

# **BUSINESS PLAN**

**For the Fiscal Year Ending March 31, 2021**

**Updated August 2020**



## FISCAL 2021 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

Before the declaration of a State of Emergency required the closure of the Gallery on March 14 as part of the Province's measures to stem the spread of the COVID-19 pandemic, Fiscal 2020 had been a year of great success as the exhibition strategy enabled us to achieve and supersede targets across multiple areas of priority and revenue generation. In particular, the Maud Lewis exhibition was a driver of attendance and gift shop revenue, as well as critical attention. The strategy, of representing the art of Canada, reflecting our mandate but as broadly and inclusively as possible—geographically, historically, and in all its cultural diversity—will continue to resonate in the exhibition planning for what is left of 2020-2021, as the Province gradually reopens for business, although much that had originally been planned for Fiscal 2021 has had to be postponed. Creative Learning similarly experienced success and growth with record student attendance and new and expanded educational initiatives such as V.O.I.C.E.S. and Footprints for our Future.

We continue to be guided by our mandate and the province of Ontario's priorities to improve sustainability and fiscal responsibility in delivering exceptional visitor experience and driving audience retention and growth long term, while in the immediate future working closely with the Ministry in responding with innovation and entrepreneurialism to the many restrictions, unknowns...and opportunities... of the 'new normal' post-COVID. The need for social distancing calls into question many of the assumptions of previously accepted performance measures, particularly around visitor numbers, at least in the short and medium terms, but months of enforced lockdown has reaffirmed more strongly than ever the deep-seated need for cultural stimulation. Sustainability includes the recognition of the importance of staff development and retention, particularly after the necessity of emergency layoffs and all the measures of home working and reduced work weeks that the pandemic necessitated. Our fundraising efforts have continued to exceed targets and contribute to financial sustainability in the present, although the immediate future is less easy to predict. We remain additionally focused on planning for the urgent capital needs in the near future; indeed, the likely landscape of the post-COVID environment makes those needs arguably more, not less, urgent. **Indeed, the McMichael can potentially seize this time as an opportunity for the renaissance it needs and deserves.** The budget has become an (albeit carefully considered) exercise in predicting the unpredictable. One area of growth that we had identified as a strategic development – the creation of exhibitions for touring remains a priority and, even with the inevitable postponement of some of our plans, we are witnessing success in placing exhibitions not only in Canada, but also in international markets, and we are confident that this will remain fertile ground for championing the art of Canada.

## FISCAL 2020: A YEAR IN REVIEW

The past year was a great success, despite the unexpected necessity of an extended leave of absence for the Executive Director, Ian DeJardin. In fact, the experience proved a triumphant testament to the resilience, collegiality and capability of the leadership team he had put in place, greatly supported by the Board. Chief Curator Sarah Milroy, asked to step up to the role of Acting Director within weeks of joining the staff, proved the brilliance of her appointment by providing excellent interim leadership while also managing to create a robust and exciting exhibition schedule. The McMichael has emerged from the experience strengthened in confidence and determination to succeed. The Executive Director returned from leave in October with a great outlook for our exciting plans ahead.

In recognition of the McMichael's role as the home of the art of all of Canada, Sarah Milroy has presented a program of exhibitions that encompass both geographic range and cultural diversity, from *Françoise Sullivan, Rita Letendre: Earth, Wind and Fire* and *Marie-Claire Blais: Veils* (Quebec); to *Itee Pootogook: Hymns to the Silence* and *Louie Palu: Distant Early Warning* (depictions of the North); to *Into the Light: Lionel LeMoine FitzGerald* and *Robert Houle: Histories* (Manitoba); and a definite crowd pleaser from Nova Scotia, *Maud Lewis*.

These exhibitions have lent themselves to diverse and exciting programming, including Maritime music, artists' talks, performance, and other educational experiences. For example, a panel discussion presented a unique opportunity to learn more about *Louie Palu: Distant Early Warning*, a photography project documenting the geo-political change resulting from the effects of global warming and against the background of an austere and forbidding landscape. Moderated by Sarah Milroy, McMichael's Chief Curator, this conversation included Louie Palu, photojournalist, Sadie Quarrier, Senior Photo Editor from National Geographic and photo editor on this project, and Inuit artist and writer Tarralik Duffy. A series of performances by Susan Crowe, Stephen Fearing and Stewart Legere provided a rich enhancement of the Maud Lewis exhibition, while talks by curators and artists provided a fuller appreciation of the exhibitions for members and others.

We finished the fiscal year with the opening of *A Like Vision: The Group of Seven at 100*, in celebration of the centenary of the founding of the Group of Seven, which will continue throughout 2020. Overall, we expect our attendance to exceed projections for the year, a solid indication of public confidence in our exhibition schedule and related programming.

The Creative Learning department has developed equally exciting educational programming this year, especially *Footprints for our Future*, integrating traditional Indigenous knowledge, environmental science, and art for a unique and successful curriculum-based offering. Alongside this program, work has progressed on the Indigenous garden on the grounds, with planting by community members guided by Indigenous elders. The other program of particular note is V.O.I.C.E.S., which is expanding greatly thanks to sponsorship support by Scotiabank.

A project that has been a long time in the making launched this year. The Iningat Ilagiit (Cape Dorset Archive) website has been tested by a range of audiences, including youth in Kinngait (Cape Dorset). Its unique exhibition creator tool will create deeper appreciation and engagement in the world of Inuit art from this community. Support received from TD: The Ready Commitment has ensured the site will be translated not only into French, but also Inuktitut.

A new Director of Marketing, Communications, and Sales was recruited in the final quarter of fiscal 2019 and has played a strong part in audience development. The renewal of the Art Bus this year has been very well received and therefore extended through the holiday season of 2019. Marketing is continuing to solidify close connections with local Vaughan community and related tourism organizations.

This year has also been a period of intense review and planning for the Board of Trustees, with the completion of a Fit to Function study carried out by award-winning architectural firm Harari Pontarini Architects, along with a landscape analysis and plan. This careful and integrated approach is essential to capital renewal in the future.

## **FISCAL 2021 AND BEYOND**

This business plan was created prior to the arrival of COVID-19, and consequently has been updated in light of the impact of this new reality. Our strategic directions remain consistent with the Artistic Vision, but activities/programs, finances and budgets, environmental scans, human resources strategies, risk assessments and performance targets have all been updated.

For Fiscal 2021 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 2021, the renewed Strategic Plan will further crystallize plans in subsequent years. The McMichael's emphasis on sustainability is guided by the Agency Task Force Review of provincial agencies, reported on October 30, 2019. The McMichael's priorities are also reflective of the vision for the new Ministry of Heritage, Sport, Tourism and Culture Industries as articulated by the Honorable Lisa MacLeod in her speech to the Economic Club of Canada on October 31, 2019. Minister MacLeod's speech on the theme of "The World in One Province" reflected on the role of the cultural sector in expressing our shared identity, to enhance the cultural fabric of Ontario while growing the economy. At the McMichael, we share her vision of celebrating the diversity of Canadian cultural experience and showcasing it for the world.

### First Quarter of Fiscal 2021

The Gallery closed on March 14th; by the time we partially reopened under rigorously controlled conditions to limited numbers on July 30th, visitor numbers had been zero for some 140 days. A survey we conducted with stakeholders indicated that nearly 60% anticipated it would take 1-5 months before they would be comfortable enough to return. This will inevitably have a catastrophic impact on revenue generation. We have made savings wherever possible – staff were temporarily laid off or have worked

reduced hours from home; our planned major summer loan exhibition – the principal revenue driver - has been postponed until next year, with exhibitions put together at less cost from our own collections taking its place; our key annual fund-raising Gala, our Volunteer Art Sale and other fund-raising events have been cancelled. Weddings have been largely postponed, although there have already been enquiries about August; public programming was cancelled, summer camps severely restricted.

We have reopened very gradually, starting with the long weekend of July 30 to August 3, beginning with a members-only day and timed ticketing. We anticipate a loss of more than 50% in our self-generated revenue, both operationally and in fund-raising, of 1.1 million. We do not think it will be possible to avoid posting a deficit for Fiscal 2021. Looking further ahead, we are planning on the projection of a further 30% loss of revenue in fiscal 2022. For that year and beyond, much depends on a vaccine or reliable treatments.

Important research has been conducted that, along with our own survey of members and visitors, helps to guide our assumptions and expectations, but is by no means definitive. Research conducted by IPSOS, NANOS, and our own visitor survey all agree that there is a great deal of hesitancy on the part of visitors to come to galleries or museums in the immediate future.

On June 25, 2020, Minister MacLeod spoke before the Standing Committee on Finance and Economic Affairs as they began their examination of the impacts of COVID-19 on the Culture, Heritage and Sport sectors.

She shared data obtained by the Ministry from IPSOS on the impact consumer sentiment has had on these sectors and described how stark the data is:

- 43 per cent of Ontarians surveyed are uncomfortable attending an art gallery for museum for at least the next 6 months
- 60 per cent are uncomfortable attending an outdoor entertainment facility
- 75 per cent are uncomfortable going to a large concert venue for live entertainment, and
- 55 per cent said they would not be comfortable allowing their child to attend theatre, dance, or music lessons

Our own survey results agree with these results. Physical distancing was cited as the most important factor for those contemplating a visit; masks were also considered important, though some visitors were concerned about accessibility issues (e.g., difficulty breathing for those with respiratory issues). Inevitably and in line with other research, some visitors will wait until there is a vaccine.

We are all aware of the massive shift to digital experience that has occurred during this time. In research conducted by NANOS for Business/Arts in May 2020, culture-goers continue to be engaged with arts and culture but are turning to alternative forms of engagement, given the lack of in-person experiences during the COVID-19 pandemic. Half of Canadian culture-goers are turning to digital experiences during the COVID-19 pandemic. Nine in ten culture-goers are willing to pay at least part of the ticket price to see cultural performances digitally that they would normally see in person.

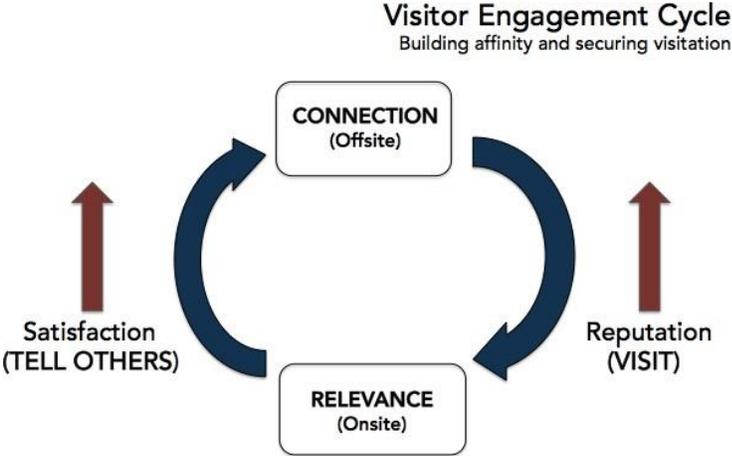
Three in ten (30%) art gallery and museum culture-goers say they plan to attend, in person, a museum or art gallery immediately after businesses, government and cultural organizations are

reopened and following public guidelines—Asked when they plan to attend, in person, a museum or art gallery, art gallery and museum culture-goers say on average, five months after businesses, government and cultural organizations are reopened and following public health guidelines.

Nonetheless, the vision of showcasing the diversity of Canadian art and emphasis on expression of shared identity is still valid, though its reflection in our exhibitions, collection, programming, and marketing has necessarily shifted in the current environment. Moreover, while the pandemic will dominate the decision-making process of visitors, we will not lose sight of the ongoing need for tactics to continue to engage visitors. Culture Track, commissioned by Business/Arts in 2018, will still help to guide our approach. This national survey of cultural consumers’ attitudes, motivators and barriers to participation, revealed that Canadians look for cultural experience that brings them community, connection, and discovery:

- Community: feeling part of a collective or group with the same interests, shared experience
- Connection: experiencing an increased understanding and empathy for one’s fellow citizens
- Discovery: being exposed to new ideas and experiences

Using the Culture Track Canada data, we will interpret it in the context of the Visitor Engagement Cycle below, which links online experience and satisfaction with offsite connection and reach, leading to repeat visitorship and positive word of mouth:



Our objectives must be delivered in a way that is accessible, informative, entertaining and lively in order for maximum engagement to be achieved. The enthusiastic response to our digital offerings during the first quarter indicates that we are on the right path. Over 3700 people from around the world participated in a webinar presented by Ian DeJardin on the centenary of the Group of Seven’s first exhibition. Our online education, activities, art classes and virtual tours have been hugely popular and will be a essential component of Creative Learning in the next three years. Moreover, our participation in Connected North will enable us to reach out to northern and remote communities with our educational offerings in 2021 and beyond.

With 2020 as the centenary of the formation of the Group of Seven, we had already launched our special year-long celebration in the full downstairs galleries, exhibiting the cream from this remarkable collection augmented with loans from key fellow institutions in Ontario and private collectors. The McMichael has always been the best place to experience the work of these artists and their contemporaries in a setting close to the natural world that inspired them. In Fiscal 2021, we are making that synergy more resonant than ever, giving Ontarians and Canadians reasons to visit and return during a time when international tourism is necessarily curtailed. We are also seizing the moment to produce a publication to accompany the exhibition that brings together diverse voices to reflect on the influence and legacy of the Group of Seven.

Of necessity, we have postponed *Uninvited*, showcasing the work of women artists from the 1920s and 1930s to June 2021, though we anticipate that the publication accompanying the exhibition will be an important moment in Canadian art history. Instead, this fiscal year we will present *Early Days: Indigenous Art at the McMichael*, an exhibition focused on the Indigenous collection. We will be presenting both original work collected by the McMichaels as well as new acquisitions. The focus on the permanent collection is also necessitated by the difficulty in securing loans from other institutions at this time but presents an excellent opportunity to continue to display the McMichael's rich holdings.

A significant focus of the coming year will continue to be preparation for capital renewal. In fiscal 2020 with the support of the Ministry, analysis of the current state of the infrastructure was completed through both a Fit to Function and a landscape plan. The reports demonstrate factually what we have long recognized in principle, namely that aging systems are operating beyond capacity and lifespan. In the current year we will quantify the cost of capital renewal and begin to confirm existing and potential financial resources to achieve this exciting and essential transformation.

The current Director of Finance & Operations is transitioning to a one-year term as Head of Finance prior to retirement. A Chief Operating Officer will be 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.

## 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, Tourism and Culture 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.

The vision of the McMichael will be particularly manifested in 2020 through celebration of the 100<sup>th</sup> anniversary of the founding of the Group of Seven.

## 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.

In carrying out its mandate and strategic objectives, the McMichael will emphasize sustainability, as reflected in the province of Ontario review of provincial agencies. We will respond to the Agency Task Force recommendations once they are received. In the meantime, we will be guided by the goals as identified in the release of October 30, 2019. Below are examples of response to these goals:

- **Improve service delivery** by encouraging agencies to identify opportunities to reduce red tape and create simpler and faster services. We will be implementing Eventbrite to simplify online registration, timed ticketing, and payment for programming.
- **Support new digital services** and user-friendly websites: along with the implementation of Eventbrite, we are conducting a website review to improve its usability. We have also launched an innovative digital tool for the creation of virtual exhibitions through the Iningat Ilagiit project. Our education offerings increasingly take advantage of the internet to offer online tools and resources for teachers and students. In fiscal 2020, we became part of Connected North, a teleconferencing educational network for northern and remote community schools. These initiatives have intensified during the pandemic, and will require investment to ensure we can meet our virtual audience's increasingly sophisticated expectations.
- **Enhance performance reporting:** we are enhancing existing performance measures with more detailed quantitative reporting.
- **Tackle redundancies:** the McMichael reviews its staffing complement on an ongoing basis. As a non-profit, we focus on accountability to our donors and prudent fiscal management.
- **Strengthen agency sustainability** by seeking to maximize existing and new revenue opportunities to ensure agencies remain competitive: a robust exhibition schedule, targeted marketing, expanded education programs and increased revenue from donations and sponsorship are the strategies we use to strengthen sustainability. Fiscal 2021 will be a challenge for revenue generation, and our expectation is that this will need to be a year of rebuilding as well as stewarding our sponsors and donors for the future.
- **Implement administrative improvements:** with the recruitment of a new Manager, Security and Visitor Experience in 2020, we have revamped the position of Manager, Guiding and Admissions to respond to the challenging role that our front-line staff take in providing a high level of customer service, safety and security. The revised executive

position of Chief Operating Officer will support the artistic oversight of the Executive Director and will effectively bring together the technical, operational, and human resource components to the visitor experience – onsite and virtually.

- **Increase good governance:** recruitment of Trustees will be targeted through the new board skills matrix developed in FY2020. A new Chair has been confirmed, as well as a number of other Trustees.

## OVERVIEW OF CURRENT & FUTURE PROGRAMS & ACTIVITIES

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

McMichael's curatorial plan for Fiscal 2021 and beyond has been developed with a keen eye to the unfolding financial constraints of the post-COVID economy, and with an eye to maintaining our operational flexibility, avoiding unnecessary labour in close quarter for our tech services team while also minimizing our costs in the near term.

At the core of our offering over the coming 18 months is the exhibition *A Like Vision: The Group of Seven at 100*, a lavish celebration of the legacy of these artists who are so central to Canada's sense of identity as a nation. The exhibition, drawn entirely from our own storied collection, is accompanied by a multi-authored publication, due out October 2020, which explores the resonance of these works from myriad contemporary cultural and artistic perspectives and geographic vantage points. Our job at McMichael is to encourage the continued engagement with this legacy; this exhibition and publication ambitiously fulfill that mission. This is the only major institutional celebration of the Group taking place in their centenary year.

Alongside this major showing, we have scheduled an array of exhibitions that expand and diversify the story of Canadian art, and our own museum's place in that unfolding narrative. Opening in November 2020 and running through until June 2021, we are staging *Early Days: Indigenous Art at the McMichael*, which will focus on our outstanding collection of traditional and contemporary Indigenous art. The exhibition will remain on view for more than eight months, more than twice our normal length of run, in order to minimize costs and also allow time for a series of study visits by leading Indigenous historians, artists and curators from across Canada. A robust series of online interviews and features will allow us to share their knowledge with the wider public. This exhibition will be accompanied by an exhibition of work by Métis artist Christi Belcourt, on tour to us from the Thunder Bay Art Gallery.

In June 2021, we will then open our landmark exhibition *Uninvited: Canadian Women Artists in the Modern Moment*, a major group exhibition with accompanying catalogue that will highlight the accomplishment of the female contemporaries of the Group of Seven—women who were active across Canada in the 1920s through the 1940s. This exhibition, 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.

*Uninvited* is unprecedented in both scale and ambition, bringing together settler and Indigenous female artists, as well as immigrant artists who have often been overlooked in accounts of Canadian art history. The show will be coupled with an exhibition devoted to the paintings of the late Trinidadian-Canadian artist Denyse Thomasos (co-curated by The Power Plant's director Gaëtane Verna), followed by an exhibition of paintings by Margaux Williamson, a central figure in the current Toronto artistic and literary community.

Then, early in 2022, we will be exhibiting selections from the collection of the Sobey family of Nova Scotia, celebrating three generations of the family's pioneering engagement with Canadian art. The exhibition will mark the 20<sup>th</sup> anniversary of the Sobey Art Award and will bring dozens of seldom-seen Canadian masterpieces before the Canadian public, from paintings by James Wilson Morrice and Tom

Thomson to contemporary works by Kent Monkman and Peter Doig. The show will be accompanied by a small exhibition of work by Toronto artist Rajni Perera, whose highly imaginative paintings and sculptures extend the intrepid spirit of the mainstage Sobey exhibition.

Next in line is *Greg Curnoe: Art & Politics*, 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, 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.

*Greg Curnoe; Art & Politics* will run concurrently with a display of photographs and sculptures by contemporary London artist, Esmaa Mohamoud, whose radical inquiry into the uses and abuses of Black bodies provides a timely counterpoint to Curnoe's art. Alongside this exhibition, we will also be presenting works by Windsor, Ontario, artist John Scott, a living legend whose large-scale, wildly expressive drawings depict military weapons and aircraft. All three shows present leading Ontario artists and their distinctive visions, past and present, championing Canada's unique identity and perspective on the world stage.

Other coming projects 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 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 Thaltan/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 is a rich offering that 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 audience at the gallery, but we are also honoured 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.

## 2. Visitor Experience

The Culture Track research and Visitor Engagement Cycle both emphasize the importance of the visitor experience on- and off-site as central to ensuring visitor satisfaction and reputational reach. This continues to be the most important objective of the McMichael. We will integrate the rich insights of Culture Track as we enhance visitor experience through positive interactions with staff, improved physical spaces, and creating opportunities for meaningful experiences that start before the visitor has even turned onto the driveway and extend long past when the visit is over. We will continue to consider the most common barriers to cultural participation in framing both visitor experience and marketing:

- “It’s not for someone like me”
- “The cost is too high”
- “Location is too far”
- “I didn’t think of it”
- “Timing is inconvenient”

The McMichael has made a concerted effort to improve the public spaces in the Grand Hall that visitors encounter first, including the McMichael Café and the Gallery Shop. Guided by the takeaways from Culture Track and the Visitor Engagement Cycle, these improvements are being made to ensure that these spaces are welcoming, accessible, set the right tone for the visitor’s experience, are in harmony with the Gallery’s natural surroundings and are optimized for revenue generation.

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 is complemented by a new locally sourced, Canadian-made menu. The improvements to the restaurant will 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 hightops and a lounge area enable more events and weddings to rent their furniture directly from the McMichael. The project has been 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 returned with limited outdoor-only seating when the Gallery reopened on July 30. Food services is following public safety guidelines and limited indoor dining has resumed in accordance with public 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. In Fiscal 2021 a new shelving scheme will replace the existing outdated bookshelves

with secure custom shelves that will show off a highly curated selection of merchandise, books and gifts that will drive revenue by positioning the McMichael Gallery Shop as a must-visit shopping destination that carries the very best Canadian items. While COVID-19 necessitated the closure of the physical shop and e-shop, since staff were not able to come onsite to fulfill online orders, the shop will resume sales when the Gallery reopens and will be 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 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.

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 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.

### 3. Knowledge Creation and Sharing

#### Creative Learning

##### ***Celebrating the Art of Canada & Sharing Knowledge Virtually***

During the next three years, the McMichael's public programs will continue to reflect the curatorial vision by offering high quality conversations and performances around the proposed exhibitions.

In F 2021, two important exhibitions grounded in the gallery's permanent collections—*A Like Vision: The Group of Seven at 100* and *Early Days: The Indigenous Art at The McMichael*—will offer a unique opportunity to reassess the McMichael's cultural legacy in popularizing and creating new narratives around iconic Canadian art movements and Indigenous contemporary artists.

Unfortunately, due to the pandemic, the earlier proposed series of gallery talks, Art & Letters Conversations around *John Hartman: Many Lives Mark This Place*, exhibition, and music performances, which were supposed to include a series of recitals featuring the famous Group of Seven guitars, had to be cancelled.

A series of virtual engagements replaced these offerings such as Virtual Curatorial Webinar with Ian Dejardin around *A Like Vision* exhibition that generated 3,500 registrations and Ian Dejardin's short online videos about specific artists that deepened the knowledge and understanding of the Group of Seven art and celebrated their important cultural legacy. The virtual tours of the exhibition led by the gallery docents have met with a similar success and will be continued in the future, even when the regular gallery tours will be possible.

Considering that the COVID-19 related restrictions will continue in the Fall 2020, we plan to continue with similar online curatorial engagements and virtual tours around other scheduled exhibitions. Hopefully, in the last quarters of F2021, we will be able to add some limited in-person events that could be streamed online for those who would not be comfortable to attend in person.

The restrictions related to COVID-19 deeply affected school programs and children camps in the first two quarters of F2021. Right after the gallery closure in March 2020, the Creative Learning & Programs department immediately moved its operation online.

To honour the anniversary of the Group of Seven and allow students to enjoy the McMichael's holdings in the current lockdown situation, the Creative Learning department developed a Virtual Classroom package for grades 4 to 8 that consists of a one-hour Guided Viewing of the Group of Seven artworks from the McMichael's collection and one-hour Virtual Landscape Studio. Foreseeing that in-person engagements' restrictions will continue in the Fall 2020, the McMichael is currently developing virtual program around Indigenous art that will be offered in conjunction with *Early Days: The Indigenous Art at The McMichael* exhibition. This Virtual Classroom package will consist of Guided Viewing and Virtual Studio activities for grades 4 to 8, and virtual high school audience exhibition tours and engagements with contemporary Indigenous artists involved in the Fall 2020 exhibition programming such as Bonnie Devine, Don Chrétien and Christi Belcourt.

Teachers of younger grades: JK to grade 3, will be directed towards free *McMichael ArtVenture Online* resources that feature guided viewing activities and step-by-step art making workshops that could be easily implemented by teachers. These resources have been developed during the first quarter of F2021 and are currently featured at the provincial *Learn at Home* website.

In addition to the virtual engagements and online resources, the McMichael will continue to offer in Fall 2020, some limited in-gallery and outdoor school programming, implemented in accordance with public health guidelines including social distancing and facial masks and encourage the bookings of current Art2Go outreach programs.

In Fiscal 2020, we observed a great increase in outreach bookings. This increase reflects the school challenges in booking the buses to take students offsite. Considering that this trend seems only to continue through new COVID-19 policies regarding excursion, the Creative Learning team plans to add some visual literacy components to these programs and to develop a strategy to entice students involved in these programs to visit the McMichael with their families (free family passes, special family days etc.).

One of the Creative Learning and Programs department's unexpected challenges in F2021 will be to restructure school programs' delivery to allow social distancing and to ensure an increased need for cleaning of spaces and supplies.

In addition to the Virtual Classroom for school audience, and online *ArtVenture* resources, our adult art classes moved entirely to online delivery. In addition to traditional class focusing on the medium such as acrylic painting and watercolour classes, we added a series of virtual painting classes led by an Ojibwe artist, Don Chrétien who in addition to painting demonstrations, introduces the participants to the Seven Grandfathers Teachings.

The virtual delivery of these programs will continue as long as visitors are uncomfortable with attending in-person programs. On the positive side, the virtual character of these classes allowed the participants from outside of the GTA to attend, reflecting a need for this sort of engagement in general. Similarly, the virtual format made possible to invite to teach instructors from beyond the GTA such as David McEown who offers his workshops from Vancouver, B.C.

### ***Learning form the Land***

The innovative use of the grounds continues to feature strongly within the McMichael's school programming. In Fiscal 2020, the Creative Learning team has continued to grow *Footprints for our Future*, a new outdoor education programming that offers students an opportunity to engage in land-based learning and investigate Humber River Valley ecosystems from the perspective of Traditional Indigenous Knowledge. A total of 730 students from the York Region District School Board visited the McMichael and were offered an outreach studio corresponding with their gallery visit. In F2021, we will continue to deliver the program: if necessary, involving a virtual engagement component.

In response to the impossibility to run traditional summer art camp, the Creative Learning and Programs department in partnership with Monarch Nation of the Toronto and Region Conservation Authority, established a Summer *ArtVenture* Club that combines virtual art making workshops with learning about the environment, importance of pollination and species at risk. During the program,

campers are provided with seedlings of plants and instruction how to grow and beautify a garden allowing them not only to develop and polish their artistic skills, but also to learn gardening skills in the safe environment of their own homes.

This effort to bring art and nature closer within the educational programming is related to the Indigenous worldview reflected in works of many artists featured at the McMichael. It is also connected to the ceremonial garden that the McMichael has developed in the last three years under the guidance of Elder Shelley Charles. The naming ceremony for this garden will be performed in August 2020, pre-recorded and virtually shared online with the McMichael's visitors. This engagement will allow us to further develop land-based programming for general public led by Indigenous speakers, traditional teachers and artists. These efforts will echo curatorial engagement within *Early Days: Indigenous Art at the McMichael* exhibition.

In the next three years, we plan to further develop the programming focusing on the cultural landscape in collaboration with partners from the Indigenous community. The McMichael's grounds historically connected to the Carrying Place Trail and in process to be restored to its original fauna, offer a comprehensive learning experience that includes storytelling, experiential learning and outdoor art studio activities. Combined with the gallery tours evolving around the *Stories of Canada* as told by historical and contemporary artists, the McMichael is wonderfully positioned to become a *not-to-miss* visit for all the GTA students. We are currently working with the regional school boards to recognize this unique cross-curricular offer of the McMichael.

To enrich an opportunity to discuss the environment and its connection to humans within our school and public programs, the McMichael is also looking into the development of new habitats on the grounds, dedicated to specific native species. In 2021, we would like to concentrate on a bee habitat, by adding pollinator-friendly plants and natural features to entice native bees nesting. We anticipate delivering this project under the guidance of an Elder and in association with the Monarch Nation program of the Toronto and Region Conservation Authority. Similar to the planting activities undertaken in Fiscal 2020 around the Indigenous Medicinal Garden, we plan to actively involve students from local elementary schools in growing the plants as well as placing them in the grounds.

### ***Learning Together: Partnerships***

Another great educational success of Fiscal 2020 was the growth of *Visual Outreach Initiative Creating Empowered Students*. Known as V.O.I.C.E.S, this enrichment program offered at no-cost to selected grade 5 students from the York Region District School Board's Performance-Plus schools allows them to assert their personal voice and empower them in a social environment. Thanks to the financial support from Scotiabank, in Fiscal 2020 the McMichael has been able to increase the number of students who benefited from five-week sessions annually from 120 to 240. Unfortunately, due to an earlier school strike action and later COVID-19, these two F2020 sessions had to be cancelled. However, we still hope that in January, we will be able to deliver a re-structured version of this program that may involve a hybrid- virtual and in-person engagement.

The social success of sharing knowledge around art making activities is also an essential part of the McMichael's ARTWELL project run in collaboration with the Alzheimer Society, York Region. After very positive four sessions, we are currently investigating expanding the reach of this program to other seniors' care facilities and to broaden the base of the senior volunteers involved in the program



#### 4. Sustainable Organization

COVID-19 presents an enormous challenge in this area and will likely continue to impact the cultural sector over the next 2 years. The McMichael's particular challenge is that our core demographic of older Canadians is more reluctant than other cohorts to visit cultural institutions. In light of the pandemic and the aging of this demographic, it is extremely important that we seek to improve the visitor experience for all ages and demonstrate the social impact of experiencing the arts in order to attract private financial support and increased visitorship.

The Creative Learning department's programs are generating interest on the part of new donors and sponsors, as they embody this impact in programs such as Footprints for Our Future and V.O.I.C.E.S. Integrated programming around exhibitions provide further opportunities for donor support, while exciting, innovative exhibitions are attracting new and increased sponsorship.

Cost control measures implemented in the past continue to be exercised and will be even more important in this year. In Fiscal 2020 we improved self-generated revenue through increased attendance, increased corporate, individual and public sector support of the exhibitions, programs and special projects. In Fiscal 2021, the exhibition for the centenary of the Group of Seven, *A Like Vision* offers rich opportunities to engage 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 2021 and beyond include:

- Steward our key donors and sponsors to ensure they maintain their engagement and support in future.
- Seek support for innovative online Creative Learning and programming
- Work with the Women's Art Council to support *Uninvited* and other projects of their choosing
- Leverage the centenary of the Group of Seven for a September 2021 garden party and for the Moonlight Gala in 2022
- Work with the Board of Trustees, Foundation Directors and art philanthropists to broaden our network of individual supporters. This network is key to any future capital projects
- Refine merchandise and add more exhibition-focused merchandise to the gift shop and online. The gift shop is a brand key driver, and will be a particular focus for Fiscal 2021 during the Group of Seven centenary
- In response to COVID-19, marketing strategies will have to pivot immediately and creatively away from foreign markets and international travelers to focus on regional tourism, staycations and day trips, interprovincial travel and hyperlocal community building.
- Continue working as part of Central Counties, Tourism Toronto and forthcoming dedicated Vaughan tourism office to promote group tours while attending industry conferences
- Improve restaurant ambiance, menu and service via fully refreshed design and menu relaunch
- Further develop Footprints for the Future, the McMichael Treasure Box, and other Creative Learning offerings that respond to the curriculum

- Improve online access to a range of digital initiatives for audiences that are unwilling or unable to visit the gallery as a result of COVID-19, including; curatorial videos and online studio visits, *ArtVenture* activities for kids, webinars on topics in art history, online art classes, virtual tours and more.
- Deepen engagement with cultural landscape and Indigenous artists and community leaders
- Increase federal government grant support by focusing internal resources on the granting cycle

## 5. Organizational Capacity

### Quality of Life and Economic Development

We will continue to work closely with the Kleinburg Business Association, the City of Vaughan, Toronto and 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.

As a result of the pandemic, our collaboration with these agencies will inevitably change as their and our strategic goals adapt; for example, marketing and awareness campaigns will shift to staycations and in-province travel, more digital initiatives and online content will be offered for visitors who cannot travel in person and more emphasis will be placed on the engagement of the immediate local community to encourage use of the McMichael's grounds and facilities as a local resource for health, wellness and learning. Overnight and international travelers will no longer be a priority until conditions improve.

### Healthy Workplace

The McMichael continues to support a healthy workplace and has made the training and wellness initiatives part of the organizational culture. The size of our institution dictates that staff be knowledgeable about roles outside of their own direct responsibilities, as we are not so robust as to 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 more recently the need to follow during abrupt closure due to COVID-19 supports this goal.

It is critical that we keep our staff engaged in this COVID time of change. Although the administrative staff will be encouraged to work remotely for an unspecified time, the goal will be to maintain the organization culture. The McMichael worked hard throughout the 4-plus month COVID closure to maintain communications and relations with staff and volunteers. The McMichael will continue in this commitment to organizational culture by keeping staff engaged and adapting communications as required to the new working environment.

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 will work with the University of

Montreal in a five-year study on Workplace Health & Wellbeing, offered through the McMichael's EFAP provider, Morneau Shepell. The study will survey Human Resources and all staff annually with recommendations after each survey on means of improvements.

### **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 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 Fiscal 2022 in light of a post pandemic environment.

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

### **Volunteerism and Youth Outreach**

In partnership with the McMichael Volunteer Committee, which includes the McMichael Youth Team (MYT) and the Docent group, the McMichael continues to clarify opportunities for volunteerism and recognition initiatives to volunteers. The volunteer outreach will be modified to align with all other McMichael outreach and branding designs and efforts. The McMichael Youth Team has a new Chair in Fiscal 2021 and the focus will be on remote engagement of youth.

## 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. In FY2021, Marketing and Communications had planned to initiate a brand overhaul that would fully align the look and feel of the McMichael online and on-site. This brand overhaul would begin with a refreshed logo, wordmark and colour palette that will be translated into a set of brand guidelines that would inform all collateral, advertising campaigns and the website to be rolled out over the next two years. However, the impact of COVID-19 leaves the status and timeline for this project uncertain while the institution is focused on recovery.

The McMichael will also ensure that its integrated marketing of exhibitions, programs, facility rental 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 art and Canada in a hospitable and informal setting. As a result of COVID-19, forecasted revenues will necessarily be adjusted downward, however, the McMichael marketing and communications team is prepared to pivot quickly to meet these new challenges by pursuing creative marketing campaigns focused on cultivating local, return audiences and offering enhanced digital experiences so that audiences can engage with the McMichael from wherever they are.

Marketing 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 strong 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 offering 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.

The Media Relations and Communications side 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 media relationships that will stand the test of time in an overburdened editorial landscape. 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.

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 as is relevant to 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
- Find ways to boost attendance during typically slow periods and during COVID-19 recovery
- Refocus on local markets post-COVID-19 and 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 appeal to them through social media campaigns, 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 such as Roots, Parks Canada and Hudson's Bay Company, working with Sales and the Gallery Shop to facilitate such partnerships.

- 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 in advance of website upgrades.
- Adapt refreshed branding to the website and emuseum site.
- 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.

### **Brand Identity**

Working closely with its 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 F21 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 target larger clients/events and focus on the below key business drivers or unique selling propositions. During the COVID-19 impact period, these activities will necessarily be slowed, 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
- Focus on tourism to drive four-season attendance
- Attend the Wedding Show to build on first year success
- 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 Bienvenue Canada to increase group tour business from francophone regions and OMCA (Ontario Motor Coach Association) in Ottawa
- In response to COVID-19, 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 Bienvenue (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.

### **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 an incredibly 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 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.

However, in order to continue to provide and enhance our digital offerings (on the website, YouTube and social media), more resources will need to be devoted to executing a comprehensive, planned and effective digital strategy. While the Marketing and Communications team, in conjunction with Creative Learning and Programs, ably and creatively pivoted to bringing programs online during the shutdown, the hiring of a Digital Content Coordinator will be required if the institution is to continue to grow these programs sustainably and reach new digital audiences. The position will be tasked with 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. An additional smaller level of investment would be needed in equipment in order to have a full digital production suite, however, much of this equipment is already in house; what is required is the manpower to capitalize on the potential of the McMichael's collection and knowledgeable staff in the digital space.

## RESOURCES NEEDED TO MEET GOALS & OBJECTIVES

The Fiscal 2021 post-COVID-19 budget has been prepared with the Provincial operating grant consistent with Fiscal 2020.

Operating revenues included in the planned budget consists of:

- Provincial annual operating grant: \$3,328,800 (58.4%);
- Other government funding based on project support: \$158,900 (2.8%);
- Private sector support (memberships, individual/corporate giving, sponsorships and fundraising events) \$1,393,500 (24.4%); and
- Self-generated revenue: Admissions, programs, retail and facility rental \$821,300 (14.4%).

COVID-19 has greatly impacted the self-generating revenue capabilities of the gallery and a large deficit will be posted if additional public funding is not available.

Management and staff numbers anticipated to meet the goals and objectives are similar to the previous fiscal year level, with the addition of staff in exhibitions registrar and a Chief Operating Officer due to retirement of the Director of Finance and Operations, and a Digital Content Producer. Beyond these three positions, staff numbers will not increase and will be maintained through the balance of Fiscal 2021 while an assessment of the economic impact of COVID on visitation is undertaken.

Classification	Number of Staff	FTEs
Senior Management	6	6.0
Full-time staff	34	33.7
Part-time staff	65	22.2
<b>Total:</b>	<b>105</b>	<b>61.9</b>
Security Services Outsourced	9	9.0
Volunteers	175	

## HUMAN RESOURCES

In Fiscal 2021 Human Resources will look at various means of encouraging staff engagement particularly in the post COVID climate, where isolation and change became the norm. Management training on working with a remote workforce will be provided and a continues focus on communication within and across departments. The focus on specific and measurable objectives in a controlled pace will allow staff to be proud of the McMichael successes and their own.

A focus on diversity and inclusion initiated through training opportunities in 2020 will be carried into Fiscal 2021 with the included focus on Black Lives Matter. A defined diversity and inclusion strategy will be established with measurables in training for staff. Diversity and Inclusion will be a standing item at the HR Committee of the Board to ensure the broad reach and target goals are being met in all areas of the McMichael.

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.

Succession plans for senior staff will be encouraged so as to engage and retain the potential successors and to continue the knowledge flow through the workforce. The Chief Operating Officer will support Human Resources in an overall human capital assessment. The post-COVID visitorship will be reviewed and an adjustment 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 and support placements. The McMichael will consider opportunities for the MVC to take on additional fundraising initiatives under their own organization, as has been requested by the strong group of volunteers. The requirement to cancel the Volunteer Committee Annual Autumn Art Sale fundraiser in the fall of 2020 due to COVID, will bring with it new ideas for volunteer fundraising. Human Resources will continue to foster relationships with local and regional high schools, colleges and universities and is offering opportunities remotely in the COVID environment.

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.

*See McMichael Functional Organizational Chart, Attachment 3.*

*See McMichael Financial, Attendance, FTE, Performance Measures, Attachment 2.*

## 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 outcome- and output-based performance measures that support each of these stated objectives.

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

- Promote 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	2020-21 Target	2019-20 Result	2019-20 Target	2018-19 Result
Total Attendance	25,700	121,000	120,000	105,208
Virtual Programs Attendance	12,000	N/A	N/A	N/A
Numbers of followers and engagement across social media platforms	Facebook: 30,000 Instagram: 19,000 Twitter: 25,500	Facebook: 28,000 Instagram: 13,500 Twitter: 25,250	Facebook: 37,950 (+15%) Instagram: 14,960 (+36%) Twitter: 37,740 (+11%)	Facebook: 26,071 (+7%) Instagram: 10,367 (+36%) Twitter: 25,267 (+0%)

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

Performance Measure	2020-21 Target	2019-20 Result	2019-20 Target	2018-19 Result
Visitor Satisfaction	*400 comments 95% positive	900 comments 92% positive	1000 comments 97% positive	897 comments 93% positive
Membership Growth	50% retention 2% conversion	55% retention 2% conversion	50% retention 3.25% conversion	50% retention 2.56% conversion

In light of the pandemic, exhibitions, programming, school programs and other education offerings have necessarily been curtailed and/or shifted to 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;
- Three major exhibitions of work from the permanent collection, as well as 6 exhibitions by both historic and contemporary individual artists;

- One major publication on Canadian art;
- 20 virtual curatorial and artist talks 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;
- Introduce at least 10 remote and northern schools to Canadian art through participation in Connected North
- Promote Iningit Ilagiit broadly to Canadians to provide them with the opportunity to become immersed in the artistic legacy of Cape Dorset
- 10,000 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	2020-21 Target	2019-20 Result	2019-20 Target	2018–19 Result
Dollar-per-visitor revenue in Gallery Shop	\$15.75	\$12.65	\$13.00	\$12.60
Percentage of administrative and operational costs compared to total operating costs	14%	12%	12%	14%

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

Performance Measure	2020-21 Target	2019-20 Result	2019-20 Target	2018–19 Result
FTEs	61.9	67.8	70.5	68.1
Staff Turnover	4.5%	4%	4.5%	4%
Number of active volunteers, docents and board members	175	165	140	149
Number of volunteer hours contributed by volunteers and docents	15,000	15,000	12,000	11,709

### External Factors

#### **Pandemic**

The most obvious impact on the McMichael is COVID-19. There is a great deal of uncertainty in the environment as to how long recovery will take, when recovery will be possible, etc. COVID-19 has affected every single area of our operations and is noted throughout this plan.

#### **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, 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**

Inclusivity is a key for the Ministry of Heritage, Sport, Tourism and Culture Industries. The McMichael strives to reflect inclusivity through exhibitions and programming that are reflective of the experiences and interests of all Canadians—through representation of different geographic regions, historic and contemporary art, Indigenous and immigrant experiences. We seek to bring our country together and tell the stories of Ontario and Canada through the celebration of the art of Canada. However, in the light of world-wide protest and support for Black Lives Matter arising from events in early 2020, it is clear that we must listen more carefully. We must strive to take active measures to ensure that our existing commitment to diversity and inclusion as a Human Resources priority for both staff and the Board of Trustees goes even further towards addressing systemic racism both institutionally and across the sector in general.

#### **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.

Our current membership is generally 55+, and hesitant about visiting during the pandemic. Individual members have expressed concern about visiting when there are significant numbers on the weekends. We are testing a Members' only day on the opening weekend (July 30, 2020), which may continue depending on uptake.

### **Transportation**

The risk of a location remote 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 hesitate to drive because of ecological concerns, will not attend if the McMichael is perceived as inconvenient and not easy to get to. 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. Currently the McMichael offers an Art Bus, which launched in Fiscal 2018 and runs from June through the end of October from downtown Toronto, and which is extremely popular. However, the cost is underwritten entirely by the McMichael at present and it is not particularly cost effective. In Fiscal 2020 additional dates were added for fall and winter on Sundays where there is programming, but this service will need to be reevaluated in light of people's reluctance to travel on public transit and the need to limit admission for social distancing and contact tracing. It is highly unlikely that the ArtBus will run in fiscal 2021.

### **Accessibility**

Accessibility is an issue that encompasses many facets, as identified by Minister MacLeod in her speech to the Economic Club on Oct 31, 2019. 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.

The physical accessibility of the facility is in need of updating to be AODA compliant. In 2021 our multi-year accessibility plan as directed by AODA legislation will need to be updated; the leadership team will undertake a review.

### **Changing Climate**

Climate change in Canada continues to be an urgent issue that requires intensive land management. The landscape plan undertaken in Fiscal 2020 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**

Obviously, the pandemic has radically altered the economic outlook, and as of the time of writing, very little has been confirmed in terms of total impact, particularly in light of potential future waves that may necessitate a return to previous phase. The Chief Economist/ TD Economics, Beata Caranci stated in a seminar on June 26, 2020, that their anticipation is 1 million job losses by the end of calendar 2020, with a slow recovery in 2021 to .25 million job losses in the nonprofit sector. For the charitable sector, donations tend to reflect the economy, and declines have already been noted across North America. As Minister MacLeod identified, cultural, tourism and sport industries contribute highly significantly to the Ontario economy (\$71 billion and 150 million visitors). 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**

“You can join the world stage from Ontario, and you can lead the world stage in Ontario.”

Minister Lisa MacLeod, October 2019

At the McMichael we are conscious of the opportunity to showcase the treasures we hold in trust for the people of Ontario. Our plans for national and international touring exhibitions seize this opportunity, and we are connecting with even more galleries for touring. Touring also represents an important source of revenue at a time when sponsorship and donation revenue is curtailed.

Google commissioned Ipsos research from Mar 19 – Mar 22 also reflects what is an opportunity for the McMichael to reach out to local residents specifically and Ontarians and Canadians in general:

- Canadians’ travel plans are on hold indefinitely, and when they travel, they intend to start closer to home
- 71% of Canadians will not make any plans to travel till the situation is normal in Canada
- 73% of Canadians will travel only closer to home post-COVID-19
- 80% of Canadians say they will avoid cruise vacations in the future
- Personal car is the most favorite type of transportation for a future vacation

### **Internal Factors**

#### **Staffing**

We have striven to respond to audience demands and changing expectations and models of delivery with the same staff complement. The performance adjustment to staff initially scheduled to take place in April 2020 was not put through due to the gallery closure. We need to remain competitive for our staff and continue to offer fair salaries; on January 1, 2021, we will consider implementing performance

adjustment for those staff who worked throughout the pandemic and for any staff not within their band.

### **Facilities**

With the completion of the Fit to Function study in fall 2019, it is increasingly evident 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. Therefore, Fiscal 2021 will require identification of the financial resources required to respond to these increasingly urgent needs with a capital campaign in the future when it can be contemplated in light of COVID-19 recovery.

### **Maturation of the Landscape**

The landscape study completed in 2019 is an essential aspect of our plans for capital renewal, given the close relationship between the McMichael gallery and the grounds in which it is located. Just as the building itself is reaching a point in time when renewal is required, so too is the landscape. The capital campaign will take an integrated approach to this renewal.

### **Achieving Financial Sustainability**

A dynamic exhibition schedule in Fiscal 2020 has demonstrated how we can attract more visitors and increase self-generated revenue through ticket sales, Gift Shop sales, and greater donations from private sources. However, our ability to increase revenue from rentals, weddings, educational programming, etc. is stymied by competing needs for limited space. Capital renewal and rationalization will need to be accompanied by capital expansion if we are to truly become a destination for the world. Nonetheless, in the short term we anticipate difficulty achieving this goal due to the hesitancy of donors, sponsors and visitors to support the gallery.

## RISK IDENTIFICATION, ASSESSMENT & MITIGATION STRATEGIES

See *McMichael Risk Identification, Assessment & Mitigation Strategies*, Attachment 1.

## FINANCIALS

### 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 reducing revenue expectations
- Despite the current impact of COVID-19, 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. A three-year horizon ensures that we are able to effectively market and promote our offerings and secure the support of individuals, foundations and corporations through effective personal engagement. We have continued to have success in promoting touring exhibitions as well.
- The artistic vision, 'The Art of Canada', will be particularly significant in Fiscal 2021 for the centenary of the Group of Seven. We will leverage this centenary to promote not just the Group of Seven but Canadian and Indigenous art, which will also be a focus of the *Early Days* exhibition
- The McMichael continues to emphasize attracting and reaching new audiences through robust and varied exhibition and programming schedules, increased social media presence, and online booking system aimed at increasing baseline attendance levels. As a result of COVID-19, greater emphasis will need to be placed on digital offerings, including classes, talks, webinars and virtual tours, in order to serve remote audiences and cultivate remote donors;
- Competition for space for education and corporate rentals remains a challenge, but coordination between departments helps to ensure we maximize these revenue opportunities. As we adapt to the new emphasis on the virtual environment, we are also coordinating online events and programs using a variety of tools.
- With the necessary cancellation of the annual Moonlight Gala as well as the delayed opening for *Uninvited*, the Development Department is focused on delivering smaller scale events that permit social distancing; online fundraising (online donations and an auction); and support for *Early Days* as well as online education and programs. We are also focused on stewarding our sponsors donors to ensure they will support us once again when they are able to do so.
- Cost control includes reducing the number of days the gallery is open; limiting travel and hospitality, and resort to more virtual meetings. Of course, COVID-19 has also required expenditure in devices to enable staff to work remotely, PPE, and staffing to ensure frequently touched points are disinfected regularly.

See *Fiscal 2021 Budget and 2 Year Forecast*, Attachment 2

## 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, approximately seventeen million dollars 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. Expansion is also required in order to function as a Class A gallery. Expansion will also enable growth in revenue generating operations such as educational programming, art classes, weddings and social functions.

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 2021 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 McMichael will commence planning for a complete IT architecture redesign. However, we do not foresee being able to complete the design, installation, and implementation during fiscal 2021. In order to mitigate hardware failure prior to new install, we will replace components such as servers, storage blades, server blades and switches as they display symptoms of imminent failure. McMichael's fiscal 2021 Capital Repair & Rehabilitation plan will include some hardware replacement to ensure business systems are functioning and supported

McMichael's building is located three quarters of a kilometer from the closest fiber optic drop on Islington Avenue. In order to update IT systems to more current architecture and allow cloud-based solutions, we will have to bring fiber optic cable to the building. The F2021 Capital Repair & Rehabilitation plan will include the installation of fiber optic cable.

The McMichael has committed to participating in the Ministry's process to find a ticketing and reservation solution that may be suitable to several of its agencies. At the time of writing this business

plan, a suitable ticketing system solution was not identified and the cost to implement such a ticketing and reservation system has not been included in the Fiscal 2021 plan.

The McMichael also recognizes the need for the institution to increase its digital capabilities in light of COVID-19 in order to serve audiences who are unable to travel to the gallery. The proven interest and high level of engagement from this audience has become clear through the enthusiastic response we've received to the digital programming offered during the pandemic closure. Upon reopening, the gallery will pivot to offering online timed ticketing through Eventbrite, a temporary measure until an agency-wide solution is developed, but more investment in digital capabilities will be required in order to meet the demands of remote audiences. In particular, the department intends to hire a Digital Content Coordinator in order to facilitate the filming and production of more frequent digital products. This position would facilitate 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 2021, McMichael Creative Learning and Programs will continue its partnerships, such as with Toronto and 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, in Ontario and in Manitoba. Diamond also provides donated wine for McMichael-hosted fundraising events.

The McMichael's participation in the Virtual Museum of Canada project, Iningat Ilagiit, is continuing. This virtual exhibition site of Cape Dorset art launched in December 2019, in order to capitalize on the school schedule and availability of community members. We have been working with youth in the community for text validation and will continue to involve them in the site analysis as well as encourage them, other members of the community, and Canadians in general to participate in the creation of virtual exhibitions. We will also continue to digitize the collection to make it accessible to the public.

## 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
- 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, implemented in accordance with public health guidelines, 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

- Refine merchandise and add more exhibition-focused merchandise to the gift shop and online. The gift shop is a brand key driver, and will be a particular focus for Fiscal 2021 during the Group of Seven centenary
- In response to COVID-19, marketing strategies will have to pivot immediately and creatively away from foreign markets and international travelers to focus on regional tourism, staycations and day trips, interprovincial travel and hyperlocal community building.
- Improve restaurant ambiance, menu and service via fully refreshed design and menu relaunch
- Seek sponsorship and donations for online offerings of webinars, virtual tours, and other programming
- Steward our current donors and sponsors to ensure they support us in future when the

Gala returns and new exhibitions can be held.

- Work with the Trustees, Foundation Directors and art philanthropists to broaden our network of individual supporters.

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
- Focus on succession planning, workplace wellness, and supporting employees during the stress and uncertainty caused by the pandemic
- 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

Begin the process of implementing the Fit to Function