Strategic Planning Overview

TO Live is seeking guidance from its Board of Directors on the creation of a strategic plan for 2021-2025. We have proposed a draft refined mission and vision, along with core values (see Appendix 1). We believe these foundational statements better reflect the organization and its aspirations. In addition, they help to distinguish TO Live from other organizations in the arts and culture sector.

The following questions reflect specific areas where Management seeks Board direction. This discussion will assist Management in developing a comprehensive strategic plan including a mission/vision and core values.

Strategic Planning Questions for the Board

1. What are our most significant achievements as an organization since amalgamation?
2. Do you see TO Live's role as being a revenue generator for the City of Toronto or as an organization that is making an investment in Toronto's cultural arts sector? (see Appendix 2 for reference document)
3. What role should TO Live play in the City of Toronto's recovery plan? What is our responsibility to artists, arts workers and the creative sector more broadly? (see Appendix 3 for reference document)
4. What is the role of fundraising for TO Live and what role will the Toronto Live Foundation play in TO Live's future? (see Appendix 4 for reference document)

--- WORKING DRAFT ---

Mission/Vision and Core Values Statement

1. **VISION/MISSION**

Vision: Building a better city through the arts.

Mission: TO Live believes that the arts are crucial to create healthy, vibrant, and engaged diverse communities. TO Live strives for excellence in everything that we do. We are stewards of landmark city theatres and activate our spaces through programming and rentals. We are a creative hub for audiences, artists and all those who work with us.

2. **CORE VALUES**

Diversity and Inclusion
We foster a sense of belonging in everything we do. We strive to be an anti-racist organization.

Innovative
We are unafraid to experiment and to push the boundaries of creativity.

Excellence
We strive to be the best in class in all we do.

Accountability
We value responsibility and take ownership of our work and actions.

Adaptable
We see opportunity in embracing our changing world.

Community-Minded
We listen to and are responsive to the people and groups we serve.

FINANCIAL OVERVIEW
2021 BUDGET

2021 Budget Summary: Big Picture

(in 000's)	2017 Actual	2018 Budget	2018 Actual	2019 Actuals	2020 Forecast	2021 Budget
Total Gross Revenue	$21,403	$27,085	$25,204	$31,096	$6,226	$0
% change in gross revenue		*26.55%*	*-6.94%*	*23.38%*	*-79.98%*	*-100.00%*
accumulative change in gross revenue		*26.55%*	*17.76%*	*45.29%*	*(70.91%)*	*(100.00%)*
Total Gross Costs	$27,383	$32,359	$30,090	$37,233	$15,387	$10,977
% change in gross costs		*18%*	*(7%)*	*24%*	*(59%)*	*(29%)*
accumulative change in gross revenue		*18%*	*10%*	*36%*	*(44%)*	*(60%)*
Total Operating Surplus/(deficit) before Subsidy	($5,980)	($5,274)	($4,886)	($6,137)	($9,161)	($10,977)
Subsidy	$5,907	$5,274	$5,274	$5,599	$9,185	$10,977
Total Net Operating surplus/(deficit)	($73)	$0	$388	($538)	$24	$0

2021 Budget: Net Revenue Summary

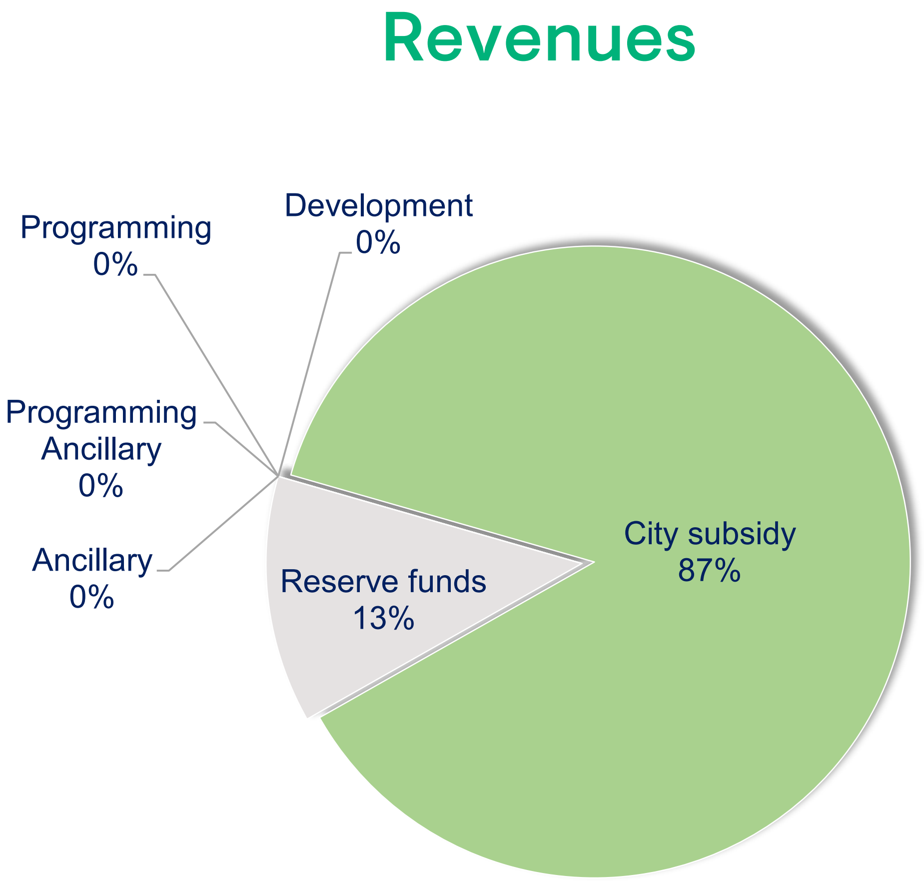
(in 000's)	2017 Actual	2018 Budget	2018 Actual	2019 Budget	2019 Actual	2020 Budget	2020 COVID-19 Forecast	2021 Budget
Summary								
Total Gross Revenue	27,125	32,359	30,477	39,799	36,695	35,398	15,411	10,977
Total Gross Costs	27,198	32,359	30,089	39,798	37,233	35,398	15,387	10,977
Total Operating Surplus/(deficit) before Subsidy	(73)		388	0	(538)	0	24	0
Subsidy								
Total Net Operating surplus/(deficit)	(73)		388		(538)		24	
Stage Rentals Division								
Gross revenue	6,251	7,297	7,548	6,730	7,700	7,156	1,524	
Direct expenses	3,911	4,731	4,908	3,841	4,924	3,841	1,052	
Total Net revenues/(costs) Stage Rentals	2,340	2,566	2,640	2,889	2,776	3,315	472	
Presentations Division								
Gross revenue	4,904	6,096	3,160	7,973	6,435	4,088	625	
Direct expenses	4,370	5,998	3,231	8,019	8,073	4,320	1,264	2,000
Total Net revenues/(costs) Programming	534	98	(71)	(46)	(1,638)	(232)	(639)	(2,000)
Corporate Rental Division								
Gross revenue	3,807	4,131	5,038	5,336	4,874	5,145	714	
Direct expenses	2,109	2,280	2,894	3,033	2,939	2,950	519	
Total Net revenues/(costs) Corporate Rental	1,698	1,851	2,144	2,303	1,935	2,195	195	
Development Division								
Gross revenue	777	1,560	905	1,957	1,604	2,800	1,633	
Direct expenses	263	215	61	188	213	428	143	
Total Net revenues/(costs) Development	514	1,345	844	1,769	1,391	2,372	1,490	
Ancillary Division								
Gross revenue	2,913	4,000	4,195	4,069	4,827	5,258	767	
Direct expenses	841	906	927	979	998	1,019	191	
Total Net revenues/(costs) Ancillary	2,072	3,094	3,268	3,090	3,829	4,239	576	
Other Division								
Gross revenue	1,657	653	883	892	1,171	795	198	
Direct expenses	1,047	375	431	482	436	368	129	
Total Net revenues/(costs) Other	610	278	452	410	735	427	69	

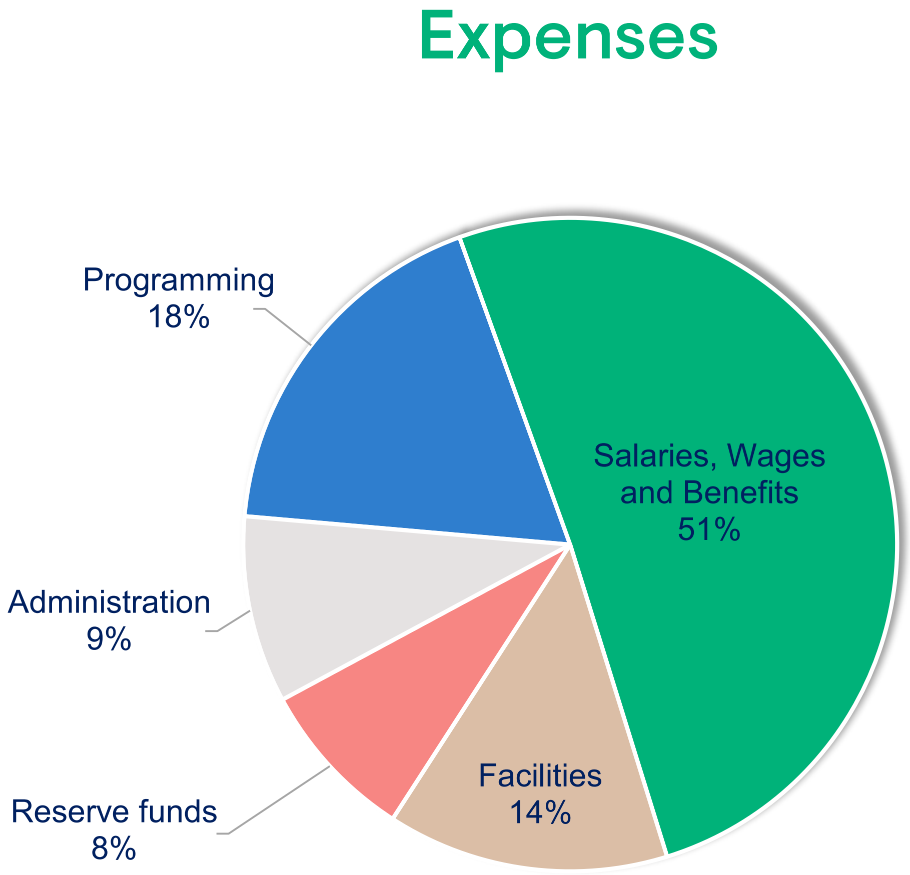
2021 Budget: Overhead Expense Summary

(in 000's)	2017 Actual	2018 Budget	2018 Actual	2019 Budget	2019 Actual	2020 Budget	2020 COVID-19 Forecast	2021 Budget
Total Costs Overhead	11,478	14,027	13,278	15,641	14,545	16,286	10,125	8,977
Reserve Fund Transfers (FFRF)								
Gross revenue	909	3,348	1,601	4,569	1,812	4,074	303	
Direct expenses	1,326	3,827	2,034	5,292	2,781	5,203	1,502	
Total Net revenues/(costs) Other	(417)	(479)	(433)	(723)	(969)	(1,129)	(1,199)	-
Reserve Transfers (Programming RF)								
Gross revenue	-	-	-	350	350	-	-	
Direct expenses	-	-	-	-	-	500	-	
Total Net revenues/(costs) Other	-	-	-	350	350	(500)	-	-
Transfer to Foundation								
Gross revenue	-	-	-	2,323	2,323	-	-	
Direct expenses	-	-	-	2,323	2,323	-	-	
Total Net revenues/(costs) Other	-	-	-	-	-	-	-	-
Transition Costs								
Gross revenue	-	-	-	-	-	-	-	
Direct expenses	1,853	-	-	-	-	-	-	
Total Net revenues/(costs) Transition	(1,853)	-	-	-	-	-	-	-
One time Settlement								
Gross revenue	-	-	1,873	-	-	-	-	
Direct expenses		-	2,325	-	-	-	-	
Total Net revenues/(costs) Settlement	-	-	(452)	-	-	-	-	-
Surplus (Deficit) before Subsidy	(5,980)	(5,274)	(4,886)	(5,599)	(6,136)	(5,599)	(9,161)	(10,977)
City operating subsidy	5,907	5,274	5,274	5,599	5,599	5,599	5,135	10,977
Extra Naming Rights Revenue							1,762	
Emegency Funding							2,288	
Net Operating Surplus/(Deficit)	(73)	-	388	-	(537)	-	24	-

* before amortization of capital assets and DCC

2021 Gross Revenues & Expenses (Industry View)





2021 Staffing Budget

Category	2021 (budget)			2020 (budget)			2019			2018			2017		
	Perm	Temp	Total	Perm	Temp	Total	Perm	Temp	Total	Perm	Temp	Total	Perm	Temp	Total
Sr Management	7.0		7.0	7.0		7.0	7.0		7.0	5.0		5.0	9.0		9.0
Management	11.0		11.0	42.0		42.0	36.0		36.0	38.0		38.0	28.7		28.7
Exempt Clerical	19.0	2.0	21.0	36.0	9.3	45.3	35.5	7.5	43.0	21.0	17.5	38.5	18.0	6.2	24.2
Union		4.0	4.0		142.1	142.1		136.7	136.7		151.0	151.0		124.8	124.8
Capital	1.0	2.0	3.0	4.0		4.0			0.0			0.0			0.0
TOTAL	38.0	8.0	46.0	89.0	151.4	240.4	78.5	144.2	222.7	64.0	168.5	232.5	55.7	131.0	186.7

October 21, 2020

"COVID-19 IMPACTS AND OPPORTUNITIES" REPORT

A Summary of Synergies with TO LIVE

On September 15, 2020 Dr. David Mowat and Saäd Rafi submitted their report *COVID-19 Impacts and Opportunities* to the City of Toronto. The report contains a series of recommendations to focus the City's recovery and rebuilding efforts. As expected, there is significant opportunity for TO Live to assist the City in achieving the policy objectives outlined in the report.

This document provides a summary of the report's recommendations as it relates to the arts and culture sector and additional areas of interest for TO Live (e.g. infrastructure). Where appropriate, TO Live has provided a response to the recommendations, indicating policy and program alignment.

Key themes from the report include addressing equity issues, enhancing digital infrastructure, access to space (in particular for vulnerable communities) and stimulus infrastructure spending. Many of these themes intersect. As an example, the report suggests that stimulus infrastructure should prioritize initiatives that address equity.

The authors note that, "Addressing the longstanding harms of anti-Black and Indigenous racism, and other forms of systemic discrimination, are now closely linked with public perception of successful pandemic recovery in Toronto."

The STLC redevelopment is highlighted as a "notable finding" on page 17 of the report. It reads as follows:

> *"It was suggested in consultations that the City consider the candidacy and timing of the renewal of the St. Lawrence Centre for the Arts, which presents an opportunity to create a hub for arts and cultural performance in downtown Toronto. Given its key location, the project should apply an equity lens to the place-making opportunities; after-hours access to equity seeking groups; use of state-of-the-art technology to support the next generation of creative talent in Toronto, thereby driving economic and cultural growth."*

Also of note, the report suggests that an equity and resilience lens should be applied to infrastructure projects. The report reads:

> *"Various governments have recognized that investments in infrastructure will be critical for Toronto's and Canada's recovery to COVID-19. Any stimulus funding for infrastructure should support Toronto's effort to build back better and prioritize investments that support key priorities – all through an equity and resilience lens."*

The authors note in a summary of participants' feedback that, "Culture can build strong neighbourhoods." This is a strong message of support for TO Live's role in the city and the possibilities created by the STLC redevelopment.

The report does not offer specific timelines for implementation given the fluid nature of the pandemic. The recommendations are mostly general in nature and are designed to avoid replication of existing strategies.

The chart below identifies key recommendations from the report and identifies how TO Live is currently addressing the issue or has the potential to in the future.

Recommendation	TO Live Alignment
1. For its part, the City should lead by example and address racism against Black and Indigenous people openly and honestly within the City in its hiring and promotional practices. In addition, the City should set standards for Black and Indigenous representation at the tables where priorities, planning, investments and implementation of City Council decisions are discussed. Moreover, the City should also address the representation of Black, Indigenous and people from other vulnerable populations on Agencies, Boards and Corporations in order to ensure that the decisions made by these City bodies reflect the communities they serve.	TO Live will also lead by example. Since amalgamation, we have rewritten our mission and vision and human resources policies to place an emphasis on diversity. A staff level Diversity, Equity and Inclusion committee, reporting directly to the HR committee of the Board has been struck. The TO Live Board and Management have engaged the City in order to ensure greater diversity in Board and Committee appointments. STLC Redevelopment Committee has a diverse representation and the public consultation will address these recommendations with stakeholders and working groups.
28. Work with community partners to coordinate and support the development of a Neighbourhood Food Hub model that builds food supply chains and distribution methods with vulnerable and racialized communities; creating effective, streamlined emergency food access in community spaces, and establishing sustainable community food resilience into the future.	Given TO Live's buildings and kitchen/food services experience, we are open to exploring how we could work with the City to advance this recommendation. In addition, there may be an opportunity for the STLC redevelopment to address this need.
36. Make it easier for vulnerable people and community groups in using City-owned spaces in a safe, inclusive manner, including office buildings, parks, Toronto Community Housing facilities, recreation centers and libraries, so that individuals can gain internet access, helping to bridge the digital divide	TO Live has conceived a Recovery Program of performance and other activities to reconnect communities with our 3 cultural centres and the neighbourhoods in which they live.

that exists for many households and neighbourhoods, and so that there are spaces for groups to organize and engage communities in recovery. Work with school boards and faith groups to identify opportunities to combine programs and better utilize public assets and to create new opportunities for the accessible, safe and inclusive access to space for not-for profit groups and vulnerable community agencies, not just in the downtown core.	At the heart of the Program is the idea of activating our theatres, lobbies and external public spaces to welcome back artists and the public to engage in cultural activities in safe, inclusive fun and rewarding ways. TO Live's request for additional funding for the Recovery Program includes providing subsidized spaces to enable artists, in particular BIPOC artists, to get back to the work of rehearsing and creating new productions. The Recovery Program is also prioritizing the reactivation of the Education and Engagement program which supports and has an extensive network of relationships with community-based organizations with particular focus on empowering BIPOC youth. Since the start of the pandemic, TO Live has offered our spaces for use to the City. We remain committed to working with the City to deliver on this concept. In addition, there is be an opportunity for the STLC redevelopment to address this need. In the future, all hours outside of "traditional" performance times can be considered for community and neighbourhood use.
39. Establish a process with provincial and federal governments to create the most effective programs for assisting businesses with forming internships, apprenticeships and demand-driven skills training, among other supports, with an emphasis on expanding job opportunities for youth, women and gender-diverse peoples, especially for Black and Indigenous populations and people from other vulnerable populations. This will be critical for those just now entering, re-entering or trying to increase their participation in labour markets, as also noted by the Mayor's Task Force sector table on Child and Youth, chaired by Councillor Shelley Carroll.	TO Live is creating a Mentorship and Internship Program in partnership with the Toronto District School Board and York University. The goal is to create professional development opportunities for BIPOC students with a focus on Production Management and Technical Direction. This is an area of live performances where BIPOC communities are particularly underrepresented. We expect to pilot the program in 2021 with 9 -12 positions. TO Live is seeking a corporate partner to assist in the funding of this initiative. TO Live is also developing a relationship with POV (https://povfilm.org/) to commission projects from their alumni group. POV is an organization that works with industry partners to connect young creatives aged 18-25 to help marginalized youth break into the media

	industry through training, mentorship, job placement and professional development opportunities. Commissions will be part of the TO Live Recovery Programming.
42. Facilitate innovations in accessibility by playing a convening role between the technology industry and disability organizations, enabling new partnerships and new sources of funding for the cultural disability community – Toronto has an opportunity to be a global leader in promoting accessibility and the arts in the digital age.	The reimagined STLC will answer the long-term goal of providing an accessible, uniquely flexible civic cultural centre with ample public spaces that will serve the broad cultural sector and reflect the neighbourhood and communities of Toronto. TO Live's Engagement Program features partnerships with organizations creating work for and/or by people living with chronic health conditions, disabilities and the neurodiverse community. The Education and Engagement Program participated in the Alliance for Healthier Communities pilot for Social Prescribing and will be incorporating into future Programming planning. Social Prescribing starts with a question: *What if, along with medication, doctors and nurses prescribed art and dance classes, volunteer roles, caregiver supports and supportive peer networks?* From a technology perspective, TO Live is in discussions with the Canadian Institute for the Blind to utilize Blindsquare wayfinding technology (GPS-based app for the blind, deafblind and partially sighted).
Cultural Sector Business Recommendations (44-48)	
44. Significantly expand the culture sector's digital infrastructure and adaptation to enable online and virtual delivery of cultural events and experiences, in doing so, advocate to the provincial and federal governments for major investments in digital infrastructure as stimulus spending – including specific investments to strengthen e-commerce capabilities and data analytics, support efforts to modernize intellectual property protections and facilitate improved connections within the cultural sector.	TO Live's Digital Transformation initiative seeks to equip the arts sector with the tools to thrive in a rapidly evolving digital eco-system. Tangible outcomes from the project will include publishing a progressive web application that transforms the way audiences, donors, and other members of the public interact with arts organizations through digital channels. One of the strategic goals of the STLC redevelopment is to create a centre that is digitally equipped to capture live-streaming, recording and broadcasting. It would be the most digitally advanced facility of its kind and support arts organizations across the city, the country and international presentations.

	TO Live has an updated 10-year capital plan (2021-2031) that specifically addresses digital infrastructure. Upgrading all TO Live venues with state-of-the-art technical capacity and equipment to support filming, live-streaming, audio recording and the creation of digital art is considered essential to increase audience reach, impact of work created and to stretch artists creative ambitions.
45. Given the prolonged impact the pandemic has had on cultural industries and operations, work with the federal and provincial governments to provide additional supports for business continuity throughout COVID-19. This includes support to key cultural institutions, creative businesses, arts and heritage organizations, and festivals and events.	TO Live supports business continuity efforts from all orders of government and stands ready to support this initiative and/or to participate in any discussions. Throughout the pandemic TO Live has prioritized opportunities to directly employ artists and arts workers. We will continue to seek ways to put our industry back to work.
46. Streamline and simplify permitting of Do-It-Yourself (DIY) pop-up spaces to facilitate safe cultural performance spaces and simplify permitting for alternative use of municipal spaces	TO Live supports this initiative. Considerations must be given to labour agreements in this regard.
47. Continue the work of Economic Development and Culture, with the support of Toronto Public Health, to provide guidance to sectors such as the performing arts with continuing significant constraints upon their activities and to review proposals for events.	The scale and breadth of TO Live's footprint, program blueprint and our network of partners and audiences means that we are eager and able to respond to the task of recovery. We are uniquely positioned to be able to get artists and arts companies back to work and reconnected with their audiences.
48. Work with the City of Vancouver on its initiative to encourage local arts organizations to provide information to compile national data to help federal policymakers make informed decisions about how to support Indigenous artists and cultural practitioners in the wake of COVID-19.	TO Live supports greater collaboration on data gathering and sharing. TO Live is leading the Audience Analytics Collective (ACC), alongside Norcidity, establishing a framework for institutions to safely pool data to gain a richer understanding of arts audiences. A key driver for creating this project was the increasing frequency and scale of changes affecting the sector. We had identified that the demand for creative problem solving was rapidly rising, as traditional approaches are increasingly ineffective amidst turbulent change and disruption. In response to COVID-19, the

	pooling of 2018 and 2019 data will serve as baseline to evaluate the pandemic's immediate and long-term impacts. The group is exploring expending the project to be national in scope.
55. Formalize the application of a climate lens, alongside equity analysis, in any decisions around infrastructure stimulus funding to ensure climate risks and opportunities are appropriately factored into decision-making in order to meet Toronto's net zero goals.	The STLC redevelopment project can fulfil the objectives of a climate lens by prioritizing Energy and Environmental design . We expect the new centre to be LEED certified and will explore other “green” initiatives through the community consultation. From a capital facility perspective, TO Live applies a climate lens to projects. For example, replacing lights with LED bulbs, replacing an ageing roof with an “eco” one, replacing HVAC motors with energy efficient ones.
57. In addition, proactively prepare a comprehensive infrastructure proposal for Toronto – as the largest city in Canada – to the federal and provincial governments, with projects that address resilience and equity, especially considering impacts on Indigenous communities and the Black community. The proposal should partner with labour and trade unions, the development industry, the cultural industry, universities and colleges, City agencies and the TTC, among others. This proposal should also have a retraining and reskilling component.	TO Live will conduct a review of current underutilized assets and develop a new framework for usage for underserved communities. TO Live expects that the STLC redevelopment will address equity issues which may include providing flexible space for underrepresented groups and access to much needed digital infrastructure. We expect that additional ideas to address equity and resiliency issues will be raised through the community consultation. We believe there is an opportunity for corporate partnerships, and to engage other partners through the redevelopment.
64. As part of the commitment to lead “net-zero retrofits of Toronto-owned buildings”, work with the provincial government to identify building retrofit projects, at scale, that would be candidates for innovative financing methods and to identify specific opportunities for training and upskilling to support the development of jobs and workforce capacity. A similar point was recommended by the Mayor's Task Force Sector Table on Workers and Unions, chaired by Councillor Layton.	TO Live has a 10-year capital plan which includes a number of projects that align with this recommendation. From a capital facility perspective, TO Live applies a climate lens to projects. For example, replacing lights with LED bulbs, replacing an ageing roof with an “eco” one, replacing HVAC motors with energy efficient ones.

74. Develop partnerships between higher education institutions and the City to support local businesses and organizations, leveraging faculty expertise and student placements to develop small business supports, training and transition to online services; and, form a faculty working group to develop methods to support small businesses and arts and culture organizations.	TO Live is a partner in the *#Lights-On: Recovery and Reboot in Live Entertainment* initiatives through Ryerson University's School of Creative Industries. The program is providing support for re-opening live entertainment and developing strategies for a strong recovery in the sector. TO Live is creating a Mentorship and Internship Program in partnership with the Toronto District School Board and York University. The goal is to create professional development opportunities for BIPOC students with a focus on Production Management and Technical Direction. This is an area of live performances where BIPOC communities are particularly underrepresented. We expect to pilot the program in 2021 with 9 -12 positions.
79. Support businesses by using the City's purchasing power to competitively select companies that can provide end-to-end solutions, from procuring through to distribution of PPE, to businesses and not-for-profit agencies at lower prices.	TO Live is leading a community-level bulk purchasing program for PPE through the Toronto Alliance for the Performing Arts. TO Live would support a broader city-wide initiative.
83. Establish a more formal engagement strategy by: • Identifying roles and responsibilities across the organization, including a lead practitioner who would support divisional engagement with City-wide guidelines and processes for engagement, including procurement, data management, technology capacity, equity and accessibility, and staff training; • Establishing organizational capacity for ongoing and meaningful engagement with Indigenous communities, Black Torontonians and equity-seeking and vulnerable communities; • Piloting innovative methods, increased evaluation and partnerships across divisions and agencies and other jurisdictions; and	TO Live would benefit from the sharing of best practices from the City regarding a more formal engagement strategy. In addition, we are able to lend expertise to inform strategy development where appropriate. TO Live has established a Diversity, Equity and Inclusivity Committee with representation across all levels of the organization.

• Supporting secure and effective collection and management of engagement data in a transparent manner through accessible communications and participant resources; and leveraging feedback across divisions and agencies to gain insights for decision making and continuous improvement.	

In addition to the report, there are several supplemental documents including summaries of stakeholder feedback. Included below are items identified from the “Culture/Arts” consultation.

Culture / Arts

Challenges identified by participants

- Virtually all stakeholders who commented on the arts and culture sector noted that cultural institutions, grassroots organizations, and for-profit businesses face “debilitating financial hardship and possible permanent closure.” They described extensive job losses, and many noted that culture workers are particularly vulnerable, having low median incomes, being over-exposed to precarious work and the broader gig economy, and frequently holding secondary employment in other impacted sectors such as tourism and hospitality.

- A majority of stakeholders observed that the pandemic has disproportionately impacted equity-seeking groups and exposed the socio-economic disparities they face in Toronto and globally. Within the cultural sector, this has taken the form of under-representation in leadership, and of challenges in accessing funding, employment, and spaces for cultural gatherings, among other systemic barriers. It was noted that “a generation’s worth of equity gains are at risk.”

- Many respondents stated that challenges related to access to affordable, sustainable space for production and performance have been exacerbated by the pandemic. With cultural venues unable to generate revenue for an extended period, closures and loss of vital infrastructure have resulted. Further, challenges accessing affordable housing are driving artists out of Toronto, draining the talent base.

- Many stakeholders noted that the sudden shift to digital platforms caused by the pandemic exposed a gap in expertise and technology that constrains adaptation, and also expressed concern that the digital divide could aggravate social and economic equity issues with potential long-term impacts in terms of labour market access for equity-seeking group members.

- Many respondents felt that public health requirements of physical distancing could weaken long-term consumer confidence.

- Some respondents described feelings of isolation and loneliness related to lack of access to social and cultural facilities (e.g. pow wows, places of worship, movie theatres, dancing, choir practice).

Priorities identified by participants

- Many respondents see opportunities to ‘build back better’ with respect to equity and inclusion, accelerating access to space, and enhancing digital infrastructure, and observed that the City must play a central role as a funder, legislator, and convenor. Respondents noted that the cost of a recovery that did not address equity issues could be an erosion of Toronto’s liveability, vibrancy and economic performance as its creative sector would be rendered less diverse.

- For cultural businesses to safely reopen, many respondents indicated that new investments will be required, including training, technology, and even modifications to premises in order to protect customers and employees. Support from the City to instill consumer confidence in returning to venues will be critical. Opportunities identified by participants.

- Because cultural sectors are exceptionally hard-hit, many TORR survey respondents recommended providing financial support to artists, institutions, and for-profit cultural industries, with an emphasis on advancing equity, in order to preserve the economic and social impacts that benefit Toronto so greatly.

- It was recommended that the City creatively apply its regulatory, financing and governance tools as well as work with the federal and provincial governments to support organizations trusted in diverse communities to help Torontonians facing systemic economic exclusion, expand career pathways for diverse creatives and support the continuity and development of new anchor institutions in diverse communities.

- Many organizations suggested that the City should support the culture sector’s move online by advocating for major investments in digital infrastructure, supporting efforts to modernize intellectual property protections, and facilitating improved connections between Toronto’s growing tech sector and the cultural sector.

- Economic stimulus investment in cultural infrastructure was suggested by some as a way to lead the recovery, address the shortage of space and create jobs. To further alleviate the scarcity of space, respondents suggested that the City needs to take a system-wide approach to inventorying and identifying underused public space, creating innovative incentives to unlock dormant space in private ownership, and streamlining City approval processes for both permanent and temporary production and performance venues.

- Some participants saw opportunities for new partnerships, creative collaborations between public and private spaces and organizations, and new funding models to support culture and arts sectors, especially in under-represented communities. Respondents saw the City as able to play a critical role in convening new partnerships and coalitions and creating the conditions for more effective collaboration across sectors.

- Respondents felt that culture can build strong neighbourhoods, and encouraged the City to accelerate cultural investment outside the core to support the development of neighbourhood vitality across the city, and to use cultural assets, space and events to catalyze small businesses and reconnect citizens from diverse communities to each other.

TORONTO LIVE FOUNDATION -ROADMAP

CONSIDERATIONS

Private and Public Foundations are an essential part of the Canadian charity sector. With the COVID-19 pandemic, there have been increasing demands on them to show flexibility and to ramp up giving.

There are over 10,000 foundations (5800 private and 5000 public), and CRA is increasingly auditing them as CRA prioritizes higher risk registered charities with higher assets and expenditures for audits. It is vital that directors and staff of foundations understand their legal obligations to avoid problems such as compliance agreements, penalties, revocation, and directors and officers becoming ineligible individuals.

Additional information is available through the Fundamentals of Running a Private or Public Foundation in Canada 2020 online course.

The program focuses on compliance issues, emphasizing those specifically relevant to running a private or public foundation that is a registered charity in Canada. While some foundations give out a small amount each year – others are giving hundreds of millions. Large gifts might have been $10-20 million a few years ago but are now often $100 million and over.

ENVIRONMENT SCAN

Below are some examples of organizations that have established separate foundations to support their missions.

Toronto Public Library Foundation

The Toronto Public Library Foundation is a registered charity that raises funds to support the exemplary collections, groundbreaking programs and services, and the innovative community spaces at the world's busiest public library system; Toronto Public Library.

Since its inception in 1997, the Foundation has raised over $88.5 million thanks to generous donors and corporate partners. Donating to Toronto Public Library is an investment in literacy, education, culture and the vitality of a world-class city.

Canadian Opera Company Endowment Foundation

The Canadian Opera Company has been a vital part of the Toronto arts community for generations. Sustained artistic excellence over the long-term requires visionary supporters who take the long view and support the Canadian Opera Foundation.

Established in 1986, the Foundation invests gifts it receives and makes annual grants to support COC programs. By pooling donations and investing them, the Foundation is able to provide ongoing annual support, protecting the COC from short term economic pressures, while also re-investing part of the income generated from donations to account for inflation over time.

National Ballet of Canada Endowment Foundation

Gifts to the Endowment Foundation are an investment in The National Ballet of Canada and a legacy for future artists and audiences. A strong endowment helps ensure the long-term financial stability of the National Ballet and gives confidence to the company's leadership to plan and pursue ambitious artistic goals.

Established in 1999 with an original gift of $100,000, the National Ballet's Endowment Foundation currently manages $74.6 million in investments, raised through the generosity of private donors, corporate gifts and government matching programmes. Income from this capital provides ongoing funding to the National Ballet in order to develop its talented artists, produce innovative new works and share this repertoire with audiences nationally and internationally for years to come.

TORONTO LIVE FOUNDATION BACKGROUND

Incorporated: November 30, 2018

The Toronto Live Foundation was created in part to take advantage of endowment matching incentives, for which it ended up not being eligible. The City of Toronto's donation policy provided an additional challenge for fundraising because it requires City Council approval for any gift over $50K.

The Foundation was seeded in July 2019 with reserve funds from TO Live in the amount of $2,323,000.

CHARITABLE PURPOSE

1. To receive and maintain a fund or funds and to apply all or part of the principal and income therefrom, from time to time, to make grants to TO Live, or its successor, so long as it remains a qualified donee under the Income Tax Act (Canada).
   a. To make grants to TO Live for operational purposes;
   b. To make grants to TO Live for capital programs;
   c. To invest into an endowment or investment fund for the purposes TO Live including, but not limited to, operational and capital requirements.
2. To undertake activities ancillary and incidental to the attainment of the above charitable purposes

MEMBERSHIP & MOU

BY-LAW NO. 2018-1, date December 19, 2019, established TO Live, formerly Civic Theatres Toronto (CTT), as the sole member.

The memo, dated December 31, 2019, directed that the bylaw be changed, as the City of Toronto took the view that the Foundation must be recognized as an "external and legally independent entity from CTT Agency and Board (and the City) that determines its own board structure and appointment of its members."

As per the MOU between TO Live and the Toronto Live Foundation:

- The role of the Foundation is to secure philanthropic donations for the purposes of providing grants to TO Live, including
    - Cash donations;
    - Grants;
    - Gifts and gifts-in-kind;
    - Bequests;
    - Endowments; and
    - Donor membership programs.
- TO Live agrees to provide office space, furniture and office equipment for the Foundation staff (at 1 Front Street East).

CURRENT FOUNDATION BOARD

As per the Foundation's By-Laws:

- A minimum of three (3) directors, incorporation application and charitable registration, set them as:
    - Robert Foster, President
    - Kevin Garland, Director
    - Sandra Laronde, Director