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***ORGANIZATIONAL HEALTH***  
**EVALUATION AND IMPLEMENTATION PROCESS**

**FINAL REPORT**  
presented to the  
Canada Council for the Arts

*The health of an organization depends on the quality and harmonization  
of each aspect of its management*

25 November 2004



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## **EXECUTIVE SUMMARY**

The Canada Council for the Arts wants to improve on the criteria and indicators it uses in order to assess more effectively and in greater depth the organizational health of Canadian artistic organizations. These criteria and indicators serve as self-evaluation tools for the organizations themselves as well as guides in the assessment of grant applications by the Canada Council. This research has been carried out as part of an initiative undertaken by the Council to promote the development of better organizational health in Canadian artistic organizations.

The two-fold mandate of the consultants was to define criteria and indicators for a better gauge of the organizational health of an artistic organization, and to recommend tools (guides, training, consulting, support programs, technical support) that would promote improved organizational health.

### **1. Organizational health**

Organizational health is defined by an organization's ability to accomplish its mission, specifically in terms of plans for artistic development and outreach, support for employment for artists and cultural workers, access to the arts and audience development through a solid and healthy administrative structure at the financial level. We see that organizations that are judged to be in good organizational health are generally those that have a coherent creative vision, artistic vitality, competent staff and an efficient board of directors.

### **2. Criteria and indicators**

Our research dealt with 16 programs of operating support at the Canada Council distributed throughout seven sections.

The criteria and indicators that will be recommended can be adapted to all types of organizations, taking into account disciplinary specificities. The rhythm and manner of their implementation should be adapted to the type of organization concerned; we would expect that the type and size of organization would be taken into consideration.

#### **Criteria and indicators currently in use**

The Canada Council for the Arts evaluates organizations applying for operating assistance on the basis of criteria that are primarily based on artistic merit. Most sections have systematized their assessment of organizations by grouping their criteria into the three categories of artistic merit, distribution and administration, and by adopting weighted criteria. Part of the weighting – 10% to 30% depending on the program (see **Table 2**), goes to administrative evaluation, which currently refers mainly to financial health. Under the heading of administration, numerous components measure the 'administrative' evaluation of organizations in the various sections, but to date, organizational health has not been evaluated in a systematic manner. Generally, governance and human resources have been subjected to little assessment. Under Appendix 1 we see the Comparative grid of criteria in use by program.

### The four resources of organizational health

We are proposing improvements to the current method of administrative evaluation by extending it to other aspects of organizational health such as governance and human resources. We have grouped the four resources of organizational health under four management components:

- > Organizational resources
- > Human resources
- > Financial resources
- > Physical resources.

### Recommended evaluation components

Each of the four resources has a certain number of evaluation components that define it. The list of evaluation components is the same for all sections.

Resources	Evaluation components
Organizational resources	<ul style="list-style-type: none"> <li>◦ Statement of mission and artistic vision</li> <li>◦ Quality of governance</li> <li>◦ Efficiency of board of directors</li> <li>◦ Clarity of strategic objectives in support of the mission</li> <li>◦ Solidity of administrative structure with respect to achievement of mandate</li> </ul>
Human resources	<ul style="list-style-type: none"> <li>◦ Recognition of artists, creators and authors</li> <li>◦ Importance accorded to remuneration of administrative and technical staff</li> <li>◦ Development of expertise of personnel</li> </ul>
Financial resources	<ul style="list-style-type: none"> <li>◦ Financial stability</li> <li>◦ Stability and diversity of revenue sources</li> <li>◦ Judicious distribution of resources (expenditures)</li> </ul>
Physical resources	The recommended criteria regarding physical resources apply to some programs only and are listed under the disciplines.

### Recommended indicators

Criteria and indicators are classed in two groups:

- > Criteria and indicators common to all disciplines
- > Criteria and indicators specific to a discipline or program.

**Table 3** presents criteria common to all disciplines, accompanied by indicators. **Tables 4 to 10** present criteria with indicators suited to each discipline.

**Section 2.2** provides a definition of criteria and indicators that specifies the way these criteria are recommended.

### Recommendations regarding the evaluation process are the following:

- Organizational health should be evaluated according to four resources common to all disciplines: organizational resources, human resources, financial resources and physical resources, and the set of four resources should include 11 criteria that serve to define them.
- These 11 criteria should be accompanied by indicators.
- Each Section should be able to adapt the rhythm and manner of applying these indicators to the type of organization concerned.

### 3. Implementation process

#### General principles

The general principles underlying the process of recommended changes are:

1. The evaluation of the organizational health of all organizations receiving operating assistance will be carried out on the basis of recommended criteria that are to be adopted by the board of the Canada Council.
2. The implementation of criteria and indicators will be carried out over a period extending up to three years according to the different multi-year cycles of the disciplines.
3. All organizations will be able to self-assess their organizational health prior to this, on a voluntary basis.
4. To improve on their organizational health, those organizations who wish may apply for Council support.
5. The evaluation of organizational health will be done by regular Council committees who will have access to expertise in organizational health.

#### Implementation tools

##### 1. Organizational health committee

The organizational health committee will continue to have a role on an as-needed basis and an ad hoc mandate. It will plan the development of evaluation measures and assure the harmonization and coherence of these measures to respond to the specific needs of each artistic discipline. It will assess the additional workload of program officers, assistants and assessment committees that could arise from these changes. It will develop a program of support for organizational health.

##### 2. Program of support for organizational health: the central Flying Squad

A program of support for organizational health like the central Flying Squad will be the main support tool for artistic organizations. The Flying Squad program will extend to all disciplines. The program will give access to various measures of administrative support and will assure the provision of the necessary expertise (consultants, guides, studies and specialized documentation).

##### 3. Central Flying Squad evaluation process

To ensure the credibility of the process, the implementation of disciplinary committees of the *Flying Squad* made up primarily of specialists and experienced cultural administrators would evaluate the organizational health of organizations. These committees would assess applications to the various components of the *Flying Squad*

##### 4. Peer assessment committee

Regular assessment committees for operating assistance would include seasoned cultural administrators and, if possible, members of the boards of artistic organizations.

### **5. Self-evaluation guide: a bill of health**

The self-evaluation guide will allow organizations to voluntarily diagnose the state of their organizational health in order to have a realistic idea of their strengths and weaknesses in administration, given the various resources of their organization.

### **6. Training and information**

As program officers have a central role to play in the implementation of proposed changes, training will be offered to them that is based on an understanding of the following components of management: organizational resources, human resources, financial resources, physical resources, criteria and indicators. A guide will accompany the training and could be used by members of the peer assessment committee and program officers.

We recommend that an information campaign be carried out among supported organizations on the new criteria and indicators.

## **4. Support tools and programs**

To better support organizations in their organizational development, the *Flying Squad* program would develop the components needed favouring access to the management tools that have been identified as being priorities for the development of the profession:

- 1 Self-evaluation guide: bill of health
- 2 Mentoring provided by management specialists
- 3 Access to existing management tools
- 4 Seminars, information sessions and conferences
- 5 Networking contributing to the exchange of practices, particularly by discussion forums.

## **5. Conclusion**

The evaluation of the organizational health of artistic organizations requires a professional framework offering guarantees of competence and discretion. The divulgation of strategic information by organizations, which is essential to the quality of the analysis, must be able to take place in a climate of trust.

These modifications will also lead to the obligation for organizations to provide the Council, in operating competitions, with information on aspects of their management that had not been assessed until now, such as governance and human resources management.

Organizations must be able to benefit from a reasonable period in which to improve their management and in the course of the process be able to count on technical support to help achieve their objectives.

The success of the implementation of new criteria depends considerably on the diverse measures of support for management, the expertise provided and the way the measures will be used.

## **6. Summary of recommendations**

- ✓ Whereas artistic criteria are and must remain the principal evaluation criteria at the Canada Council for the Arts,

- ✓ Whereas organizational health is based on artistic excellence as is above all defined by the ability of an organization to achieve its mission,
- ✓ Whereas all evaluation criteria (artistic, presentation and administration) are interconnected and aim to globally reflect the accomplishments of an organization according to its objectives,

**Recommendation No. 1.** It is recommended:

That organizational health be assessed on the basis of four resources common to all the disciplines: organizational resources, human resources, financial resources and physical resources.

**Recommendation No. 2.** It is recommended:

That the 11 criteria specifying the four major resources be integrate4d into the current administrative criteria and be accompanied by indicators.

**Recommendation No. 3.** It is recommended:

That each Section can adapt the rhythm and manner it applies the criteria and their indicators to the type of organization concerned in order to take into account the size, mandate, type of organization and multi-year cycle.

**Recommendation No. 4.** It is recommended:

That the process of implementing the recommended criteria and indicators take place according to the five general principles of the implementation process.

**Recommendation No. 5.** It is recommended:

- That the Canada Council create a program of support for organizational health on the basis of the current *Flying Squad* program(a central program of the *Flying Squad*);
- That the managers of this program have the mandate to ensure the harmonization and coherence of measures to respond to the specific needs of each artistic discipline or type of organization.
- That the current *Flying Squad* program be expanded to cover all the disciplines.

**Recommendation No. 6.** It is recommended:

To set up assessment committees for the program of support for organizational health (a central program of the *Flying Squad*) made up primarily of disciplinary specialists and experienced cultural managers, with the job of assessing applications to the various components of the *Flying Squad*, including the bill of health.

**Recommendation No. 7.** It is recommended:

That evaluation committees for the programs of operating support include seasoned cultural managers and members of the boards of arts organizations.

**Recommendation No. 8.** It is recommended:

To make a proposal to Human Resources for a training plan for program officers that would involve training sessions with professional guidance at the beginning of the implementation process.

**Recommendation No. 9.** It is recommended:

That a guide on the new criteria and indicators be designed and made available to members of evaluation committees for programs of operating support.

**Recommendation No. 10.** It is recommended:

That an information campaign be held for organizations on the new criteria and indicators.

**Recommendation No. 11.** It is recommended:

That the Canada Council work actively on a collaboration with Canadian Heritage and the agencies and departments supporting the arts at the provincial, regional and territorial levels, as well as with arts service organizations and universities, on measures of evaluation and support for organizational health.

**Recommendation No. 12.** It is recommended:

That the main numbered section of the application forms be harmonized in all operating programs, in order to use benchmarks that can be computerized. These data should be integrated into comparative tables and made available to evaluation committees.

**Recommendation No. 13.** It is recommended:

That to emphasize the importance of distribution and marketing in organizational health, the Council should in the short term look at the criteria of distribution and marketing as well as their related indicators, with a view to improving on the marketing skills of organizations.

**Recommendation No. 14.** It is recommended:

That organizations on a voluntary basis be able to benefit from an organizational diagnosis (bill of health) with the support of the Flying Squad, or else use that they have undertaken with the Creative Trust (Toronto), Vancouver Arts Stabilization Team, Due Diligence Questionnaire of the Alberta Foundation for the Arts, the Conseil québécois des ressources humaines en culture, the Fonds de stabilisation et de consolidation des arts et de la culture du Québec or any other similar tool in Canada.

**Recommendation No. 15.** It is recommended:

That the Flying Squad program be reinforced to include components favouring access to the tools mentioned above, in order to support organizations in their organizational development.

**Recommendation No. 16.** It is recommended:

That the program of support for organizational health like the central Flying Squad be able to support the organizational health projects of arts service organizations with a view to supporting them in their role with their members.

## INTRODUCTION

*You cannot sustain artistic excellence unless you have  
equally excellent governance and management, and  
sound financing.*

John Hobday<sup>1</sup>

### I- **Context and mandate**

#### **Context**

The Canada Council for the Arts wants to improve on the criteria and indicators it uses in order to assess more effectively and in greater depth the organizational health of Canadian artistic organizations. In general, the Canada Council feels that arts organizations are very well managed and that several of them have excellent organizational health, but it feels that the development of trends provides an occasion to improve on evaluation criteria.

The health of arts organizations is measured by criteria and indicators that reflect their organizational health. These criteria and indicators serve as self-evaluation tools for the organizations themselves as well as guides in the assessment of grant applications by the Canada Council.

This research has been carried out as part of an initiative undertaken by the Council to promote the development of better organizational health in Canadian artistic organizations.

#### **Mandate**

The two-fold mandate of the consultants was to define criteria and indicators for a better gauge of the organizational health of an artistic organization, and to recommend tools (guides, training, consulting, support programs, technical support) that would promote improved organizational health.

To date, most of the Sections have systematized their evaluation of organizations by grouping criteria into the three categories of artistic merit, distribution and administration. This research aims to improve on the evaluation of administrative criteria by extending it to other aspects of organizational health like governance and human resources. The research will not deal with the evaluation of artistic merit or distribution, but will focus only on administrative criteria. The consultants do, however, recognize that all the evaluation criteria are interrelated and that organizational health is reflected through all the facets of an organization.

The research report *Organizational Health: Evaluation and Implementation Process* is divided into four sections. The first two look at current methods of assessing organizational health and recommended changes to existing criteria by proposing criteria and indicators. The third section looks at the implementation process at the Council, and the last section recommends management tools to facilitate organizational development.

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<sup>1</sup> Remarks by John Hobday at the Chalmers Conference organized by the Canadian Conference of the Arts, 22 May 2003

### **Acknowledgements**

This research was developed and enriched by meetings and interviews with the program officers, section heads and program managers who are listed below. The wealth of their information, their vision, orientations, support and the relevance of the information and comments that were passed on to us were greatly appreciated. The authors are grateful for the close collaboration they received from the working committee at the Canada Council for the Arts: Josette Bélanger, Angela Birdsell, André Courchesne, Jocelyn Harvey, Sheila James, Lise Labine-Dugal, François Lachapelle, Claire McCaughey, Shannon Peet, Lisa Roberts, Melanie Rutledge, David Schimpky and Anne Valois. Without their contributions, this research would not be complete and would not have been possible to such a degree of comprehensiveness.

### **Participants**

Our thanks to all those who participated in the round tables and individual interviews, giving so generously of their time. Inter-Arts Office: Claude Schryer, Coordinator. Media Arts Section: David Poole, Head, Josette Bélanger, Program Officer, Zainub Verjee, Program Officer. Visual Arts Section: François Lachapelle, Head, Jen Budney, Program Officer, Michel Gaboury, Program Officer, Marianne Heggveit, Program Officer, Doug Sigurdson, Program Officer. Dance Section: Anne Valois, Head, Ellen Busby, consultant, Louise Gagné, Program Officer, Jerry Longboat, Program Officer, Julie Poskitt, Program Officer. Writing and Publishing Section: Melanie Rutledge, Head, Joanne Larocque-Poirier, Program Officer, David Schimpky, Program Officer. Music Section: Russell Kelley, Head, Angela Birdsell, Program Officer, André Jutras, Program Officer, Shannon Peet, Program Officer. Theatre Section: André Courchesne, Head, Robert Allen, Program Officer, Mell Aimé-Cyriaque, Program Officer, Sheila James, Program Officer, Marie-Josée Miville-Deschênes, Program Officer. Human Resources: Lise Labine-Dugal, Head. Ontario Arts Council: Billyann Balay, Program Director.

### **Consultants**

The research was carried out by Les Productions Louise Poulin, a consulting firm specializing in *Strategic cultural analysis, arts management and feasibility and market studies*. The team was made up of Louise Poulin, director, Stéphane Leclerc, consultant and principal analyst, Francine d'Entremont, special consultant on criteria and indicators, Roy MacSkimming, special consultant on criteria and indicators in Writing and Publishing programs, and Jacques Cleary, consultant on the implementation process of measures of evaluation.

*Louise Poulin, Stéphane Leclerc, Francine D'Entremont,  
Roy MacSkimming and Jacques Cleary*

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## **II- Methodology**

### **Criteria and indicators used at the Canada Council for the Arts**

The first part of the research consisted in examining the various operating support programs in all the Sections at the Canada Council, by reading applications forms and guidelines. This reading allowed us to take the inventory of the criteria of organizational health currently used by the Council in each of the Sections and operating support programs. This information was placed in a comparative grid, and Appendix 1 shows the Comparative Grid of criteria in use by program.

### **Development of new criteria**

Among the criteria in use in each Section, we have seen that currently, several highly recommendable criteria are found sporadically throughout the 16 programs of operating support. These criteria have been examined, regrouped or modified, and new criteria have been identified on the basis of the concerns of the Council and objectives of this study. Each is accompanied with appropriate indicators. The recommended criteria have been ordered according to the management components adopted and classed in two groups: criteria and indicators common to all disciplines, and criteria and indicators specific to one discipline or program.

### **Grant applications examined**

To understand how the Council currently assesses organizational health and how organizations fulfill their obligations in terms of applications for financial assistance, we examined more than 40 grant applications selected by officers in the various sections.

### **Questionnaire and list of criteria and indicators**

A questionnaire in preparation for the round tables was developed for program officers and section heads. This questionnaire sought comments from officers on the evaluation process of organizational health, their expectations of this project, recommendations for an optimal implementation of new criteria, and training needs. Part of this questionnaire was a list of criteria and indicators developed with the help of André Courchesne and David Schimpky<sup>2</sup> whose purpose was to assess the relevance to officers at the council of more than 40 different criteria and indicators, and to determine the extent to which they are currently used and identify new criteria and indicators that could be introduced. In **Appendix 5**, we have included the Questionnaire administered at round tables.

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<sup>2</sup> André Courchesne and David Schimpky, *Committee on Organizational Health, phase report*, Canada Council for the Arts, September 2004, page 27.

### **Round tables and interviews**

Seven (7) round tables assembled program officers and heads of various sections of the Council on August 5, 16 and 27, 2004, and individual interviews were conducted. The questionnaire was administered and the list of criteria was reviewed. The list of participants is on **page 10**. These interviews allowed us to obtain suggestions for improvements, reactions to proposals or orientations for change. The elements facilitating or hindering a revision of these criteria and the values they carry were identified, and information collated. **Appendix 6** includes the Report on round tables.

### **Compilation of tools**

An inventory of tools for training, analysis or self-evaluation in use in the profession was carried out. These tools are used in the national arts service organizations (NASO), with funding organizations or in teaching institutions. In **Appendix 3**, we have included a partial list of available training tools.

### **Gender used.**

In this document, each time that the masculine gender is used to designate individuals, it also covers the feminine gender.

### **III- Definitions**

#### **i) Definition of management**

Management is defined by the action of guiding the artistic and administrative destinies of an organization, by the action of leading, managing and administrating so that it fulfils its mandate. The management of an organization includes the body of practices that guide its action, including the means and tools used in the following functions:

- ✓ Creation and research
- ✓ Production and logistics
- ✓ Distribution
- ✓ Acquisitions and conservation (for museums and cinematheques)

They include the following components:

- ✓ Organizational structure
- ✓ Governance
- ✓ Artistic human resources
- ✓ Administrative and technical human resources
- ✓ Finances and financing
- ✓ Physical resources
- ✓ Marketing and communications
- ✓ Audience/clientele development, including educational activities

#### **ii) Definition of organizational health**

Organizational health is defined by the ability of an organization to accomplish its mission, especially in terms of development and artistic outreach, support for employment for artists and cultural workers, access to the arts and audience development through a administrative structure that is solid and financially sound. We see that organizations judged to be in good organizational health are generally those that are based on a stated creative vision, have artistic vitality, and have competent staff and an efficient board.

For the manager, it is necessary to identify and adopt practices that respond to the needs of his organization. In a healthy organization, “... *all of the essential aspects of the infrastructure are healthy, well developed and robust.*”<sup>3</sup>

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<sup>3</sup> Harvey Jocelyn, *Creative Management in the Arts and Heritage: Sustaining and Renewing Professional Management for the 21st Century*, Ottawa: Canadian Conference of the Arts, 2002, p. 42.

### **iii) Definition of the four resources of organizational health**

#### **Preamble**

In its working document, the Canada Council for the Arts working committee on organizational health recognized five management components, without necessarily granting them equal importance according to disciplines: organizational resources, human resources, financial resources, physical resources and governance resources<sup>4</sup>. After a review of the situation, we have reduced the number to four categories, integrating governance and organizational resources under one heading, **Organizational Resources**. Before looking at the criteria and their indicators, we want to define the four resources of organizational health retained by this study.

#### **Organizational resources**

Organizational resources are those that organizations set in place to achieve their mandate, and to structure and direct their operations. This is the level at which the mandate of the organization takes place, nourished by the artistic project. This is where the major decisions are made that guide the organization and its future. This is also where legal and fiscal responsibility lie, as well as the responsibility for the use of public funds. Organizational resources englobe the functions of:

- governance,
- orientation and strategic planning,
- administrative structure.

They concern

- members,
- the board of directors,
- artistic, general and administration direction.

#### **Human resources**

People are the most precious resource of arts organizations. The management of human resources is a major challenge for arts organizations that want to attract, conserve and use the most talented and devoted individuals. Human resources in arts organizations include

- artists, authors, creators and artisans,
- administrative and support staff,
- technical staff.

Human resources management includes staffing (mandate, renewal, and succession), managing performance, training and development, staff relations, remuneration and benefits, and health and safety in the workplace.

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<sup>4</sup> André Courchesne and David Schimpky, *Organizational Health Committee, phase report*, Canada Council for the Arts, September 2004, page 10.

### **Financial resources**

The expression ‘financial resources’ is perhaps more current and more evident when it concerns organizational health. The criterion of financial health is already used in all Council Sections..

Financial resources cover the functions of

- budget planning
- accounting
- budgetary control
- internal and external audit.

Financial resources include

- revenue
- expenditures
- financial results (balance of revenue and expenses)
- management of assets, liabilities and reserves.

### **Physical resources**

Physical resources

- Buildings and land
- Specialized facilities
- Collections (museums, cinematheques and film and video distributors)
- Inventories (in the case of publishers and distributors)
- Archives
- Computer systems (databases, software)
- Computer and office equipment.

## **iv) Typology of organizations**

Throughout the reflection underlying this research, the question of the classification of organizations has arisen. The option of grouping them by size (large, medium, small) seemed initially interesting. The Council’s working committee had also established an approach that consisted in classifying organizations into three types:

- Institutions
- Collectivities
- Organizations directed by an individual.

It turned out that these two approaches did not help improve criteria because in the end, a criterion of healthy management applies to any organization, whether an opera house or artist-run centre. For example, the development of staff skills is a question that is important for any organization wanting to be in good organizational health. The criteria and indicators that will be recommended adapt to all types of organization, taking into account the disciplinary specificities. However, it is when these criteria are implemented that it is worth adapting the rhythm and manner to the type of organization in question.

# Chapter 1: Current methods of evaluation of organizational health

## 1.1 Programs of operating support

Research focused on 16 programs of operating support at the Canada Council distributed throughout seven Sections. **Table 1** identifies the 16 programs and the number of organizations supported in 2003-2004.

Amounts paid to organizations under operating support programs for 2003-2004 totaled \$71,708,043 with \$60,220,943 paid in multi-year grants (commitment over more than one year).

**Table 1 – Number of organizations receiving operating support in 2003-2004 by program**

Section	Program	Number of organizations
<b>Media Arts</b>		<b>115</b>
	Programming	22
	Production	46
	Distribution	10
	Festivals	34
	Cinematheques	3
<b>Visual Arts</b>		<b>148</b>
	Museums and galleries	74
	Artist-run centres	74
<b>Dance</b>		<b>49</b>
	Creation and production	49
<b>Music</b>		<b>123</b>
	Professional Orchestras	42
	Professional Choirs	30
	Opera/Music theatre	18
	New music	33
<b>Theatre</b>		<b>169</b>
	Annual and multi-year grants	169
<b>Inter-Arts</b>		<b>9</b>
	Creation and production	9
<b>Writing and Publishing</b>		<b>269</b>
	Book publishing	160
	Literary and art magazines	109
<b>Total</b>		<b>882</b>
<b>Total amount paid</b>		<b>\$71,708,043</b>

## 1.2 Criteria and indicators currently in use

Since its creation, the Canada Council has assessed organizations requiring operating assistance according to criteria essentially based on artistic merit. Part of the weighting, between 10% and 30% depending on the program, is accorded to administrative assessment, which refers primarily to financial health. Distribution became more developed as a criterion in the 1970s and 1980s, and incorporates connections between the arts organization and its immediate community, the audience and readership.

Since the 1990s, most sections have systematized their evaluation of organizations by grouping their criteria and adopting weighted criteria according to the three main categories:

- Artistic merit
- distribution
- administration.

This approach made it possible to improve on the transparency of the evaluation process and provide tools for the peer assessment committees and program officers so they could give specific comments to applicants. In **Table 2**, the weighting is summarized according to the main evaluation criteria.<sup>5</sup>

**Table 2 – Weighting of principal evaluation criteria by section**

Section	Artistic merit	Distribution	Administration
Dance	65%	25%	10%
Inter-Arts	65%	20%	15%
Media Arts	40%	30%	30%
Music	60%	20%	20%
Theatre	70%	15%	15%
Visual Arts:			
Museums	65%	25%	10%
Artist-run centres	65%	15%	20%
Writing and			
Publishing <sup>6</sup> :	60%	10%	30%
Periodicals	40%	30%	30%
Publishers			
<b>Spread</b>	<b>40%- 70%</b>	<b>10%-30%</b>	<b>10%-30%</b>
<b>Average</b>	<b>59%</b>	<b>21%</b>	<b>20%</b>

In **Appendix 1** we will look at the Comparative grid of criteria in use by program. Note that we have excluded from this study eligibility criteria that determine the eligibility of organizations, as opposed to eligibility criteria proper.

In the following paragraphs, we look at how the four major resources of organizational health are currently evaluated. We will find the description of current criteria corresponding to the section or program they refer to. While several of these criteria are common to almost all of

<sup>5</sup> André Courchesne and David Schimpky, *Committee on Organizational Health, phase report*, Canada Council for the Arts, September 2004, page 14.

<sup>6</sup> In Writing and Publishing, “contribution to Canadian literature and art” replaces the criteria of distribution. Marketing and promotion are part of the administrative criterion.

the disciplines, distinctions have been noted, resulted no doubt from adjustments and improvements made over the years.

### **1.2.1 Organizational resources**

#### **• Constitution, composition and responsibilities of the board**

##### **Media Arts and Visual Arts**

- In the programs of support for programming and distribution, “the organization’s ability to undertake the proposed programming, as indicated by the professional expertise of its board of directors and staff;” is evaluated.
  - The number of members adhering to the organization is also taken into consideration.

##### **Music**

- For choirs applying for multi-year support, the Music Section asks for a commitment from the board to fundraising, defined as a short letter from the board describing in detail its commitment, in particular as regards all types of fundraising.

#### **• Administrative structure**

**All Sections** use a criterion relating to the administrative structure, establishing the degree to which this supports the artistic mandate of the organization.

##### **Media Arts**

In the Media Arts Section, applicants for assistance to production organizations must have “an established administrative structure, including by-laws, policies and clearly defined responsibilities for staff and board members”. The same program states that it assesses the extent to which the organization fulfils its mandate and takes into account its activities for media artists, according to its antecedents, policies, membership practices and administrative structure.

##### **Music and Theatre**

The Music and Theatre Sections introduced the criterion of artistic and administrative stability into their multi-year programs for orchestras, opera companies, music theatre companies, professional choirs and theatre choirs, which it defines as having artistic and administrative stability to ensure artistic growth and continued development.

##### **Music**

The new music program states that it assesses the organization on the basis of its administrative and financial effectiveness at sustaining artistic growth.

#### **• Strategic planning**

##### **Inter-Arts**

The Inter-Arts Office assesses the clarity of intentions and the quality of the proposed strategies and process.

##### **Music**

- In the New Music program, the viability of the plan submitted and aptitude of the organization to carry out the project using its available resources are evaluated.
- In the Orchestras, Opera/Music Theatre and Professional Choirs programs, multi-year applicants are assessed on the quality of artistic and financial multi-year objectives approved by the board of the organization.

##### **Dance**

The Dance Section uses the same criteria, with the difference that it employs the term 'clarity' rather than 'quality'.

### **Writing and Publishing**

The ability to survive in the long term in a competitive environment is a criterion considered for publishers.

## **1.2.2 Human Resources**

### **• Remuneration of artists and creators**

#### **Media Arts and Visual Arts**

The criterion of remuneration of artists is applied in all of the media Arts and artist-run centre programs, and is defined as the payment of fees to artists or rental payments for the presentation of their work; for artist-run centres, the centres are required to pay fees corresponding to the rates recommended by CARFAC or RAAV.

## **1.2.3 Financial resources**

### **• Financial stability**

**All sections** use a criterion relating to financial stability, which they define as the balance between revenue and expenses, the ability to anticipate risk, and adaptation to change.

#### **Media arts**

Criteria for festival support include the viability of budget proposals.

#### **Theatre and Dance**

The Dance and Theatre Sections have added a appendix to their application form that concerns working capital, reserve funds and depreciation.

### **• Wise allocation of resources**

**Most sections** in most of their programs use a criterion relating to the wise allocation of resources in production and artistic operations, marketing and administration, and ability to plan and forecast with accuracy. The Media Arts Section uses the criterion of viable budget forecasts, while Writing and Publishing does not use this criterion for publishers.

### **• Diversity and balance of revenue sources**

**All sections** seek a satisfactory balance between independent revenue (sales and other independent revenue), revenue from private sources and government resources. This criterion also looks at the organization's ability to establish revenue diversification strategies through fundraising, partnerships, coproductions, marketing strategies and pricing policies. Only the Media Arts Section does not assess this criterion.

## **1.2.4 Physical Resources**

#### **Theatre and Dance**

The Dance and Theatre Sections have added an appendix to their application form aimed at identifying costs related to property and facilities management, as well as the revenue generated by them. The appendix also questions the organization on fixed assets depreciation and book value.

#### **Media Arts**

The Media Arts Section assesses the quality and accessibility of premises offered by the organization, technical support for production and the effectiveness of the infrastructure with respect to artists' needs.

### **1.3 Modifying the current evaluation**

As shown in **Table 2**, the Council currently assesses operating grant applications on the basis of three major categories:

- Artistic merit
- distribution
- administration.

Under administration, numerous criteria describe the administrative assessment of organizations in the various sections, but to date, organizational health has not been assessed in a systematic way. Generally, there has been little assessment of the management of organizational resources, governance and human resources.

The study recommends that improvements be made to the assessment of new aspects of organizational health such as governance and human resources. Improvements in the assessment of financial health aim to conserve the current criterion and enrich it with indicators in the form of ratios to provide a specific portrait of the financial health of an organization.

These modifications will mean that organizations need to provide information on their administration that had not been assessed up until now, such as governance and human resources.

Since the research does not concern the assessment of artistic merit or distribution, but only the administrative criterion, it is worth emphasizing the importance of the distribution component and marketing functions in organizational health. These are elements closely linked to organizational structure and an adequate measure of the balance allows for an assessment of their health.<sup>7</sup> In the near future, the Council could look at the distribution and marketing criteria and related indicators. **Recommendation 17** makes reference to this.

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<sup>7</sup> In its definition of the seven key components for successful organizational health, Arts Council England identifies The Audience as one of the seven key criteria.

## Chapter 2: Recommended modifications to the evaluation process

While preserving the Council's approach placing most of the emphasis on artistic merit in assessments, and considering that organizational health reinforces artistic excellence, it is recommended that organizational health be assessed on the basis of the following four resources:

- Organizational resources,
- Human resources,
- Financial resources,
- Physical resources.

Each of the four has a certain number of criteria that define them.

**Table 3** presents the criteria with the most appropriate indicators. The criteria and indicators are classed in two groups:

- Criteria and indicators common to all disciplines
- Criteria and indicators specific to a discipline and a program.

Indicators are evaluation tools for program officers and assessment committees. They can adapt to the specific needs of different services and programs. **Table 4 to 10** present the criteria along with the most appropriate indicators for each discipline.

### **Recommendation No 1.**

Organizational health should be assessed on the basis of four resources common to all disciplines: organizational, human, financial and physical resources.

### **Recommendation No 2.**

The 11 assessment components used to define the four major resources should be integrated into the current administrative criteria together with indicators.

### **Recommendation No 3.**

Each Section should be able to judiciously adapt the rhythm and manner of applying the criteria and indicators to the type of organization in question in order to take into account its size, mandate, type of organization and multi-year cycle.

Section 2.2 provides a definition of the criteria and indicators that specify the way these criteria are to be applied.

## 2.1 Recommended criteria and indicators

**Table 3 –Recommended criteria and indicators common to all disciplines**

Criteria	Indicator
<b>Organizational resources</b>	
1 Articulation of mission and artistic vision	Mission statement, artistic statement
2 Quality of governance	Governance policy, understanding and acceptance of responsibilities by board members, especially with regard to fundraising and results, respective roles of the board and management
3 Effectiveness of board	Composition and representation of board with respect to mandate and type of organization
4 Clarity of strategic objectives supporting mission	Strategic planning and multi-year corporate or business plan
5 Solidity of administrative structure with respect to fulfilling mandate	Organization chart, job descriptions, number and expertise of employees, executive or administrative director's statement
<b>Human resources</b>	
6 Acknowledgement of artists, creators and authors	Policy of remuneration and training for artists, creators and authors (fees, honoraria and royalties), standard contract
7 Importance accorded to remuneration of administrative and technical staff	Policy of remuneration and benefits for administrative and technical staff, acknowledgement and management of volunteers
8 Development of employee skills	Training and upgrading initiatives
<b>Financial resources</b>	
9 Financial stability	<ul style="list-style-type: none"> <li>▪ Balance of revenue and expenditures</li> <li>▪ Working capital ratio (current assets/current liabilities)<sup>8</sup></li> <li>▪ Unrestricted net assets (Accumulated deficit)/Total revenue<sup>9</sup></li> <li>▪ Reserve fund, endowment fund/Total revenue</li> </ul>
10 Solidity and diversity of revenue sources	<ul style="list-style-type: none"> <li>▪ Sales revenue (box office, entries, subscriptions, book sales, royalties)/Total revenue</li> <li>▪ Fundraising revenue/Total revenue</li> <li>▪ Government grants/Total revenue</li> <li>▪ Canada Council grant/ Total revenue</li> </ul>
11 Wise allocation of resources	<ul style="list-style-type: none"> <li>▪ Artistic and production expenditures, acquisition budget/Total expenses</li> <li>▪ Administrative costs/ Total expenses</li> <li>▪ Sales revenue /Marketing costs</li> <li>▪ Fundraising costs/Fundraising revenue</li> </ul>

### Physical resources

Recommended criteria on physical resources apply to certain programs only, and are discussed by discipline.

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<sup>8</sup> Where the ratio is inferior to 1, a particular difficulty is apparent in cash assets. The ideal ratio is 2 or more.

<sup>9</sup> Where this ratio is negative and exceeds 1/10, the organization is required to present a recovery plan; where the ratio is positive and exceeds 1/4, the organization must explain what it plans to do with these funds.

## Chapter 2: Recommended modifications to the evaluation process

**Table 4 –Criteria and indicators specific to Media Arts**

Existing criteria	No	Program (s)	Criteria	Indicator
<b>Organizational resources</b>				
Correspondence of mission and program objectives, level of commitment to artists	1	All	Articulation of mission and artistic vision	Mission statement, artistic declaration, level of commitment of mandate to artists
Adherence policies and practices	2	All	Quality of governance	Governance policy, understanding and acceptance of responsibilities by board members, especially for fundraising and results, respective roles of board and management
<i>Membership</i>	2a	Production, Distribution, Cinémathèques	Quality of governance	Membership policies and practices ( <i>membership</i> ), outreach: number of contributing members or beneficiaries
Importance of professional expertise within board	3	All	Effectiveness of board	Composition and representation of board with respect to mandate and type of organization
	4	All	Clarity of strategic objectives supporting mission	Strategic planning and corporate plan (or multi-year business plan)
Established administrative structure Cinémathèques: staff expertise	5	All	Solidity of administrative structure with respect to fulfilling mandate	Organization chart, job descriptions, number and expertise of employees, declaration of executive or administrative director
<b>Human resources</b>				
Remuneration of artists	6	All	Acknowledgement of artists, creators, authors	Artist, creator and author remuneration policy (fees, honoraria, royalties), standard contract
	7	All	Importance accorded to remuneration of administrative and technical staff	Remuneration and benefits policies for administrative and technical staff, acknowledgement and management of volunteers
	8	All	Development of employee skills	Training and professional development initiatives
<b>Financial resources</b>				
Financial stability	9	All	Financial stability	<ul style="list-style-type: none"> <li>▪ Balance of revenue and expenses</li> <li>▪ Working capital ratio (Current assets/Current liabilities)</li> <li>▪ Unrestricted net assets (Accumulated deficit)/Total revenue</li> <li>▪ Reserve fund, endowment fund/Total revenue</li> <li>▪ Sales revenue/Total revenue</li> <li>▪ Fundraising revenue/Total revenue</li> <li>▪ Rental and other self-generated revenue/Total revenue</li> <li>▪ Government grants/Total revenue</li> <li>▪ Canada Council grants/ Total revenue</li> <li>▪ Artistic and production expenses/Total expenses</li> <li>▪ Administrative expenses/ Total expenses</li> <li>▪ Sales revenue /Marketing expenses</li> <li>▪ Fundraising costs/Fundraising revenue</li> </ul>
Viable budget projections	10	All	Solidity and diversity of revenue sources	
Viable budget projections	11	All	Wise allocation of resources	
<b>Physical resources</b>				
Quality and accessibility of premises and facilities	12	Production	Planning, quality and accessibility of premises and facilities	Policy of service to members, acquisition plan in local and regional context

## Chapter 2: Recommended modifications to the evaluation process

**Table 5 – Criteria and indicators specific to Visual Arts**

Existing criteria	No	Program (s)	Criteria	Indicator
			<b>Organizational resources</b>	
	1	All	Articulation of mission and artistic vision	Mission statement, artistic statement
	2	All	Quality of governance	Governance policy, understanding and acceptance of responsibilities by board members, especially for fundraising and results, respective roles of board and management
	2a	All	Quality of governance	Membership policies and practices ( <i>membership</i> ), outreach: number of contributing members or beneficiaries
	3	All	Effectiveness of board	Composition and representation of board with respect to mandate and type of organization
Clarity, rigour and relevance	4	All	Clarity of strategic objectives supporting mission	Strategic planning and corporate plan (or multi-year business plan)
Adequate administrative structure	5	All	Solidity of administrative structure with respect to fulfilling mandate	Organization chart, job descriptions, number and expertise of employees, declaration of executive or administrative director
			<b>Human resources</b>	
Remuneration of artists	6	All	Remuneration of artists, creators, authors	Artist, creator and author remuneration policy (fees, honoraria, royalties), standard contract
	7	All	Importance accorded to remuneration of administrative and technical staff	Remuneration and benefits policies for administrative and technical staff, acknowledgement and management of volunteers
	8	All	Development of employee skills	Training and professional development initiatives
			<b>Financial resources</b>	
Financial stability	9	All	Financial stability	<ul style="list-style-type: none"> <li>▪ Balance of revenue and expenses</li> <li>▪ Working capital ratio (Current assets/Current liabilities)</li> <li>▪ Unrestricted net assets (Accumulated deficit)/Total revenue</li> <li>▪ Reserve fund, endowment fund/Total revenue</li> <li>▪ Sales revenue/Total revenue</li> <li>▪ Fundraising revenue/Total revenue</li> <li>▪ Government grants/Total revenue</li> <li>▪ Canada Council grants/ Total revenue</li> <li>▪ Revenue generated by buildings and facilities and other self-generated revenue/Total revenue</li> </ul>
Diversity of revenue sources	10	All	Solidity and diversity of revenue sources	<ul style="list-style-type: none"> <li>▪ Acquisition expenses/Total expenses</li> <li>▪ Programming expenses/Total expenses</li> <li>▪ Administrative expenses/Total expenses</li> <li>▪ Sales revenue/Marketing expenses</li> <li>▪ Fundraising costs/Fundraising revenue</li> </ul>
	10a	Organizations with buildings and facilities	Solidity and diversity of revenue sources	
Wise allocation of resources	11	All	Wise allocation of resources	
			<b>Physical resources</b>	
	13	All	Quality of maintenance of premises and facilities	Multi-year plan for maintenance or repair of buildings and facilities
	14	Museums	Adequate conservation of collections	Maintenance plan for reserves and conservation of works

**Table 6 –Criteria and indicators specific to Dance: Creation and Production**

Existing criteria	No	Criteria	Indicator
			<b>Organizational resources</b>
	1	Articulation of mission and artistic vision	Mission statement, artistic declaration
	2	Quality of governance	Governance policy, understanding and acceptance of responsibilities by board members, especially for fundraising and results, respective roles of board and management
	3	Effectiveness of board	Composition and representation of board with respect to mandate and type of organization
	4	Clarity of strategic objectives supporting mission	Strategic planning and corporate plan (or multi-year business plan)
Adequate administrative structure	5	Solidity of administrative structure with respect to fulfilling mandate	Organization chart, job description, number and expertise of employees, declaration of executive or administrative director
	6	Acknowledgement of artists, creators and authors	<b>Human resources</b> Artist, creator and author remuneration policy , standard contract
	6a	Acknowledgement of artists, creators and authors	Number of weeks of work for dancers
	7	Importance accorded to remuneration of administrative and technical staff	Remuneration and benefits policies for administrative and technical staff, acknowledgement and management of volunteers
	8	Development of staff skills	Training and professional development initiatives
Financial stability	9	Financial stability	<b>Financial resources</b> <ul style="list-style-type: none"> <li>▪ Balance of revenue and expenses</li> <li>▪ Working capital ratio (current assets/current liabilities)</li> <li>▪ Unrestricted net assets (accumulated deficit/total revenue)</li> <li>▪ Reserve fund, endowment fund/total revenue</li> <li>▪ Sales revenue/total revenue</li> <li>▪ Fundraising revenue/total revenue</li> <li>▪ Government grants/total revenue</li> <li>▪ Canada Council grants/total revenue</li> <li>▪ Artistic and production expenses/total expenses</li> <li>▪ Administrative expenses/total expenses</li> <li>▪ Sales revenue/marketing expenses</li> <li>▪ Fundraising costs/fundraising revenue</li> </ul>
Diversity of revenue	10	Solidity and diversity of revenue sources	
Wise allocation of resources	11	Wise allocation of resources	
Quality of maintenance of premises and facilities	13	Companies with premises: Quality of maintenance of premises and facilities	<b>Physical resources</b> Multi-year maintenance or replacement plan for buildings and facilities
	14	Adequate conservation of archives	Archival and conservation practices

## Chapter 2: Recommended modifications to the evaluation process

**Table 7 –Criteria and indicators specific to Music**

Existing criteria	No	Program (s)	Criteria	Indicator
			<b>Organizational resources</b>	
Choirs PA: Commitment of board to fundraising	1	All	Articulation of mission and artistic vision	Mission statement, artistic declaration
	2	All	Quality of governance	Governance policy, understanding and acceptance of responsibilities by board members, especially for fundraising and results, respective roles of board and management
	3	All	Effectiveness of the board	And representation of board with respect to mandate and type of organization
PA: Quality of long-term objectives approved by board	4	All	Clarity of strategic objectives backing mission	Strategic planning and corporate plan (or multi-year business plan)
New music: viability of plan	5	All	Solidity of administrative structure with respect to fulfilling mandate	Organization chart, job descriptions, number and expertise of employees, declaration of executive or administrative director
Adequate administrative structure				
New music: effective management promoting artistic growth	6	All	<b>Human resources</b>	
	7	All	Acknowledgement of artists, creators and authors	Artist, creator and author remuneration policy (fees, honoraria, royalties), standard contract
	8	All	Importance accorded to remuneration of administrative and technical staff	Remuneration and benefits policies for administrative and technical staff, acknowledgement and management of volunteers
	8a	Orchestras, Opera/music theatre (if present)	Development of staff skills	Training and professional development initiatives
			State of labour relations	Collective agreement and negotiation planning
			<b>Financial resources</b>	
Financial stability	9	All	Financial stability	<ul style="list-style-type: none"> <li>▪ Balance of revenue and expenses</li> <li>▪ Working capital ratio (current assets /current liabilities)</li> <li>▪ Unrestricted net assets (accumulated deficit/total revenue)</li> <li>▪ Reserve fund, endowment fund/total revenue</li> <li>▪ Sales revenue/total revenue</li> <li>▪ Fundraising revenue/total revenue</li> <li>▪ Government grants/total revenue</li> <li>▪ Canada Council grant/total revenue</li> <li>▪ Artistic and production expenses/total expenses</li> <li>▪ Administrative expenses/total expenses</li> <li>▪ Sales revenue/marketing expenses</li> <li>▪ Fundraising costs/fundraising revenue</li> </ul>
Diversity of revenue sources	10	All	Solidity and diversity of revenue sources	
Wise allocation of resources	11	All	Wise allocation of resources	

**Table 8 –Criteria and indicators specific to Theatre: annual and multi-year grants**

Existing criteria	No	Criteria	Indicator
			<b>Organizational resources</b>
	1	Articulation of mission and artistic vision	Mission statement, artistic declaration
	2	Quality of governance	Governance policy, understanding and acceptance of responsibilities by board members, especially for fundraising and results, respective roles of board and management
	3	Effectiveness of board	Composition and origins of board with respect to mandate
	4	Relevance of strategic objectives supporting mission	Strategic planning
Adequate administrative structure	5	Solidity of administrative structure with respect to fulfilling mandate	Organization chart, number of employees, declaration of executive or administrative director
			<b>Human resources</b>
Contribution to Canadian artists	6	Acknowledgement of artists, creators, authors	Policy of remuneration and training of artists, creators and authors
	7	Importance accorded to remuneration of administrative and technical staff	Remuneration and benefits policies for administrative and technical staff (salary levels)
Contribution to Canadian artists	8	Development of staff skills	Training and professional development initiatives
			<b>Financial resources</b>
Financial stability	9	Financial stability	<ul style="list-style-type: none"> <li>▪ Balance of revenue and expenses</li> <li>▪ Working capital ratio (current assets/current liabilities)</li> <li>▪ Unrestricted net assets (accumulated deficit/total revenue)</li> <li>▪ Reserve fund, endowment fund/total revenue</li> <li>▪ Sales revenue/total revenue</li> <li>▪ Fundraising revenue/total revenue</li> <li>▪ Government grants/total revenue</li> <li>▪ Canada Council grants/total revenue</li> <li>▪ Revenue generated by buildings and facilities and other revenue/total revenue</li> </ul>
Diversity of revenue sources	10	Solidity and diversity of revenue sources	
Diversity of revenue sources	10a	Companies with premises: solidity and diversity of revenue sources	
Wise allocation of resources	11	Wise allocation of resources	<ul style="list-style-type: none"> <li>▪ Artistic and production expenses/total expenses</li> <li>▪ Administrative expenses/total expenses</li> <li>▪ Sales revenue/marketing expenses</li> <li>▪ Fundraising expenses/fundraising revenue</li> </ul>
			<b>Physical resources</b>
Quality of maintenance of premises and facilities	13	Companies with premises: Quality of maintenance of premises and facilities	Principal elements of maintenance or replacement of buildings and facilities

**Table 9 –Criteria and indicators specific to Inter-Arts**

Existing criteria	No	Criteria	Indicator
			<b>Organizational resources</b>
	1	Articulation of mission and artistic vision	Mission statement, artistic declaration
	2	Quality of governance	Governance policy, understanding and acceptance of responsibilities by board members, especially for fundraising and results, respective roles of board and management
	3	Effectiveness of board	Composition and representation of board with respect to mandate and type of organization
Clarity of intentions, quality of strategies and process	4	Clarity of strategic objectives supporting mission	Strategic planning and corporate plan (or multi-year business plan)
Adequate administrative structure	5	Solidity of administrative structure with respect to fulfilling mandate	Organization chart, job description, number and expertise of employees, declaration of executive or administrative director
			<b>Human resources</b>
	6	Acknowledgement of artists, creators, authors	Artist, creator and author remuneration policy, standard contract
	7	Importance accorded to remuneration of administrative and technical staff	Remuneration and benefits for administrative and technical staff
	8	Development of staff skills	Training and professional development initiatives
			<b>Financial resources</b>
Financial stability	9	Financial stability	<ul style="list-style-type: none"> <li>▪ Balance of revenue and expenses</li> <li>▪ Working capital ratio (current assets/current liabilities)</li> <li>▪ Unrestricted net assets (accumulated deficit/total revenue)</li> <li>▪ Reserve fund, endowment fund/total revenue</li> </ul>
Diversity of revenue sources	10	Solidity and diversity of revenue sources	<ul style="list-style-type: none"> <li>▪ Sales revenue/total revenue</li> <li>▪ Revenue other than artistic</li> <li>▪ Fundraising revenue/total revenue</li> <li>▪ Government grants/total revenue</li> <li>▪ Canada Council grants/total revenue</li> </ul>
Wise allocation of resources	11	Wise allocation of resources	<ul style="list-style-type: none"> <li>▪ Artistic and production expenses/total expenses</li> <li>▪ Administrative expenses/total expenses</li> <li>▪ Sales revenue/marketing expenses</li> <li>▪ Fundraising costs/fundraising revenue</li> </ul>

**Table 10 –Criteria and indicators specific to Writing and Publishing**

Existing criteria	No	Program (s)	Criteria	Indicator
			<b>Organizational resources</b>	
	1	Literary and Art Magazines	Articulation of mission and artistic vision	Mission statement, artistic declaration
	2	Literary and Art Magazines	Quality of governance	Succession plan for magazines led by their founder
	4	Literary and Art Magazines	Clarity of strategic objectives supporting mission	Strategic planning and corporate plan (or multi-year business plan)
Ability to survive in a competitive environment	4a	Book Publishing	Clarity of strategic objectives supporting mission	Multi-year business plan
			<b>Human resources</b>	
Report on authors’ rights, respect of contracts	6	All	Acknowledgement of authors	Policy of remuneration of authors, royalties
	7	Literary and Art Magazines	Importance accorded to remuneration of administrative staff	Policy of remuneration and benefits for administrative personnel
	8	All	Development of staff skills	Training and professional development initiatives
			<b>Financial resources</b>	
Financial stability Quality of administrative and financial management	9	All	Financial stability	<ul style="list-style-type: none"> <li>▪ Working capital ratio (current assets/current liabilities)</li> <li>▪ Unrestricted net assets (accumulated deficit/total revenue)</li> <li>▪ Reserve fund, endowment fund/total revenue</li> <li>▪ Sales revenue/total revenue</li> <li>▪ Management of inventory, ratio sales/inventory</li> <li>▪ Government grants/total revenue</li> <li>▪ Canada Council grants/total revenue</li> <li>▪ Editing and production expenses/total expenses</li> <li>▪ Sales revenue/marketing expenses</li> </ul>
	10	All	Solidity and diversity of revenue sources	
	11	Literary and Art Magazines	Wise allocation of resources	

## **2.2 Definition of recommended criteria and indicators**

### **1. Articulation of mission and artistic vision**

Degree to which the organization's mission is sustained by a clear and coherent artistic vision.

### **2. Quality of governance**

Common vision shared by the board and management of the organization and clearly defined responsibilities.

Quality of governance:

- Powers and responsibilities of board
- Duration of terms of administrators and renewal of board
- Staffing plan and policy for management positions (term, renewal, transition, succession)
- Respective roles of chair, executive committee, committees and management
- Evaluation of members of management
- Procedure for integration and training of board members
- Procedure for performance assessment of board, committees and chair.

Governance also includes membership policies and practices for organizations with large staffs, from which board members are chosen.

The governance policy may, at the discretion of the organization, contain more elements defining the operating method of the board, decision-making processes or procedural rules regarding the levels of authorization of expenditures and loans.

### **3. Effectiveness of the board**

Relevance and competence of the board, extent to which it assembles a variety of expertise and adequately represents the components of the community of reference; plan for transition and succession and selection criteria for members of the board.

### **4. Clarity of strategic objectives supporting mission**

Extent to which the organization determines and periodically reviews its strategic orientations and objectives for the years to come, methods envisaged to achieve them, human and physical resources plans required and multi-year budget planning.

Extent to which the organization shows itself capable of explaining major changes incurred; analysis of challenges it is facing and assessment of its ability to meet them; reevaluation of its rationale and relevance, positioning in the market and in relation to peers, anchoring and outreach in the community.

### **5. Solidity of administrative structure with respect to achievement of mandate**

Extent to which the administrative structure contributes to achieving objectives. Description of principal management positions and division of responsibilities, operational organization chart, level of expertise of staff, number of employees. Quality of partnership agreements and outsourcing.

### **6. Acknowledgement of artists, creators and authors**

Salaries and working conditions of artists, fees (for exhibition, rental or reproduction of their works), copyright, respect for intellectual property.

### Number of weeks of work for dancers (Dance)

For dance companies with a permanent corps, the extent to which the company devotes a major share of its resources to the work of the dancers.

- 7. Importance accorded to remuneration of administrative and technical staff**

Extent to which the organization shows a concern for administrative and technical staff and seeks to cultivate a sense of loyalty, motivation and job satisfaction, especially through a policy of remuneration that determines salaries paid to administrative and technical staff, benefits, policies on overtime, vacation leave and sick leave, vacancies and other labour standards, as well as group insurance and retirement plans.

Hiring, training and guidance of volunteers, management and acknowledgement of volunteers.
- 8. Development of staff skills**

Importance accorded to training needs of staff and encouraging staff to participate in courses, exchange forums, seminars, mentoring and other training activities. Training and professional development plan: document establishing training needs, identifying priorities, tools and schedule for completion.
- 8a. Labour relations (Music)**

In organizations where part of the staff is unionized, the state of labour relations can be translated by the collective bargaining calendar and the extent to which negotiations are planned together, along with inter-bargaining union-management meetings. The collective agreement may also be used as an indicator of the extent of the labour costs facing the organization.
- 9. Financial stability**

Balance between revenue and expenditures, ability to anticipate risk, adapting to change. Viability of budget proposals as shown in financial statements and budget forecasts.
- 10. Solidity and diversity of revenue sources**

Satisfactory proportion between independent revenue (sales and other independent revenue), revenue from private sources and government grants. This criterion also looks at the organization's ability to implement revenue diversification strategies through partnerships, coproductions, marketing strategies and adequate pricing policies.

Sales revenue

  - Performing arts: box office and subscriptions
  - Visual arts: admissions, sale of works, boutique
  - Writing and publishing: subscriptions, sales in booths and books sales, sales of rights
  - Media arts: sale of works

Revenue from private sources

  - Revenue from benefit activities (special events)
  - Corporate donations

- Foundations' donations
- Individual donations
- Sponsorships in cash,
- Sponsorships and donations in goods and services, accounted for.

Management of inventory (Writing and Publishing: Book Publishing)

Publisher's capacity to print an appropriate number of copies on the basis of market demand.

Ratio Sales/Inventory (Writing and Publishing: Art and Literary Magazines)

Percentage of copies sold in relation to print run.

**11. Wise allocation of resources (expenses)**

Good balance between sums invested in artistic and production expenses and those the organization devotes to distribution and administration. Profitability of investments in marketing and private fundraising.

**12. Planning, quality and accessibility of venues and facilities:** policy of service to members

In media arts production centres, needs planning, quality and accessibility of premises and facilities offered to artists, technical support for production and effectiveness of infrastructure with respect to needs of artists.

**13. Quality of maintenance of premises and facilities**

Ability of organization to ensure adequate maintenance of its physical facilities and technical and computer equipment as well as a maintenance and renewal plan.

**14. Adequate conservation of collections**

Extent to which the museums are concerned with the conservation of their collections, the quality of reserves, and resources devoted to them.

Dance: Conservation of audiovisual recordings and choreographers' notes and notations.

## Chapter 3: Implementation process

### **General principles**

The general principles underlying the implementation of the recommended criteria and indicators are the following:

1. The assessment of the organizational health of all organizations registered for operating grants will be done on the basis of recommended criteria to be adopted by the board of the Canada Council.
2. The implementation of criteria and their indicators will be carried out over a period extending up to three years according to the different multi-year cycles of the disciplines. Special attention will be given to the additional workload of program officer, assistants and assessment committees that may result from these changes.
3. All organizations may do a prior self-evaluation of their organizational health on a voluntary basis.
4. To improve on their organizational health, organizations that so wish may receive support from the Council.
5. The evaluation of the organizational health will be done by regular Council committees which will have access to expertise in organizational health.

#### **Recommendation No 4.**

The implementation of recommended criteria and indicators will be carried out according to the five general principles of the implementation process.

### **3.1 Organizational health committee**

The Organizational Health Committee will continue to play a role and have a standing mandate. It already works closely with the Council sections on the implementation of various measures to provide the arts with better management tools. It will see to planning the development of criteria and ensure the harmonization and coherence of these measures in order to respond to the specific needs of each arts discipline. It will develop a program of support for organizational health.

This committee's goal is to lighten the workload of program officers on tasks relating to the implementation process.

### **3.2 Implementation tools**

The assessment of the organizational health of arts organizations calls for the installation of a program of support like the central Flying Squad, to back the resources of the Canada Council, offering all possible guarantees of competence and discretion.

### **3.2.1 Program of support for organizational health: Central Flying Squad**

Among the proposed measures of management support, on which the success of the implementation process depends, the Flying Squad program could extend to all of the disciplines. This program will provide access to various measures of support to management and ensure the provision of the necessary expertise (specialists, guides, studies and specialized documentation). Currently greatly appreciated by dance and theatre organizations, the program would be improved on to respond to the diverse demands of the arts community and offer professional expertise adapted to each case. This expanded program would be the principal tool for improving organizational management.

Through its various components, the Flying Squad would aim to offer strategic support to organizations for their planning and organizational development initiatives.

**Recommendation No 5.**

- The Council should create a program of support to organizational health on the basis of the current Flying Squad program (a central Flying Squad).
- Program managers would ensure the harmonization and coherence of measures to respond to the specific needs of each artistic discipline or type of organization.
- The current Flying Squad program would expand to cover all the disciplines.

### **3.2.2 Assessment committees**

**Assessment committees for the program of support to organizational health: Central Flying Squad**

The establishment of disciplinary committees made up of specialists and experienced cultural managers, including artistic directors, is crucial to ensuring the credibility of the process. These committees would assess the organizational health of organizations by supporting the bills of health to prepare them for the grant process. These committees would also see to the assessment of requests to the various components of the Flying Squad.

**Peer assessment committees: operating support programs**

In the assessment of annual or multi-year operating grants, the current peer assessment committee most often integrates an administrator. Since the assessment must take into account the new criteria of organizational health, assessment committees could include experienced cultural administrators, such as members of the boards of arts organizations.

**Recommendation No 6.**

Assessment committees for the program of support to organizational health (a central program of the Flying Squad) should be established, made up primarily of disciplinary experts and experienced cultural administrators, whose purpose would be the assessment of grant applications to the various components of the Flying Squad, including the bill of organizational health.

**Recommendation No 7.**

Assessment committees could include experienced cultural administrators and members of the boards of arts organizations.

### **3.2.3 Role of the program officer**

The program officer is the direct link between the organization and the Canada Council. The connection the organization's administrator has with the program officer and sometimes the program assistant as well is a reflection of their trust in the Council.

To support the officers in the process of assessing grant applications and equip them for helping organizations in their efforts at improving organizational health, training is needed. It would be based on the understanding of management concepts relating to four major sources of assessment:

- Organizational resources
- Human resources
- Financial resources
- Physical and information resources

The result of the assessment by peer committees would continue to be passed on to organizations by the program officer, specifying for each, if required, the shortcomings noted at the level of administration (governance, human resources, etc.) and the expectations in terms of correcting these.

### **3.2.4 Training: program officers and peer assessment committee members**

Given the evolution of management practices and the integration of new criteria and indicators on organizational health into the assessment process, officer training would be geared at answering the following questions:

- What is the role of management in an organization and what are the signs of healthy management?
- What is the organizational health of an organization?

Training would be based on the following management components: organizational resources, human resources, financial resources, physical resources and information resources. A guide would be available as a training support, serving both committee members and program officers as a briefing book on new criteria and indicators.

#### **Recommendation No 8.**

To propose to Human Resources a training plan for program officers that would focus on training sessions for program officers with a professional at the beginning of the implementation process.

#### **Recommendation No 9.**

A guide on new criteria and indicators should be created and made available to members of the peer assessment committees for operating support.

## **3.3 Information campaign**

When organizations are informed about the new criteria, the success of this initiative depends on transparency, flexibility and effective communications in explaining the reasons for

change and the end goals. It will be necessary to adapt the implementation process to the different types of organization, and particularly to the smaller ones with limited resources.

**Recommendation No 10.**

An information campaign should be held for the organizations on the new criteria and indicators.

### 3.4 External resources

Several cultural organizations offer technical resources or financial assistance to enhance the competence of organizations in administration, financing and market development. It seems pertinent for the Council to establish partnership agreements with Canadian Heritage<sup>10</sup> and SSHRC<sup>11</sup> and at the provincial and regional level, stabilization and university funds to bring its own measures into line with those already offered and create a synergy between the different programs for the arts.

**Recommendation No 11.**

The Council should work actively toward harmonizing measures of evaluation and support for organizational health with Canadian Heritage and the agencies and departments supporting the arts at the provincial, regional and territorial levels, as well as with arts service organizations and universities.

### 3.5 Integration of data

The integration of the data of organizations by computerized collection seems highly desirable to improve on the quality of the evaluation of organizational health. Only quantitative (financial) data can be integrated. Financial indicators are very useful for the evaluation of an organization, even if they are far from giving a complete picture of the reality.

Harmonizing the Council's forms calls for some programming. This would ensure that data automatically compiled would provide tools that would allow for the comparison of reference data of all client organizations within a program, for example. Like the initiative taken by Writing and Publishing for the programs of support to literary and art magazines<sup>12</sup>, it is feasible that global data for a program would be available. By allowing an organization to compare its results with those of its peers, this approach could help it better understand its strengths and weaknesses and make appropriate changes. This *benchmarking* approach is common in industry. Naturally, it must be adapted to the specific context of the organizations supported by the Canada Council.

**Recommendation No 12.**

The principal numbered section on grant application forms should be harmonized in all operating programs to provide benchmarks that could be automated. These data should be integrated into comparative tables and made available to assessment committees.

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<sup>10</sup> Through its skills development program

<sup>11</sup> through its publications on HR tools, the best practices in the cultural sector

<sup>12</sup> Rowland Lorimer and Stephen Osborne, *Data for 2000, Users' guide to reference data on Canadian magazines* provided by the Canada Council for the Arts.

Here are examples of the application of this recommendation:

- ° Data used to establish indicators (total revenue, administrative costs...) would be harmonized in all forms.
- ° Since there are four indicators (unrestricted net assets, working capital ratio...) for each financial criterion (numbers 9, 10 and 11 in Table 3), all financial data used to calculate indicators would be compiled in a comparative grid and serve as reference data (*benchmarks*).
- ° Harmonized financial forms would be available on-line, completed on-line and updated periodically.
- ° This would allow sections to follow developments in their sectors closely.
- ° The information would make it possible to accelerate grant payments by simplifying data entry and processing.

**Table 11 – Sequence of implementation of integration measures for organizational health at the Council**

Operations	Objectives	Actions
<b>PHASE 1 – Adoption of new criteria by the board of the Canada Council for the Arts</b>		
<b>PHASE 2</b> <b>Organizational health committee</b>	Ensure the coherence and harmonization of measures for all arts disciplines and facilitate professional guidance	Coordinate introduction of measures for the development of organizational health
<b>Program of support for organizational health: central Flying Squad</b>	Help improve organization management	Evaluate organizational health Set up a self-evaluation guide Manage various operating support measures: experts, guides, studies and specialized documentation. Support management of funded organizations with corrections to be made
<b>Program training officer</b>	Give officers a better understanding of the components of management	Hold training sessions including follow-up via professional guidance
<b>PHASE 3</b> <b>Information campaign</b>	Create a climate of trust between the Council and the arts community	Hold information campaign on the organizational health assessment process
<b>PHASE 4</b> <b>Assessment committees</b>	Evaluation committee: central Flying Squad program	
<b>External committees</b>	Peer assessment committee: program of operating support Create synergy for the benefit of the arts community	Support partnership agreements to align measures with those already available
<b>FINAL PHASE of process implementation</b>		

### ***Subsequent phase***

Convene criteria on other elements of organizational health.

**Recommendation No 13.**

To underline the importance of distribution and marketing in organizational health, the Council should in the short term look at criteria for distribution and marketing and their indicators, with a view to improving on marketing management skills in organizations.

## Chapter 4: Support tools and programs

It is not up to the Canada Council to assume a direct training role or respond to the training needs of organizations' administrators. However, the Council would like to ...*encourage the sustainability of arts organizations and reinforce its ability to help them form the next generation of arts administrators.*<sup>13</sup> This research presents tools that could support organizations in their organizational development. Whether in the form of guides, training sessions, specialized counsel, programs of financial or technical support, it is necessary that the administrator's learning be accompanied by a tool designed for hi, and ideally, that the process be accompanied by a guide. Appendix 3 provides a list of management tools available to those who would like documentation on the subject.

According to the managers themselves, the most effective professional development tools are mentoring and exchanges with peers. Then come conferences and seminars<sup>14</sup>. At the forefront of professional development tools in use, we find books and websites. The mechanisms of learning and professional development the most effective are experience in the field and exchanges with peers<sup>15</sup>.

In this chapter, we need to look at the following objectives and tools:

- 1 A self-evaluation guide – the bill of health
- 2 Mentoring provided by management experts
- 3 Access to existing tools
- 4 Seminars, training sessions and conferences
- 5 Networking contributing to the exchange of practices, particularly by discussion forums.

### **4.1 Self-evaluation guide on organizational health: a bill of health**

The self-evaluation guide (bill of health) allows organizations, on a voluntary basis, who want to diagnose the state of their organizational health, to create a realistic portrait of their strengths and weaknesses with respect to the diverse resources of their organization. It is a self-evaluation tools to allow for an understanding of what to question and how to find answers to these questions.

A self-evaluation of organizational health can be done in order to:

- Allow an organization to determine its needs in organizational, human, physical and financial resources
- Facilitate an open discussion between managers within an organization
- Find practices that respond to the needs of the organization
- Look at the context and constraints in which the organization evolves
- Provide the organization with a tool allowing it to rally its partners on the challenges and stakes to be dealt with.

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<sup>13</sup> André Courchesne and David Schimpky, Organizational health committee, phase report, September 2004, page 3.

<sup>14</sup> The choice of 55% of young managers (less than 5 years of service) and 70% of senior managers (more than 15 years of service). Janis A. Barlow & Associates, *Professional Development for Performing Arts Managers in Canada: A Needs Assessment*, Ontario, August 2000, pages 41-43

<sup>15</sup> According to more than 67% of respondents (up to as much as 76% among young managers)

This guide in three parts explains how to do a self-evaluation, and includes 120 questions for a self-evaluation. Appendix 2 provides the organizational health self-evaluation guide: a bill of health.

### **Work with a competent team**

The Flying Squad should have professional support integrated into the self-evaluation process in the first part.

Guided by a senior manager through questions raised by the questionnaire, the self-evaluation guide provides the organization with an accurate bill of health. Ideally, the managers who undertake the exercise should be accompanied by members of their staff or members of their board.

### **Recommendation No 14.**

Organizations should on a voluntary basis be able to benefit from an organizational diagnosis (bill of health) with the support of the Flying Squad, or else use that they have undertaken with the Creative Trust (Toronto), Vancouver Arts Stabilization Team, Due Diligence Questionnaire of the Alberta Foundation for the Arts, Conseil québécois des ressources humaines en culture, Fonds de stabilisation et de consolidation des arts et de la culture du Québec or any other similar tool in Canada.

## **4.2 Mentoring**

To improve certain aspects of the management of his organization, the administrator at some point needs the accompaniment of a specialist or experienced peer. This accompaniment represents a source of inspiration and a promise of effectiveness.

### **Principle of accompaniment**

Accompaniment, or mentoring, is currently supported by the Flying Squad program. Today, the program supports development initiative aimed at promoting organizational growth. Most projects carried out within the context of the Flying Squad are characterized by the pooling of the knowledge and experience in strategic planning, audience development, courses and development initiatives for a body of companies by different generations of artistic directors and arts administrators.<sup>16</sup>

### **Course**

**Within the Flying Squad** it would be good to have:

A component allowing young administrators to take a course of up to 12 weeks with a management professional working in another company. This program should be flexible so that courses can be done part-time.

**Within the Flying Squad** it would be good to create:

A component allowing senior managers (with 10 to 15 years of experience) to facilitate experimenting with the formula of mentoring – advancement - sabbatical<sup>17</sup>

This component calling upon additional financial resources could be developed in collaboration with Canadian Heritage and SSHRC.

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<sup>16</sup> *The Flying Squad*: A program of organizational development in Dance, Canada Council for the Arts, January 2004, <http://www.canadacouncil.ca/subventions/danse/cx127222125693906250.htm>

<sup>17</sup> Jocelyn Harvey, *Creative Management in the Arts and Heritage*, Canadian Conference of the Arts, July 2002, page 14

### **4.3 Management tools**

Management tools built according to the needs and projects of the organization contribute considerably to organizational development. Appendix 4 provides a list of management tools, their relevance and contents. The tools described are:

- Governance policy
- Organizational structure
- Strategic planning, plan of action and/or corporate plan
- Recovery plan
- Human resources policy including a policy of remuneration and benefits
- Training and professional development plan
- Property maintenance plan

#### **Using adequate tools**

**Within the Flying Squad** it would be good to have:

Professional support for the process of developing management tools.

### **4.4 Seminars**

Within the Flying Squad it would be good to maintain part IV aimed at allowing management of organizations to take part in workshops or seminars of professional development that respond to the specific needs<sup>18</sup> of management.

### **4.5 Networking**

#### **Set up a network of exchanges in management expertise**

Within the Flying Squad it would be good to maintain part III aimed at encouraging collaboration initiatives between professional organizations within a discipline, grouped on a regional or sectorial basis or for initiatives that respond to the general needs of the community in management. By further extending the component, we could also encourage the participation of managers in forums of exchange within a circle of peers.

#### **Web sit**

The *Cap sur l'excellence*<sup>19</sup> model is aimed at encouraging the establishment of ties between peers and ongoing learning through national and regional forums, workshops, teleseminars and teleconferences, and web discussions. It favours the haring of experience between peers in terms of strategies, innovations and other important questions in the field of the administration of artistic organizations. This program encourages networking between organizations dedicated to artistic practices in diverse cultures throughout Canada.

Within the Flying Squad it would be good to create a central web file on organizational health including teleseminars and teleconferences, discussion forums, the availability of studies, management plans and case studies on-line, and to make them available to all organizations.

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<sup>18</sup> The Flying Squad: idem

<sup>19</sup> Aware of the power of sharing knowledge and resources, the Council along with organizations participating in the Capacity Enhancement Program and Canadian Heritage set up the *Cap sur l'excellence* project in 2002.

**Recommendation No 15.**

The Flying Squad program should be reinforced to include components facilitating access to the tools mentioned above in order to support organizations in their organizational development.

## 4.6 Role of arts service organizations

### Role of training

Arts service organizations provide or facilitate professional development and training. Associations of artists and arts organizations consider it a priority to propose training and professional upgrading opportunities to members<sup>20</sup>.

As representative organizations, arts service organizations respond to the needs of their members. Training and professional development can take various forms:

- Within the association, in the form of mentoring or activities between peers (like those carried out by the *Professional Association of Canadian Theatres*, *Union des écrivaines et écrivains québécois* or the *Association des éditeurs canadiens*);
- Through workshops or seminars organized by the association on specific themes, often given by experts;
- By seminars or courses coordinated by the association, but given by a third party (university, private management firm or other).

These training and development activities can be aimed at the acquisition of diverse aptitudes or knowledge. Examples are artistic techniques (*Regroupement québécois de la danse*); career management (*Writers' Union of Canada*); arts management (*PACT*, *Orchestras Canada* and *Opera.ca*); international promotion (*Association nationale des éditeurs de livres*); new technologies (*Alliance des arts médiatiques indépendants*); tour organization (*Canadian Arts Presenting Association*); or governance (*Canadian Artists' Representation*).

The vitality of artistic organizations lies in part on their ability to grasp occasions for development for their artists, administrators and board members. Since these occasions are created by arts service organizations, we must conclude that the vitality of the service organizations is necessary for that of the arts organizations.

### Role of information

Arts service organizations are essential networks of information between members. This role is also vital for artists, administrators and arts organization boards since it contributes to the success of their profession. They inform artists and member organizations on outside changes that could affect them: laws, funding, taxation, market studies, public policy, etc. They also inform the general public on events, developments and needs in the world of the arts.

The majority of representative associations consider arts promotion as part of their mandate. The study quoted above, *Policy in Action: A Report on National Arts Service Organizations*, includes the promotion of the arts in the principal roles of arts service organizations along with training and development. The study revealed that the Council considers these organizations as an important source of information and opinions, especially in arts policy.

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<sup>20</sup> Adapted from Roy McSkimming, *Policy in Action: A Report on National Arts Service Organizations*, Canada Council for the Arts, 2003, p. 12.

Some of them are past masters in the art of presenting their objectives to government agencies and departments through senior officials or board members, or through paid lobbyists.

Having said this, the promotion of the arts, other than government relations, also encompasses relations with the media and the public. Information then becomes synonymous with access. Generally, arts service organizations aim to inform the public on the vitality of the arts, their importance and their presence in life. Associations reveal themselves as a useful source of information to members, consumers, teachers, students, media and decision-makers.

To do this, arts service organizations use various means of communication and information: newsletters, web sites, members' lists, brochures, videos, print articles, research reports, policy analyses, participation in public hearings and legislative committees and media interviews. These organizations maintain ties with the public by informing them and responding to their questions.

**Recommendation No 16.**

The program of support to organizational health like the central Flying Squad should back the organizational health projects of arts service organizations with a view to supporting them in their role with their members.

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# **APPENDIX 1 – Comparative grid in use by program of the Canada Council for the Arts**

## **APPENDIX 2 – Bill of health: organizational self-evaluation guide**

## **APPENDIX 3 – Partial list of available management tools**

## **APPENDIX 4 – List of management tools: relevance and contents**

## **APPENDIX 5 – Questionnaire administered at round tables**

## **APPENDIX 6 – Round tables report on criteria currently used and proposed criteria, by discipline**