Youth Team (MYT) will share their information through electronic means so as to ease the access for volunteers to be involved with the gallery. Volunteer opportunities have been expanded to include virtual program facilitation and virtual placements. The MVC will launch their 30<sup>th</sup> anniversary fundraiser and in such a manner that if COVID-19 prevents an in-person event then a virtual experience will take place.

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	2021-22 Target	2020-21 Projection	2020-21 Target	2019-20 Result	2018-19 Result
Total Attendance (includes virtual programs attendance)	110,600	35,100	37,700	121,000	105,208
Virtual Programs Attendance	30,200	13,100	12,000	N/A	N/A
Numbers of followers and engagement across social media platforms	FaceBook: 35,000 Instagram: 25,000 Twitter: 26,000	FaceBook: 31,500 Instagram: 25,400 Twitter: 19,200	FaceBook: 30,000 Instagram: 19,000 Twitter: 25,500	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	2021-22 Target	2020-21 Projection	2020-21 Target	2019-20 Result	2018-19 Result
Visitor Satisfaction	2,500 comments 95% positive	1,200 comments 95% positive	400 comments 95% positive	900 comments 92% positive	897 comments 93% positive

Membership Growth	50% retention 2% conversion	40% retention 2% conversion	50% retention 2% conversion	55% retention 2.0% conversion	50% retention 2.6% conversion

In light of the ongoing uncertainty 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 5,000 students to the McMichael's site or to engage them into virtual or Art2Go in-school outreach to discover curricular connection with the Art of Canada;
- Two major exhibitions of loaned works, one permanent collection exhibition, as well as four solo exhibitions by women artists;
- Four exhibitions developed by the McMichael on tour to other Canadian galleries;
- One major publication on Canadian art;
- 20 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
- 5,000 attendees of online webinars;
- 4,800 participants in virtual tours, as well as virtual and on-site art classes;
- More than 1,200 visitations served by Creative Learning programs, including at-risk youth and people living with exceptionalities or mental health challenges.

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

Performance Measure	2021-22 Target	2020-21 Projection	2020-21 Target	2019-20 Result	2018-19 Result
Dollar-per-visitor revenue in Gallery Shop	\$11.90	15.00	\$15.75	\$12.65	\$12.60
Percentage of administrative and operational costs compared to total operating costs	14%	14%	14%	12%	14%

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

Performance Measure	2021-22 Target	2020-21 Projection	2020-21 Target	2019-20 Result	2018-19 Result
FTEs	71.3	62.1	61.9	67.8	68.1
Staff Turnover	4%	2%	4.5%	4%	4%
Number of active volunteers, docents and board members	170	160	175	165	149
Number of volunteer hours contributed by volunteers and docents	6,000	4,000	15,000	15,000	11,709

### External Factors

#### **Pandemic**

COVID-19 will obviously continue to have a significant impact on the McMichael in Fiscal 2022. As Minister MacLeod and Minister Freeland have noted, the cultural sector has been the hardest hit, after hospitality. Government support is critical to the recovery of the cultural sector.

#### **Local Community**

We participate in local community events and partnerships, such as the Vaughan Chamber of Commerce, Kleinburg BIA, and regional tourism initiatives. A key event that attracts local businesses and prominent individuals is the annual Moonlight Gala. While we have had to postpone the Gala to June of 2021 (or possibly September if necessary), we are continuing to find opportunities to connect with businesses through events (while following public health guidelines) and building our relationships with local politicians, business and tourism initiatives.

#### **Diversity and the Arts**

In response to the urgent need to address systemic racism and the lack of diversity in the leadership of the cultural sector, both the Board of Trustees and the staff have implemented diversity initiatives in Fiscal 2021; these will be continued and amplified in Fiscal 2022. We will seek to partner with other organizations to help guide our efforts as a sector.

#### **Demographics**

We recognize 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.

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## **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 becomes ever more 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. The McMichael Art Bus was launched in Fiscal 2018 and ran from June through the end of October from downtown Toronto. While popular, the cost was underwritten entirely by the McMichael and it is not particularly cost effective. With the pandemic, the Art Bus did not run in Fiscal 2021, and it is highly unlikely for Fiscal 2022. However, in late 2020, the newly formed Vaughan Tourism Corporation began working on a tourism masterplan for the region with input from regional stakeholders across sectors including the McMichael. We are heartened to see that public transportation is the number one priority, and largest hurdle inhibiting growth, for attractions across Vaughan and we are hopeful that that the moment is now at hand to collectively push for a comprehensive transportation solution for attractions in the region.

## **Accessibility**

A key concern is how to make art and culture more accessible and attainable, taking into account factors such as cost and distance, as well as responding to the needs of diverse audiences, including persons with disabilities. The McMichael continues to address needs through programs such as ArtWell in partnership with the Alzheimer's Society, as well as integrating its child and youth camps and respond to challenges of distance with transportation solutions identified above. The cost of programs and admission is monitored closely to ensure affordability. Accessibility is an important component of our Diversity, Equity, Access, and Inclusion initiative.

The physical accessibility of the facility is in need of updating to be AODA compliant. In Fiscal 2021 our multi-year accessibility plan as directed by AODA legislation was updated.

## **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. At present, as the Minister has recommended, a focus on the “hyperlocal” will encourage Vaughan residents to visit their own backyard.

### **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. Until people are willing to travel to the McMichael, we will be bringing the McMichael to them.

### **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. With the acceptance of the Fit to Function and Landscape Studies in Fiscal 2021, in Fiscal 2022 we will focus on identifying the resources needed for a major capital renewal.

#### **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. We anticipate that for much of Fiscal 2022, visitors will still be hesitant to return to the gallery, which will impact our financial sustainability.

### Key Planning Assumptions

McMichael bases its planning on the following assumptions:

- In light of COVID-19's impact on both contributed and earned revenue, we are of necessity continuing to reduce revenue expectations.
- We anticipate that COVID-19 will continue to impact us in Fiscal 2022; nonetheless, the McMichael's success 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.
- The most significant exhibition of the year is *Uninvited: Canadian Women Artists in the Modern Moment*, which we expect will generate significant visitation and have projected accordingly on this basis.
- 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.
- The timing of the Moonlight Gala in calendar year 2021 is at this moment uncertain, as it depends upon COVID-19 restrictions. The Development Department will continue to focus on smaller scale events that permit social distancing; online fundraising (online donations and auctions); and support for *Uninvited* and other exhibitions as well as online education and programs. In addition, we will develop contingency plans if in-person events continue to be impossible or restricted in size, such as a virtual Gala and hybrid events (smaller numbers in person combined with live streaming).
- For corporate rentals, weddings, and other in-person events, we have had to project modest revenue as we anticipate that there will be an ongoing need to restrict size of events.
- Cost control includes reducing the number of days the gallery is open (though with slightly longer days); limiting travel and hospitality and continuing to host virtual meetings. Of course, COVID-19 continues to require expenditure in devices to enable staff to work remotely, PPE, and staffing to ensure frequently touched points are disinfected regularly.

## 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.

The Fit to Function study has indicated that 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 will begin the conversations with a wide range of funders who will be essential to the renewal of capital assets.

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 be kept to a minimum during Fiscal 2022 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.

## INFORMATION TECHNOLOGY & ELECTRONIC SERVICE DELIVERY (ESD) PLAN

McMichael's production hardware for IT systems has reached its end of life cycle and no longer supported by manufacturers. These production systems accommodate daily workflows such as POS, climate control, storage / file sharing, network security and backup/ recovery.

During Fiscal 2021, the McMichael commenced planning for a complete IT architecture redesign. In order to mitigate potential hardware failure prior to new install, we will continue to replace components such as servers, storage blades, server blades and switches if/when as they display symptoms of imminent failure.

During Fiscal 2022 McMichael will work with design teams to implement the new systems to ensure that business functionalities are sustained and future-proofed for another 5-7 years. This will involve setting up a cold site next to the production environment for smooth transition for hardware migration.

The necessity of working remotely has driven home the importance of upgrading legacy systems and end of life hardware. However, with the plan to enter into major capital renewal, these upgrades and improvements will urgently need to become part of that plan. In Fiscal 2022, we will investigate the options for a new IT environment that is integrated into the capital plan. This new IT environment will be critical to sustaining production and workflows in the future.

With the fibre optic cable brought to the building from the internet service provider, we will be able in Fiscal 2022 to increase bandwidth and explore cloud options that will improve administration of in-house IT hardware and speed up access to the website, EMuseum, and other cloud-based solutions like Office 365 and Sydney Plus (for the library and archive cataloguing). In addition, we will be able to increase access to offsite users, such as through a VPN for staff.

The McMichael continues to participate in the Ministry's process to find a ticketing and reservation solution that may be suitable to several of its agencies. At the point of writing this business plan, we will be reviewing responses to the RFP in Fiscal 2021, and therefore hope to have a solution identified for Fiscal 2022, though the cost to implement is still unknown.

In Fiscal 2021, the McMichael rapidly transitioned to virtual offerings, including webinars, Creative Learning programs, art education workshops, and docent-led tours. With the implementation of fibre, we will be able to host virtual activities from the McMichael; for example, the virtual tours can be hosted onsite and streamed live, rather than through a power point presentation. We will continue to invest in digital capabilities to meet the demands of remote audiences. With the hiring of a Digital Content Coordinator, we will be able to film and produce more frequent digital products. This position is facilitating content production specifically for social media and the website include classes, talks, webinars, interviews, tours and activities for kids.

## INITIATIVES INVOLVING THIRD PARTIES

In Fiscal 2020 the McMichael signed a new 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 2022, 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. In 2021-2022, Diamond Estates will launch a new series of McMichael wines under the Vintages label.

Iningit Ilagiit, the virtual exhibition site of Cape Dorset art is fully launched, and our partnership with Dorset Fine Arts/West Baffin Eskimo Cooperative is continuing. We encourage all Canadians and in particular northern communities to participate in the creation of virtual exhibitions. We will also continue to digitize the collection to make it accessible to the public.

In 2021, the McMichael also partnered with Google Arts and Culture to bring a large selection of the permanent collection to the Arts and Culture platform online, along with a selection of rotating feature exhibitions. This 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

- Ensure our exhibitions reflect the McMichael as a museum for and about all Canadians, a welcoming and informal place where everyone can feel comfortable exploring the multiple strands of the Canadian story.
- Work to fulfill our aim to become a national resource for education and intellectual engagement with the Art of Canada through collections and archival management.

Deliver an engaging and exceptional visitor experience

- Ensure visitors feel welcome and that it is safe to return to the gallery
- Continue to offer increased opportunities to engage with the McMichael online through classes, talks, tours and webinars for those who are unable to visit.

Become a centre for knowledge creation and sharing

- Continue to develop virtual classrooms, art classes and programming online, particularly while people and schools are reluctant to visit
- Offer limited in-gallery and outdoor school programming, once it is safe to do so, and encourage the bookings of current Art2Go outreach programs
- Deepen engagement with cultural landscape and continue to develop innovative use of the grounds, particularly involving Indigenous artists, community leaders, and perspectives

Build a sustainable organization

- Improve the gift shop website and focus on online offerings.
- Continue to focus on regional tourism, staycations and day trips, interprovincial travel and hyperlocal community building
- Work with other organizations and in partnerships to share expertise, understand best practices, and collaborate where possible to both respond to the pandemic and develop plans for recovery
- Seek sponsorship and donations for current exhibition, online offerings of webinars, virtual tours, and other programming, while cultivating interest and engagement for a capital campaign
- Hold the Moonlight Gala in September 2021—depending on vaccination and comfort level; if this is not possible, then a virtual Gala will be held instead. Other events may follow a hybrid model of smaller in-person presence combined with live streaming
- Work with the Trustees, Foundation Directors and art philanthropists to broaden our network of individual supporters for a capital campaign.
- In Fiscal 2022, the next stage of advancing our plans for capital renewal will include costing of the total project plan and a feasibility study for a capital campaign to assess interest and capacity in the private sector.

### 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, emphasizing hyperlocal in the near and medium term; our participation in the new Vaughan Master Plan Advisory Group is particularly important.
- Focus on communication, connection and engagement of staff, continuing the practices developed during the pandemic to ensure r
- Continue emphasis on diversity and inclusion, particularly in hiring practices
- Demonstrate fiscal responsibility by controlling costs and seeking to maximize revenue opportunities in light of the current pandemic and its ongoing impact
- Conduct necessary steps to launch a capital campaign—including 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 approved budget.
- Identifying and pursuing opportunities for revenue generation, innovative practices, and/or improved program sustainability.
- Identifying and pursuing efficiencies and savings.
- Complying with applicable direction related to supply chain centralization, Realty Interim Measures and Agency Office Location Criteria.

The McMichael monitors the budget on an ongoing basis. We always seek new opportunities for revenue generation, whether through third party agreements, maximizing existing programs, or identifying innovations such as a QR code for virtual events or hosting virtual dinners. An important new revenue source that has been identified is exhibition touring revenue.

In Fiscal 2021, we maintained especially tight control over expenditures, but recognize the reality that in order to attract visitors and produce excellent exhibitions for touring potential, we need to invest in this area, as well as in marketing.

### 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, 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.

In Fiscal 2022, the new role of Chief Operating Officer will be charged with ensuring that government directives and policies are followed, and that reporting requirements are met. In addition, the COO will be responsible for developing and managing the plan to respond to the Auditor General's findings.

### 3. Risk Management

- Developing and implementing an effective process for the identification, assessment and mitigation of risks, including planning for and responding to emergency situations such as COVID-19.

The McMichael regularly reviews and updates the risk assessment.

### 4. Workforce Management

- Optimizing your agency's workforce to enable efficient and effective fulfilment of government priorities, while enhancing customer service standards.

- Streamlining back office functions to ensure that all available resources are redirected towards the critical front-line services that Ontarians depend upon.

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. The departmental plans and activities described in this Business Plan are evidence of that commitment to excellence.

#### 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 data sharing with the ministry, as appropriate.

The McMichael has been participating in the search for a new ticketing and sales system, which is anticipated to support improved service delivery. We use Google analytics and other tools as much as possible to help target our marketing efforts. Surveys for program participants in Creative Learning also help to support decision-making.

#### 6. Digital Delivery and Customer Service

- Exploring and implementing digitization or digital modernization strategies for the provision of services online and continuing to meet and exceed customer service standards through transition.
- Using a variety of approaches or tools to ensure service delivery in all situations, including COVID-19.

The Creative Learning team in particular rapidly pivoted to virtual education during Fiscal 2021 and will continue this focus in Fiscal 2022. While this was necessary during the pandemic, we see its potential to expand our participants and audience for McMichael educational and programmatic offerings to all Canadians, supporting our ambitious goal to be the national home of the Art of Canada.