



**2010 Program Guidelines**  
**DANCE: MULTI-YEAR OPERATING FUNDING**  
**Application deadline: February 1, 2010**

**GOALS**

Toronto Arts Council provides funding support to outstanding artists and arts organizations that contribute to the cultural life of the City of Toronto. TAC is committed to artistic excellence, innovation, and accessibility, and supports a wide spectrum of artistic endeavour and a range of activity that makes the City of Toronto one of the leading cultural centres in Canada. Through its support, TAC cultivates a richer engagement between artists and audiences and reflects the City of Toronto through the diversity of artists, arts communities and audiences that it serves.

**OBJECTIVES**

The Dance Program provides Multi-Year Operating support to professional non-profit dance organizations engaged in the creation, production, presentation and preservation of dance, and other activities that contribute to the development of dance, dance artists, and dance audiences in Toronto. The program aims to encourage long-term vision and planning and to provide stability for dance organizations. Funding through this program supports both operations and programming. The City of Toronto provides the funding for this program through its *Community Partnership and Investment Program*.

**ELIGIBILITY REQUIREMENTS**

To be eligible for Multi-Year Operating funding, an applicant must:

- Be non-profit.
- Be a professional Dance organization.
- Be located in the City of Toronto and have a significant portion of its activities occurring within the City.
- Have been in operation for at least four years.
- Have a demonstrated record of regular, ongoing programming.
- Have a viable administrative structure.
- Be governed by a Board of Directors or other body responsible for the organization.
- Have stable artistic, organizational and board leadership with plans in place for any transition.
- Have sound financial management and balanced budgets over time.
- Submit verification of financial results of the last completed fiscal year:
  - For requests over \$15,000, audited financial statements are required.
  - For requests of \$15,000 or less, unaudited financial statements that include a balance sheet and a statement of income and expenses may be submitted instead.
- Have received Annual Operating funding through TAC's Dance program for at least the past two years.
- Receive significant support on an annual basis from other levels of government and/or the public and/or the private sector.

**Applicants to the Multi-Year Operating program must speak to Dance Officer Soraya Peerbaye prior to completing an application form to ensure that they are eligible to apply.**

Organizations may receive only one grant per calendar year through TAC. Organizations that receive Multi-Year Operating funding through this program are, therefore, not eligible to apply for TAC project grants in any discipline.

## VALUE OF GRANT

TAC does not fund 100% of an applicant's budget. Applicants must show a range of revenue sources, including earned, government and private sector revenues. Applicants may receive less than the full amount requested.

These grants contribute to the artistic and administrative costs associated with an organization's ongoing dance activities.

TAC does not provide funding for capital projects (e.g. equipment, renovations, purchase of buildings), fundraising events/projects or deficit reduction.

## APPLICATION PROCESS

Applicants must complete the application form and submit all requested support material. You will enter your Financial and Statistical data online at CADAC (Canadian Arts Database/Données sur les arts au Canada) [www.thecadac.ca](http://www.thecadac.ca) and enclose printed copies of the forms with your application. Financial statements must also be submitted to CADAC and a copy included with your application.

All the information you need to complete the application is contained in the application form. Use the checklist to ensure you have completed all sections of the application.

All application material must be printed on white, 8.5" x 11" paper, one side only. The form and written attachments must be collated in alphabetical order by section. Do not separate sections with title pages.

Applicants must submit the original plus one copy of their completed application, including the form and the written attachments. Each copy must be collated and fastened with a secure paper clip. Please do not bind or staple applications.

The application must be signed and complete when it is submitted.

Applications must be received at TAC no later than 5:00 p.m. on the application deadline and are accepted earlier. TAC does not accept applications submitted by e-mail or fax.

It is the applicant's responsibility to ensure the application is complete and on time. **Late or incomplete applications will not be accepted, regardless of postmark date.**

## SUPPORT MATERIAL

In addition to the information requested in the application form, applicants may submit one set of promotional materials produced by their organization in relation to its last year's activities (e.g. programs, brochures, catalogues, etc.). Applicants may also submit a maximum of six additional pages of printed support materials (including press clippings).

- Audio/visual support material (e.g. videotapes, CDs, DVDs, etc.) should not be submitted. The assessment committee will not review it.
- Do not send originals. TAC is not responsible for the loss or damage of support material, however caused.
- Support materials submitted with this application will not be returned.

## ASSESSMENT PROCESS

Applications are reviewed first for eligibility by a TAC Grants Officer. TAC's Dance Committee then assesses all eligible dance applications. The Dance Committee's grant recommendations are approved by the TAC board of directors.

TAC's Dance Committee is a volunteer committee of practising dance artists and other dance professionals. Members are selected on the basis of their familiarity with and specialized expertise in a broad spectrum of dance forms, styles and practices and their direct experience in Toronto's dance community. TAC strives to ensure fair representation of gender and diverse cultural communities on its adjudication committees and juries. Dance organizations are invited to nominate peers interested in serving on TAC's Dance Committee. These nominations should be submitted in writing. Committee members serve maximum three-year terms.

Multi-Year Operating funding is recommended only at the discretion of the Dance Committee. First-time applicants should be aware that approval is not automatic solely on the basis of meeting the general eligibility requirements. The Dance Committee reserves the right to transfer applicants that do not meet the standard required to receive Multi-Year support to TAC's Annual Operating program.

## **ASSESSMENT CRITERIA**

The Dance Committee evaluates all organizations applying for Multi-Year Operating funding using the following assessment criteria in the context of each applicant's stated mandate and direction, available resources and stage of development, and the geographic, cultural and artistic environments in which it works.

### **1. Artistic Quality**

In assessing Artistic Quality, consideration is given to:

- The vitality of the organization's mandate and vision.
- The relationship of the mandate and vision to the organization's achievements, initiatives and goals.
- The levels of artistry achieved through the organization's artistic activities, which may include creation, production, presentation, performance, design, writing, exhibition, programming, etc.

### **2. Contribution to the Art Form**

In assessing the contribution the organization makes to the art form, consideration is given to:

- The level of commitment to the development of Canadian work through creation, production, presentation, exhibition and/or programming.
- The role of the organization in the development of the artistic field.

### **3. Role and Relevance in the Artistic Community**

In assessing the organization's role and relevance in the artistic community, consideration is given to:

- The organization's relationships with artists and/or other arts organizations, which may include resource-sharing, creative collaborations, providing opportunities for networking and professional development, etc.
- The support the organization gives to artists in Toronto by providing opportunities for performance, exhibition, screenings, networking, professional development, and/or other types of support.

### **4. Public Impact**

In assessing the organization's public impact, consideration is given to:

- The organization's ability to describe its current audience, and its level of commitment to develop an audience that reflects the community it serves.
- The organization's ability to recognize and cultivate potential new audiences and develop marketing plans to support this.
- The ways in which the organization engages its audience through outreach and audience development activities such as artists' talks, Q&As, pre- and post-performance talks, lecture-demonstrations, etc.
- The organization's ability to gain support from the wider community in the form of sponsorships, partnerships, volunteers, etc.

### **5. Financial and Administrative Viability**

In assessing the organization's financial and administrative health and operations, consideration is given to:

- An appropriate allocation of human and financial resources to fulfill the organization's seasonal and long-term plans.
- The stability of the organization, demonstrated by its retention of staff and strategies for ensuring planning for succession of the leadership.
- A budget that is realistic and shows a range of earned, private and government revenue.
- A demonstration through past performance of the organization's ability to secure the resources necessary to carry out its work.
- A demonstration through past performance that the organization can respond to changes in its financial circumstances.
- If the organization has a deficit, the effectiveness of the plans that are in place to reduce the deficit and to improve and strengthen financial planning.
- How the governing body of the organization reflects the community served by the organization and is committed to the well-being of the organization.

## **NOTIFICATION**

Applicants will be notified of results, by letter, within three months of the deadline. Results are not released over the telephone.

## **APPEALS**

The decision on whether or not an applicant is awarded funding through the Multi-Year stream is that of the Dance Committee and may not be appealed. (Applicants to the Multi-Year program will be transferred to TAC's Annual Operating program if they do not meet the standard required to receive Multi-Year support.)

Multi-Year funding recipients may appeal the decision of the assessment committee if the grant recommended is lower than their 2009 TAC grant (assuming the 2010 request is equal to or greater than the 2009 grant).

In the event that TAC's grants budget is cut, the eligibility criteria for appeals may be amended without notice. Applicants eligible for appeals will be advised in the grant notification letter.

## **PAYMENT OF GRANTS AND REPORTING REQUIREMENTS**

Successful applicants will receive a Letter of Understanding with their grant notification letter. The Letter of Understanding will detail the terms and conditions of the grant, including interim reports. The Letter of Understanding must be signed and returned to TAC.

Multi-year grants will be paid in three, equal, annual installments. Release of the first installment is contingent upon receipt of the signed Letter of Understanding and fulfillment of any conditions specified in the Letter of Understanding. Release of the second and third-year payments will be contingent on the organization fulfilling the interim reporting requirements that will be outlined in the grant notification letter.

Amounts approved for an organization may change over the multi-year period if:

- the organization does not carry out its planned program of activities.
- the organization undergoes major changes in artistic and/or administrative direction or personnel or a major disruption of activities is predicted.
- the organization fails to meet its obligations as a grant recipient, including the requirement to submit reports to TAC and comply with the acknowledgement policy.
- TAC is unable to fulfill its funding commitments due to a reduction in its grants budget.
- TAC receives an increase to its grants budget and new monies become available to the Dance program during the multi-year cycle.

## **ACKNOWLEDGEMENT OF TORONTO ARTS COUNCIL SUPPORT**

Grant recipients must include visual acknowledgement of TAC support in all promotional materials, advertising and programs of performances or works related to the grant. The TAC logo may be downloaded from TAC's website; specifications for the size and placement of the logo should be commensurate with that of other donors or sponsors that have provided comparable financial support.

## **REPAYMENT OF GRANT**

The grant must, on the request of TAC, be repaid (in whole or in part) to TAC, if the grant recipient:

- breaches any of the terms and conditions of the grant.
- knowingly provides false information in the grant application.
- uses the grant for purposes not approved by TAC.
- ceases operating.
- ceases to operate as a non-profit organization.
- winds up or dissolves.
- merges or amalgamates with any other party.
- commences or has commenced against it any proceedings in bankruptcy, or is adjudged a bankrupt.
- breaches any of the provisions of the Ontario Human Rights Code in its operations.

## **CITY OF TORONTO ANTI-RACISM, ACCESS AND EQUITY POLICY**

The City of Toronto requires that all organizations and individuals adopt a policy of non-discrimination as a condition of receiving a grant or other support from the City.

1. All organizations are required to file a Declaration of Non-Discrimination that has been adopted by the Board of Directors/Members of Collective.
2. Organizations receiving Operating grants and that have annual operating budgets greater than \$25,000 are required to submit their Anti-Racism, Access and Equity Policy.

### **FURTHER INFORMATION**

For further information on this program, contact Dance Officer Soraya Peerbaye at:

Toronto Arts Council  
141 Bathurst Street, Suite 101  
Toronto, Ontario M5V 2R2  
Telephone: 416-392-6802, extension 221  
soraya@torontoartscouncil.org

for information only



## DANCE: MULTI-YEAR OPERATING FUNDING APPLICATION DEADLINE: FEBRUARY 1, 2010

Before completing this application, please read the program guidelines.

A complete application is comprised of a number of parts, as listed below. **Some parts are designed as forms, to be filled out on your computer in Word or Excel. However, you will submit most information using attached pages.** Financial and Statistical forms must be downloaded from CADAC ([www.thecadac.ca](http://www.thecadac.ca)) as Excel forms and printed. *Please see CADAC INSTRUCTIONS page for more detailed information.* The list below itemizes the sections and appendices that comprise a complete application and indicate whether the information should be entered into a Microsoft Word or Excel form or formatted as attached pages.

### List of Application Sections and Appendices

### Format

- |  |   |
|--|---|
| 1. <b>Applicant Information and Declaration</b>                      | <i>use MS Word form provided</i>                |
| 2. <b>Section A: Organizational Profile</b>                          | <i>attach <b>maximum 3 pages</b></i>            |
| 3. <b>Section B: Multi-Year Planning Process</b>                     | <i>attach <b>maximum 3 pages</b></i>            |
| 4. <b>Section C: Artistic Report</b>                                 | <i>attach <b>maximum 10 pages</b></i>           |
| 5. <b>Section D: Organizational Report</b>                           | <i>attach <b>maximum 5 pages</b></i>            |
| <br>   |   |
| 1. <b>Appendix 1: Artistic Programming Information</b>               |   |
| 1-1 Repertoire – Current Year (if applicable)                        | <i>use MS Word form provided*</i>               |
| 1-2 Repertoire – Request Year One (if applicable)                    | <i>use MS Word form provided*</i>               |
| 1-3 Dance Support Organizations – List of Services (if applicable)   | <i>use MS Word form provided*</i>               |
| 1-4 Programming list Current Year                                    | <i>use MS Word form provided*</i>               |
| 1-5 Programming list Request Year One                                | <i>use MS Word form provided*</i>               |
| 1-6 Artist Fees  | <i>use MS Word form provided*</i>               |
| 1-7 Arts Programming/Activities in Priority Neighbourhoods           | <i>use MS Word form provided</i>                |
| <br>   |   |
| 2. <b>Appendix 2: Organizational Information</b>                     |   |
| 2-1 List of Staff  | <i>attach pages as required</i>                 |
| 2-2 List of Board of Directors or other governing body               | <i>attach pages as required</i>                 |
| <br>   |   |
| 3. <b>Appendix 3: Financial Information</b>                          |   |
| 3-1 CADAC Financial Form   | <i>Excel form downloaded from CADAC</i>         |
| 3-2 Capacity Building/Strategic multi-year grants (if applicable)    | <i>use MS Word form provided</i>                |
| 3-3 Unrestricted Reserves  | <i>use MS Word form provided</i>                |
| 3-4 Financial Statements   | <i>copy of statements uploaded to CADAC</i>     |
| 3-5 Deficit Reduction Plan (if applicable)                           | <i>attach pages as required (if applicable)</i> |
| <br>   |   |
| 4. <b>Appendix 4: Statistical Information</b>                        |   |
| 4-1 CADAC Statistical Form   | <i>Excel form downloaded from CADAC</i>         |
| 4-2 Geographic Service Area  | <i>use MS Word form provided</i>                |
| <br>   |   |
| 5. <b>Appendix 5: Anti-Racism, Access and Equity</b> (if applicable) | <i>attach pages as required (if applicable)</i> |
| <br>   |   |
| 6. <b>Appendix 6: Support Material</b> (optional)                    | <i>attach (optional)</i>                        |
| <br>   |   |
| 7. <b>Appendix 7: Application Checklist.</b>                         | <i>use MS Word form provided</i>                |

\*You may substitute a copy of the related form from your OAC application, instead of completing the MS Word form provided.

- Do not exceed maximum page limits, but also remember you may submit fewer pages.
- All attachments must be on plain white 8.5" x 11" paper, printed on one side only.
- Do not separate sections with title pages or paperclips.
- **Submit the original plus one copy of the application**, including the forms, written attachments and appendices, in the order listed above. Each copy must be collated and fastened with a secure paper clip. Do not bind or staple.

**DO NOT INCLUDE THIS PAGE WHEN YOU SUBMIT APPLICATION.**

## CADAC INSTRUCTIONS

CADAC (Canadian Arts Data/Données sur les arts au Canada) is a web-based application that provides arts organizations with a single point of data entry for financial and statistical information that will be used by one or multiple public funders, including Toronto Arts Council, the Ontario Arts Council and the Canada Council for the Arts.

All organizations applying for a Toronto Arts Council operating grant must enter their Financial and Statistical information online at CADAC ([www.thecadac.ca](http://www.thecadac.ca)). There are two options for entering data. You can download the financial and statistical forms as Microsoft Excel files, complete them on your desktop, print a copy to enclose with your TAC application and upload the form to CADAC. Or you can complete the forms online, download the completed forms as Microsoft Excel files and print copies to enclose with your TAC application.

New users of CADAC must first **register** your organization at [www.thecadac.ca](http://www.thecadac.ca). (You can download the *Quick Start Guide* or view the *online video tutorial* for detailed instructions about how to register. Links are on the website.)

- Registration must be approved, so register well in advance of the TAC application deadline to ensure you have time to complete the financial and statistical forms.
- When your registration is approved you will receive your organization **CADAC ID**. You are required to submit your CADAC ID with your TAC application form. Your application will not be accepted without a CADAC ID.

Once registered, follow these steps:

1. **Log in** to your organization's account at [www.thecadac.ca](http://www.thecadac.ca).
2. (a) **Download** the Financial form and Statistical form from CADAC if you want to complete the forms on your desktop. (When selecting the form year, choose the current fiscal year (2009/10) from the drop-down list in order to download a form with Request Year One 2010/11.)

**Upload** the Financial form and Statistical form to CADAC when you have completed the forms. (Note, only forms downloaded from CADAC can be uploaded to CADAC.)

**Submit** the forms to complete the process. (The uploaded form has been saved as a *Draft* version only.) Go to the *Financial or Statistical Form Edit* page and click **Submit** to submit the form.

OR

- (b) **Enter** the Financial and Statistical data directly online. Click **Save** to save as a *Draft* version only. This allows you to return later to complete it. Click **Submit** to submit the form when the data entry is finished in order to complete the process.
3. **Attach** signed financial statements. When signed financial statements are available for a financial year that has been *Submitted*, you will scan the signed statements in a format such as Acrobat PDF that can be uploaded to CADAC. For step-by-step instructions, see *Add an Attachment* under *Forms* in the **Help** section of CADAC. When the financial statements are uploaded, the CADAC FDC will reconcile the submitted form with the statements. If there are discrepancies, the FDC will request an explanation.

### Tips for first-time CADAC users:

- CADAC will **timeout** after 60 minutes of "inactivity". Data entry does not register as activity. If you are entering data online, please click **Save** frequently to ensure you don't lose data.
- When you login, review the legend of icons on the *Forms* page and *Buttons and Icons* under *Forms* in the **Help** section of CADAC. Here you will find an explanation of *form status*, who can view your data and when you are able to edit your data, which will give you a better understanding of the overall CADAC process.
- When you click **Save**, data is saved in *Draft* mode only. You must click **Submit** to submit your form in order to complete the process. Forms that have been submitted can be viewed by the CADAC Financial Data Controller (FDC) and by funders that have your CADAC ID.
- **Help Desk** - In addition to online help, which includes video tutorials, CADAC staff are available to assist you Monday to Friday during business hours via a toll-free number (1-866-249-0296) or email ([CADACinfo@thecadac.ca](mailto:CADACinfo@thecadac.ca)). Please note, the Help desk will close at noon on December 24<sup>th</sup> and will re-open at 9:00 am on January 4<sup>th</sup>.

**DO NOT INCLUDE THIS PAGE WHEN YOU SUBMIT APPLICATION.**

### **Tips for using Microsoft (MS) Word Forms**

This document is locked, so you can enter information only in the text boxes and check boxes provided.

The text boxes and check boxes appear shaded when you view the application on a computer screen, but the shading does not appear when you print the document.

You can tab from one text box to another, even if the text boxes are several pages apart.

Some of the forms included in the application are formatted as tables.

- In cases where you have to enter information (e.g. names) in a column, press “enter” on your keyboard between names to create a list.
- If you are entering information in a row rather than a column, you should use a comma to separate names.

We have tried to anticipate the maximum number of pages you will require for your Activity Lists. Use only as many pages as you need. As you enter information in a text box, it extends the table, sometimes beyond the page end. This may result in extra pages when you print. Do not submit empty pages with your completed application. Submit only tables on which you have entered information.

**DO NOT INCLUDE THIS PAGE WHEN YOU SUBMIT APPLICATION.**

**Toronto Arts Council: 2010 Application Form  
DANCE PROGRAM: MULTI-YEAR OPERATING FUNDING**

**APPLICANT INFORMATION**

**Organization Name** (cheque will be payable to this name, should application be successful)

**Mailing Address**

Suite / Apt / Floor      Number and street name      Postal Code (*Postal code must start with M*)

Telephone      Fax (dedicated line only)  
(    )      (    )

E-mail      Website

**CADAC ID**

**Who should we contact if there are questions concerning this application?**

First Name      Last Name      Title

Telephone      Email  
(    )

**Grant Amount Requested:** \$

**Previous TAC Grant Amount:** \$

Fiscal Year end:      Month/date

**LEGAL STATUS OF ORGANIZATION:**

Incorporated not-for-profit

Charitable status

Other

Incorporation date:

Describe:

**DECLARATION**

On behalf of and with the authority of the organization named above, in signing this application we certify that:

- we have read and agree to all the regulations, terms and conditions outlined in the Program Guidelines;
- to the best of our knowledge, the information provided herein is accurate and complete; and
- if a grant is awarded, we accept responsibility for ensuring that the activities for which funding is received are completed in the manner described in the application.

**Administrative Head - Title:**

Name:

Telephone Number: (    )

Signature: \_\_\_\_\_

**Artistic Head - Title:**

Name:

Telephone Number: (    )

Signature: \_\_\_\_\_

**Head of Board of Directors or other governing body:**

Title:

Name:

Telephone Number: (    )

Signature: \_\_\_\_\_

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## **SECTION A: ORGANIZATIONAL PROFILE** (maximum 3 pages)

For service organizations, please substitute your area of activity for “artistic” and substitute your membership and/or community constituency for “audience”.

### **A1: Organizational Mandate / Mission:**

Provide your organization’s artistic mandate and/or mission.

### **A2: Brief History**

Give a brief history of your organization to provide an understanding of its development and a context for its current activities. Include the year it was established, important milestones, and key events such as changes in artistic/executive direction.

### **A3: Current Leadership**

Describe the qualifications of your artistic leader(s) and their experience with your organization and in the field. Describe the qualifications of your administrative leader(s) and their experience with your organization and in the field.

### **A4: Current Artistic Vision**

Describe your artistic vision. Who participates in shaping the vision? What is the connection between the vision and your artistic programming?

### **A5: Buildings/Facilities** (if applicable)

Describe your building or facility (e.g. size, nature, seating capacity, etc.). Describe the role your facility plays in your community, including any policies for making these resources accessible to the arts community.

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## **SECTION B: LONG-TERM PLAN SUMMARY** (maximum 3 pages)

Your planning process may simply be the process you’ve gone through to prepare this application or you may have engaged in a formal planning process for a strategic plan or business plan. In either case, the following summary is required. Do not submit a copy of the plan.

Summarize your plan using point form and the following structure:

- How was your plan developed? Who was involved? What years are covered by your plan?
  - What are your organization’s strengths and limitations?
  - What factors outside your organization (economic, demographic, sectoral, etc.) shaped the decisions in your plan?
  - Highlight the main artistic and organizational goals contained in your plan. (*Details are to be provided in Sections C and D.*)
  - How will you monitor and evaluate the results of your plan?
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## **SECTION C: ARTISTIC REPORT**

For service organizations, please substitute your area of activity for “artistic” and substitute your membership and/or community constituency for “audience”.

### **Artistic Contribution** (maximum 2 pages)

*C1 to C4 provide context for your Artistic Programming and Activities. The questions are intended to guide you in describing the range of activities encompassed by your programming and its impact.*

#### **C1. Contribution to the Art Form and Artistic Field**

- How does your artistic programming contribute to the art form and the artistic field? What makes your work distinct in the field?
- What is your role in the arts community in Toronto and, if applicable, at a regional, provincial, national or international level?
- What relationships do you have with artists and other arts organizations? (*Consider resource-sharing, creative collaborations, networking, etc.*)

#### **C2. Contribution to the Development of Artists**

- How does your organization contribute to the development, presentation and promotion of Torontonians, Ontarians or Canadian artists? (*Consider the opportunities you provide for performance, screenings and exhibitions, as well as workshops, master classes, residencies, access to facilities, etc.*)

## **Artistic Programming (maximum 8 pages)**

### **C3. Last Completed Year**

- Provide a brief outline of programming for your last completed year.
- Did your programming plans for the year transpire as expected? Highlight the significant challenges, achievements and changes.

### **C4. Current Year**

- Are your programming plans for the year transpiring as expected? Highlight the significant challenges, achievements and changes. *(A complete list of activities is required in Appendix 1-1.)*
- What decisions did you make about managing the resources (people, time, space, money, etc.) to deliver your programming?
- What did you learn from your current programming choices that is affecting your plans for the next three years?

### **C5. Next Three Years**

- Describe your programming plans for **Request Year One**. *(A complete list of activities is required in Appendix 1-2.)*
- What are your programming plans for **Request Years Two and Three**? Provide a general outline of these plans to the degree that they are known. It is not necessary to provide a detailed activity plan at this time for these two years.

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## **SECTION D: ORGANIZATIONAL REPORT (maximum 5 pages)**

For service organizations, please substitute your membership and/or community constituency for "audience".

### **D1. Organizational Activities: Last Completed Year**

- Provide a brief outline of organizational activities that supported programming, human resources, marketing, and facilities/equipment for your last completed year.
- Did your organizational plans for the year transpire as expected? Highlight the significant challenges, achievements and changes.

### **D2. Organizational Activities: Current Year**

- Are your organizational plans for the year transpiring as expected? Highlight the significant challenges, achievements and changes
- Are your financial plans for the year transpiring as expected? Highlight the significant challenges, achievements and changes.

### **D3. Organizational Activities: Next Three Years**

- Describe your financial and organizational plans to support programming, human resources, marketing, and facilities/equipment for **Request Year One**.
- What are your financial and organizational plans for **Request Years Two and Three**? Provide a general outline of these plans to the degree that they are known. It is not necessary to provide a detailed plan at this time for these two years.

### **D4: TAC - Request for Increase:**

- If you are requesting an increase to your TAC grant, explain what changes the increased funds would allow you to make to your programming, services and/or operations.
- If you do not receive your full request, what would your priorities be?

### **D5: Public Impact**

- What is the make-up of your current audience or participants and how do you reach them?
- How do you ensure that the make-up of your audiences or participants reflects the community you serve? How do you reach new audiences or participants?
- What outreach/engagement activities do you offer to your audiences or participants? Include activities that add value to your artistic programming, including artists' talks, Q&As, pre- and post-performance talks, lecture-demonstrations, etc. Also include activities that directly engage participants, such as workshops and residencies.
- How do you develop relationships with donors, sponsors, partners and volunteers?

### **D6: Succession Planning**

- Have there been any recent changes in key administrative and artistic staff or do you anticipate any changes in the next three years?
- How does the organization plan for changes in leadership?

## D7: Governance

Describe your governance structure, including answers to the following questions.

- How does your Board of Directors or other governing body reflect your community?
- How is your Board or other governing body involved in supporting your organization? (e.g. fundraising, strategic planning, *pro bono* professional services, etc.)

## D8: Organizational Development Initiatives (if applicable)

- Describe any current strategic initiatives that are assisting your organizational development. (e.g. board development, strategic planning, participation in capacity building or sustainability programs.)

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## APPENDIX 1: ARTISTIC PROGRAMMING INFORMATION

### 1-1. Repertoire – Current Year (this form should be completed only by dance companies)

Complete the attached form OR submit the Repertoire form from your Ontario Arts Council application.

### 1.2. Repertoire – Request Year One (this form should be completed only by dance companies)

Complete the attached form OR submit the Repertoire form from your Ontario Arts Council application.

### 1-3. Dance Support Organizations – List of Services (this form should be completed only by dance support organizations such as dance umbrellas, etc.)

Complete the attached form OR submit the Dance Support Organizations form from your Ontario Arts Council application.

### 1-4. Programming List for Current Year

On attached table, in chronological order, provide information about the major programming activities of your organization for the current year **OR** submit the Current Year Activity List from your Ontario Arts Council application. *Do not include administrative activities such as grant writing.*

### 1-5. Programming List for Request Year One

On attached table, in chronological order, provide information about the major programming activities of your organization for Request Year **OR** submit the Request Year Activity List from your Ontario Arts Council application. *Do not include administrative activities such as grant writing.*

### 1-6. Artist Fees

Complete the attached form or submit the Artist Fees form from your Ontario Arts Council application.

### 1-7. Arts Programming/Activities in Priority Neighbourhoods

Complete the attached form.

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## APPENDIX 2: ORGANIZATIONAL INFORMATION

### 2-1. List of Staff

Attach a list of your artistic, technical and administrative staff, indicating job titles and whether they are full-time (FT) or part-time (PT).

### 2.2. List of Board of Directors or other governing body

Attach a list of members of your Board of Directors or other governing body, including addresses and the date each member joined.

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## APPENDIX 3: FINANCIAL INFORMATION

### 3-1. CADAC Financial Form:

Submit your financial data to CADAC (Canadian Arts Database/Données sur les arts au Canada) and include a printed copy of the form with your application. (See *CADAC INSTRUCTIONS* page for more information.)

### 3-2. Capacity Building / Strategic multi-year project grants: (If applicable)

If you are receiving capacity building/strategic multi-year project grants (e.g. Metcalf Foundation, Ontario Trillium Foundation, Department of Canadian Heritage, Canada Council for the Arts, etc.), complete the attached table.

### 3-3. Unrestricted Reserves:

- Complete the attached **Statement of Unrestricted Reserves** form.
- If the Board policy governing the use of these reserves has changed since last year or was not submitted last year, attach a copy of the policy.
- If there is no Board policy and the reserve exceeds 25% of total annual operating expenditures, you must include a statement explaining what you intend to do with the reserve.

- If you have an affiliated organization from which your organization receives income, describe the relationship between the two organizations and attach a copy of the most recent audited financial statements for this affiliated organization.

### **3-4. Financial Statements for the last complete fiscal year:**

- For requests over \$15,000, audited financial statements are required.
- For requests of \$15,000 or less, financial statements that include a balance sheet and a statement of income and expenses are required.

You must submit your signed financial statements to CADAC and include a copy with your application. (See *CADAC INSTRUCTIONS* page for more information.)

### **3-5. Deficit Reduction Plan (if applicable):**

If you have an accumulated deficit of more than 10% of budget, or an unrestricted net asset deficiency greater than 25% of budget, you must include a realistic deficit reduction plan that includes targets, timelines and responsibilities.

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## **APPENDIX 4: STATISTICAL INFORMATION**

In addition to providing information for the assessment, Toronto Arts Council uses statistical information collected through grant applications for its reports to the City of Toronto and for advocacy on behalf of the arts in Toronto.

### **4-1. CADAC Statistical Report.**

Submit your statistical data to CADAC (Canadian Arts Database/Données sur les arts au Canada) and include a printed copy of the form with your application. (See *CADAC INSTRUCTIONS* page for more information.)

### **4-2. Complete the enclosed “Geographic Service Area” form.**

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## **APPENDIX 5: ANTI-RACISM, ACCESS AND EQUITY**

The City of Toronto recognizes that barriers exist for many members of the City’s diverse communities, particularly for equity-seeking groups such as: women, people with disabilities, ethno-cultural and racial minorities, immigrants and refugees, faith groups, the poor, Aboriginal peoples, lesbian, gay, bisexual and transgender people.

The City requires funded organizations to adopt a Declaration of Non-Discrimination and to have an Anti-Racism, Access and Equity Policy. A copy of your organization’s policy was previously submitted to TAC.

### **5-1. If your Anti-Racism, Access and Equity policy has been updated in the past year, please attach a copy.**

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## **APPENDIX 6: SUPPORT MATERIAL - Optional**

- Applicants may submit a set of promotional materials produced by their organization/collective in relation to its last year’s activities (e.g. programs, brochures, catalogues, etc.). **Only one set is required.**
- Applicants may submit a maximum of six pages of printed support materials (e.g. press clippings,) on 8.5” x 11” paper, one-side only. **Two sets are required.**

Support material submitted with this application will not be returned. Do not send originals; TAC is not responsible for the loss or damage of support material, however caused.

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## **APPENDIX 7: APPLICATION CHECKLIST**

When you have completed your application, use the checklist to confirm that you have included all forms, attachments and appendices. Include one copy of the checklist with your application.







### Appendix 1-4: Programming List for Current Year

*Chronologically, provide information about your major programming activities for the current year.*

Month	Activities (check all that are applicable)			Brief description of programming. As appropriate, provide the venue/location, repertoire (title only), list of artists, number of performances, etc.	number of dancers or participants
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input type="checkbox"/> residency <input type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input type="checkbox"/> residency <input type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input type="checkbox"/> residency <input type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input type="checkbox"/> residency <input type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input type="checkbox"/> residency <input type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input type="checkbox"/> residency <input type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input checked="" type="checkbox"/> residency <input type="checkbox"/> commission	<input checked="" type="checkbox"/> workshop <input checked="" type="checkbox"/> conference <input type="checkbox"/> other		
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input checked="" type="checkbox"/> tour <input type="checkbox"/> school tour <input checked="" type="checkbox"/> residency <input checked="" type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input type="checkbox"/> residency <input type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		
	<input checked="" type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input type="checkbox"/> residency <input type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input type="checkbox"/> residency <input type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input type="checkbox"/> residency <input type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		

### Appendix 1-5: Programming List for Request Year One

*Chronologically, provide information about your major programming activities for the request year.*

Month	Activities (check all that are applicable)			Brief description of programming. As appropriate, provide the venue/location, repertoire (title only), list of artists, number of performances, etc.	number of dancers or participants
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input type="checkbox"/> residency <input type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input type="checkbox"/> residency <input type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input type="checkbox"/> residency <input type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input type="checkbox"/> residency <input type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input type="checkbox"/> residency <input type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input type="checkbox"/> residency <input type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input checked="" type="checkbox"/> residency <input type="checkbox"/> commission	<input checked="" type="checkbox"/> workshop <input checked="" type="checkbox"/> conference <input type="checkbox"/> other		
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input checked="" type="checkbox"/> tour <input type="checkbox"/> school tour <input checked="" type="checkbox"/> residency <input checked="" type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input type="checkbox"/> residency <input type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		
	<input checked="" type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input type="checkbox"/> residency <input type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input type="checkbox"/> residency <input type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		
	<input type="checkbox"/> rehearsal <input type="checkbox"/> production <input type="checkbox"/> presentation	<input type="checkbox"/> tour <input type="checkbox"/> school tour <input type="checkbox"/> residency <input type="checkbox"/> commission	<input type="checkbox"/> workshop <input type="checkbox"/> conference <input type="checkbox"/> other		

## APPENDIX 1-6: ARTIST FEES

### DANCER FEES

To be completed only by dance organizations that engage professional dancers in a dance company.

#### INSTRUCTIONS

**Number of dancers contracted for the season:** Use this section if your company contracts some or all of your dancers for a determined number of weeks, whether the weeks are concurrent or staggered throughout the season. If you contract additional dancers for specific projects, enter them in the "occasional dancers contracted for project" section of this table.

**Number of dancers contracted by projects:** Use this section if your company contracts its dancers on a project by project basis.

**Number of occasional dancers contracted for projects:** Use this section if a different group of dancers are contracted each time your company creates/presents a project or if you contract dancers to augment your company's core group for specific projects/performances.

If the artistic director is also a dancer for the company, do not include him/her in this chart unless s/he is paid an additional fee for services as a dancer.

	Last Year	Current Year	Request Yr 1
<b>Number of dancer contract weeks in each season</b>			
No. of weeks of rehearsal			
No. of weeks performing at home			
No. of weeks performing on tour including school touring			
No. of weeks – other activity			
<b>Total number of weeks in each season</b>			
<b>Number of dancers contracted for the season</b>			
Average minimum weekly rate	\$	\$	\$
Average maximum weekly rate	\$	\$	\$
Average minimum hourly rate	\$	\$	\$
Average maximum hourly rate	\$	\$	\$
<b>Number of dancers contracted by project</b>			
Average minimum weekly rate	\$	\$	\$
Average maximum weekly rate	\$	\$	\$
Average minimum hourly rate	\$	\$	\$
Average maximum hourly rate	\$	\$	\$
<b>Number of occasional dancers contracted for projects</b>			
Average minimum weekly rate	\$	\$	\$
Average maximum weekly rate	\$	\$	\$
Average minimum hourly rate	\$	\$	\$
Average maximum hourly rate	\$	\$	\$

## APPENDIX 1-6: ARTIST FEES

### ENGAGEMENT FEES

To be completed only by dance organizations that engage professional dance artists/companies to present dance in a series or festival.

	Last year		Current year		Request Year One	
	low	high	low	high	low	high
Full program fee	\$	\$	\$	\$	\$	\$
Shared program fee	\$	\$	\$	\$	\$	\$
Commission fee	\$	\$	\$	\$	\$	\$
Other	\$	\$	\$	\$	\$	\$

Residency of presented dance artists/ companies	Last year	Current year	Request yr 1
Number of Toronto residents			
Number of Ontario residents			
Number of Canadian residents			
Number of foreign residents			
<b>Total number of dance artists/companies presented</b>			

Notes:

### CHOREOGRAPHER FEES

To be completed only by dance organizations that engage professional choreographers to create or remount dance work(s).

If the artistic director is also a choreographer in the organization, do not include fees paid to the artistic director in this chart unless s/he is paid an additional fee for services as a choreographer.

	Last year		Current year		Request Year One	
	low	high	low	high	low	high
Full length new work	\$	\$	\$	\$	\$	\$
Short length new work	\$	\$	\$	\$	\$	\$
Full length remount	\$	\$	\$	\$	\$	\$
Short length remount	\$	\$	\$	\$	\$	\$
Other	\$	\$	\$	\$	\$	\$
Other	\$	\$	\$	\$	\$	\$

Notes:

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## PROGRAMMING/ACTIVITIES IN PRIORITY NEIGHBOURHOODS – Information Sheet

Toronto City Council has adopted the Toronto Strong Neighbourhoods Strategy to strengthen priority neighbourhoods through targeted investment. The strategy encompasses the learnings of the Community Safety Plan as well as the directions proposed by the Strong Neighbourhoods Task Force, a joint project of the United Way of Greater Toronto and the City of Toronto with the support of the Government of Canada and the Province of Ontario.

The City of Toronto has placed increasing emphasis on identifying vulnerable neighbourhoods and targeting resources to improve outcomes for their residents. The strategy for strengthening neighbourhoods takes place within a context in which some areas of the city are at greater risk of negative outcomes than others. Persistently low incomes and a widening income gap between the rich and the poor in many communities threatens the social cohesiveness that has marked the success of the city. Some neighbourhoods have experienced increasing levels of gun violence and criminal gang involvement resulting in city-wide concerns about community safety. An unequal distribution of services and facilities has left some neighbourhoods less well-equipped to deal with the social challenges they face.

The following 13 neighbourhoods have been identified as having priority for increased City investment:

- Crescent Town
- Dorset Park
- Eglinton East-Kennedy Park
- Flemingdon Park-Victoria Village
- Jamestown
- Jane-Finch
- Kingston-Galloway
- Lawrence Heights
- Malvern
- Scarborough Village
- Steeles-L'Amoreaux
- Westminster-Branson
- Weston-Mt. Dennis

A map of the priority neighbourhoods is available on TAC's website. *Select Reference Documents from the Dance grants page.* <http://www.torontoartscouncil.org/Grant-programs/Dance/Reference-Documents>

Toronto Arts Council supports the City's efforts to strengthen neighbourhoods through its funding of arts activities taking place in these priority neighbourhoods.

Providing the information requested on the following page will allow this to be factored into the assessment of your application, but there is no additional targeted funding available for activity in priority neighbourhoods.

**DO NOT INCLUDE THIS PAGE IN YOUR APPLICATION.**

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## APPENDIX 1-7: ARTS PROGRAMMING/ACTIVITIES IN PRIORITY NEIGHBOURHOODS

Will your organization program activities in any of the designated priority neighbourhoods in Toronto in Request Year One?

Yes       No

**If yes, complete the following:**

### LOCATION

Please check neighbourhood(s) where programming/activities will take place:

- Crescent Town
- Dorset Park
- Eglinton East-Kennedy Park
- Flemingdon Park-Victoria Village
- Jamestown
- Jane-Finch
- Kingston-Galloway
- Lawrence Heights
- Malvern
- Scarborough Village
- Steeles-L'Amoreaux
- Westminster-Branson
- Weston-Mt. Dennis

### SUMMARY DESCRIPTION OF TYPE OF PROGRAMMING/ACTIVITY

Please provide a brief summary (maximum one paragraph) of the type of programming/activities planned for this neighbourhood.

**APPENDIX 3-2: CAPACITY BUILDING / STRATEGIC MULTI-YEAR PROJECT GRANTS**

If you are receiving or applying for any capacity building/strategic multi-year project grants (e.g. Metcalf Foundation, Ontario Trillium Foundation, Department of Canadian Heritage, Canada Council for the Arts, etc.) complete the following table. Check box if funding has been approved or received.

Funder and Program name	Last Year Actuals \$	Current Year \$	Approved?	Request Year One \$	Approved?	Request Year Two \$	Request Year Three \$
	\$	\$	<input type="checkbox"/>	\$	<input type="checkbox"/>	\$	\$
	\$	\$	<input type="checkbox"/>	\$	<input type="checkbox"/>	\$	\$
	\$	\$	<input type="checkbox"/>	\$	<input type="checkbox"/>	\$	\$
	\$	\$	<input type="checkbox"/>	\$	<input type="checkbox"/>	\$	\$
	\$	\$	<input checked="" type="checkbox"/>	\$	<input type="checkbox"/>	\$	\$
	\$	\$	<input type="checkbox"/>	\$	<input type="checkbox"/>	\$	\$
	\$	\$	<input type="checkbox"/>	\$	<input type="checkbox"/>	\$	\$
	\$	\$	<input type="checkbox"/>	\$	<input type="checkbox"/>	\$	\$

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## UNRESTRICTED RESERVES, SURPLUSES AND DEFICITS – Information Sheet

### Reserves

“Unrestricted” reserves are funds that have not been restricted by the donor and whose use is therefore at the discretion of the Board of Directors of the organization, or one of its affiliated organizations (such as a trust fund, property corporation or foundation). Unrestricted reserves may be referred to as a “fund”, a “reserve”, a “surplus”, an “accumulated surplus” or by another name in your audited financial statements.

“Restricted” reserves are funds designated for a specific purpose by the donor, and over which the Board of the organization and its affiliate have no discretion.

Toronto Arts Council recognizes that organizations should have a reasonable level of unrestricted reserve funds to meet needs such as:

- maintaining positive cash flow
- offsetting operating deficits
- establishing new or expanded programs
- repairing and renewing fixed assets

The size of an organization’s unrestricted reserve will be considered by TAC during the assessment process. Organizations are required to submit copies of existing Board policies related to unrestricted reserves. Where there is no Board policy and the reserve exceeds 25% of total annual operating expenditures, organizations must submit a statement explaining what they intend to do with the reserve. Any organization with unrestricted reserves greater than 25% of total annual operating expenditures may also be required to submit additional information to establish the reasonableness of the size of the reserves. Similarly, organizations with unrestricted reserves of less than one month’s operating expenses (approximately 8% of annual expenditures) may be required to submit additional information to confirm their ongoing financial viability.

### Operating Surplus

An “operating surplus” is the revenue received by an organization in excess of the organization’s expenditures in any one fiscal year. *(If an operating surplus is carried to the next year, it falls into the category of “accumulated surplus” or “unrestricted reserve.”)*

An organization is required to explain the planned use of any operating surplus. When an organization’s operating surplus exceeds its total revenue from non-grant sources (i.e. earned revenue and private sector revenue), the organization will be required to document the source of the operating surplus.

### Deficit

The size of an organization’s deficit or accumulated deficit will be considered by TAC during the assessment process. TAC considers that a deficit or accumulated deficit greater than 10% of an organization’s total annual revenues may be an indication of financial instability.

An organization is required to provide an explanation of a deficit in its current or projected year. Organizations with an accumulated deficit greater than 10% of budget or an unrestricted net asset deficiency greater than 25% of budget must submit a realistic deficit reduction plan that includes targets, timelines and responsibilities.

**DO NOT INCLUDE THIS PAGE IN YOUR APPLICATION.**

## APPENDIX 3-3: STATEMENT OF UNRESTRICTED RESERVES

**Unrestricted reserves** are those funds that have not been restricted by a donor and whose use is therefore at the discretion of the Board of Directors of the organization, or one of its affiliated organizations (such as a trust fund, property corporation or foundation). Unrestricted reserves may be referred to as a "fund", a "reserve", a "surplus" or by another name in your audited financial statements.

1. Do you have unrestricted reserves?  YES  NO

If yes, use the table below to provide details of the unrestricted reserves identified in your most recent audited financial statement. For each reserve, indicate whether there is a Board policy governing the use of the reserve. If the policy was submitted last year and has not changed, you do not have to re-submit. However, if the policy has changed or was not submitted last year, you must attach a copy of the Board policy. If there is no Board policy and the reserve exceeds 25% of total annual operating expenditures, you must include a statement explaining what you intend to do with the reserve.

NAME OF UNRESTRICTED RESERVE	Balance (\$) Audit 2007/08	Balance (\$) Audit 2008/09	Board Policy?		
			Yes attached	Yes + unchanged Previously submitted	No
			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>TOTAL UNRESTRICTED RESERVES (\$)</b>					

2. Do you have an affiliated organization (such as a trust fund, property corporation or foundation) from which your organization receives income?

YES  NO

If yes, give the name of this affiliated organization:

3. If you answered yes to the above question 2:
- Attach a copy of the most recent audited financial statement for this affiliated organization.
  - Describe the relationship of this affiliated organization to your organization:

**APPENDIX 4-2: GEOGRAPHIC SERVICE AREA: LOCATION OF ACTIVITIES + TARGET AUDIENCE/PARTICIPANTS**

Toronto Arts Council requires the following information in order to meet City of Toronto reporting requirements. These questions are not related to assessment criteria. All applicants must complete this form.

1. **What geographic area(s) is/are served by your activities?** (i.e. Are your programs specifically aimed at those who live within one or more specific geographic neighbourhoods or are they aimed at the entire City?)

Please check one:

- Our programs/activities serve the entire City of Toronto.
- Our programs/activities serve one or more specific geographic neighbourhood.

2. If you checked “one or more geographic neighbourhood” above, you must specify the Ward numbers that define the area served by your activities. (A City of Toronto ward map in PDF format is available if you require assistance in identifying wards: [www.torontoartscouncil.org/downloads.htm](http://www.torontoartscouncil.org/downloads.htm))

Ward number(s):

3. **Complete the following table to indicate the location of your activities:**

	Venue Name and Address	Postal Code
Venues where your activities take place (e.g. theatres, galleries, community centres, etc.)	1.	
	2.	
	3.	
	4.	
	5.	
	6.	
	7.	
	8.	

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## APPENDIX 7: APPLICATION CHECKLIST

- Applicant Information**, completed and signed.
  - A minimum of two signatures is required. One signature must be head of Board or other governing body.
- Section A: Organizational Profile** – maximum 3 pages
- Section B: Long-Term Plan Summary** – maximum 3 pages
- Section C: Artistic Report** – maximum 10 pages
- Section D: Organizational Report** – maximum 5 pages

### Appendix 1: Artistic Programming Information

- 1-1, 1-2 Repertoire IF APPLICABLE** (OAC Repertoire forms may be submitted instead of TAC forms)
- 1-3 Dance Support Org IF APPLICABLE** (OAC List of Services form may be submitted instead of TAC form)
- 1-4 Programming List – Current Year** (OAC Activity / Programming list may be submitted instead of TAC form)
- 1-5 Programming List – Request Year 1** (OAC Activity / Programming list may be submitted instead of TAC form)
- 1-6 Artist Fees** – (OAC Artist Fees form may be submitted instead of TAC form)
- 1-7 Activities in Priority Neighbourhoods**

### Appendix 2: Organizational Information

- 2-1 List of Staff**
- 2-2 List of Board of Directors or other governing body**

### Appendix 3: Financial Information

- 3-1 CADAC Financial Form**
- 3-2 Capacity Building / Strategic multi-year project grants** (IF APPLICABLE)
- 3-3 Unrestricted Reserves**

### 3-4 Financial Statements (check one only)

- Financial statements have been uploaded to CADAC and a copy is attached. Must be signed by two Board members. (Audited statements required for requests over \$15,000.)
- Financial statements are not yet completed. (Audited statements required for requests over \$15,000.) Will be uploaded to CADAC and submitted to TAC by

**Only one copy of the Financial Statements is required. Attach it to the original copy of the application.**

### 3-5 Deficit Reduction Plan (IF APPLICABLE)

- required if accumulated deficit >10% of budget or unrestricted reserve net asset deficiency > 25% of budget

### Appendix 4: Statistical Information

- 4-1 CADAC Statistical Form**
- 4-2 Geographic Service Area**

### Appendix 5: Anti-racism, Access & Equity (IF APPLICABLE)

- Revised / updated copy of Anti-Racism, Access and Equity policy is included.

### Appendix 6: Support Material (OPTIONAL)

- one set of promotional materials (e.g. brochures)
- two sets of additional printed materials (e.g. press clippings) maximum 6 pages – one-side only.

### Appendix 7: Application checklist

Only one copy of the application checklist is required. Attach it to the original copy of the application.