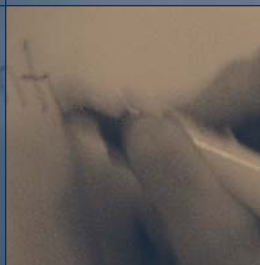


Strategic Plan



CANADIAN CONFERENCE
OF THE ARTS

CONFÉRENCE CANADIENNE
DES ARTS





Canadian Heritage
Patrimoine canadien



CANADIAN CONFERENCE
OF THE ARTS

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The Canadian Conference of the Arts wishes to acknowledge the support of the following organizations in the strategic planning process:

Department of Canadian Heritage

through the Canadian Arts and Heritage Sustainability Program;

Ontario Arts Council

through the Compass Program;

and the **Samuel and Saidye Bronfman Family Foundation**.

Canadian Conference of the Arts

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Background



In 1944, the Federation of Canadian Artists joined forces with 15 major cultural institutions of the day to present a brief to the federal government's Special Committee on Reconstruction and Re-establishment. The deputation produced the *Brief Concerning the Cultural Aspects of Canadian Reconstruction*, and the event became known in Canadian cultural history as The March on Ottawa.

The coalition that produced the brief was formally constituted in 1945 as The Canadian Arts Council, later re-named the Canadian Conference of the Arts.

Since then, the CCA has continued to work as an advocate on behalf of artists in all disciplines. A scan of its nearly 60-year history shows that it has played an integral role in the development of Canadian arts and cultural policies, institutions, and industries.

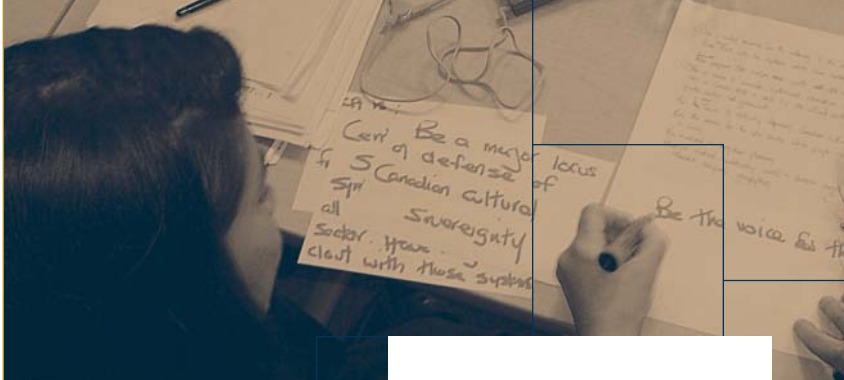
Today, the CCA has a membership which represents more than 250,000 artists and cultural supporters across the country. It has a permanent staff of six in its Ottawa office, augmented intermittently by contract workers and interns. Monitoring and responding to a complex and fast-moving policy agenda, which involves both national and international policy issues, keeps the organization extremely active.

In 1983, the organization was re-structured to allow for official representation on the Board by discipline and region. This structure served the CCA well for almost 20 years. In 2002, the organization instituted a new structure called the Conference Model, deciding to function with a smaller Board elected by the membership as a whole, and using annual policy conferences to provide input from the membership.

A strategic planning process was envisaged as an integral part of the transition to the new organizational model. This would help the new Board to articulate a vision of where the CCA was headed, based on a shared understanding of principles and ethics. It would acknowledge the many profound changes in its operating environment, and provide the staff with a context and direction for action plans. Through this process, the CCA hoped to encourage the stimulation of creative ideas; to enhance team-building for the new Board in its new role; and to promote closer ties between the staff and Board, giving everyone a chance to participate fully.

The Board and Secretariat of the CCA developed this Strategic Plan through a facilitated process that extended through the fall of 2002 to the spring of 2003. It is meant to serve the CCA for the next 5 years. The plan will be examined and adjusted at regular intervals and will serve as a matrix around which CCA can organize issues brought forward to the Board.

Mission



The CCA is the national forum for the arts and cultural community in Canada.

Artists are at the heart of the CCA. We understand and respect their fundamental role in building and maintaining a creative, dynamic, and civil society. Since 1945, we have been working to ensure that artists can contribute freely and fully to Canadian society. For more than half a century, we have been a repository for Canadian cultural history and collective memory.

The CCA is a leader,

advocating on behalf of artists in Canada to defend their rights, articulate their needs, and celebrate their accomplishments.

The CCA is an authority,

providing research, analysis and consultation on public policy in arts and culture, in Canada and around the world.

The CCA is a catalyst,

fostering informed debate and collective action within the arts and cultural community and the creative industries in Canada.

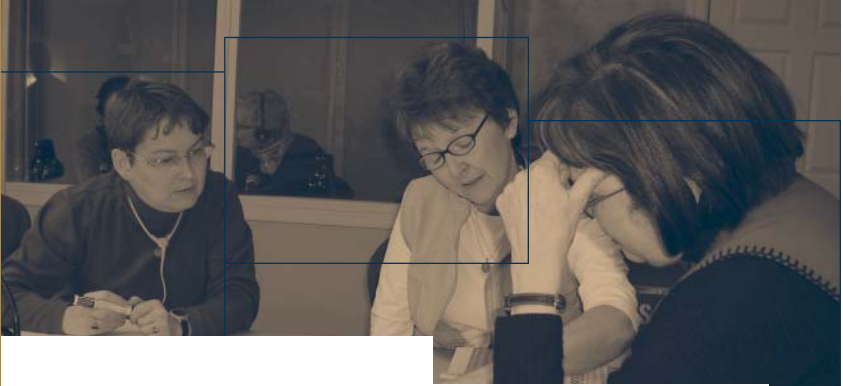


Vision

The CCA has a vision of Canadian society in which

- artists are valued for the essential role they play, and the fundamental contribution they make to a creative, dynamic, and civil society
- the primary principles of diversity and freedom in cultural and artistic expression are respected and upheld
- public policy is designed to encourage and support artists throughout the creative cycle: creation, production, distribution and preservation

Current Context



Key trends and issues which will affect the CCA in this planning period:

- **The growing commodification of arts and culture:** at the same time, less tolerance for voices of dissent and more frequent attacks on freedom of expression. These two trends are in opposition to the CCA's most deeply held values: diversity and freedom in cultural and artistic expression.
- **Current and new technologies, and the need for access to them:** this will be an issue for the CCA on two levels. First, internal operations are being hindered by outdated technology. Second, the development of new technology as a means of creating and distributing art raises complex issues of access and ownership. The CCA must be able to bring its attention to the protection of both newly emerging, and established artistic practices.
- **Stakeholder engagement:** the need to broaden and deepen important connections to the arts community, to government, to other sectors of society. New networks and potential alliances are emerging, and existing ones are evolving.
- **Human resources** (in partnership with the Cultural Human Resources Council): a lack of leadership development and succession planning in the sector; developing and supporting excellent management for the sector; attracting and retaining skilled cultural workers.

- **The decline of school-based arts education:** this will have a long-term effect on the sector, and on the development of future artists, audiences, and arts supporters.
- **Uncertainty about the federal government exists on several levels:** changes in leadership; the question of whether funding and policies will be sustained; the trend toward bureaucratization of relationships with funded organizations.
- **The need to continue efforts to improve the regulatory framework that affects individual artists:** for example, taxation and status in the labour market.
- Following the recent re-structuring, **the continued evolution of the CCA and its role:** less a provider of services in the traditional arts service organization model, and more as a process, or a mechanism, enabling informed discussion and action – a shift towards an arts leadership organization.

Priorities



Priorities for the planning period

Strengthen links to primary constituencies:

- the arts and cultural community
- governments and their agencies
- the general public

Strengthen internal capacity to execute core processes:

- research
- policy analysis
- communications
- advocacy
- HR management

Focus advocacy energies on:

- the defence of diversity and freedom in cultural and artistic expression
- countering the erosion of Canada's cultural policy framework caused by the global economy and the commodification of culture
- improving the regulatory framework for individual artists
- promoting the active participation of young people in the arts

Move to an arts leadership model, examining the implications on:

- membership
- programs
- advocacy
- revenue generation

- **Strengthen links between the arts and the broader community:** increase awareness of the value of participation in the arts and arts education among the general population; promote partnerships between arts groups and broader communities of interest.

Indicators: membership attracted and retained; number and nature of projects and contacts with other organizations and communities; arts and education projects developing their reach and inclusion; quantity of CCA material distributed through members; national conferences.

- **Strengthen internal capacity to execute core processes.**

Indicators: communications plan developed and effectively implemented; members perception of communications materials assessed regularly; database functional; policy analysis depth increased; excellent HR practices; increased coverage of policy issues in all media.

- **Affect policy development and change:** provide cogent policy analysis and research; motivate members and stakeholders to seek change and improvement; develop consensus and campaigns on policy issues and priorities.

Indicators: quality and quantity of briefs, reports and analysis; evidence of on-going consultations and presentations; attendance and commentary at CCA policy conferences; quality and quantity of regular communications materials – bulletins and Blizzart.

- **Counter the adverse effects of the global market in culture on Canadian cultural policies, provide leadership in the promotion of cultural diversity internationally.**

Indicators: quality and quantity of briefs, research, reports and analysis in the areas of cultural diversity and cultural sovereignty; secretariat of International Network for Cultural Diversity functions effectively and builds its capacity; attraction and retention of members for INCD; nature of commentary in INCD's annual conference; convention on cultural diversity gains support through UNESCO process; quality and quantity of INCD newsletters.

Participants



Participants in the Strategic Planning process for the Canadian Conference of the Arts included:

Board	Danielle April Lori Baxter Marie Cadieux Patrick Close Carol Geddes Peter Gardner Pierre Filion William Lau Judith Marcuse Denise Roy Trudy Schroeder Ana Serrano Karl Siegler Andrew Terris Theresie Tungilik
Secretariat	Philippa Borgal Marthe Bujold Julie Cayouette Mireille Charron Megan Davis Williams Kevin Desjardins Jessica Pancoe
Others	Annalee Adair Janis Barlow Jocelyn Harvey Catherine Smalley

Photos: Patrick Close, CCA