

ARTSPOND INC. / ÉTANG D'ARTS INC.



## NOTICE OF 2020 ANNUAL GENERAL MEETING

September 21, 2020

Please take notice that 2019 Annual General Meeting of ArtsPond / Étang d'Arts will take on **Tuesday, October 20, 2020 at 6:30 pm** (the **Meeting**).

The purpose of this Meeting is to:

- a) Consider and approve the minutes of the 2019 Annual General Meeting held on Saturday, Dec 6, 2019
- b) Receive the financial statements and Annual Report of the Corporation for the financial year ending July 31, 2020
- c) Appoint the Accountant / Auditor
- d) Elect Directors for the Board
- e) Conduct other business as may be properly brought before the meeting.

Please find enclosed the following:

- a) Official Notice of the 2020 Annual General Meeting
- b) Agenda of Matters to be considered at the Meeting
- c) Minutes to the 2019 Annual General Meeting.

As a part of the Annual General Meeting, and according to the Articles of Incorporation for the Corporation, a maximum of 30 Director positions are up for election. These positions may be nominated and are elected for one (1), two (2), or three (3) year terms. **Nominations for these positions are requested and will be accepted prior to, or at, the Meeting.** Please note that each candidate for Director will have an opportunity to introduce themselves prior to the election.

The minimum requirements for a Director are:

- The individual must be 18 years of age or older
- The individual is not an undischarged bankrupt
- The individual is not a mentally incompetent person.

Sincerely,

Jessa Agilo, President  
ARTSPOND INC. / ÉTANG D'ARTS INC.

ARTSPOND INC. / ÉTANG D'ARTS INC.



## AGENDA

### 2020 ANNUAL GENERAL MEETING

Tuesday, October 20, 2020 at 6:30 pm via videoconference

- Call to Order of Meeting
- Appointment of Recording Secretary and Registrar
- Proof of Notice and Constitution of Meeting (Quorum)
- Motion to Permit Guests to Attend Meeting
- Motion to Approve Minutes to 2019 Annual General Meeting
- President's Report
- Presentation of Financial Statements for the fiscal years ended July 31, 2020
- Motion to appoint Accountant/Auditor until the next Annual General Meeting
- Election Process
- Scheduling of Future Meetings
- New Business
- Adjournment



## MINUTES

### 2019 ANNUAL GENERAL MEETING

Saturday, Dec 6, 2019 at 1 pm

In attendance:

Jessa Agilo (JA), Rob Boyd (RB), Kate Hollett (KH), Daniel Kligerman (DK), Arthur Yeung (AY)

Regrets: Jose Gutierrez (JG)

1. Call to Order of Meeting at 1:10 pm
2. Appointment of Recording Secretary and Registrar  
*JA is appointed Recording Secretary and Registrar*
3. Proof of Notice and Constitution of Meeting (Quorum)  
*Notice of 2019 Annual General Meeting was posted on ArtsPond.com on November 6, 2019.  
With five votes from directors, there is quorum for the meeting.  
The meeting is a valid Annual General Meeting of the corporation.*
4. Motion to Approve Minutes to 2018 Annual General Meeting  
*DK motions to approve the minutes from the 2018 Annual General Meeting of the corporation,  
seconded by AY, unanimously carried.*
5. President's 2018-19 Annual Report  
*No motions governing the affairs of the corporation are made or carried.*
6. Presentation of Financial Statements for the fiscal year ended July 31, 2019  
*AY motions to accept the unaudited financials statements provided by Marinucci & Company for  
the fiscal year ending July 31, 2019, seconded by DK, and unanimously carried.*
7. Motion to appoint Accountant/Auditors until the next Annual General Meeting  
*RB motions, For the 2019-20 fiscal year to appoint Marinucci & Co as accountant to prepare  
review engagement financial statements (should they prove necessary) or appoint Marinucci & Co  
as auditor (if audited financial statements are necessary), and appoint Agilo Arts as bookkeeper  
for unaudited statements, seconded by DK, and unanimously carried.*

8. Election Process

There are no retirements from the board of the directors.

*JA motions to re-elect RB, JG, KH, DK as members of the Board of Directors of the corporation for one year, seconded by AY, and unanimously carried.*

*AY motions to re-elect JA as a member of the Board of Directors of the corporation for one year, seconded by DK, and unanimously carried.*

*JA motions to elect AY as a member of the Board of Directors of the corporation for one year, seconded by RG, and unanimously carried.*

*DK motions to elect JA as President, RB as Treasurer of corporation, AY as Secretary, for one year, seconded by KH, and unanimously carried.*

*JA motions to elect DK as Chair, seconded by AY, and unanimously carried.*

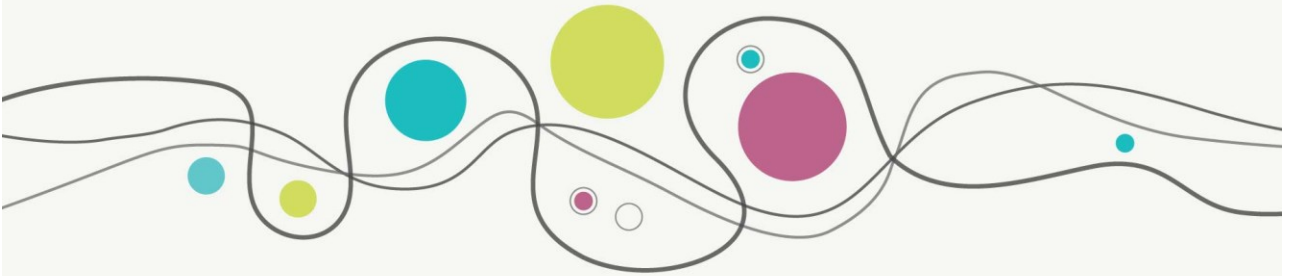
9. Scheduling of Future Meetings

*No motions governing the affairs of the corporation are made or carried.*

10. New Business & Adjournment

*There being no new business of the corporation, a motion to adjourn was duly made by JA at 2 pm and was unanimously carried.*

# President's Report 2020



1



*ArtsPond is a changemaker of a different sort.*

## MISSION

Our mission is to cultivate progressive ideas and untapped potential in the arts into exceptional, everyday shared realities for collective impact on-the-ground and in-the-cloud.

## MANDATE

Devoted to radical inclusivity, our mandate is to nurture healthy human ecosystems that bolster social, spatial, economic, digital, and accessibility justice and other urgent systemic issues for equity-seeking groups in arts and culture.



2



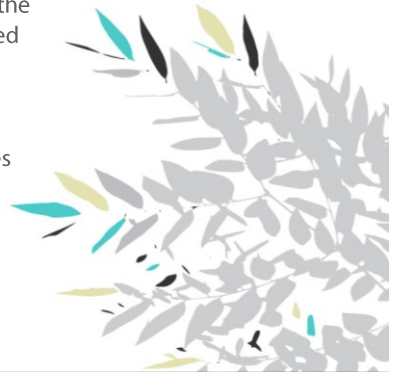
*ArtsPond is a changemaker of a different sort.*

## VISION

Across diverse urban, rural, and virtual communities in Canada and beyond, our vision is to strengthen collective human engagement and belonging through the cultivation of deep, lifelong connections to the capacity of community-engaged artistic expression to foster positive social change for all.

## STRATEGY

By adopting open source strategies, and fostering safe, human-centered spaces for equity-seeking groups to engage in collective sharing and action, we strive to illustrate the power of arts and culture to lead impactful responses to such urgent issues as outlined in United Nations' 2030 Global Sustainable Development Goals.



3



Share well.  
Vivez bien.

2014 to 2023



4

1

**Fiscal**

Pandemic Response

2

**Spatial**

3

**Digital**

4

**Social**

5

**Equity**

Together There

5

**Economic Justice**

Pandemic Response



6



7

## COVID19 RESPONSE

### National task force (March 2020 - )

- Collaborative national task force bringing together creators, producers, managers, and funders from the arts, culture, heritage, and creative industries to develop shared networks and strategies that strengthen the impact of pandemic response across regional and disciplinary silos
- Monthly roundtables explored opportunities for shared research, mitigation, advocacy and communications, administration and development

#### Members include:

**Jeremie Abessira**, European Union Film Fest  
**Renuka Bauri**, CARFAC National  
**Anne Bertrand**, Artist-Run Centres and Collectives Conference  
**Maegen Black**, Canadian Crafts Federation  
**Diane Davy**, WorkInCulture  
**Juliette Denis**, Synapse C  
**Gabrielle Desbiens**, Conseil régional de la culture du Saguenay-Lac-Saint-Jean  
**Sue Edworthy**, Sue Edworthy Arts Planning  
**Liz Forsberg**, Ontario Trillium Foundation  
**Jenn Goodwin**, City of Toronto / Artist

## Economic justice (pandemic response)

**Meghan Hila**, Choral Canada  
**Alexandra Hong**, OCAD University  
**Terri Hron**, Canadian New Music Network  
**Jericho Knopp**, ArtsLinkNB  
**Ely Lyonblum**, University of Toronto Music  
**Diana Lopez Soto**  
**Amy Macdonald**  
**Tara Mazurk**, Global Public Affairs  
**Shawn Newman**, Toronto Arts Council  
**Devon Ostrom**  
**Jason Samilski**, CARFAC Ontario  
**Amanta Scott**, Leading Tone Arts Productions  
**Steven Sparling**, Canadian Actors' Equity Association  
**Sair Raut**  
**Jenna Stanton**, Alberta Craft Council  
**Elka Weinstein**, MHTSCI  
**Geraldine Ysselstein**, Rozsa Foundation  
**Anonymous**

8





## International mutual aid network (March 2020 -)

- Inspired by **ILostMyGig.com** (SXSW, Austin, Texas) and **ILostMyGig.net.au** (Australia)
- In just 3 months, attracted **7,725 members from all 13 provinces and territories** of Canada and internationally
- 500+ posts** with **776,200 impressions**, **9,375 comments**, **24,000 reactions**
- 57%** of members are women, **36%** men, **8%** other genders
- 39%** of members are youth between 18 to 34 years
- 64%** of members are between 18 to 44 years of age
- Launched in a single weekend, dropped all other actions for three months to grow reach and impact
- Successfully advocated for inclusion of Canadian gig economy workers into CERB and other emergency funding programs, advocating for new basic income programs
- Required **575 hours of in-kind contributions** (average 28 hours/week) by founder, eventually compensated by emergency response grant from Canada Council / Canadian Heritage

## Economic justice (pandemic response)

### Top cities

- Toronto, ON
- Vancouver, BC
- Montreal, QC
- Edmonton, AB
- Ottawa, ON
- Winnipeg, MB
- Halifax, NS
- Saskatoon, SK
- Victoria, BC
- Whitehorse, YT
- St. John's, NL
- London, ON
- Stratford, ON
- Kitchener, ON
- Regina, SK
- Guelph, ON
- Charlottetown, PE
- Moncton, NB

### Top countries

- Canada
- United States
- Australia
- United Kingdom
- Brazil
- Germany
- Philippines
- France
- Mexico
- Vietnam
- Austria
- India
- Netherlands
- Italy
- New Zealand
- Romania
- Colombia
- Belgium

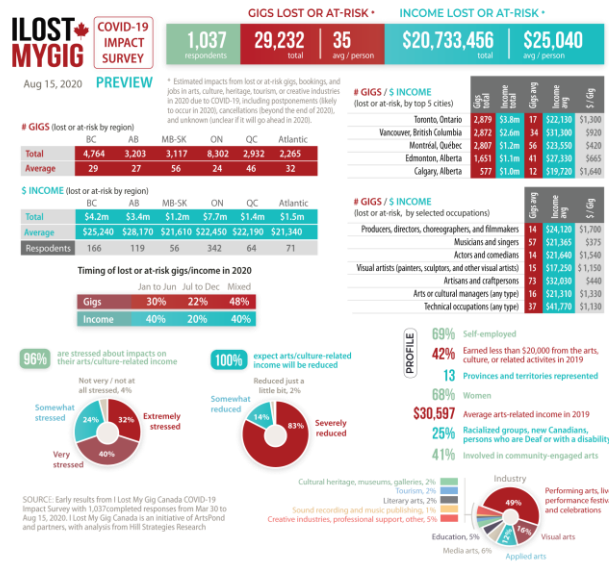
9



## National, bilingual COVID-19 impact survey (March 2020 -)

- First COVID-19 Impact Survey for Individuals in Arts, Culture, Heritage, Tourism and Creative Industries** launched in March 2020, open until February 2021
- Major collaboration between ArtsPond, Hill Strategies Research, and **40 national community partners** including Culture Days, CAPACOA, and others
- Captured more than **810 personal impact stories**, statements of hope and urgent needs
- 1,037 gig workers from **all 13 provinces and territories** reported **29,232 lost or at-risk gigs**, and **\$20.7 million in lost or at-risk income in 2020** (0.11% of Canada's GDP in 2019)
- Estimated economic impact of **\$1.9 billion in total lost or at-risk income in 2020** (based on 158,130 professional artists in Canada)

## Economic justice (pandemic response)



10



**National, bilingual COVID-19 impact survey  
(March 2020 - )**

**Economic justice  
(pandemic response)**



*Currently most of my losses are financial. Mental health and stress from this (and an ongoing family trauma) has made my hair literally fall out. I honestly do not want to give COVID-19 the full blame. But, sorting out financial help as a self-employed person who normally does not qualify for EI and had a \$15k+ contract pulled out from them would be important.*

*My mental health is struggling. I was about to start medication for ADHD but now I need to be saving money. I was hoping to pay off my debt by the summer or fall but there is not much hope of that now. I do not know what July rent will look like and I do not know whether to find a job or just purposefully make nothing as a freelancer in hopes that CERB will help. Immediately I feel I need community-based structures to enforce a routine and accountability in my artistic practice.*

Respondents, COVID-19 Impact Survey for Individuals



**National, bilingual COVID-19 impact survey  
(March 2020 - )**

**Economic justice  
(pandemic response)**

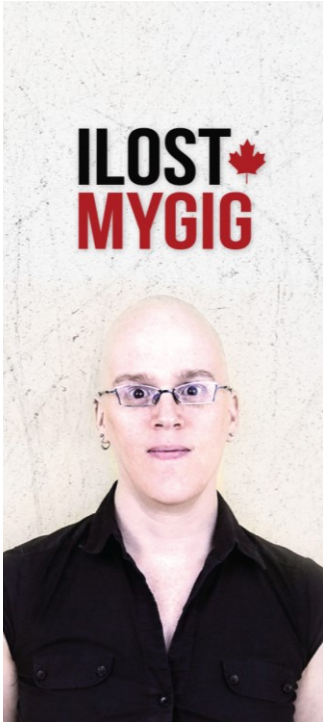


*I could not be more unemployed. I have zero prospects of picking up any work whatsoever in my industry.*

*Although times are tough, our culture and creativity will get us through this. This is the time to try something new, start something new or perfect what you do. My community has always supported me, and I have received many messages of concern and those promising to support me more once this is over. So grateful for community.*

*When this is all said and done, and the dust has settled, I believe a lot of good will come from it. We are learning about the mistakes and shortcomings that exist in our societal systems. We are also learning about our strengths and victories. We're going to learn more about how we want to live, how we need to restructure our economy (so it supports EVERY citizen, not just the rich).*

Respondents, COVID-19 Impact Survey for Individuals



13

**Economic justice  
(pandemic response)**

**Media coverage**

**Here's where Canadian artists and freelancers can find help during COVID-19 shutdowns**

[CBC Arts, March 20, 2020](#)

**Feds expand emergency benefit criteria**

[CityNews, April 15, 2020](#)

**Post-pandemic, advocates hope to see 'new appreciation,' support for gig workers**

[CBC Manitoba, April 18, 2020](#)

**A terrible toll: How the human and economic costs of COVID-19 are piling up**

[CBC Radio, The House, April 18, 2020](#)

**I Lost My Gig Canada**

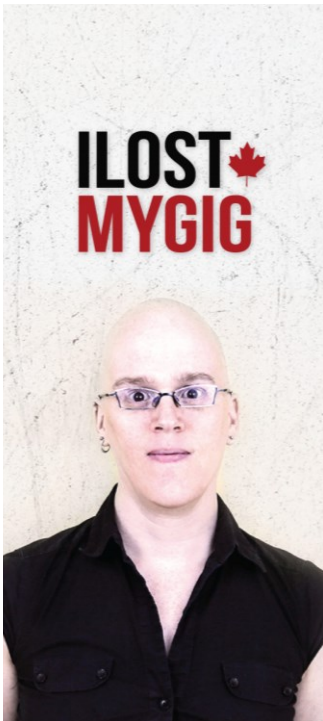
CBC Radio, Up to Speed with Ismaila Alfa, April 20, 2020

**'It's wiped out almost everything': How COVID-19 is hitting Ottawa and Canada's arts scene**

[Ottawa Citizen, April 27, 2020](#)

**Gig workers grapple with "unsustainable" business models amid COVID-19**

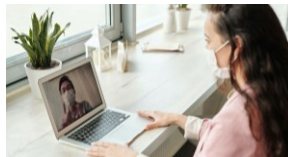
[The Canadian Press, May 12, 2020](#)



14

**Economic justice  
(pandemic response)**

**Public presentations**



**Cultural Policies Meet Pandemic Follies: The CERB and independent artists**  
[May 20, 2020, agYU](#)



**Policy and Funding, Multi-Arts, Health and Well-Being**  
June 16, 2020,  
Canadian New Music Network

**Others**

Canadian Dance Assembly  
Professional Association of Canadian Theatres  
Basic Income Network



Founder, Producer, Researcher  
 Researcher, Data Analyst  
 Associate Researcher  
 Mutual Aid Moderators

**Jessa Agilo**  
**Kelly Hill**  
**Sheriza Anne De Guzman**  
**Sue Edworthy**  
**Stephanie Ko**  
**Ely Lyonblum**  
**Vicki Hargreaves**  
**Hill Strategies Research**  
**Culture Days**

Lead Partners

Community Partners

Canadian Association for the Performing Arts (CAPACO), Art of Festivals, Artist-Run Centres and Collectives Conference (ARCCC), Canadian Crafts Federation, WorkInCulture, Cobalt Connects, Canadian Actors' Equity Association (CAEA), Canadian Dance Assembly, Ontario Association of Art Galleries (OAAG), Ontario Presents, Canadian Artists' Representation (CARFAC), Choral Canada, Conseil régional de la culture du Saguenay-Lac-Saint-Jean, Alberta Craft Council, Global Public Affairs, Strategic Moves, ArtsLinkNB, Agilo Arts, Anonymous

Special Thanks

Aubrey Reeves, Frédéric Julien, Devon Ostrom, Lee Slinger, Hamal Docter, Fanny Martin, Gabrielle Desbiens, Amy Macdonald

Funders

Canada Council for the Arts, COVID-19 Emergency Support Fund  
 Agilo Arts

## Economic justice (pandemic response)

### Key insights

- Pivoting to launch two new volunteer pandemic response projects **created a bottleneck** in organizational capacity that stretched our founder to her limits
- **Financial stress** was created when timelines to complete Phase 1 activities for multiple funded projects were delayed by four months due to shifted priorities, resulting in further delays in release of significant Phase 2 funding (~\$495,000) until 2020-21 fiscal year
- Responding to the pandemic was deemed **more important than maintaining the status quo**
- As a nimble, digital-first organization already, we were **well-suited to shift focus** and provide an example of positive leadership as others strived to pivot to digital
- The urgency and clarity of the pandemic **improved readiness to apply collective impact approaches** that have proven more difficult to sustain for our other more complex projects including gentrification (Groundstory) and digital transformation (DigitalASO)
- The pivot had a **tremendously positive impact on our organization and community** in three ways:

## Economic justice (pandemic response)

### 1. Improved fulfillment of mandate

- ArtsPond was original founded in 2014 with a mandate to address economic precarity
- Due to lack of funding, a strategic pivot to focus on digital and spatial justice in 2017 resulted in a reduced capacity to address economic justice topics
- The launch of two national pandemic efforts has allowed us to return to our roots and thus fulfill our original mandate

### 2. Increased connections

- 363% increase in followers (to 12,100) from all 13 provinces and territories helped realize our vision to become a leading changemaker in all regions and disciplines of Canada's arts and culture sector
- Increased profile attracted attention of national media and helped recruit talented staff and national partnerships

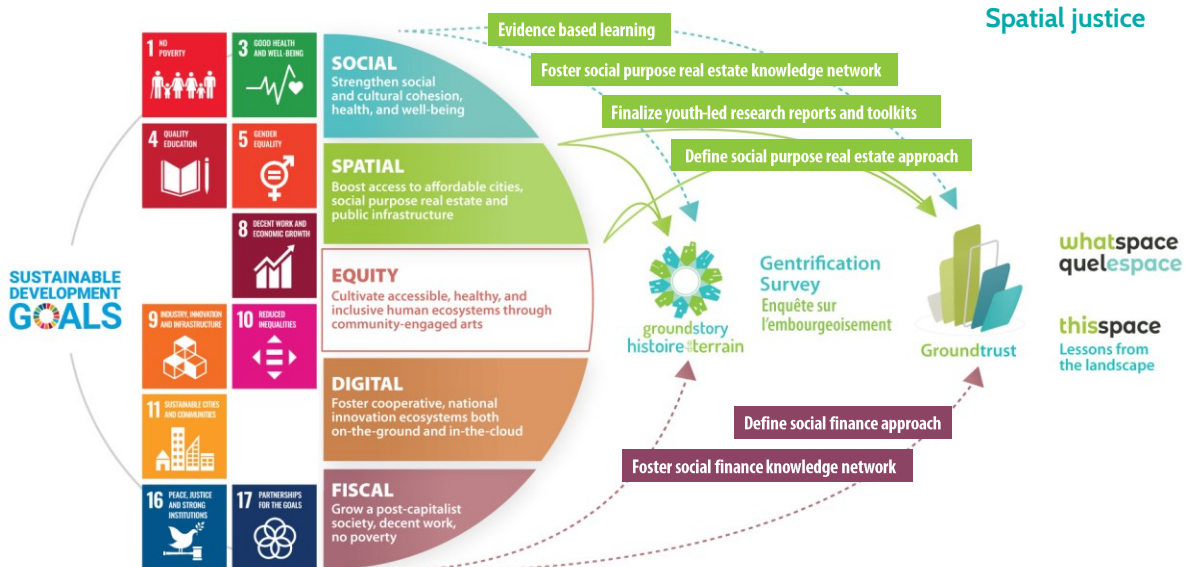
### 3. Deepened knowledge

- Relationships between social, spatial, economic, digital and accessibility justice are now better understood through evidence-based learning at both a local and national scale
- Industry is better prepared to collectively advocate for basic income and other solutions to precarity of gig workers

# Spatial Justice



17



18

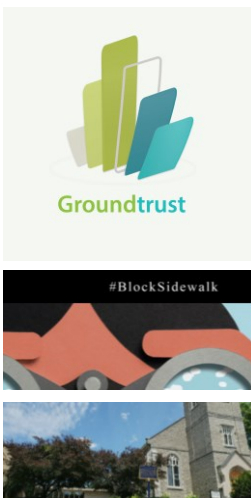
## Youth-led international literature review and toolkit design (Spring to Fall 2020)



- Final stage creation and design of four-part research series sharing insights from Groundstory Phase 1 (2017 to 2020):
- **Part 1: Groundstory: Round the Block, ~60 pages**  
An overview of the stories, activities, resources, and knowledge gathered with recommendations for the future.
- **Part 2: Groundtrust: Primer on Community and Cultural Land Trusts, 38 pages**  
Primer on social purpose real estate and land trusts for Indigenous, Black, and other racialized youth in arts and culture. Land trusts were identified through our research as the best solution to gentrification and spatial precarity in the arts.  
[Preview edition](#)
- **Part 3: Annotated Bibliography, 132 pages**  
Annotated literature review with 175+ sources uncovering the root causes, ripple effects, and responses to spatial precarity and gentrification in arts and culture in the Greater Toronto to Hamilton Area, across Canada, and internationally.  
[Preview edition](#)
- **Part 4: Bibliography, 150 pages**  
Full bibliography with more than 2,000 sources listed by relevance rating and alphabetical.  
[Preview edition](#)

19

## Social purpose real estate advocacy and research (Fall 2019 to Summer 2020)



- Established youth advisory with Indigenous, Black, 2SLGBTQ+ and other equity-seeking artists and urban designers to guide future planning around the creation of a new creative land trust in Ontario / Canada
- Exploration of social finance and community bonds strategy to help launch new creative land trust by beginning of ArtsPond's second decade (2024+)
- Social finance literacy research and networking, including attendance at 2019 Social Finance Forum
- Exploration of partnerships to support proposals to Canada's Social Finance Fund by 2021/22
- Supporter and signatory to **BlockSidewalk's** successful effort to prevent approval of Sidewalk Lab's proposal for the waterfront
- Community partner supporting **Faith and the Common Good's** province-wide survey illustrating the value of faith buildings and the cultural, economic, and social impacts of their loss in Ontario

20



International social purpose real estate webinar (Summer/Fall 2020)



- Planning and curation of [2-hour webinar](#) on **October 27, 2020** with 16 guest speakers from Canada, United States and United Kingdom
- A celebratory event to launch **What Space** report on spatial precarity, gentrification, and the arts, and to strengthen networks and literacy on social purpose real estate solutions in the arts
- Potential for long-term collaboration with speakers after the event is high i.e., future of work and co-working spaces with Ashley Proctor (Coworking Canada); formation of international creative and cultural land trust networks for advocacy, professional development
- Envisioned as a pilot project for future joint conference or speakers' series on spatial-digital justice issues alongside/with Digital Arts Services Symposium in 2023 or 2024

Speakers include:

- Elise Antoniadis + Darian Razdar ([Reflex Urbanism](#), Toronto)
- Ruth Belay ([Black Urbanism TO](#), Toronto)
- Yves Blais ([Creative Land Trust](#), London, UK)
- Joshua Brandt ([Parkdale Neighbourhood Land Trust](#), Toronto)
- Cheryl Case ([CP Planning / Black Futures on Eglinton](#), Toronto)
- Louis-Etienne Dubois ([Ryerson University](#), Toronto)
- MoyEng ([Community Arts Stabilization Trust](#), San Francisco)

- Anthea Foyer ([SMRTCTY](#), Cultural Planning, City of Mississauga)
- Kendra Fry ([Faith and the Common Good / Creative Collisions](#), Toronto)
- Amy Gottung ([Long Winter](#), Toronto)
- Sally Han + Lori Martin ([Economic Development & Culture](#), City of Toronto)
- Maggie Hutcheson ([Build a Better Bloor-Dufferin](#), Toronto)
- Diana Moser ([ArtsBuild Ontario](#), Kitchener)
- Brian McBay ([221A / Vancouver Cultural Land Trust Study](#), Vancouver)
- Cecelia Pye ([Creative Mixed-Use Team, School of Cities](#), University of Toronto)
- Michael Vickers ([Akin Collective](#), Toronto)



Founder + Research Lead  
Youth Associate Researchers

Researchers (Hill Strategies Research)

Interns

Research Volunteers  
Youth Circle  
Fiduciary Partner  
Funders

Jessa Agilo  
Felicity Campbell  
Cheryll Case  
Niko Casuncad  
Michael Pereira  
Kelly Hill  
Alix MacLean  
Monique Cheung  
Kamila Seitkhanova  
Anonymous  
Anonymous  
Roseneath Theatre

Canada Council for the Arts, Sector Innovation and Development  
Ontario Trillium Foundation, Collective Impact Fund  
Employment and Social Development Canada  
Agilo Arts

### Key insights

- Groundstory's impetus to cultivate **collective impact strategy was lost** after cancellation of Ontario Trillium Foundation's Collective Impact Fund
- Few impacted people were ready to engage due to **significant gaps in literacy on spatial justice issues**
- It was **difficult to engage and retain community leaders long-term** as ArtsPond held **insufficient internal human resources and knowledge on solutions to spatial precarity**
- **Guiding theory of change question remains unanswered** without broad community activation (i.e., what would it take for 75% of arts and culture workers in the Greater Toronto to Hamilton Area to feel satisfied with their shelter, studios, and spaces of public engagement by 2030)
- Complexity of issue meant it was **difficult to know what activities would prove the most impactful**
- **Survey burnout and pandemic pivots** prevented two editions of national Gentrification Survey from happening / gathering enough responses to be statistically significant
- Decision to prioritize **empowering youth literacy and leadership on complex social issues** has been impactful, and guides all future program planning
- **Three years of international research and networking** has provided a grounding to respond to these issues
- Focus on Groundtrust's **community and creative land trust strategy has become clear** although lack of matching funds for federal cultural spaces grants means **undertaking a feasibility study is difficult**

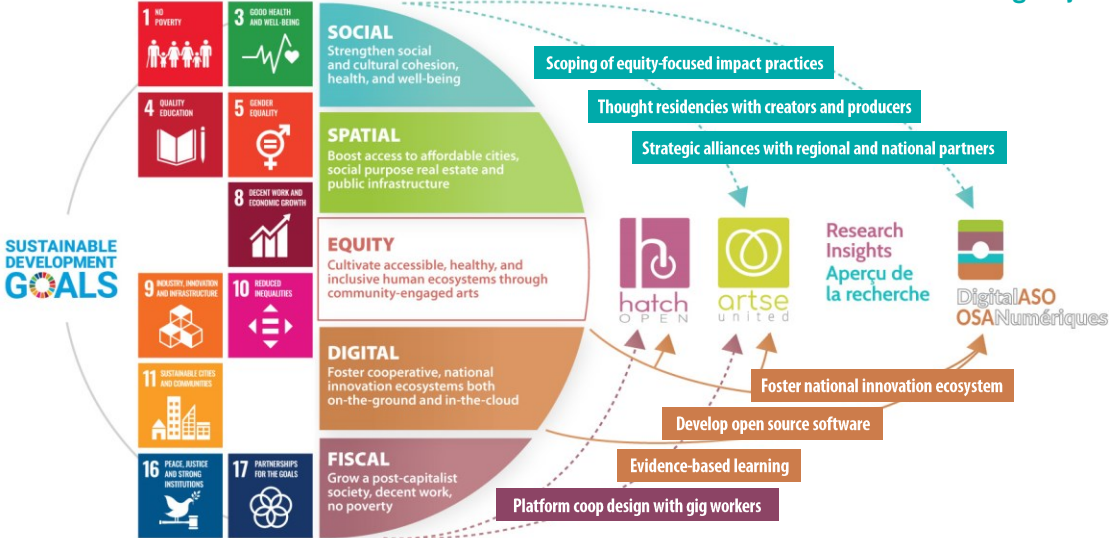
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## Digital Justice



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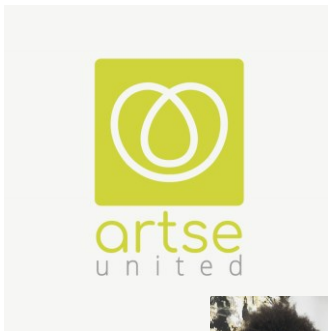
Open source arts management software design (Summer 2019 to Fall 2020)



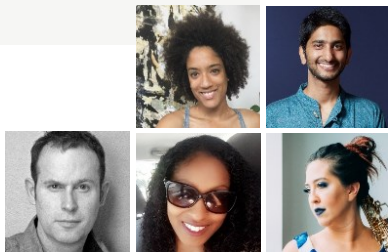
- Phase 1 prototyping of Hatch Open’s open source financial, project, and impact investing management modules for small creators and producers in the visual, performing, and disability arts
- Using machine learning tools to automate financial management processing, including chart of accounts creation, import and mapping, budgeting, invoicing and payment processing
- Design thinking research including **FocusON** two-day human-centered design workshops in Toronto, Ottawa, and Sudbury



Platform cooperative design (Summer 2019 to Fall 2020)



- Scoping of for-profit platform cooperative for gig economy workers in arts and culture, powered by Hatch Open
- Thought Residency with five Indigenous, Black, Brown, Deaf, other equity-seeking artists and producers from Ontario and Alberta
- New strategic alliance with WorkInCulture, OCADU Inclusive Research Design Centre, and Ontario Coop Association with half a dozen additional equity-seeking resident artists from creative industries in Ontario
- Investigating Artse United as a pilot platform cooperative in the arts with lessons that can be applied to design of a cooperative platform for the wider gig economy in Ontario
- ArtsPond's resident artists include:



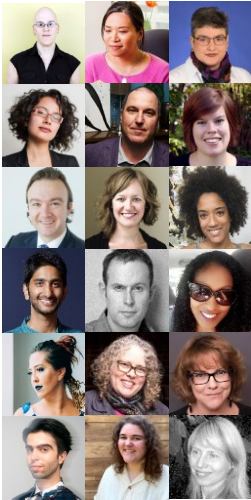
- **Talysha Bujold-Abu** (visual artist, Windsor)
- **Agneya Chikte** (performing artist, Toronto)
- **Chris Dodd** (performing, disability artist, Edmonton)
- **Katerina Fuller** (visual artist, Toronto)
- **Olivia Shortt** (performing, Indigenous artist, Toronto).

Design thinking report Hatch Open + Artse United (2019-21)



- **Research Insights: Designing a cooperative digital future for managing the arts** is a series of reports summarizing insights from collaborative research facilitated by ArtsPond to help foster a prosperous, shared digital future for managing the arts. Reports in development for release in Fall 2020 to Spring 2021 includes:
- Part 1: **Design Thinking, ~250 pages**  
Summary of design thinking research protocols and insights for Hatch Open + Artse United.
- Part 2: **Impact Practices, 28 pages** ([Preview](#))  
Review of quantitative and qualitative assessment frameworks from within and outside the arts to inform the design of Hatch Open + Artse United's impact practice solutions.
- Part 3: **Legal Practices, 16 pages** ([Preview](#))  
Recommendations for legal practices to support open source software design.
- Part 4: **Platform Coops, Spring 2021**  
Overview of insights from structural scoping research on platform cooperative.
- Part 5: **Prototyping Technology, Summer 2021**  
Overview of technical and strategic insights from software prototyping.





Founder, Executive Producer  
 Technical Lead  
 Design Thinking Lead  
 Design Thinking Associate  
 Coop Coach  
 Evaluation Coach  
 Evaluation Associate  
 Legal Coach  
 Finance Coach  
 Resident Artists

Associates

Producers  
 Typist  
 Partners

Funders

Canada Council for the Arts, Digital Strategy Fund + COVID-19 Emergency Support Fund  
 Employment and Social Development Canada  
 Agilo Arts

**Jessa Agilo**  
**Amine El\*** (Octagram)  
**Margaret Lam** (BeMused Network)  
**Alana Boltwood** (Metimea)  
**Stephanie Guico**  
**Kelly Hill** (Hill Strategies Research)  
**Alix MacLean** (Hill Strategies Research)  
**Andreas Kalogiannides** (Aura LLP)  
**Jenna Winter**  
**Talysha Bujold-Abu, Agneya Chikte, Chris Dodd,**  
**Katerina Fuller, Olivia Shortt**  
**Jeanne LeSage** (Jeanne LeSage Arts Management)  
**Sara Meurling** (Culturethink)  
**Michael Pereira, Megan Wilk, Heather Wood**  
**Ryan Sero\***  
**OCADU Inclusive Research Design Centre**  
**Ontario Coop Association**  
**WorkInCulture**

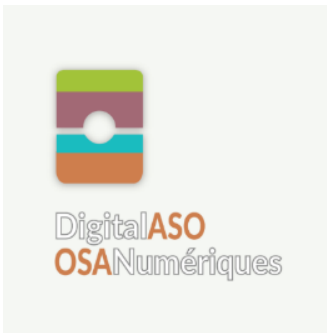
\* = not pictured

**National innovation ecosystem (2020-21)**

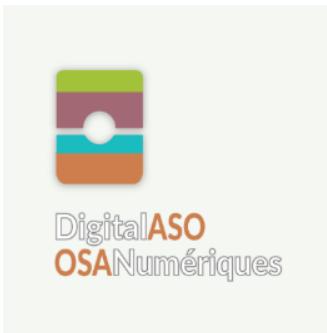


- DigitalASO Phase 2 (2020 to 2021) is focused on the scoping of a national innovation ecosystem for the digital transformation of arts and culture through the scoping of a national Digital Arts Services Alliance
- Stage 1 (May to October 2020) featured planning and delivery of human-centered design roundtables and workshops with digital champions and equity-seeking groups in Ontario, Quebec, Western Canada (British Columbia, Alberta), and Northern Canada (Yukon, Northwest Territories, Nunavut)
- A planned tour across Canada was cancelled due to the pandemic
- Digital-only engagement has required a more careful approach to foster a safe digital space for Indigenous, Black, Brown, Crip/disability, rural-remote, and other racialized and equity-seeking groups
- Focus has pivoted in Stage 1 to storytelling by impacted groups and fostering a deeper awareness of digital justice concepts and solutions
- Stage 2 from Winter to Summer 2021 will focus on digital justice solutions for Indigenous, racialized, and rural-remote groups in all regions (including Atlantic and Central Canada), plus design of ecosystem mapping and matchmaking digital tools to help better connect the industry
- Additional funding proposals for new program “Together There” seeks to continue this work for three years

National innovation ecosystem (2020-21)



National innovation ecosystem (2020-21)





Founder, Curator, Backbone Lead  
 Co-Founder, Curator, Backbone Lead  
 National Alliance Manager  
 National Alliance Co-Manager  
 National Equity Manager  
 Indigenous Lead  
 Regional Representatives  
   Northern Canada  
   Western Canada  
   Ontario East  
   Ontario West  
   Quebec  
 Digital Justice Coach  
 Associate Producer  
 Roundtable Participants  
 Advisory  
 Funders and Partners  
   Canada Council for the Arts, Digital Strategy Fund  
   Employment and Social Development Canada  
   Agilo Arts  
   WorkInCulture  
   KiK Management

**Jessa Agilo**  
**Margaret Lam**  
**Jean Macpherson**  
**Lynn Briand**  
**Parul Pandya**  
**Cynthia Lickers-Sage**  
  
**Inga Petri**  
**Jai Djwa**  
**Cate Proctor**  
**Perry Voulgaris**  
**Lynn Briand**  
**Nasma Ahmed**  
**Megan Wilk**  
**Anonymous**  
 Too numerous to mention

**Key insights**

- All digital problems are human
- Cultivating a safe space for equity-seeking groups in both real and digital channels is challenging when core leadership is primarily white
- Significant growth in HR has helped expand our reach and responsiveness to complex digital issues, but more effort is needed with Indigenous, Black communities
- Human-centered design with impacted groups is more critical, complex, time-consuming, and expensive than first thought
- Development of digital solutions and products has become secondary to engaging and understanding artists' stories and needs and building trust on "human time"
- Over reliance on short-term support from Canada Council's Digital Strategy Fund amplifies internalized fears of replicating systemic cycles of rapid investment and disinvestment in equity-seeking communities
- Long-term funding is essential to meet our vision and mandate in the digital sphere
- Networks and insights created to date has helped create a foothold to make the case for support to other funders
- Define and communicate a clear strategy in the future to help understand which equity communities we are investing in, and why

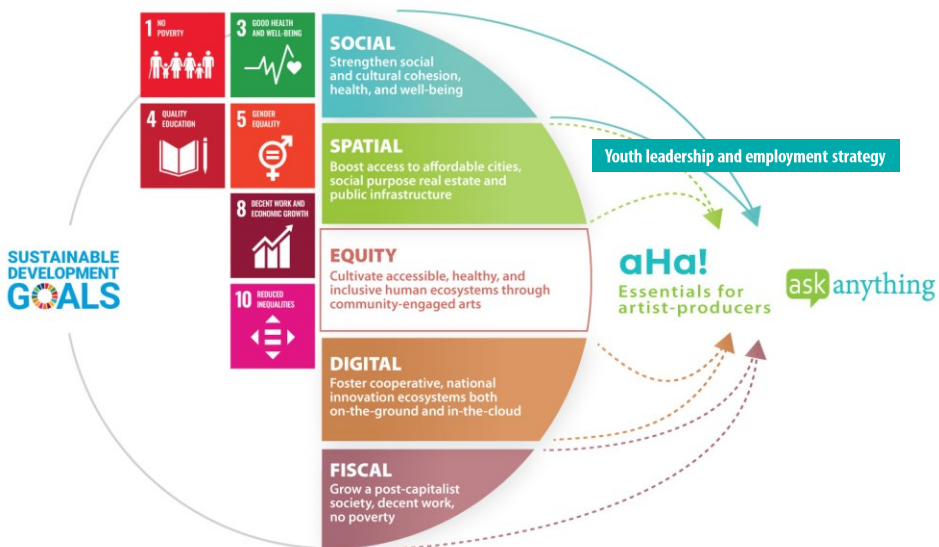


# Social + Operations



35

## Social justice



36



## Operations

**2.7M** +156% Total marketing and media impressions

**12K** +363% Total subscribers, members, fans, and followers

**10K** +156% Total educational resource views and downloads

**1.1K** +64% Total posts, articles, and videos

**685** +13% Total event participants and attendees

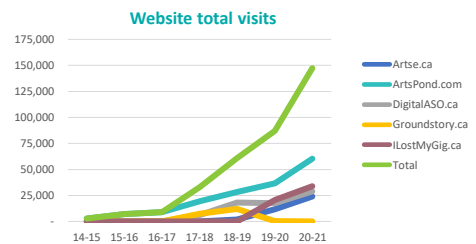
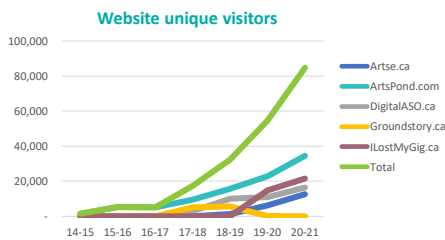
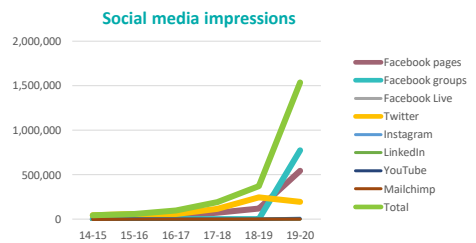
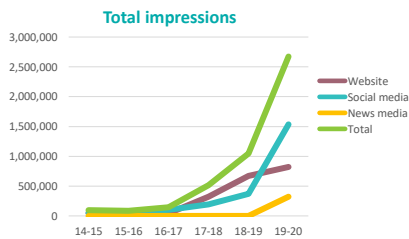
**146** Total countries reached

**13** Total Canadian provinces and territories engaged

37



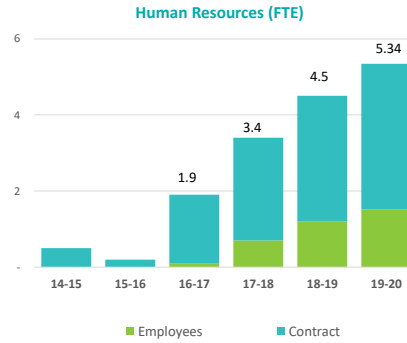
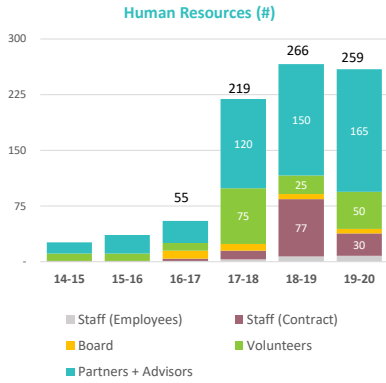
## Operations



38



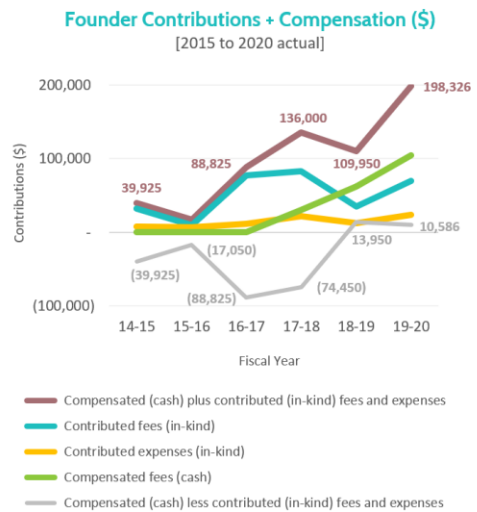
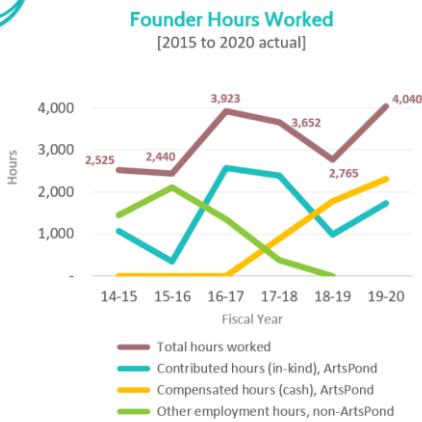
## Operations



39



## Operations



40





Operating budget, 2020-21 SUMMARY

	Actual					Projected					Actual	Actual	\$	\$	%	%	
	20-21 Q1	ASE	DSO	ILG	OTH	20-21 Total	ASE	DSO	ILG	OTH							19-20
<b>Accumulated surplus (deficit)</b>						<b>3,567</b>						<b>1,897</b>	<b>1,633</b>				
Annual surplus (deficit)	531,048	174,452	352,209	-	4,387	1,670	300	0	-	1,370	264	317	1,406	1,353	533%	427%	
<b>Revenues</b>	<b>542,977</b>	<b>179,983</b>	<b>356,004</b>	<b>-</b>	<b>6,990</b>	<b>682,674</b>	<b>261,550</b>	<b>402,326</b>	<b>5,000</b>	<b>13,797</b>	<b>552,281</b>	<b>264,339</b>	<b>130,393</b>	<b>418,334</b>	<b>24%</b>	<b>158%</b>	
4100 Earned revenue	-	-	-	-	-	3,811	300	-	-	3,511	22,964	121,890	(19,153)	(118,079)	-83%	-97%	
4300 Private sector revenue	-	-	-	-	-	111,450	86,250	25,200	-	-	111,310	19,951	140	91,499	0%	459%	
4400 Public sector revenue	542,977	179,983	356,004	-	6,990	567,412	175,000	377,126	5,000	10,286	418,006	122,498	149,406	444,915	36%	363%	
<b>Expenses</b>	<b>11,929</b>	<b>5,531</b>	<b>3,795</b>	<b>-</b>	<b>2,604</b>	<b>681,004</b>	<b>261,250</b>	<b>402,326</b>	<b>5,000</b>	<b>12,428</b>	<b>552,017</b>	<b>264,022</b>	<b>128,987</b>	<b>416,981</b>	<b>23%</b>	<b>158%</b>	
5100 Artistic expenses	8,858	5,531	2,500	-	826	474,058	179,050	289,000	-	6,008	359,095	48,469	114,964	425,589	32%	878%	
5120 Production expenses	-	-	-	-	-	-	-	-	-	-	320	5,490	(320)	(5,490)	-100%	-100%	
5135 Programming expenses	629	-	-	-	629	55,812	-	45,893	3,500	6,420	83,757	142,234	(27,945)	(86,422)	-33%	-61%	
5300 Marketing expenses	1,049	-	-	-	1,049	28,862	16,600	10,762	1,500	-	19,024	9,845	9,838	19,017	52%	193%	
5400 Fundraising expenses	-	-	-	-	-	4,800	4,800	-	-	-	13,960	7,470	(9,160)	(2,670)	-66%	-36%	
5500 Administration expenses	1,393	-	1,295	-	99	117,471	60,800	56,671	-	-	75,861	50,515	41,610	66,957	55%	133%	

41

Key insights

Social justice and operations

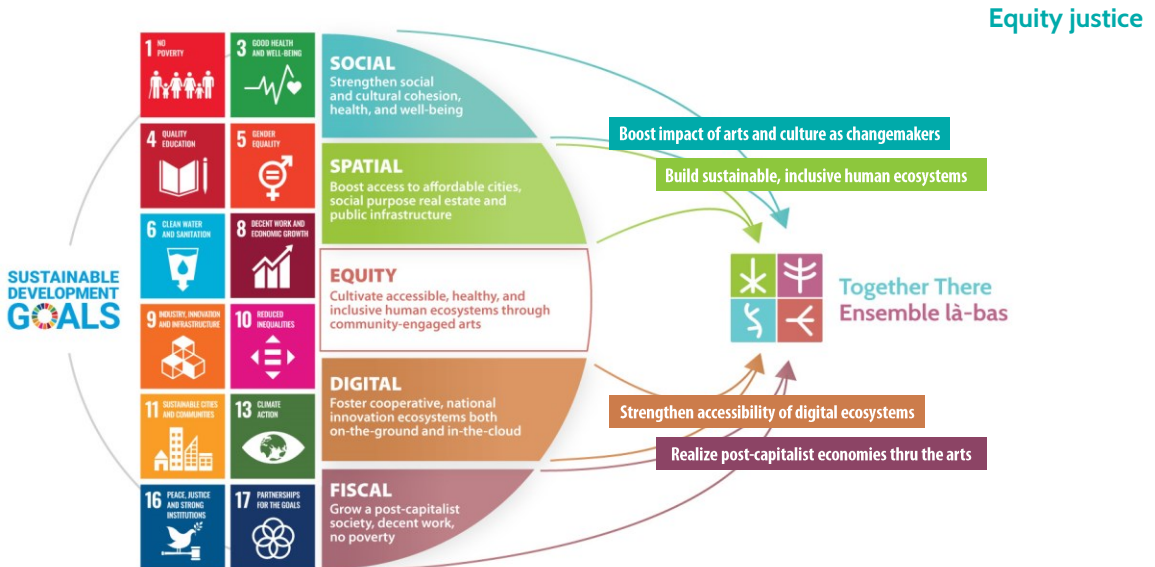
- Founder can no longer sustain all six core operational channels (strategic, creative, education and design research, ecosystem-building, platform-building, administration) without operational funding or additional year-round support for administration
- Overall health of the organization has been supported through growth in Canada Summer Jobs funding, which has helped fulfill our employment strategy to invest in youth as positive leaders of social change (1 position 2017, 4 positions in 2019, 5 positions in 2020)
- Additional funding is needed to compensate significant in-kind contributions from seasonal undergraduate and post-graduate internships which have been essential to operations, including 8 positions in 2019 (2 from Ryerson University Creative Industries, 1 from Ryerson University Urban Design, 5 from Humber College Arts Management)
- Large growth in public constituency requires refinement of communications strategies and content
- French edition of ArtsPond website was finally launched after several years of effort but requires year-round funding and support to maintain
- Separate websites were initially created for each project to concentrate messaging and support open branding for collective impact projects with many partners; however, a single portal at ArtsPond.com for all activities may now be more impactful and sustainable means to illustrate deep connections between all justice areas
- New programming and fund development strategy is to unite all justice areas into a united program/brand

42

# Equity



43



44



Together There  
Ensemble là-bas

*A cooperative, equitable society. A creative, resilient future.*

## SCOPE

A multi-year effort to realize a more cooperative and resilient society in the face of the pandemic and exploitive platform capitalism, led by Indigenous, Black, rural/remote, crip/disability arts, and other equity-seeking groups in Canadian arts and culture.

## ACTIONS

Phase 1 (2021 to 2024) strengthens the readiness of arts and culture leaders and impacted people to realize social, spatial, economic, digital, and accessibility justice via creative **thought residencies** and human-centered design research, **literacy conferences** and networking, regional and national **innovation ecosystem development**, **open source software** and **platform cooperative design, social purpose real estate scoping**, and more.

45



Together There  
Ensemble là-bas

*Equity justice for all*

## FUNDING REQUESTS

\$1.5M	Jun 2020	Canadian Heritage, Strategic Initiatives
\$0.5M	Sep 2020	Canada Council for the Arts, Digital Strategy Fund
\$30K	Nov 2020	Ontario Arts Council, Arts Response Initiative
\$4.5M	Nov 2020	FedDev Ontario
\$1.0M	Dec 2020	Innovation, Science, and Economic Development Canada
\$150K	Dec 2020	Ontario Trillium Foundation, Resilient Communities Fund
\$150K	Spring 2021	Toronto Arts Council, Open Door
\$250K	Spring 2021	CIRA, Community Investment Program
Others TBA		

46

**ARTSPOND INC./ETANG D'ARTS INC.**

**Financial Statements**

**July 31, 2020**

**DRAFT**

## **Independent Auditors' Report**

To the Members of ArtsPond Inc./Etang d'Arts Inc.

We have audited the financial statements of ArtsPond Inc./Etang d'Arts Inc. ('ArtsPond'), which comprise the balance sheet as at July 31, 2020 and the statements of operations and changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the financial statements present fairly, in all material respects, the financial position of ArtsPond as at July 31, 2020, and the results of its operations and cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

### *Basis for Opinion:*

We conducted our audit in accordance with Canadian generally accepted accounting standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Organization in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

### *Other Matter:*

The comparative financial statement information for the year ended July 31, 2019 is unaudited and was been reported on by independent accountants under an Independent Practitioner's Review Engagement Report dated November 22, 2019.

### *Responsibilities of Management and Those Charged with Governance for the Financial Statements:*

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Organization's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Organization or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for the Organization's financial reporting process.

### *Auditors' Responsibilities for the Audit of the Financial Statements:*

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditors' report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee, that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements. As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit.

**Independent Auditors' Report to the Members of Frog In Hand Productions Inc. (continued)**

We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional commissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Organization's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Organization's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditors' report. However, future events or conditions may cause the Organization to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

-

Toronto Ontario  
October 20, 2020

Chartered Accountants  
*Licensed Public Accountants*



**ARTSPOND INC./ETANG D'ARTS INC.****Statement of Operations and Changes in Net Assets****For the year ended July 31, 2020**

	2020	2019
<b>REVENUES</b>		
Public sector revenues (Note 4)	\$ 418,006	\$ 122,498
Earned revenues (Note 5)	22,964	121,890
In-kind contributions (Note 5)	<u>111,310</u>	<u>19,951</u>
	<u>552,280</u>	<u>264,339</u>
<b>EXPENSES</b>		
Artistic fees and salaries	359,095	48,469
Programming:		
Fees and salaries	74,823	108,164
Expenses (Note 5)	8,934	34,070
Production and technical:		
Fees and salaries	320	5,490
Marketing and promotion:		
Fees and salaries (Note 5)	16,209	7,056
Expenses (Note 5)	2,815	2,788
Fundraising:		
Fees and salaries (Note 5)	13,960	7,470
Administration:		
Fees and salaries	39,896	28,811
Expenses (Note 5)	<u>36,201</u>	<u>21,704</u>
	<u>552,253</u>	<u>264,022</u>
<b>EXCESS OF REVENUES OVER EXPENSES</b>	<b>27</b>	<b>317</b>
<b>NET ASSETS, beginning of year</b>	<u><b>1,633</b></u>	<u><b>1,316</b></u>
<b>NET ASSETS, end of year</b>	<u><b>\$ 1,660</b></u>	<u><b>\$ 1,633</b></u>

See accompanying Notes to Financial Statements



**ARTSPOND INC./ETANG D'ARTS INC.**

**Statement of Cash Flows**

**For the year ended July 31, 2020**

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	2020	2019
Cash generated by (used for):		
<b>OPERATING ACTIVITIES</b>		
Excess of revenues over expenses	\$ 27	\$ 317
Impact on cash of changes in non-cash working capital items:		
Accounts receivable	(21,943)	(11,860)
Prepaid expenses and other	472	2,707
Accounts payable and accrued liabilities	2,702	(266)
Deferred revenues	<u>(191,925)</u>	<u>208,805</u>
	<u>194,289</u>	<u>194,289</u>
<b>INCREASE IN CASH</b>	<b>(210,667)</b>	199,703
<b>CASH, beginning of year</b>	<u>225,015</u>	<u>25,312</u>
<b>CASH, end of year</b>	<u><b>\$ 14,348</b></u>	<u><b>\$ 225,015</b></u>

See accompanying Notes to Financial Statements

# ARTSPOND INC./ETANG D'ARTS INC.

## Notes to Financial Statements

July 31, 2020

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### 1. NATURE AND PURPOSE OF THE ORGANIZATION

ArtsPond Inc./Etang d'Arts Inc. ("ArtsPond") was incorporated without share capital under the Canada Not-for-profit Corporations Act on August 10, 2016. As a not-for-profit organization, ArtsPond is exempt from income taxes under the Income Tax Act.

The mission of ArtsPond is to cultivate progressive ideas and untapped potential in the arts into exceptional, everyday shared realities for collective impact on-the-ground and in-the-cloud. Devoted to radical inclusivity, its mandate is to nurture healthy human ecosystems that challenge and displace escalating spatial, social, economic and digital injustice and other urgent systemic issues by fostering cooperative actions fusing the values and practices of social innovation and the arts.

### 2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

These financial statements are the representation of management and have been prepared in accordance with Canadian accounting standards for not-for-profit organizations in Part III of the *CPA Canada Handbook* and include the following significant accounting policies.

#### Revenue recognition

ArtsPond follows the deferral method of accounting for contributions. Unrestricted contributions are recognized as revenues when received or receivable, provided that contributions receivable can be reasonably estimated and collection is reasonably assured. Restricted contributions, including grants, are recognized as revenues in the year in which the related activities are carried out and expenses are incurred.

Earned revenues from performances, co-productions and conference and workshop presentations are recognized upon completion of performance or related activity.

#### Financial instruments

ArtsPond initially measures its financial assets and financial liabilities at fair value. It subsequently measures all its financial assets and financial liabilities at amortized cost.

The financial assets subsequently measured at amortized cost include cash and accounts receivable. The financial liabilities measured at amortized cost include accounts payable.

#### Measurement uncertainty

The preparation of financial statements in accordance with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the period. Actual results could differ from those estimates.

#### Volunteer services

A significant part of ArtsPond's activities is carried out by volunteers whose services are donated. For accounting purposes, these volunteer services are not recorded in the financial statements.

# ARTSPOND INC./ETANG D'ARTS INC.

## Notes to Financial Statements

July 31, 2020

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### 3. FINANCIAL INSTRUMENTS

Cash consists of deposits held in a Canadian bank. Cash balances are sufficient to provide for accounts payable as they come due.

Accounts receivable at July 31 consist primarily of government grants and GST/HST recoverable. Receivable balances are monitored regularly to ensure collectability.

The fair value of ArtsPond's financial instruments approximates their carrying value due to the short term to maturity of these financial instruments.

It is management's opinion that ArtsPond is not exposed to significant credit, interest rate or liquidity risk in respect to its financial instruments.

### 4. PUBLIC SECTOR REVENUES AND DEFERRED REVENUES

Public sector revenues for the year ended July 31 consist of the following:

	2020	2019
Canada Council for the Arts:		
Artse United project grant	\$ 237,700	\$ 82,300
Digital Arts Service Alliance project grant	140,488	-
COVID19 emergency funding (Note 6)	25,000	-
Ontario Trillium Foundation	-	11,404
Toronto Arts Council project grant	-	15,000
Federal and municipal employment grants	<u>14,818</u>	<u>13,794</u>
	<u>\$ 418,006</u>	<u>\$ 122,498</u>

Deferred revenues at July 31 consist of the following:

	2020	2019
Canada Council for the Arts:		
Digital Arts Service Alliance grant	\$ 46,512	\$ -
Artse United grant (Note 7)	-	237,700
Federal employment grants	<u>-</u>	<u>737</u>
	<u>\$ 46,512</u>	<u>\$ 238,437</u>

# ARTSPOND INC./ETANG D'ARTS INC.

## Notes to Financial Statements

**July 31, 2020**

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### **5. RELATED PARTY TRANSACTIONS**

In-kind contributions of \$88,760 in 2020 (2019 - \$19,951) comprise the fair value of programming, marketing and fundraising services, occupancy and other administrative services and supplies contributed to ArtsPond by an individual who is also the President/CEO of Arts Pond.

Earned revenues for 2019 included \$89,623 in co-production fees pursuant to a co-production agreement with a producer who is also the President/CEO of ArtsPond.

### **6. SIGNIFICANT EVENT**

On March 11, 2020, the World Health Organization characterized the outbreak of a strain of the novel coronavirus ("COVID 19") as a pandemic. As a result, a series of public health and emergency measures have been put in place to combat the spread of the virus. The duration and impact of COVID 19 are not known at this time. It is not possible to reasonably and reliably assess the effects of COVID 19 on the future financial position and results of ArtsPond. Management and the Board of Directors of ArtsPond continue to closely monitor and assess COVID 19 developments.

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