

Shaping Canada's Vibrant Future

for the Arts and Culture



Canadian Conference of the Arts 2012 -2017 Business Plan Executive Summary



- ✓ Networked Leadership
- ✓ Government Relations
- ✓ Knowledge Sharing
- ✓ Public Engagement



Content

Foreword

I. Where We Come From and Where We Are

II. What We Heard

III. Where We Are Going

IV. CCA's Four Strategic Pillars

V. Diversifying CCA's Revenue

VI. Towards Financial Sustainability

VII. A New Governance Model

i) The Board

ii) The Secretariat

Foreword

This five-year Business Plan for 2012 to 2017 has been developed with the expectation that the Canadian Conference of the Arts (CCA) will, like many other national organisations, have to operate without the direct financial support it has received annually from the federal government since 1975. This has prompted the Board of Governors and the National Secretariat to investigate several scenarios and to validate, through a nationwide consultative process, whether the CCA can realistically ensure its continued existence without recurrent and substantial federal funding, and if so, what role and objectives the organisation should pursue to remain financially viable.

Entitled “Shaping Canada’s Vibrant Future for the Arts and Culture”, this plan expresses the Board’s strong consensus that within its redefined functions and business model, the CCA will continue to play a prominent role as an analyst and a catalyst influencing decision makers on how Canada should frame policies to promote the artistic, cultural and heritage sectors’ various contributions to Canadians. The new business model and the 2012-17 Action Plan were formally adopted by the Board at a special meeting held in Ottawa on March 30, 2012.

I. Where We Come From and Where We Are

The CCA is Canada’s oldest and most broadly based cultural umbrella organisation. The CCA was created in 1945 with the specific purpose of fostering the involvement of the federal government in support of Canadian arts and culture. Its name is intimately associated with most major cultural policy developments over the past sixty years, from the creation of the Canada Council of the Arts to the Status of the Artist Act and the UNESCO Declaration on cultural diversity. It has contributed directly to the birth of the Cultural Human Resources Council and the ArtsSmart program.

The CCA has traditionally provided a national forum for the entire arts, culture and heritage community, from all disciplines, walks of life and regions. In its latest iteration, its mission reads as follows: “The Canadian Conference of the Arts (CCA) is the Canadian alliance linking the arts, culture and heritage communities. Through research, analyses, and informed public discussions, we support the adoption of policies that ensure the vitality of the Canadian cultural sector and access to culture by all Canadians.”

The environment in which the CCA itself operates in 2012 is very different from the one in which it was created. Hundreds of art service organisations now cater to the needs and specific interests of artists, creators and culture professionals, at the national, provincial and municipal level, for each field of activity and main linguistic groups. The technological revolution has changed the way people search for information, communicate with each other and interact. Provincial and municipal governments, the latter in particular, have become more involved in arts policies and funding.

According to a report produced for the Department of Canadian Heritage¹, “The Canadian cultural and heritage sector is itself in a period of fundamental change. Some of the important new realities include:

1. The significant demographic changes to Canada’s population, especially in major urban centres;
2. The evolution of Canada as one of the world’s most urbanized nations, with challenges for the growing metropolitan centres and for smaller towns and rural areas losing population;
3. The incorporation of technology into virtually every aspect of how art is created, produced, disseminated and experienced;
4. The blurring of boundaries through cross-disciplinary and inter-disciplinary artistic practices;
5. Globalization and the advancement of trade agreements, which can treat culture as if it were another commodity; and
6. Changing public attitudes and expectations about the arts and what constitutes the arts, about the need to demonstrate how public funding of the arts benefits the society, and about the public’s desire for a stronger voice and greater involvement in deciding about the provision of public services, including artistic experiences. “

To this, one must add deep changes in the dominant political philosophy and in priorities for public funding. Faced with the new challenges and opportunities, how is the rich, diversified but fragmented Canadian cultural sector equipped to identify issues of common interest and develop coordinated strategies to pursue them? It is the deep-rooted conviction of the Board of the Canadian Conference of the Arts that more than ever, the numerous cultural organisations across our vast country need a common forum and a strong alliance on which to build the cohesion of their action in the social, economic and cultural continuum that is Canada.

In order to promote not only their own interests but those of all Canadians, cultural organisations must have access to a professional instrument fostering research, analysis and reflection on key policy issues that affect them. They need a place to identify issues of common interest, to debate them and to forge coordinated strategies to pursue those issues. It is based on those hypotheses that the CCA has examined its relevance in the new environment and explored ways to ensure, over a transition period, its financial autonomy.

The 2012-17 Business Plan is the result of an elaborate process of consultation with the membership. Over a period of five months, over five hundred persons have participated in large and small meetings in seventeen cities from Victoria to St. John’s. Some two hundred persons have responded to a detailed on-line questionnaire to help prioritize services and products and confirm their interest in funding them. This vast consultation has led to the production of a detailed five-year strategic plan which reaffirms and recasts the unique mission and role the CCA can play in shaping a vibrant future for the arts, culture and heritage communities in our country.

¹ GoC Summative Evaluation, June 2010, ISBN: 978-1-100-16995-8

II. What We Heard

According to CCA's membership
CCA should provide the following services

Service	Top Tier score (scale 8-10)	Top Priority
Analyses of various governmental initiatives affecting the cultural sector	94%	1
Government relations - advocacy activities	75%	2
Issues - monitoring/surveillance	74%	3
Networking activities	56%	4
Conference calls on specific issues	52%	5

4/21/2012

III. Where We Are Going

The main key distinctive factors in repositioning the CCA are:

- The CCA is the oldest and **largest alliance** of the arts, culture and heritage in Canada.
- The CCA has had a history of gathering the most influential stakeholders within the public and private sectors, along with art service organizations, unions, creators, producers and distributors.
- The CCA is **the sole organisation open to all people and organisations in the arts, culture and heritage sectors, in all the regions of the country.**

- Through its organizational and individual membership, the CCA represents the overall interests of over **400,000 persons** who are an important component of the Canadian creative economy such as:
 - Self-employed artists and creators,
 - Unionized personnel,
 - Employers, and
 - Private and public cultural institutions and volunteers.
- The CCA enjoys **a unique position** in the Canadian arts, culture and heritage sector: it is being perceived as an honest broker, with no particular self-interests.
- The CCA is a unique observer, analyst and advocate due to the uniquely **large perspective it applies to issues**.

Value Proposition

As part of its strategic planning review, the CCA will be:

- A unique not-for-profit, non-partisan, self-sustaining organisation, promoting to Canadians and decision-makers the importance and the vitality of arts, and culture;
- A **national catalyst** in the development and improvement of nation-wide cultural policies and regulations;
- A **national convenor in harnessing the cultural sector leadership towards issues of common interest; and**
- An **essential provider** of useful analyses, research and capacity building services that enable arts and cultural leaders and decision-makers to play their part in shaping a vibrant future for arts and culture in Canada.

Renewed Mission

The Canadian Conference of the Arts (CCA) is the Canadian alliance connecting the arts, culture and heritage communities. Through research, analyses, and informed public discussions, CCA supports the adoption of policies that ensure the vitality of the Canadian cultural sector and access to culture for all Canadians.

Role

CCA will play a unique role in the Canadian cultural sector as ***the forum*** where issues relevant to the Canadian arts, culture and heritage sector are identified and debated. CCA builds ***strategic partnerships and alliances***, facilitates the identification of common priorities and acts as ***a catalyst for change***.

To fulfill the mission, CCA will:

- Convene and provide support for collaborative leadership in debating, crafting and promoting effective cultural policies;
- Monitor, analyse, conduct research and report on common issues and priorities;
- Champion issues of national importance that affect the cultural sector; and
- Connect the cultural sector with other networks.

Vision

Shaping a Vibrant Future for Arts & Culture

In five years, the CCA has become **a key player** in resolution of issues relevant to Canada's future on Arts, Culture and Heritage with the purpose of **advancing the cultural life** of Canadians domestically and of **fostering our culture abroad**.

As well, the CCA is highly regarded nationally and internationally for the **quality of its research**, and for its **knowledge-sharing strategy** (e-conferences, conferences, symposia, publications and web portal).

Through its **inclusive partnership model**, its innovative uses of web/social media approach, and its **public engagement** initiatives, the CCA's branding is well recognized by the Canadian public and has succeeded in assisting of establishing a public dialogue on important issues for Canadians.

The **establishment of 10 new regional affiliates** has not only given CCA a **greater membership** reach but has also enabled CCA to **expand its national presence**.

IV. CCA's Four Strategic Pillars

As part of its annual action plan review, the CCA will align strategically with the following four pillars of activities to generate **sustainable revenue sources**:

1. **Leadership and Networking**
2. **Government Relations**
3. **Knowledge Sharing**
4. **Public Engagement**

Indeed, in order to optimize long-term outcomes, the CCA will, as part of its annual strategic plan review, determine annual outputs/activities/services that will be interconnected. These four core areas will become the building blocks in generating sustainable revenue sources. They become the foundation required in achieving the new mission, the vision and in showcasing CCA's value proposition.

Products and Services by Strategic Pillars

The CCA will offer a variety of services aligned on one or more of the four strategic pillars supporting its Business Plan.

1. **Leadership and Networking**

- Participation in public consultations, parliamentary and regulatory hearings
- Standing and ad-hoc Committees
- Topical teleconferences and roundtables of members
- Surveys on national priorities
- Biennial Policy Conferences and participation in members' conferences
- Symposiums
- Regional Forums
- *Thinking Culture* Forums
- Regional Affiliates

2. **Government Relations**

- Participation in public consultations, parliamentary and regulatory hearings
- Pre-budget submission
- Electronic Directory
- Advocacy services and training

3. **Knowledge Sharing**

- Annual Analysis of federal and provincial budgets from the cultural perspective
- Reports and Analyses on legislative and regulatory developments
- Bulletins, e-Magazine, bilingual website, live tweeting, Facebook
- Policy backgrounders
- Research projects
- Topical teleconferences
- *Thinking Culture* Forums
- Advocacy training
- Annual National Arts Profile

4. **Public Engagement**

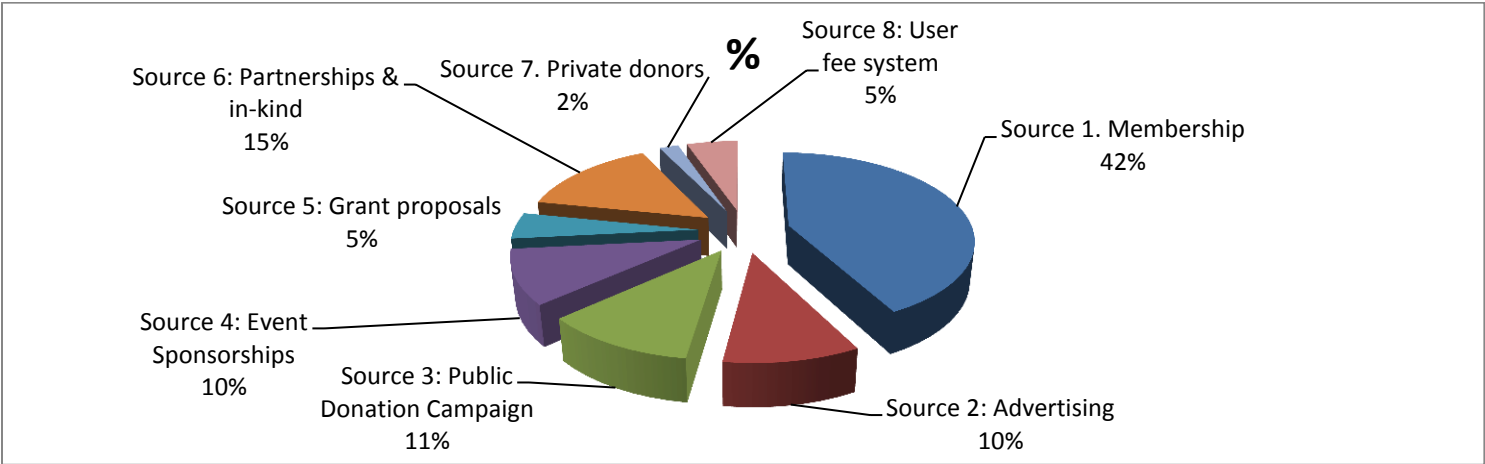
- Partnering with existing initiatives
- Coordination of efforts
- Twitter, Facebook
- Production of tools

Diversification of Revenues

We have identified and explored eight (8) specific revenue streams. Each revenue stream has been associated with specific strategic initiatives. In some instances, more than one revenue stream has been identified for each of 28 core initiatives.

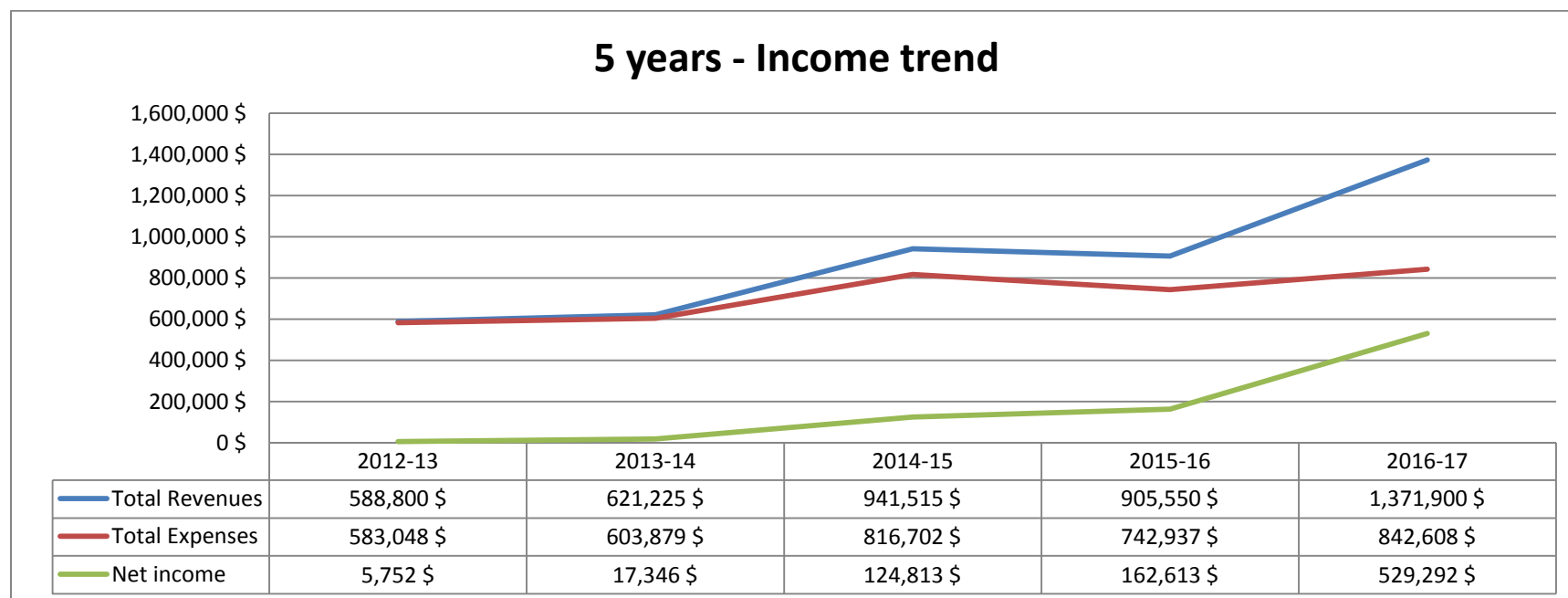
- A. Membership
- B. Advertising
- C. Public Donation Campaign
- D. Event Sponsorships
- E. Grants
- F. Partnerships & Gifts In-kind
- G. Private Donations
- H. User fee system

By diversifying its funding sources, CCA will generate over time at least \$750,000 worth of revenue. By becoming less dependent of “membership revenue” and by introducing new means to generate funds, CCA should be able to raise the equivalent of \$1.3M per year with a well-rounded staffing model of eight (8) staff and 3 interns.



Towards Financial Sustainability

Sustainability will be obtained through generating gradual revenue increases (blue line) while keeping in proportion the overhead costs.

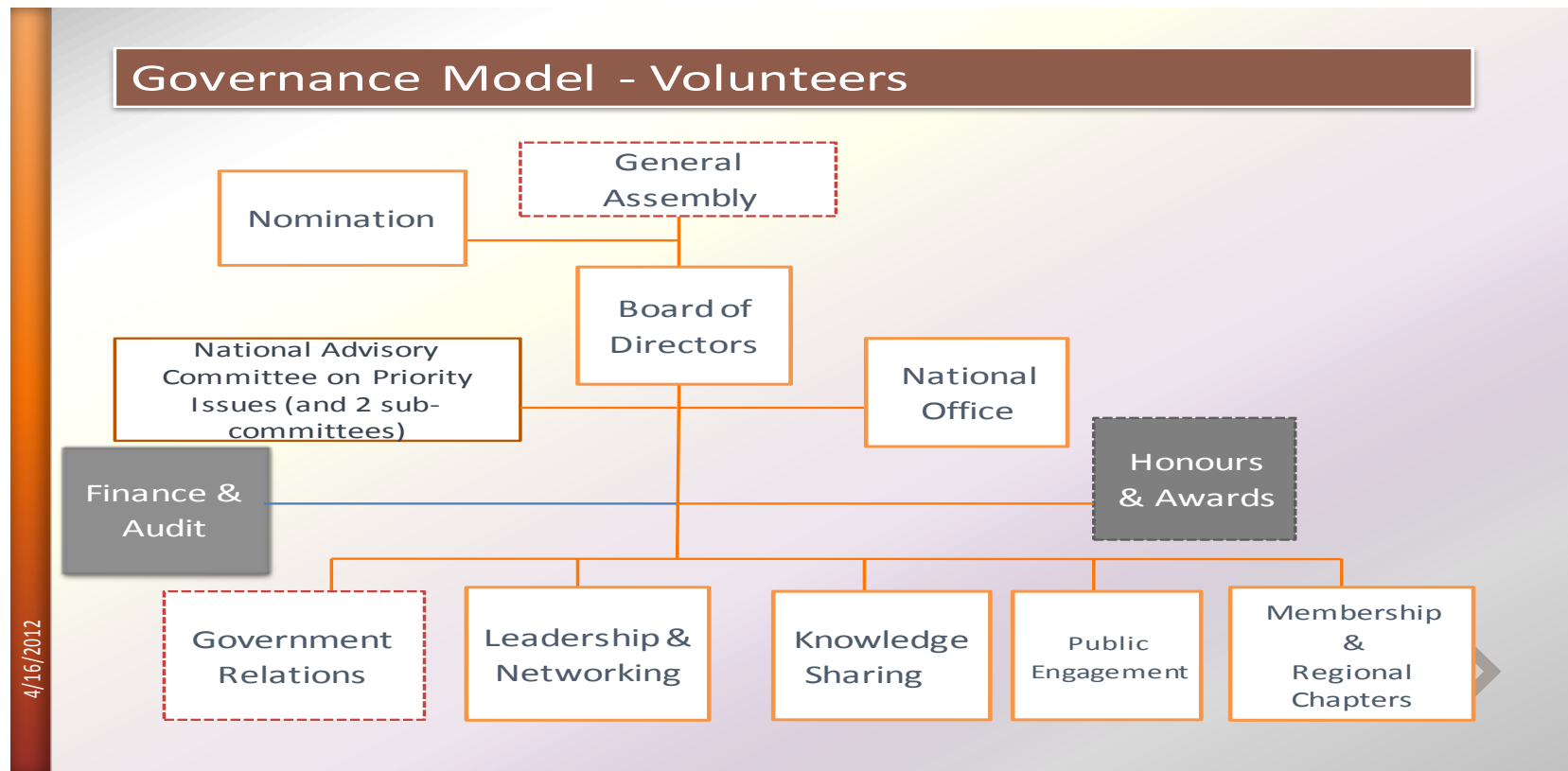


Analyzing revenues by broad categories (Projects, membership and public donation) and more specifically the respective proportions levels shows that CCA's long-term sustainability will be contingent on establishing a public donation "philanthropic culture" and succeeding in establishing an array of new sources of funding (mainly: advertising, event sponsorships and corporate membership revenues). There is a significant revenue shift every 2 years in order to account for CCA's biennial conference.

On the expense side, the proposed new business model will require at maturity (in 3 years) a complement of eight staff combined with 3 interns in order to run a threshold of activities that will generate substantial net income. As new gradual sources of revenues materialize, less projects funding must be found, giving management the possibility to retain staff in between projects, to keep contingencies reserves and to entertain more "discretionary options".

Governance Model Realignment

The governance model of the new CCA will be aligned with its new core services and pillars. This will empower its volunteer base on issues that are close to their hearts, while providing a strategic alignment with the business plan. It will also ensure that CCA will keep its focus in transitioning towards its new modus operandi. This governance model is also aligned with the financial and staffing model. In order to grow rapidly CCA's membership model, there will be one Board Member responsible for overseeing the implementation of new initiatives that will ensure "membership growth". Each chair of the five standing committees will also sit on the "Executive Committee" along with the Treasurer, the President and Past-President. The National Director will be an ex-officio member of all committees.

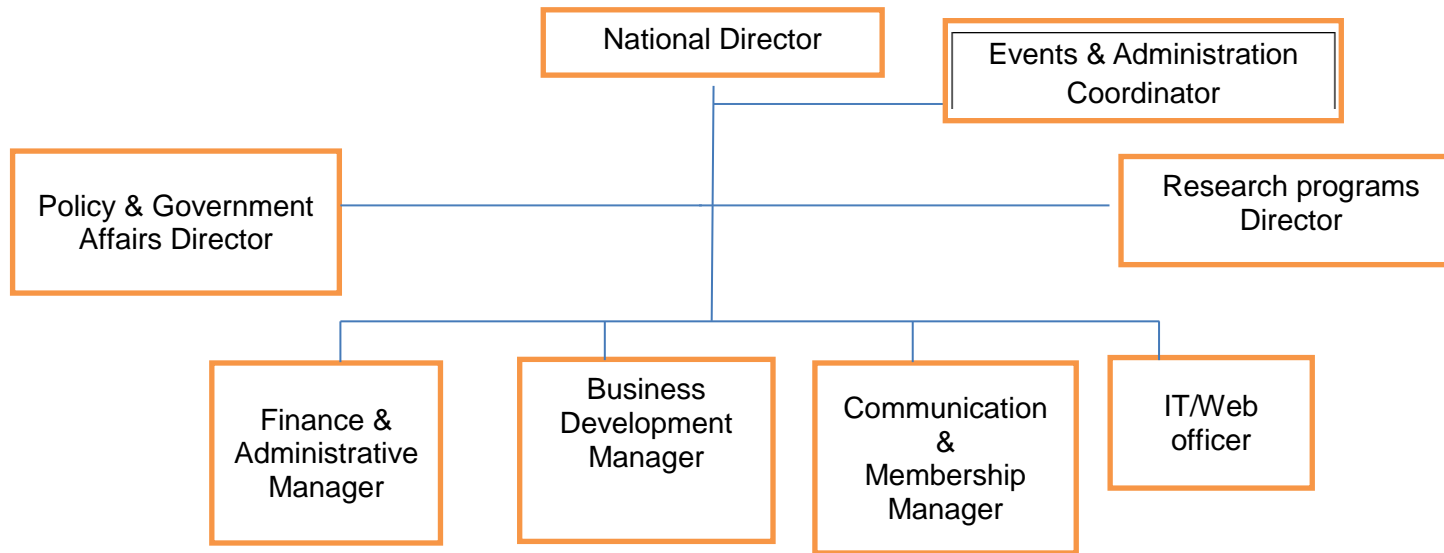


Committee	Portfolio
Board	Strategic Planning, Governance
STANDING COMMITTEES	
1. Government Relations	Policies issues, Government relations, National Reports and Support services
2. Leadership & networking	Networking events/activities, Biennial conference, Provincial Forums, Conferences
3. Knowledge Sharing	Research, Data, Acquisition & diffusion strategy /tools
4. Public Engagement	Partnerships with other organizations, Public relations events
5. Membership	Regional affiliates programs/issues, Membership issues
Finance & Audit	Financial viability and reporting, Ongoing update of the financial plan
Honours & Awards	Nomination, Selection and Event
Nomination	Succession planning
Secretariat	National Operations & Communications, Implementation of the Business plan

4/22/2012

National Office – Staff

The new organisational chart will ensure that the CCA becomes not only a “service-driven” organisation towards membership but also has on staff the combined competencies required for offering those services.



Each member of the Secretariat will be specifically responsible for one or more sources of revenue