

**CANADIAN ASSOCIATION OF
ARTS ADMINISTRATION EDUCATORS**

GRADUATE SURVEY



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Executive Summary

This study was conducted to provide the Cultural Human Resources Council (CHRC) and the Canadian Association of Arts Administration Educators (CAA AE) with detailed information about the work experiences of graduates of cultural management and arts administration programs in Canada. This study is part of a larger CHRC initiative to support and strengthen the role of managers and administrators in cultural organizations.

Survey Sample & Demographics

- Nearly one-third (32.3%) of people invited to complete the survey did participate (for a total of 285 responses).
- Of the eight CAAAE members that sent out invitations to participate in the survey, only one was a French-language institution, resulting in considerably more anglophones than francophones completed the survey (81.3% compared to 15.1%); people who indicated another first language made up the balance of the respondents (3.6%).
- Nearly two-thirds of CAAAE graduate survey respondents (65.4%) were under age 35.

Current Work Environment

- Two-thirds of all respondents (68.1%) currently worked in the cultural sector.
- Over two-thirds of all respondents (68.1%) held full-time positions; over three-quarters of French respondents (78.3%) worked full-time; and one-third of respondents who consider themselves underemployed (35.7%) worked in full-time positions.
- Live performing arts was the most important sub-sector in terms of employment for respondents, at 54.3% of English and 36.0% of French respondents.
- Sales, marketing and communications was the most commonly-held position of all respondents (19.9%), although more French respondents were currently working as a general manager / executive director / CEO (28.0%).
- Almost one-fifth of all respondents (18.8%) earned under \$20,000 annually.
- Unsurprisingly, more respondents who considered themselves underemployed earned under \$30,000 (62.1% compared to 37.2% of all respondents); predictably, more respondents under age 35 earned under \$30,000 (76.4% compared to 65.4% of all respondents); conversely, fewer French respondents earned less than \$30,000 (26.4% compared to 38.9% of English respondents).
- Over one-third of all respondents (35.1%) worked in organizations with fewer than 5 staff; 50.7% of respondents who considered themselves underemployed worked in these small organizations; and 51.7% of respondents who worked in organizations with fewer than 5 staff earned less than \$30,000.
- About one-quarter of respondents had worked in the cultural sector for 5-10 years and for 10 or more years (23.6% and 27.6% respectively); fully one-quarter (25.5%) had no work experience *outside* of the cultural sector.



Cultural Management Education

- Grant MacEwan graduates provided the largest number of responses, at 31.8% of the total; other institutions that educated a significant number of respondents included Humber (14.2%), HEC (12.8%), Waterloo (12.0%), York (10.9%), Capilano (9.9%) and UTSC (8.8%); all French respondents had attended École des hautes études commerciales (HEC).
- Nearly 40% of all respondents (38.9%) had completed a graduate diploma or certificate in cultural management; one-third (33.9%) had completed an undergraduate degree.
- Nearly two-thirds of respondents (64.1%) had completed formal cultural management education within the last five years.
- In addition to formal cultural management education, 78.8% of respondents had completed formal education other than in cultural management; for French respondents, this number was even higher, at 88.6%.
- Of those with formal education in cultural management, fewer respondents who had completed a graduate degree (including an MBA) or an undergraduate degree earned under \$30,000; however, respondents who completed a graduate diploma or certificate, an undergraduate diploma or certificate, or one or more courses toward a certificate, diploma or degree earned less than the average for all respondents.
- Skills most frequently learned through cultural management education were sales and marketing, fundraising and development, communications, general management, and financial resources management.
- In terms of key skills for career success, the most important skills and attributes identified were: communications, adaptability and flexibility, ability to demonstrate positive attitudes and behaviours, relationship and team building, and problem solving and crisis management; French respondents also found leadership and general management as key for career success.

Some Key Findings

- Over one-third of all survey respondents (35.5%) considered themselves underemployed; however, fewer French respondents considered themselves underemployed (27.7% compared to 36.6% of English respondents).
- Considerably fewer underemployed respondents worked full-time (35.7% compared to 68.1% of all respondents); underemployed respondents earned substantially less than all respondents (62.1% earned under \$30,000 compared to 37.2% of all respondents); and more underemployed respondents worked in organizations with fewer than 5 staff (50.7% compared to 35.1% of all respondents).
- Nearly one-third of all respondents (32.9%) moved to obtain a job in the cultural sector; however, French respondents and those who lived in Quebec moved less (23.5% and 24.2% respectively, compared to 34.4% for English respondents).
- Appreciable numbers of English respondents found on-the-job training, field placement and mentorship to be extremely or very important to their career (81.6%, 72.0% and 65.2% respectively); far fewer English respondents (35.0%) found internship to be extremely or very important; for French respondents, mentorship was extremely or very important to



41.2%; internship, field placement and on-the-job training were extremely or very important for fewer French respondents (26.5%, 23.5% and 20.6% respectively).

- Almost one-half of all respondents (48.2%) indicated that formal and informal learning were equally important in the acquisition of cultural management skills.
- Management knowledge and skills, cultural management education, and relationships with co-workers were the most significant factors affecting career advancement.
- In terms of employee retention, the most significant factors were: better paid jobs in other sectors, opportunities for advancement within an organization and in the cultural sector as a whole, and the provision of employee benefits.
- Three-quarters of respondents (75.3%) saw themselves working in the cultural sector five years from now; however, more respondents between ages 25 and 34 indicated that they were unlikely to work in the sector 5 years from now (65.4% compared to 56.7% for all respondents); and slightly more women considered themselves unlikely to work in the sector in 5 years (88.7% compared to 84.2% for all respondents).
- Reasons noted for leaving cultural management included low pay, few benefits, few opportunities for advancement, long hours, stress – including stress brought on by the financial instability in the cultural sector – and burnout, all well-recognized challenges facing the cultural sector.

Some Considerations

The results of the CAAAE graduate survey are further confirmation of three ongoing challenges affecting the management and administration of arts and heritage organizations:

- Cultural management education makes a significant contribution to career advancement and, in some cases, income. Nonetheless, arts and heritage managers and administrators are looking for even more, and more specific, formal education, training and professional development opportunities.
- Informal education continues to be as important to cultural managers as formal education. It is crucial to find ways to develop more opportunities for on-the-job training, internships, mentorship and field placements.
- Recruitment and retention of cultural managers continues to be a serious challenge to the sector. This survey strengthens earlier calls for attention to the problems of poor compensation, long hours, little opportunity for advancement, and stress within cultural management. Alarming, higher percentages of younger workers and somewhat higher numbers of women than the average indicated that they are unlikely to stay in the sector in five years. Unfortunately, it is just these two groups whom the sector needs to recruit and retain in the coming years.



Purpose of the Study

This study was conducted to provide the Cultural Human Resources Council (CHRC) and the Canadian Association of Arts Administration Educators (CAA AE) with detailed information about the work experiences of graduates of cultural management and arts administration programs in Canada. The study examined current work, career paths, and the education, training or professional development that contributed to CAA AE graduates' current skills and experiences and their future prospects. The results of this study demonstrate how CAA AE members' formal education programs have contributed to the career successes of their graduates, identify career barriers faced by cultural managers, and provide insight into the role of other training and professional development opportunities in the successes of cultural managers and administrators. This study is part of a larger CHRC initiative to support and strengthen the role of managers and administrators in cultural organizations.

Methodology

DeGros Marsh Consulting assembled a team of two consultants, Sibyl Frei and Louise Fleming, to conduct the study of CAA AE graduates in English and French. The consultants worked with a CHRC – CAA AE steering committee to finalize the scope of work, obtain feedback on study instruments, and review data highlights and the draft report. The following work was undertaken as part of the study:

Develop Survey

An electronic survey was developed that explored: formal cultural management education; other management training and professional development; discipline-specific training or practice; progression of careers and other experience to date; current work situation; importance of formal education to work situations; impact of formal education on career progression; other factors affecting career progression; professional development needs; and plans to stay in the sector. Tombstone data on age, sex, language and discipline were collected. (See Appendix B for the full text of the survey.)

Develop Invitation Letter

A letter of invitation to participate in the survey was prepared, incorporating standard research requirements.¹ The invitation was drafted so that CAA AE members could send it out, with the survey URL and password provided in the invitation.

Pre-test Survey

Two anglophone and two francophone graduates of CAA AE-member programs were asked to pre-test the survey, and adjustments were made based on their feedback. The survey was also mounted on the web as part of the pre-test to allow for adjustments to the text as required to ensure smooth flow in the survey online.² The final survey took about 30 minutes to complete.

¹ The invitation to participate was drafted according to the 2003 Tri-Council Policy Statement on Ethical Conduct for Research Involving Humans.

² SurveyMonkey was chosen as the online survey platform because of its ease of use and familiarity.



Conduct Survey & Invite Participation

CAAAE members sent out almost 900 invitations to participate to graduates of CAAAE programs across Canada in April and May 2005. (See Appendix A, Table A1 for more data.) Each CAAAE member chose whether to send out the invitation in French or English (both were provided, with distinct passwords for each version of the survey). Reminder e-mails were sent out by CAAAE members, and the surveys were closed two to three weeks after the first invitations were sent out.

Analyse Results & Draft Reports

Results from the survey were downloaded from the web and analysed. A highlights report was provided to CHRC and CAAAE for consideration at the CAAAE meeting in late May 2005, and discussed at a CHRC project steering committee meeting in mid-July 2005. Feedback from those discussions was incorporated into drafting the final report.



Survey Results

A: Survey Sample

Eight CAAAE institutions e-mailed a total of 883 invitations to participate in the CAAAE graduate survey to graduates of their arts/cultural management/administration programs.¹ Nearly one-third (32.3%) of people invited to complete the survey did participate (for a total of 285 responses). Of these, 249 surveys were completed in English and 36 were completed in French,² for a response rate of 32.8% and 28.8% respectively. People who indicated another first language made up the balance of the respondents (3.6%). (See Appendix A, Table A1 for more details.)

B: Demographics

First language was a key issue examined in the study. Considerably more anglophones than francophones completed the survey (81.3% compared to 15.1%). This finding is unsurprising considering that, of the eight CAAAE members that sent out invitations to participate in the survey, only one was a French-language institution. The high number of English respondents is appreciably more than the 60% in the cultural labour force and in the overall Canadian labour force (see Basic Profile by First Language & Sex table below).³ Despite the fact that CAAAE-member institutions sent either an English-language or a French-language survey invitation, similar numbers of respondents who completed the French survey indicated that English was their mother tongue as those who completed the English survey and indicated that French was their mother tongue.

Basic Profile by First Language & Sex

	CAAAE Survey Results			Cultural Labour Force	Overall Labour Force
	English	French	All		
By First Language⁴					
English	93.6%	2.9%	81.3%	60.0%	59.8%
French	3.2%	91.2%	15.1%	23.9%	22.4%
Other	3.2%	5.9%	3.6%	15.9%	17.8%
Total Respondents	218	34	252		
By Gender⁵					
Female	85.4%	76.5%	84.2%	49.8%	47.2%
Male	14.6%	23.5%	15.8%	50.2%	52.8%
Total Respondents	219	34	253		

¹ Survey invitations were sent out by: Capilano College, Concordia University, École des hautes études commerciales (HEC), Grant MacEwan College, Humber College, University of Toronto at Scarborough, University of Waterloo and York University.

² In this report, “English” respondents are those who completed the survey in English and “French” respondents completed the survey in French.

³ Labour force data references are from Cultural Human Resources Council’s *Canada’s Cultural Sector Labour Force* (2004), p. 19.

⁴ Ibid.

⁵ Labour force data references are from CHRC’s *Canada’s Cultural Sector Labour Force*, p. 14.



Although considerably lower than the cultural labour force or the overall Canadian labour force, the number of “other” first languages was higher for French survey respondents than English survey respondents (see Appendix A, Table B1 for more details). Respondents were asked to identify whether they had Aboriginal heritage, language or fluency (see Appendix A, Table B1 for details); the number of respondents who identified themselves as such does not permit further analysis.

Considerably more women than men completed the survey (84.2% compared to 15.8%). The number of female respondents is much higher than the slightly fewer than 50% of women in the cultural labour force and the overall Canadian labour force (see Basic Profile by First Language & Sex table on the previous page).¹ Factors contributing to the high proportion of women in the survey would include the higher percentage of women than men who take formal courses in arts and cultural management and administration, and the greater numbers of women than men working as managers/administrators in the cultural sector.²

Nearly two-thirds of CAAAE graduate survey respondents (65.4%) were under age 35, compared with just over one-third (38%) of the cultural labour force and the overall Canadian labour force (see Basic Profile by Age table below). French respondents were older than English respondents, with 41.1% under age 35 compared to 69.0% of English respondents, and correspondingly more French respondents between age 35 and 54. No respondents were age 65 or older. Because a considerable number of survey respondents were younger than those in the cultural labour force and the overall labour force, survey respondents would be expected to have lower average salaries since younger respondents would not be as far along their career paths and would be unlikely to have reached their peak earning power (see pages 9-10 for details on income). The large number of younger respondents may also have impacted on other findings, in particular underemployment and the potential for remaining in the cultural sector (see pages 13-14 and 16 for more information).

Basic Profile by Age³

	CAAAE Survey Results			Cultural Labour Force	Overall Labour Force
	English	French	All		
Under 35	69.0%	41.1%	65.4%	38%	38%
Between 35 and 44	20.9%	29.4%	22.0%	28%	27%
45 and over	10.0%	29.4%	12.6%	34%	35%
Total Respondents	220	34	254		

Province or territory of residence and size of community in which people worked was examined (see Appendix A, Table B2 for details). Just under one-half of English respondents (49.1%) lived in Ontario; other concentrations of English respondents were found in Alberta (28.6%) and British Columbia (13.6%). There were no respondents from Saskatchewan, PEI, Newfoundland

¹ Labour force data references are from CHRC’s *Canada’s Cultural Sector Labour Force*, p. 14.

² Anecdotal reports from the CHRC Cultural Managers Steering Committee, July 13, 2005.

³ Labour force data references are from CHRC’s *Canada’s Cultural Sector Labour Force*, p. 18.



and Labrador, Nunavut or the NWT. Predictably, the vast majority of French respondents (94.3%) lived in Quebec; interestingly, the rest lived outside of Canada. Two-thirds of respondents worked in cities with populations of 1 million or more; nearly three-quarters of French respondents lived in Montreal. Only 7.2% of respondents worked in communities of fewer than 100,000 people.

C: Current Work Environment

Two-thirds of all respondents (68.1%) currently worked in the cultural sector. Comparisons of respondents currently working in the cultural sector with all respondents showed no difference by age, gender or first language (see Appendix A, Tables C1 and C2 for details).

In terms of type of employment, just over two-thirds of all respondents (68.1%) held full-time positions (see Appendix A, Table C3 for details). Conversely, only one-third of respondents who consider themselves underemployed (35.7%) worked in full-time positions, and fully one-half (50.0%) worked on a contract or freelance basis. For French respondents, over three-quarters worked full-time (78.3%), many in the for-profit cultural sector. French respondents also did less freelance and contract work (17.4% compared to 31.5% for English). The breakdown between types of positions was the same for those working in the cultural sector and all respondents.

Discipline and type of position were also studied (see Appendix A, Tables C4-C5 for details). Live performing arts was the most important sub-sector in terms of employment for respondents, at 54.3% of English and 36.0% of French respondents. Sales, marketing and communications was the most commonly-held position of all respondents (19.9%). However, an even higher number of French respondents indicated that they were currently working as a general manager/executive director/CEO (28.0%). Other types of jobs most frequently mentioned included administration, finance and accounting (14.1%) and general manager / executive director / CEO (12.0%).

According to the Cultural Human Resources Council's 2004 study, *Canada's Cultural Sector Labour Force*, the average earnings in the cultural sector in 2001 were \$29,951, compared to \$31,757 for the overall Canadian labour force.¹ Women, however, earned significantly less than men in both the cultural sector and the overall labour force (\$24,929 compared to \$34,940 in the cultural sector; an even lower \$24,390 compared to \$38,347 in the overall labour force).²

Statistics Canada calculated that, in 2003, Low-Income Cut-offs (LICO; in after tax dollars) for a single person living in a city of 500,000 people or more was \$16,542; \$20,133 for a two-person family; \$25,070 for a three-person family; and \$31,277 for a four-person family.³

¹ Labour force data references are from CHRC's *Canada's Cultural Sector Labour Force*, p. 8.

² *Ibid.*, p. 31.

³ Statistics Canada, "Low-Income After Tax Cut-offs" (from *Income in Canada (2003)*, catalogue no. 75-202-XIE; using 1992 as the base year). In the absence of a standard definition of poverty, Statistics Canada calculates LICOs as a measure of low income. Households that spend 20% more of their income than the average family on food, clothing and shelter are considered low income. Statistics Canada LICOs vary according to size of household and community in which the individual or family lives.



Current Income by Key Variables

	English	French	Female	Male	Currently Working in the Cultural Sector	Under-employed	All
Under \$20,000	19.0%	17.6%	19.0%	17.9%	16.4%	32.2%	18.8%
\$20,000 to \$29,999	19.9%	8.8%	18.6%	17.9%	21.1%	29.9%	18.4%
\$30,000 to \$39,999	28.7%	17.6%	27.6%	25.6%	31.0%	23.0%	27.2%
\$40,000 to \$49,999	13.9%	20.6%	13.8%	20.5%	12.9%	11.5%	14.8%
\$50,000 to \$74,999	11.6%	29.4%	15.7%	5.1%	11.1%	3.4%	14.0%
\$75,000 and over	6.9%	5.9%	5.2%	12.8%	7.6%	0.0%	6.8%
Total Respondents	216	34	210	39	171	87	250

In the CAAAE graduate survey, almost one-fifth of all respondents (18.8%) earned under \$20,000 annually (see Current Income by Key Variables table above). Unsurprisingly, more respondents who considered themselves underemployed earned under \$20,000 (32.2% compared to 18.8% for all respondents). Comparing incomes under \$30,000 showed that far more respondents who considered themselves underemployed earned under \$30,000 (62.1% compared to 37.2% for all respondents), somewhat more women than men earned less than \$30,000 (37.6% compared to 35.8%) and, predictably, more respondents under age 35 earned under \$30,000 (76.4% compared to 65.4% of all respondents; see Appendix A, Table C6 for details). Conversely, fewer French respondents earned less than \$30,000 (26.4% compared to 38.9% of English respondents).

In 2003, the Cultural Human Resources Council undertook a comprehensive survey of compensation in the non-profit cultural management workforce as part of its efforts to strengthen the sector's ability to attract and retain top caliber staff.¹ That research found that there was a direct correlation between the size of an organization's operating budget and the level of compensation provided to employees.² Results were grouped into five different sizes of organizations, based on annual budget, and the salaries of different specific job categories were examined. Findings for two positions are outlined in the table at the top of the next page.

¹ Deloitte & Touche, *National Compensation Survey for Management and Administration in Not-for-Profit Arts Organizations* (CHRC, May 2003).

² *Ibid.*, p. 3.



National Compensation Survey Average Salary¹

Position	Operating Budget of Organization				
	Under \$100,000	\$100,000 to \$250,000	\$250,000 to \$1,000,000	\$1,000,000 to \$5,000,000	Over \$5,000,000
Executive Director / General Manager	\$28,808	\$34,842	\$44,706	\$76,422	\$133,637
Administrative Assistant	\$22,165	\$24,623	\$27,850	\$31,422	\$34,020

Given the length of the CAAAE graduate survey and the desire to explore a broad range of information specific to cultural management education, the CAAAE graduate survey only asked for information on salary in ranges rather than in specific amounts. Nonetheless, inferences can be drawn between the information gathered from this survey and the results of the CHRC National Compensation Survey. With 37.2% of respondents of this survey earning less than \$30,000 per year, and nearly two thirds (64.4%) earning less than \$40,000 (see Current Income by Key Variables table on page 7), it can be inferred that a substantial majority of respondents worked in organizations with operating budgets of under \$250,000, many of them in organizations with operating budgets under \$100,000.

Organization Staff Complement by Key Variables

	English	French	Currently Working in the Cultural Sector	Underemployed	All
Fewer than 5	35.0%	36.0%	36.1%	50.7%	35.1%
5 – 19	31.3%	16.0%	29.5%	23.2%	29.3%
20 or more	33.7%	48.0%	34.4%	26.1%	35.6%
Total Respondents	163	25	183	69	188

The comparison between the CAAAE graduate survey and the CHRC National Compensation Survey can be strengthened by examining organization staff complement (see Appendix A, Table C6 for more details). Over one-third of all respondents (35.1%) worked in organizations with fewer than 5 staff; this was similar for French and English respondents and those currently working in the cultural sector. However, 50.7% of those who considered themselves underemployed worked in these small organizations. While slightly more than one-third of all respondents worked in small organizations, 51.7% of respondents who worked in organizations with fewer than 5 staff earned less than \$30,000.

Although salaries in the cultural sector are relatively low, benefits are sometimes offered as part of employee compensation (see Appendix A, Tables C7-C9 for details). Three-quarters of respondents (74.7%) received extended health benefits, and over one-half received dental (69.8%), long-term disability benefits (63.0%), and accidental death and dismemberment

¹ National Compensation Survey, pp. 9-10. “Actual average” base salaries reported here.



(60.5%). Over one-half of respondents currently working in the cultural sector and who considered themselves underemployed also received these benefits; however, these groups received fewer benefits than all respondents for all types of benefits reported. More significantly, French respondents received considerably fewer benefits in most cases (perhaps part of the reason for generally higher salaries for French respondents; see earlier table Current Income by Key Variables for details). Interestingly, respondents working in non-profit cultural organizations received considerably more benefits than those working in for-profit cultural organizations or businesses, with over 70% receiving all listed benefits. When examined by organization staff complement, larger organizations clearly and consistently offered more benefits, except for the “other” options offered by the smallest organizations.

The survey examined length and type of work in the cultural sector (see Appendix A, Table C10 for details). About one-quarter of respondents had worked in the cultural sector for 5-10 years and for 10 or more years (23.6% and 27.6% respectively). However, fully one-quarter (25.5%) had no work experience *outside* of the cultural sector, and 5.1% had no experience working in the cultural sector.

Where people worked within the cultural sector was examined (see Appendix A, Tables C11-C13 for details). 43.0% of respondents had only worked for non-profit arts or heritage organization or business; nonetheless, one-third of respondents (34.2%) had up to 5 years of experience in the for-profit cultural sector. Over 15% of respondents (16.6%) had experience working in the cultural sector in another country. Nearly 50% of respondents have worked in 4 or more positions for 4 or more organizations within the cultural sector (47.9% and 48.2% respectively).

D: Cultural Management Education

Those universities and colleges that had offered formal programs in arts administration and/or cultural management for some time were the institutions that sent out invitations to participate in the survey. They were Capilano College, Concordia University, École des hautes études commerciales (HEC), Grant MacEwan College, Humber College, University of Toronto at Scarborough, University of Waterloo and York University. With one exception, these were the institutions that supplied respondents with cultural management education (see Appendix A, Table D1 for details). Grant MacEwan graduates provided the largest number of responses, at 31.8% of the total, and 36.4% of the English responses; other institutions that educated a significant number of respondents included Humber (14.2%), HEC (12.8%), Waterloo (12.0%), York (10.9%), Capilano (9.9%) and UTSC (8.8%). All French respondents had attended HEC.



Type of Cultural Management Education by Key Variables¹

	English	French	Currently Working in the Cultural Sector	Underemployed	All
Completed a graduate degree (not including an MBA)	9.7%	60.0%	7.3%	6.3%	8.5%
Completed an MBA degree	13.0%	5.7%	13.5%	9.5%	11.5%
Completed a graduate diploma or certificate	44.1%	37.1%	38.2%	40.0%	38.9%
Completed an undergraduate degree	37.8%	34.3%	31.5%	34.7%	33.3%
Completed an undergraduate diploma or certificate	25.6%	11.4%	24.2%	35.8%	22.6%
Completed one or more courses toward a certificate, diploma or degree	11.8%	2.9%	10.1%	10.5%	10.4%
Total Respondents	238	35	178	95	270

The categories of all respondents and respondents currently working in the cultural sector had similar specific types of cultural management education; the other categories had some significant variations in responses. Nearly 40% of all respondents (38.9%) had completed a graduate diploma or certificate and one-third (33.9%) had completed an undergraduate degree. English respondents had undertaken slightly more of all types of education than all respondents. 60% of French respondents had completed a non-MBA graduate degree in cultural management; substantially fewer had completed an MBA and one or more courses toward a certificate, diploma or degree. Respondents who considered themselves underemployed had very slightly to slightly higher rates of undergraduate work, but fewer completed MBAs or graduate degrees in cultural management.

The length of time since respondents had completed their formal education was investigated (see Appendix A, Table D2 for details). Nearly two-thirds of respondents (64.1%) had completed formal cultural management education within the last five years, and another 23.5% had done so within the previous five-year period.

In addition to formal cultural management education, 78.8% of respondents had completed formal education other than in cultural management; for French respondents, this number was even higher, at 88.6% (see Appendix A, Table D3 for details). Respondents were asked to list their other formal education: 60% held an undergraduate degree; 10%, a college diploma; another 10%, a graduate degree; and the balance, a variety of individual courses and unique certificates.

¹ Adds up to greater than 100% as participants could select more than one response.



The impact of formal education on income was examined for both cultural management and other post-secondary education (see Appendix A, Table D4 for details). Of those with formal education in cultural management, fewer respondents who had completed a graduate degree (including an MBA) or an undergraduate degree earned under \$30,000 (graduate degree: 7.6% compared to 20.0% for all respondents; undergraduate degree, 28.3% compared to 33.3% for all respondents). Conversely, respondents who completed other types of formal cultural management education (a graduate diploma or certificate, an undergraduate diploma or certificate, or one or more courses toward a certificate, diploma or degree) earned *less* than the average for all respondents.

Key skills for cultural managers were examined (see Appendix A, Tables D5-D6 for details). A broad range of skills had been acquired through cultural management education, training and professional development; these varied for English and French respondents. Overall, the most frequently learned skills were sales and marketing, fundraising and development, communications, general management, and financial resources management. In terms of key skills for career success, most important skills and attributes were identified as: communications, adaptability and flexibility, ability to demonstrate positive attitudes and behaviours, relationship and team building, and problem solving and crisis management. French respondents also found leadership and general management as key for career success. Research, human resources management, risk taking and risk management, and financial resources management were seen as only somewhat important. Board governance, stakeholder relations and advocacy, discipline-specific artistic production or technical skills, and cultural policy and theory were seen as only somewhat or not at all important.

Respondents were asked what they needed, or felt was missing, in terms of courses or training related to cultural management. Suggestions ranged from very general to very specific, and focused on the following areas: general management; fundraising and development; financial management; human resources; sales, marketing and communications; technology; other areas; and course design issues (see Appendix A, Table D7 for details).

E: Some Key Findings

Underemployment

Over one-third of all survey respondents (35.5%) considered themselves underemployed; this was also the case for those currently working in the cultural sector. However, fewer French respondents considered themselves underemployed (27.7% compared to 36.6% of English respondents). When the group of underemployed respondents was compared to all respondents by age and gender, no significant differences were found. (See Appendix A, Table E1 for details).

Unsurprisingly, considerably fewer underemployed respondents worked full-time (35.7% compared to 68.1% of all respondents), with correspondingly more working part-time (30.0% compared to 16.0% for all respondents) and on contract or freelance (50.0% compared to 29.8%). Similarly, underemployed respondents earned substantially less than all respondents (62.1% earned under \$30,000 compared to 37.2% of all respondents). More underemployed



respondents worked in organizations with fewer than 5 staff (50.7% compared to 35.1% of all respondents), and correspondingly fewer worked in the larger organizations. The type of cultural management education completed by respondents did not vary significantly for underemployed respondents, except in the case of those who had completed an undergraduate diploma or certificate. (See Appendix A, Tables E2-E3 for details).

Possibilities for Advancement

There was very little difference between self-declared possibilities for advancement for all respondents, English and French respondents, and respondents currently working in the cultural sector. However, far fewer underemployed respondents felt that they had an extremely, very or even moderately good possibility of advancement at their current workplace (7.2% compared to 43.0% of all respondents). Respondents working in larger organizations were much more likely to identify an extremely, very or moderately good possibility of advancement than those in the smaller organizations (58.2% compared to 33.4% respectively). (See Appendix A, Tables E4-E5 for details).

Comparing possibilities for advancement with income and type of formal education produced some divergent results. Considerably fewer respondents who earned less than \$30,000 and had completed some education other than cultural management believed that they had extremely or very good possibilities for advancement (19.1% compared to 74.9% of all respondents). For respondents earning \$50,000 and over, only 30.0% of respondents who had completed some education other than cultural management saw extremely or very good possibilities for advancement (compared to 57.0% of all respondents). 43.6% of all respondents who earned less than \$30,000 believed that their possibilities for advancement were not at all good (compared to 34.0% of those had completed some education other than cultural management). (See Appendix A, Table E6 for details).

Moved for Job in the Cultural Sector

Nearly one-third of all respondents (32.9%) moved to obtain a job in the cultural sector. They mainly moved for a job opportunity, in order to work with a group or an individual, or to take on a cultural management position in that community. French respondents and those who lived in Quebec moved less (23.5% and 24.2% respectively, compared to 34.4% for English respondents). And underemployed respondents' most important reason for moving was simply for a job opportunity (61.5% compared to 56.5% for all respondents). (See Appendix A, Tables E7-E8 for details).

The Role of Informal Learning¹

Appreciable numbers of English respondents found on-the-job training, field placement and mentorship to be extremely or very important to their career (81.6%, 72.0% and 65.2% respectively); far fewer (35.0%) found internship to be extremely or very important, perhaps indicative of the scarcity of internships available in the sector. French respondents described a different reality: mentorship was extremely or very important to 41.2%; however, internship,

¹ In the survey, on-the-job training is defined as informal training in the workplace, usually provided by a supervisor and/or co-workers; field placement is a work placement that *was* part of a formal education program; mentorship is a one-on-one relationship with someone more skilled in some aspect of your professional life; and internship is a formal training program that was *not* part of a formal education program.



field placement and on-the-job training were extremely or very important for fewer French respondents (26.5%, 23.5% and 20.6% respectively). (See Appendix A, Table E9 for details).

Acquisition of Management Skills by Formal Education compared to Informal Learning

	English	French	Currently Working in the Cultural Sector	Under-employed	All
Formal education, training and professional development have been much more important	6.3%	15.2%	5.8%	5.5%	7.5%
Formal education, training and professional development have been somewhat more important	9.0%	9.1%	11.7%	8.8%	9.0%
Formal and informal learning of management skills have been equally important	48.6%	45.5%	48.0%	51.6%	48.2%
Informal learning through mentorship, peer networking, on-the-job training and other skills sharing has been somewhat more important	17.6%	9.1%	14.6%	14.3%	16.5%
Informal learning through mentorship, peer networking, on-the-job training and other skills sharing has been much more important	18.5%	21.2%	19.9%	19.8%	18.8%
Total Respondents	222	33	171	91	255

Respondents were asked to describe the balance between formal education and informal learning in their acquisition of management skills (see Acquisition of Management Skills by Formal Education compared to Informal Learning table above). Almost one-half of all respondents (48.2%) and respondents for each key variable – English/French, whether they currently work in the cultural sector, and whether they consider themselves underemployed – indicated that formal and informal learning were equally important in the acquisition of cultural management skills. Interestingly, more than one-third indicated that informal learning of cultural management skills had been somewhat or much more important than formal education (35.3% compared to 16.5% respectively). This balance held true for English, cultural sector and underemployed respondents. However, twice as many French as English respondents indicated that formal education, training and professional development had been much or somewhat more important to them (24.3% compared to 12.3%), perhaps a reflection of the HEC program and the relative lack of some types of informal learning opportunities in Quebec. It is clear that informal learning is a significant component in the acquisition of cultural management skills.

Career Paths

Respondents indicated that management knowledge and skills, cultural management education, and relationships with co-workers were the most significant factors affecting their career advancement. By far the least important factors were ethnocultural and linguistic heritage, number of organizations worked with in the cultural sector, and relationships with funders.



In terms of employee retention, the most significant factors were better paid jobs in other sectors, opportunities for advancement within an organization and in the cultural sector as a whole, and the provision of employee benefits. Respondents indicated that factors such as too few cultural sector jobs available that supported their ethnocultural heritage and traditions, too few cultural sector jobs available in their preferred language, and time needed to look after dependents, were not factors affecting their career paths at all. (See Appendix A, Tables E10-E11 for details.)

Volunteer Work

The possible impact of volunteer work on career progression was considered (see Appendix A, Tables E12-E14 for details). Nearly 90% of respondents (89.8%) had volunteer experience, 80.9% had volunteer experience in the cultural sector: under 5 years for one-third of respondents (35.9%), and 10 years or more for nearly 30% of respondents (29.1%). Respondents who considered themselves underemployed had slightly more volunteer experience than all respondents (94.3% compared to 89.8%); and French respondents had considerably less volunteer experience (58.8%). About one-third of all respondents (34.7%) felt that non-Board volunteer work in cultural organizations had a very or extremely significant positive impact on career progression. French respondents felt that volunteer work in other sectors had an equally important positive impact on their career progression, and over 40% of French respondents (41.7%) also felt that Board membership – whether in the cultural sector or elsewhere – was a significant positive factor in their career progression. Conversely, English respondents felt that Board membership in any sector did not have a significant positive impact on career progression.

Future Work in the Cultural Sector

See Self Working in the Cultural Sector Five Years from Now

	English	French	Currently Working in the Cultural Sector	Underemployed	All
Yes	73.3%	88.2%	86.5%	79.1%	75.3%
No	26.7%	11.8%	13.5%	20.9%	24.7%
Total Respondents	217	34	171	86	251

Three-quarters of respondents (75.3%) saw themselves working in the cultural sector five years from now. More French respondents and those currently working in the cultural sector saw themselves working in the cultural sector in 5 years (88.2% and 86.5% respectively). Cross-referencing with age, more respondents between ages 25 and 34 indicated that they were unlikely to work in the sector 5 years from now (65.4% compared to 56.7% for all respondents). Slightly more women considered themselves unlikely to work in the sector in 5 years (88.7% compared to 84.2% for all respondents). Surprisingly, respondents who indicated that they were unlikely to work in the cultural sector 5 years from now earned slightly more income than all respondents. Reasons noted for leaving cultural management included low pay, few benefits, few opportunities for advancement, long hours, stress – including stress brought on by the financial



instability in the cultural sector – and burnout, all well-recognized challenges facing the cultural sector.¹ (See Appendix A, Tables E15-E16.)

Some Considerations

The results of the CAAAE graduate survey are further confirmation of three ongoing challenges affecting the management and administration of arts and heritage organizations:

- Cultural management education makes a significant contribution to career advancement and, in some cases, income. Nonetheless, arts and heritage managers and administrators are looking for even more, and more specific, formal education, training and professional development opportunities (see Appendix A, Table D7 for details).
- Informal education continues to be as important to cultural managers as formal education. It is crucial to find ways to develop more opportunities for on-the-job training, internships, mentorship and field placements.
- Recruitment and retention of cultural managers continues to be a serious challenge to the sector. This survey strengthens earlier calls for attention to the problems of poor compensation, long hours, little opportunity for advancement, and stress within cultural management. Alarming, higher percentages of younger workers and somewhat higher numbers of women than the average indicated that they are unlikely to stay in the sector in five years. Unfortunately, it is just these two groups whom the sector needs to recruit and retain in the coming years.

¹ For more information about the challenges of working in cultural management in Canada, see Joceyln Harvey's *Creative Management in the Arts and Heritage: Sustaining and Renewing Professional Management for the 21st Century: A Proposed Action Plan for Creating Winning Conditions* (Canadian Conference of the Arts, 2003).



Appendix A: Data Tables

A. Response Rate

Table A1: Survey Response Rates¹

	English	French	Total
Invitations	758	125	883
Completed Surveys	249	36	285
Response Rate	32.8%	28.8%	32.3%

B: Demographics

Table B1: Respondents by First Language, Language Fluency, Primary Working Language & Heritage

	Response Percent	Number of Responses
By First Language		
Total Respondents		252
English	81.3%	205
French	15.1%	38
An Aboriginal language	0%	0
Other ²	3.6%	9
By Language Fluency³		
Total Respondents		246
English	92.3%	227
French	36.2%	89
An Aboriginal language	0.4%	1
Other ⁴	11%	27

¹ Survey invitations were sent out by: Capilano College, Concordia University, École des hautes études commerciales (HEC), Grant MacEwan College, Humber College, University of Toronto at Scarborough, University of Waterloo and York University.

² Other = Afrikaner, Cantonese, French/English, German, Japanese, Korean, Korean, Polish, Scottish.

³ Adds up to greater than 100% as participants could select more than one response.

⁴ Other = Afrikaans, Cantonese, functional French, German, German & Arabic, German & French, German & Italian, Hebrew, Hungarian, Italian, Japanese, Korean, Polish, Portuguese, Serbian, Spanish, Ukrainian.



Table B1: Respondents by First Language, Language Fluency, Primary Working Language & Heritage (continued)

	Response Percent	Number of Responses
By Primary Working Language		
Total Respondents		253
English	86.6%	219
French	12.3%	31
Other ¹	1.2%	3
By Heritage²		
Total Respondents		
English	59.8%	149
French	19.3%	48
Aboriginal	1.6%	4
Other ³	27.7%	69
	Total Respondents	249

¹ Other = Cantonese, English/French, Korean & English.

² Adds up to greater than 100% as participants could select more than one response.

³ Other = Asian, Belgian, French/English, Canadian, Chinese, Chinese & Canadian, Chinese/Jamaican, Czech, Dutch, Dutch Canadian, East India, Eastern European, English & Finnish, English/Italian, Eurasian, European, Filipino and Canadian-Irish, German, German & Welsh, German and Ukrainian, Greek/German/Hungarian, Hungarian/Slovak, Indo-Caribbean/Irish, Indo-Caribbean-Canadian, Indo-Caribbean, Italian, Italian-American, Japanese, Jewish, Korean, Pakistani, Pennsylvania Dutch, Polish, Polish and Arabic, Portuguese, Scottish, South African Chinese, South-east Asian, Spanish/Russian/Ukrainian, Ukrainian, Ukrainian-Canadian, Ukrainian-French, Ukrainian/Polish. Note that one person indicated that they did not like the choices for this question; this comment was made during the survey pre-test, too.



Table B2: Respondents by Residence & Community Size

	English	French	All
By Residence			
Total Respondents	220	34	255
British Columbia	13.6%	0.0%	11.8%
Alberta	28.6%	0.0%	24.7%
Saskatchewan	0.0%	0.0%	0.0%
Manitoba	1.4%	0.0%	1.2%
Ontario	49.1%	0.0%	42.4%
Quebec	0.5%	94.3%	13.3%
New Brunswick	0.5%	0.0%	0.4%
Nova Scotia	0.5%	0.0%	0.4%
Prince Edward Island	0.0%	0.0%	0.0%
Newfoundland and Labrador	0.0%	0.0%	0.0%
Nunavut	0.0%	0.0%	0.0%
Northwest Territories	0.0%	0.0%	0.0%
Yukon	0.9%	0.0%	0.8%
Outside of Canada ¹	5.0%	5.7%	5.1%
By Community Size (where people work)			
Total Respondents	217	34	251
Under 99,999 people	7.8%	2.9%	7.2%
100,000 to 499,999 people	9.2%	11.8%	9.6%
500,000 to 999,999 people	18.0%	11.8%	17.1%
1 million and more people	65.0%	73.5%	66.1%

¹ Respondents living outside Canada are in Australia, France, Germany, South Korea, the U.K and the U.S.



C: Current Work Environment

Table C1: Currently Working in the Cultural Sector

	English	French	All
Yes	66.7%	67.6%	66.8%
No	33.3%	32.4%	33.2%
Total Respondents	246	34	280

Table C2: Age, Gender & First Language

	Currently Working in the Cultural Sector	All
By Age		
Number of Respondents	172	254
Under 35	62.2%	65.4%
Between 35 and 44	24.4%	22.0%
45 or over	13.4%	12.6%
By Gender		
Number of Respondents	171	253
Female	82.5%	84.2%
Male	17.5%	15.8%
By First Language		
Number of Respondents	170	252
English	83.5%	81.3%
French	13.5%	15.1%
An Aboriginal language	0.0%	0.0%
Other	2.9%	3.6%



Table C3: Type of Employment¹

	English	French	Currently Working in the Cultural Sector	Underemployed	All
Full time in a non-profit organization	52.1%	47.8%	51.4%	27.1%	51.6%
Full time in a for-profit business	14.5%	30.4%	16.4%	8.6%	16.5%
Total Full-time	66.7%	78.3%	67.8%	35.7%	68.1%
In a part-time salaried position in a non-profit organization	12.7%	4.3%	12.0%	24.3%	11.7%
In a part-time salaried position in a for-profit business	3.6%	8.7%	4.4%	5.7%	4.3%
Total Part-time	16.4%	13.0%	16.4%	30.0%	16.0%
On contract or freelance for a non-profit organization	18.2%	13.0%	18.0%	30.0%	17.6%
On contract or freelance for a for-profit business	13.3%	4.3%	12.0%	20.0%	12.2%
Total on Contract	31.5%	17.4%	30.1%	50.0%	29.8%
Total Respondents	165	23	183	70	188

Table C4: Current Discipline¹

	English	French	All
Live performing arts	54.3%	36.0%	51.9%
Arts service organization	19.5%	20.0%	19.6%
Film	14.0%	24.0%	15.3%
Music & sound recording	20.7%	8.0%	19.0%
Visual arts & crafts	13.4%	8.0%	12.7%
Government & other funders	7.3%	16.0%	8.5%
Writing & publishing	7.9%	12.0%	8.5%
Museums & galleries	8.5%	4.0%	7.9%
Interdisciplinary & performance art	5.5%	4.0%	5.3%
New media	4.3%	8.0%	4.8%
Not applicable	0.6%	0.0%	0.5%
Other (please specify)	11.0%	12.0%	11.1%
Total Respondents	164	25	189

¹ Adds up to greater than 100% as participants could select more than one response.



Table C5: Current Position

	English	French	All
Sales / marketing / communications	19.9%	20.0%	19.9%
Administration / finance / accounting	14.5%	12.0%	14.1%
General manager / executive director / CEO	9.6%	28.0%	12.0%
Fundraising / development / member support	10.8%	0.0%	9.4%
Artist / actor / dancer / singer / musician / writer / editor / curator	8.4%	4.0%	7.9%
Technical production / production support	3.6%	12.0%	4.7%
Education / outreach	4.8%	4.0%	4.7%
Artistic director / coordinator	3.6%	0.0%	3.1%
Consultant / freelance / trainer in cultural management	1.2%	4.0%	1.6%
Research / policy development	1.8%	0.0%	1.6%
Volunteer management / support	1.2%	0.0%	1.0%
Information technology	1.2%	0.0%	1.0%
Human resources	0.6%	0.0%	0.5%
Other ¹	18.7%	16.0%	18.3%
Total Respondents	166	25	191

¹ Other = artist distributor, artist logistics and immigration coordinating, artist management / touring, artist management/ tour coordinating/ technical support, artist management/publicity, artistic & administrative director, box office sales representative, business development F/T & actor P/T, CEO for own for-profit business & performer services coordinator, combination of 6 listed jobs, consultant/writer/project manager/communications, development / policy development / communications/administration, exhibition coordinator, funding applications analyst, government grant and policy officer, grants officer, graphic design/artist, legal issues, management assistant (all of the above), manager, manager/marketer, membership and administration, musician, part time, self employed artist, music producer, professor, program director, program officer/grants to organizations and artists, programming, project management, project manager, public art coordinator (civic), telerehab & videoconferencing coordinator, tour coordinator.



Table C6: Respondents Earning less than \$30,000 per Year by Age & Organization Staff Complement

	Earn under \$30,000 per year	All Respondents
By Age		
Number of Respondents	93	254
Under 35	76.4%	65.4%
Between 35 and 44	18.3%	22.0%
45 or over	5.4%	12.6%
By Organization Staff Complement		
Number of Respondents	64	188
Fewer than 5	51.6%	35.1%
5 – 19	28.1%	29.3%
20 or more	20.3%	35.6%

Table C7: Employment Benefits¹

	English	French	Currently Working in the Cultural Sector	Underemployed	All
Extended health	77.9%	54.5%	71.7%	68.2%	74.7%
Dental	75.7%	31.8%	66.4%	63.6%	69.8%
Long-term disability	65.7%	45.5%	58.4%	50.0%	63.0%
Accidental death and dismemberment	63.6%	40.9%	57.5%	50.0%	60.5%
Life insurance	54.3%	54.5%	46.0%	43.2%	54.3%
Vision	43.6%	4.5%	32.7%	34.1%	38.3%
Group RRSP	27.9%	31.8%	23.0%	22.7%	28.4%
Group pension	40.7%	40.9%	34.5%	25.0%	40.7%
Additional maternity leave benefits	26.4%	4.5%	14.2%	22.7%	23.5%
EAP (employee assistance program)	33.6%	22.7%	24.8%	22.7%	32.1%
Other ²	22.9%	22.7%	24.8%	27.3%	22.8%
Total Respondents	140	22	113	44	136

¹ Adds up to greater than 100% as participants could select more than one response.

² Other = annual training budget, CPP and EI, employee stock purchase/profit sharing, flex benefits, health spending account, orthopedic shoes/massage therapy/extensive professional development/tuition waiver, paid university courses & HRDF annually up to \$750 max, parent's benefits, prescription drugs, RPDB.



Table C8: For Respondents Working in the Cultural Sector, Non-Profit versus For-Profit Benefits¹

Benefits	Non-Profit	For-Profit	Total Respondents
Extended health	79.1%	20.9%	91
Dental	80.2%	19.8%	86
Accidental death and dismemberment	83.1%	16.9%	77
Long-term disability	81.8%	18.2%	77
Life insurance	80.0%	20.0%	60
Vision	78.6%	21.4%	42
Group RRSP	70.4%	29.6%	27
Group pension	82.9%	17.1%	41
Additional maternity leave benefits	77.8%	22.2%	18
EAP (employee assistance program)	82.1%	17.9%	28
Other	64.5%	35.5%	31

Table C9: Benefits versus Organization Staff Complement

Benefits	Organization Staff Complement			Total Respondents
	< 5	5 - 19	20 +	
Extended health	12.9%	31.8%	55.3%	85
Dental	12.8%	33.3%	53.8%	78
Long-term disability	11.3%	29.6%	59.2%	71
Accidental death and dismemberment	13.2%	29.4%	57.4%	68
Life insurance	15.8%	29.8%	54.4%	57
Group pension	12.2%	19.5%	68.3%	41
Vision	10.3%	17.9%	71.8%	39
EAP (employee assistance program)	10.0%	6.7%	83.3%	30
Group RRSP	7.1%	14.3%	78.6%	28
Additional maternity leave benefits	11.8%	17.6%	70.6%	17
Other	48.3%	37.9%	13.8%	29

¹ Adds up to greater than 100% as participants could select more than one response.



Table C10: Overall Duration of Work In and Outside of the Cultural Sector

	In the Cultural Sector		Outside the Cultural Sector	
	Response Percent	Number of Responses	Response Percent	Number of Responses
None	5.1%	13	25.5%	64
Under 2 years	11.8%	30	10.0%	24
2 years to under 5 years	31.9%	81	22.7%	57
5 years to under 10 years	23.6%	60	24.3%	61
10 years to under 20 years	21.7%	55	11.6%	29
20 years and over	5.9%	15	6.4%	16
Total Respondents		254		251

Table C11: For Work within the Cultural Sector, Duration of Work in the For-Profit Sector

	For-Profit		All	
	Response Percent	Number of Responses	Response Percent	Number of Responses
None	43.0%	108	5.1%	13
Under 2 years	14.3%	36	11.8%	30
2 years to under 5 years	19.9%	50	31.9%	81
5 years to under 10 years	12.0%	30	23.6%	60
10 years to under 20 years	9.6%	24	21.7%	55
20 years and over	1.2%	3	5.9%	15
Total Respondents		251		254

Table C12: For Work within the Cultural Sector, Duration of Work in Countries other than Canada

	Response Percent	Number of Responses
None	83.5%	207
Under 2 years	8.9%	22
2 years and over	7.7%	19
Total Respondents		248



Table C13: Variety of Work within the Cultural Sector

	Number of Positions		Number of Organizations	
	Response Percent	Number of Responses	Response Percent	Number of Responses
0	3.6%	9	3.6%	9
1	13.0%	33	14.2%	36
2	15.8%	40	17.8%	45
3	19.8%	50	16.6%	42
4	9.9%	25	12.6%	32
5	12.3%	31	11.1%	28
6 – 7	13.0%	33	11.1%	28
8 – 10	9.5%	24	4.0%	10
Over 10	3.2%	8	9.1%	23
Total Respondents		253		253



D: Cultural Management Education

Table D1: Institution Attended for Formal Cultural Management Education¹

	English	French	All
Algonquin College	0.0%	0.0%	0.0%
Banff Centre for Management	0.4%	0.0%	0.4%
Bishop's University	0.0%	0.0%	0.0%
Capilano College	11.3%	0.0%	9.9%
Concordia University	1.3%	2.9%	1.5%
Durham College	0.0%	0.0%	0.0%
École des hautes études commerciales (HEC)	0.0%	100.0%	12.8%
Grant MacEwan College	36.4%	0.0%	31.8%
Humber College	16.3%	0.0%	14.2%
Income Managers Program	2.1%	0.0%	2.2%
Niagara College of Applied Arts and Technology	0.0%	0.0%	0.0%
Ryerson University	2.1%	0.0%	1.8%
Simon Fraser University	0.0%	0.0%	0.0%
Sir Sanford Fleming College	0.0%	0.0%	0.0%
University of Toronto (downtown campus)	0.4%	0.0%	0.4%
University of Toronto at Scarborough	10.0%	0.0%	8.8%
University of Victoria	0.0%	0.0%	0.0%
University of Waterloo	13.8%	0.0%	12.0%
University of Western Ontario	0.0%	0.0%	0.0%
University of Windsor	0.4%	0.0%	0.4%
University of Winnipeg & University of Manitoba	0.0%	0.0%	0.0%
York University	12.6%	0.0%	10.9%
Other ²	4.6%	2.9%	4.0%
Total Respondents	239	35	274

¹ Adds up to greater than 100% as participants could select more than one response.

² Other = Alberta College of Art and Design, Association of Fundraising Professionals (Toronto), Banff Publishing Workshop, Bard College, Orchestras Canada and Genovase Vanderhoof, Institut des Hautes Etudes de Communications Sociales - IHECS (Belgique), Ontario Institute of Audio Recording Technology, Queen's University, Red Deer College, St. Mary's University - Minnesota, Université Paris-Nord, University of Alberta.



Table D2: Formal Cultural Management Education Completion Date

	Response Percent	Response Total
Before 1980	0.8%	2
1980 – 1989	4.8%	12
1990 – 1994	6.8%	17
1995 – 1999	23.5%	59
2000 – present	64.1%	161
Total Respondents		251

Table D3: Completed Formal Education other than in Cultural Management¹

	English	French	Currently Working in the Cultural Sector	Underemployed	All
Yes	77.4%	88.6%	74.6%	80.0%	78.8%
No	22.6%	11.4%	25.4%	20.0%	21.2%
Total Respondents	239	35	181	96	274

Table D4: Impact of Formal Education on Income

	Earn under \$30,000 per year	All Respondents
By Type of Cultural Management Education²		
Number of Respondents	92	270
Completed a graduate degree (not including an MBA)	3.3%	8.5%
Completed an MBA degree	4.3%	11.5%
Completed a graduate diploma or certificate	42.4%	38.9%
Completed an undergraduate degree	28.3%	33.3%
Completed an undergraduate diploma or certificate	33.7%	22.6%
Completed one or more courses toward a certificate, diploma or degree	13.0%	10.4%
By Post-secondary Education other than Cultural Management		
Number of Respondents	93	274
Yes	75.3%	78.8%
No	24.7%	21.2%

¹ Respondents were asked to list their other formal education. Regardless of level of other formal education, the vast majority was in an arts discipline. Out of 195 responses, just over 60% indicated that they had completed an undergraduate degree of some kind; 10%, a college diploma program; a further 10%, another type of graduate degree; the balance of written responses noted a wide variety of individual courses and unique certificates.

² Adds up to greater than 100% as participants could select more than one response.



Table D5: Skills Learned through Cultural Management Education, Training & Professional Development¹

	English	French	All
Sales & marketing	53.7%	46.7%	53.1%
Fundraising & development	50.8%	20.0%	48.4%
Communications	41.8%	26.7%	40.6%
General management	34.5%	53.3%	35.9%
Financial resources management	36.2%	20.0%	34.9%
Board governance	36.7%	13.3%	34.9%
Strategic planning	34.5%	26.7%	33.9%
Discipline-specific artistic	28.8%	20.0%	28.1%
Administration (includes facilities management)	28.2%	20.0%	27.6%
Cultural policy or theory	26.6%	20.0%	26.0%
Human resources management	22.6%	26.7%	22.9%
Leadership	23.7%	13.3%	22.9%
Relationship & team building	22.6%	6.7%	21.4%
Problem solving & crisis management	18.6%	6.7%	17.7%
Creativity	16.4%	20.0%	16.7%
Stakeholder relations & advocacy	11.9%	13.3%	12.0%
Research	11.9%	0.0%	10.9%
Adaptability & flexibility	9.6%	0.0%	8.9%
Ability to demonstrate positive attitudes & behaviours	8.5%	0.0%	7.8%
Risk taking & risk management	6.8%	0.0%	6.2%
Other ²	13.0%	20.0%	13.5%
Total Respondents	177	15	192

¹ Adds up to greater than 100% as participants could select more than one response.

² Other = Adobe Photoshop, advocacy, all of the above, all as per Arts Admin program at Grant MacEwan, basic workshops/colloquia/short lectures, conflict management, English literature & creative writing, equity, executive communications/media training, exhibition and gallery design and development, facilitating community meetings, public art 101, community development, foreign investment/trade, managing artists' careers, negotiating, privacy policy, recording arts, running freelance business, small business management, sociology, special events security, succession planning, touring, touring, visual art programs, volunteerism, workshops at conferences.



Table D6: Key Skills for Career Success

	Not At All Important			Somewhat Important			Important			Very & Extremely Important			Total Respondents
	Eng	Fr	All	Eng	Fr	All	Eng	Fr	All	Eng	Fr	All	
Communications	0.0%	0.0%	0.0%	1.7%	0.0%	1.6%	11.6%	26.7%	12.8%	86.6%	73.3%	85.6%	187
Adaptability & flexibility	0.6%	0.0%	0.5%	5.3%	7.1%	5.4%	14.6%	7.1%	14.1%	79.5%	85.7%	80.0%	185
Ability to demonstrate positive attitudes & behaviours	0.0%	0.0%	0.0%	4.1%	0.0%	3.8%	15.9%	23.1%	16.4%	80.0%	76.9%	79.8%	183
Relationship & team building	0.6%	0.0%	0.5%	4.7%	0.0%	4.3%	20.3%	21.4%	20.4%	74.4%	78.6%	74.7%	186
Problem solving & crisis management	1.2%	0.0%	1.1%	5.9%	0.0%	5.4%	19.4%	14.3%	19.0%	73.5%	85.7%	74.5%	184
Creativity	1.2%	0.0%	1.1%	7.0%	21.4%	8.1%	22.8%	21.4%	22.7%	69.0%	57.1%	68.1%	185
Administration	1.8%	0.0%	1.7%	5.4%	14.3%	6.1%	26.3%	35.7%	27.1%	66.5%	50.0%	65.2%	181
Leadership	1.2%	0.0%	1.1%	8.1%	0.0%	7.5%	28.5%	26.7%	28.3%	62.2%	73.3%	63.1%	187
Fundraising & development	10.7%	15.4%	11.0%	13.1%	30.8%	14.4%	17.9%	15.4%	17.7%	58.3%	38.5%	56.9%	181
General management	5.4%	0.0%	4.9%	11.9%	0.0%	10.9%	31.0%	13.3%	29.5%	51.8%	86.7%	54.6%	183
Sales & marketing	5.9%	7.1%	6.0%	14.1%	21.4%	14.7%	25.3%	28.6%	25.5%	54.7%	42.9%	53.8%	184
Strategic planning	2.5%	0.0%	2.3%	15.3%	15.4%	15.3%	28.8%	38.5%	29.5%	53.4%	46.2%	52.8%	176
Financial resources management	3.6%	0.0%	3.3%	22.6%	13.3%	21.9%	24.4%	33.3%	25.1%	49.4%	53.3%	49.7%	183
Risk taking & risk management	7.6%	0.0%	7.1%	23.5%	23.1%	23.5%	28.8%	23.1%	28.4%	40.0%	53.8%	41.0%	183
Human resources management	10.7%	7.1%	10.4%	24.3%	7.1%	23.0%	28.4%	28.6%	28.4%	36.7%	57.1%	38.3%	183
Research	8.3%	9.1%	8.4%	22.6%	45.5%	24.0%	32.7%	9.1%	31.3%	36.3%	36.4%	36.3%	179
Board governance	21.8%	25.0%	22.0%	24.2%	8.3%	23.2%	20.0%	41.7%	21.5%	33.9%	25.0%	33.3%	177

Table D6: Key Skills for Career Success (continued)

	Not At All Important			Somewhat Important			Important			Very & Extremely Important			Total Respondents
	Eng	Fr	All	Eng	Fr	All	Eng	Fr	All	Eng	Fr	All	
Stakeholder relations & advocacy	22.4%	0.0%	20.9%	25.5%	8.3%	24.3%	22.4%	50.0%	24.3%	29.7%	41.7%	30.5%	177
Discipline-specific artistic production or technical skills	30.3%	7.7%	28.7%	25.5%	23.1%	25.3%	19.4%	15.4%	19.1%	24.8%	53.8%	27.0%	178
Cultural policy and theory	21.7%	7.7%	20.7%	33.1%	30.8%	33.0%	19.9%	30.8%	20.7%	25.3%	30.8%	25.7%	179
Other	17.4%	0.0%	16.3%	6.5%	33.3%	8.2%	39.1%	0.0%	36.7%	37.0%	66.7%	38.8%	49
Total Respondents	172	15											187

Table D7: Desired Training or Course Work Related to Cultural Management

<p>General Management leadership Board governance, development and advocacy strategic and long term planning, including tools and benchmarks working with government, including how it works, policies affecting the sector and how they can be changed, different stakeholders' roles in the cultural sector, and an overview of cultural sector granting agencies organizational capacity organizational change, crisis management and risk management</p>	<p>38 suggestions business management and entrepreneurship training research program design, including needs assessment and evaluation project and resource management, including scheduling law, including for non-profits, CCRA regulations, legal issues and contract law negotiations networking skills motivation on the job partnerships/relationship development</p>
<p>Fundraising & Development fundraising, including annual fund, capital campaigns, corporate sponsorship, major gifts, special events and planned giving</p>	<p>24 suggestions development of foundation and other private sector sources of revenue grant and other proposal writing</p>
<p>Financial Management in the non-profit sector in cultural organizations in small for-profit arts businesses laws, deductions & taxes</p>	<p>21 suggestions budget development, working with budgets, and hands-on experience creating and overseeing a budget budgeting skills specific for non-profits accounting</p>
<p>Human Resources general human resources management, including interpersonal relationships, how to create/maintain professionalism, dealing with the artistic temperament, and how to deal with difficult people equity and diversity training employment law volunteer recruitment (especially for small organizations) volunteer management working with Boards work-life balance, and workplace stress</p>	<p>21 suggestions career issues, including career placement; understanding the cultural sector job market (where to apply, what kinds of jobs are available, and what types of salaries); how to explain the skill set developed in a particular formal cultural management education program to potential employers in other parts of the non-profit sector; and, career skills (networking, salary negotiations, career planning, toxic work environments, etc.)</p>
<p>Sales, Marketing & Communications marketing, including advertising (such as laying out an ad plan for a season), cold calling, audience development (especially the integration of marketing and fundraising and the customer service relationship</p>	<p>19 suggestions with the consumer), electronic marketing and advanced marketing communications, including advanced communications media and public relations</p>
<p>Technology graphic design, web design and electronic publishing database management</p>	<p>13 suggestions specific software training, including Microsoft Office, email, Filemaker Pro and Raisors Edge</p>
<p>Other discipline-specific studies, including appreciation of the various art disciplines; publishing and licensing music; museum management and conservation; for-profit arts industries (film, music, etc.); how, why and how much visual artists get paid; and use of cultural sector examples, case studies, etc. cultural sector trends</p>	<p>16 suggestions economics international financial relationships (cultural differences, pricing, etc.) self-management, self-motivation, and independent working skills for freelancers English writing</p>
<p>Course Design Issues more options for field placements as part of formal education programs, as well as internships and mentorship (14 mentions) more discrete courses, depending on discipline and whether individuals plan to work in non-profit or for-profit</p>	<p>18 suggestions application of course material to smaller institutions and organizations more connections between students and those in the field higher-level training/development for people with 5-15 years experience</p>



E: Some Key Considerations

Table E1: Underemployed

	English	French	Currently Working in the Cultural Sector	All
Yes	36.6%	27.8%	37.7%	35.5%
No	63.4%	72.2%	62.3%	64.5%
Total Respondents	243	36	183	279

Table E2: Underemployed by Age, Gender, Type of Employment & Income

	Underemployed	All
By Age		
Number of Respondents	88	254
Under 35	62.5%	65.4%
Between 35 and 44	27.3%	22.0%
45 or over	10.2%	12.6%
By Gender		
Number of Respondents	88	253
Female	83.0%	84.2%
Male	17.0%	15.8%
By Type of Employment ¹		
Number of Respondents	70	188
Full time in a non-profit organization	27.1%	51.6%
Full time in a for-profit business	8.6%	16.5%
Total Full time	35.7%	68.1%
In a part-time salaried position in a non-profit organization	24.3%	11.7%
In a part-time salaried position in a for-profit business	5.7%	4.3%
Total Part-time	30.0%	16.0%
On contract or freelance for a non-profit organization	30.0%	17.6%
On contract or freelance for a for-profit business	20.0%	12.2%
Total on Contract	50.0%	29.8%

¹ Adds up to greater than 100% as participants could select more than one response.



Table E2: Underemployed by Age, Gender, Type of Work & Income (continued)

	Underemployed	All
By Income		
Number of Respondents	87	250
Under \$20,000	32.2%	18.8%
\$20,000 to \$29,999	29.9%	18.4%
Under \$30,000	62.1%	37.2%
\$30,000 to \$39,999	23.0%	27.2%
\$40,000 to \$49,999	11.5%	14.8%
\$50,000 to \$74,999	3.4%	14.0%
\$75,000 and over	0.0%	6.8%

Table E3: Underemployed by Staff Size & Type of Cultural Management Education

	Underemployed	All
By Staff Size		
Number of Respondents	69	188
Under 5	50.7%	35.1%
5 – 20	23.2%	29.3%
Over 20	26.1%	35.6%
By Type of Cultural Management Education		
Number of Respondents	95	270
Completed a graduate degree (not including an MBA)	6.3%	8.5%
Completed an MBA degree	9.5%	11.5%
Completed a graduate diploma or certificate	40.0%	38.9%
Completed an undergraduate degree	34.7%	33.3%
Completed an undergraduate diploma or certificate	35.8%	22.6%
Completed one or more courses toward a certificate, diploma or degree	10.5%	10.4%



Table E4: Possibilities for Advancement

	English	French	Currently Working in the Cultural Sector	Underemployed	All
Extremely & very good	24.5%	20.0%	23.0%	4.3%	23.9%
Moderately good	18.4%	24.0%	19.1%	2.9%	19.1%
Somewhat good	18.4%	12.0%	18.0%	18.8%	17.6%
Not at all good	22.7%	12.0%	21.3%	23.2%	21.3%
Not applicable	16.0%	32.0%	18.6%	34.8%	18.1%
Total Respondents	163	25	183	69	188

Table E5: Possibilities for Advancement versus Staff Size

Possibilities for Advancement	Fewer than 5	5 to 19	20 or more
Extremely & very good	15.2%	21.8%	34.3%
Moderately good	18.2%	14.5%	23.9%
Somewhat good	9.1%	23.6%	20.9%
Not at all good	21.2%	29.1%	14.9%
Not applicable	36.4%	10.9%	6.0%
Total Respondents	66	55	67

Table E6: Possibilities for Advancement versus Income and Type of Formal Education

Possibilities for Advancement		Under \$30,000	\$30,000 to \$49,999	\$50,000 and over
Extremely & very good	Education other than Cultural Management	19.1%	19.0%	30.0%
	All	74.9%	67.7%	57.0%
Moderately good	Education other than Cultural Management	10.6%	20.7%	30.0%
	All	25.8%	45.1%	29.0%
Somewhat good	Education other than Cultural Management	12.8%	24.1%	3.3%
	All	28.2%	59.4%	12.5%
Not at all good	Education other than Cultural Management	34.0%	25.9%	16.7%
	All	43.6%	43.6%	12.9%
Not applicable	Education other than Cultural Management	23.4%	10.3%	20.0%
	All	50.0%	31.2%	18.7%
Total Respondents	Education other than Cultural Management	47	58	30
	All	64	77	35



Table E7: Moved more than 200 km to Obtain a Job in the Cultural Sector

	English	French	Live in Quebec	Bilingual	Currently Working in the Cultural Sector	Under-employed	All
Yes	34.4%	23.5%	24.2%	29.3%	36.0%	28.9%	32.9%
No	65.6%	76.5%	75.8%	70.7%	64.0%	71.1%	67.1%
Total Respondents	224	34	33	75	172	90	258

Table E8: Reason for Moving¹

	English	French	Currently Working in the Cultural Sector	Underemployed	All
Because it was a job opportunity	59.7%	25.0%	56.5%	61.5%	56.5%
In order to work with a particular organization, group of people or artist	35.1%	37.5%	40.3%	26.9%	35.3%
For a cultural management position in that community	20.8%	25.0%	19.4%	15.4%	21.2%
Because the new position was a promotion	10.4%	12.5%	11.3%	15.4%	10.6%
For a cultural management position in my own language	2.6%	12.5%	3.2%	3.8%	3.5%
For a cultural management position within my own ethnocultural community	1.3%	0.0%	1.6%	3.8%	1.2%
For other reasons	31.2%	12.5%	25.8%	38.5%	29.4%
Total Respondents	77	8	62	26	85

¹ Adds up to greater than 100% as participants could select more than one response.



Table E9: Importance of Informal Learning

		On-the-Job Training ¹	Field Placement ²	Mentorship ³	Internship ⁴
Very & extremely important	English	81.6%	72.0%	65.2%	35.0%
	French	20.6%	23.5%	41.2%	26.5%
	All	73.5%	65.6%	62.0%	33.9%
Important	English	8.5%	6.8%	8.0%	5.8%
	French	29.4%	17.6%	20.6%	11.8%
	All	11.3%	8.2%	9.7%	6.6%
Somewhat important	English	4.5%	7.7%	9.8%	8.5%
	French	8.8%	2.9%	5.9%	2.9%
	All	5.1%	7.0%	9.3%	7.8%
Not at all important	English	2.7%	3.2%	3.6%	11.2%
	French	2.9%	8.8%	5.9%	8.8%
	All	2.7%	3.9%	3.9%	10.9%
Not applicable	English	2.7%	10.4%	13.4%	39.5%
	French	38.2%	47.1%	26.5%	50.0%
	All	7.4%	15.2%	15.1%	40.9%
Total Respondents	English	223	222	224	223
	French	34	34	34	34
	All	257	256	258	257

¹ On-the-job training = informal training in the workplace, usually provided by a supervisor and/or co-workers.

² Field placement = a work placement that is part of a formal education program.

³ Mentorship = a one-on-one relationship with someone more skilled in some aspect of one's professional life.

⁴ Internship = a formal training program that is not part of a formal education program.



Table E10: Factors Affecting Career Advancement

	Not Applicable	Not at all Significant	Somewhat Significant	Significant	Very & Extremely Significant	Response Total
Management knowledge and skills	2.8%	2.0%	11.2%	31.3%	52.6%	249
Cultural management education	3.6%	5.2%	14.7%	27.5%	49.0%	251
Relationships with co-workers	4.4%	3.6%	12.7%	30.7%	48.6%	251
Knowledge of a specific arts discipline	7.6%	12.7%	19.5%	23.9%	36.3%	251
Relationships with the community	13.2%	13.6%	16.0%	22.4%	34.8%	250
Relationships initiated or developed during formal education programs	8.4%	11.2%	28.5%	20.5%	31.3%	249
Relationships with Boards and other volunteers	13.9%	18.7%	17.9%	21.1%	28.3%	251
Length of time I have worked in the cultural sector	10.4%	15.3%	21.3%	26.1%	26.9%	249
Relationships with funders	25.4%	25.0%	12.1%	14.1%	23.4%	248
Number of organizations I have worked with in the cultural sector	12.8%	24.4%	22.8%	22.8%	17.2%	250
Linguistic heritage	36.0%	34.4%	12.4%	10.4%	6.8%	250
Ethnocultural heritage	40.2%	34.5%	12.4%	7.6%	5.2%	249



Table E11: Factors Influencing Choice of Jobs within the Cultural Sector or When Considering Leaving the Cultural Sector

	Not Applicable	Not at all Significant	Somewhat Significant	Significant	Very & Extremely Significant	Response Total
Better paid jobs in other sectors	17.1%	11.9%	12.3%	12.3%	46.4%	252
Opportunities for future advancement within an organization	10.0%	10.4%	13.9%	22.7%	43.0%	251
Possibility for promotion or advancement within the cultural sector	9.6%	9.6%	13.3%	25.3%	42.2%	249
Possibility of promotion within an organization	13.5%	12.4%	10.4%	24.7%	39.0%	251
Provision of employee benefits (medical, dental, RRSP, etc.)	11.6%	18.7%	15.1%	17.9%	36.7%	251
Not sufficiently challenged by the job	15.9%	21.5%	17.1%	20.3%	25.1%	251
More interesting jobs in other sectors	23.4%	29.4%	13.9%	16.3%	17.1%	252
Too few cultural sector jobs available in my discipline	27.9%	27.9%	15.1%	13.5%	15.5%	251
Conflict between artistic and cultural management	26.3%	31.1%	15.5%	12.0%	15.1%	251
Too few cultural sector jobs available where I live	31.9%	28.3%	13.1%	11.6%	15.1%	251
Too many hours of work per week	19.1%	36.7%	20.3%	12.4%	11.6%	251
Needed time to pursue formal education or training	36.1%	37.8%	9.2%	10.4%	6.4%	249
Needed time to look after dependents	53.4%	27.5%	9.2%	4.4%	5.6%	251
Too few cultural sector jobs available in my preferred language	51.8%	35.7%	5.2%	4.8%	2.4%	249
Too few cultural sector jobs available that support my ethnocultural heritage and traditions	60.4%	31.2%	4.8%	1.6%	2.0%	250
Job requires too many skills that I don't have	30.0%	53.6%	10.4%	5.2%	0.8%	250
Other	53.7%	5.3%	6.3%	10.5%	24.2%	95



Table E12: Volunteer Experience

	English	French	Currently Working in the Cultural Sector	Underemployed	All
Yes	94.5%	58.8%	87.7%	94.3%	89.8%
No	5.5%	41.2%	12.3%	5.7%	10.2%
Total Respondents	220	34	171	87	254

Table E13: Duration of Volunteer Work in the Cultural Sector

	Response Percent	Number of Responses
None	19.1%	48
Under 2 years	11.6%	29
2 years to under 5 years	24.3%	61
5 years to under 10 years	15.5%	39
10 years to under 20 years	23.1%	58
20 years and over	6.0%	15
	Total Respondents	251



Table E14: Influence of Volunteer Work on Career Path

	Not At All Significant			Somewhat Significant			Significant			Very & Extremely Significant			Total Respondents
	Eng	Fr	All	Eng	Fr	All	Eng	Fr	All	Eng	Fr	All	
Non-Board volunteer work in cultural organizations	21.9%	22.2%	21.9%	21.4%	16.7%	21.0%	20.9%	38.9%	22.4%	35.8%	22.2%	34.7%	219
Board membership in cultural organizations	51.5%	35.0%	50.0%	13.9%	5.0%	13.1%	11.9%	35.0%	14.0%	22.7%	25.0%	22.9%	214
Volunteer work in other sectors	36.5%	33.3%	36.3%	22.8%	11.1%	21.9%	22.3%	16.7%	21.9%	18.3%	38.9%	20.0%	215
Board membership in other voluntary sector organizations	67.2%	44.4%	65.3%	8.7%	5.6%	8.5%	10.3%	33.3%	12.2%	13.8%	16.7%	14.1%	213
Total Respondents	205	20											

Table E15: Unlikely to Work in Cultural Sector Five Years from Now by Age, Gender & Income

	Unlikely to Work in Cultural Sector in 5 Years	All Respondents
By Age		
Number of Respondents	62	254
Under 35	75.9%	65.4%
Between 35 and 44	19.4%	22.0%
45 or over	4.8%	12.6%
By Gender		
Number of Respondents	62	253
Female	88.7%	84.2%
Male	11.3%	15.8%
By Income		
Number of Respondents	59	250
Under \$20,000	22.0%	18.8%
\$20,000 to \$29,999	29.9%	18.4%
Under \$30,000	62.1%	37.2%
\$30,000 to \$39,999	23.0%	27.2%
\$40,000 to \$49,999	11.5%	14.8%
\$50,000 to \$74,999	3.4%	14.0%
\$75,000 and over	0.0%	6.8%

Table E16: Reasons Won't Stay in the Cultural Sector

Reason	Number of Comments
Low pay	39
Few benefits	14
Few opportunities and possibilities for advancement	11
Long hours	10
Stress and burnout	5
Other	14
pressure to raise money to fund day-to-day operations challenge to fundraise instability in sector lack of full-time employment; instead work in short-term and contract employment	lack of job security unchallenging jobs lack of good senior management not respected no mentoring program don't enjoy cultural management



Appendix B: CAAAE Graduate Survey

Section 1: Current Career

We would like to learn about your current work.

1. Are you currently working in or with an arts or heritage organization or business?

- Yes
 No [If “no,” skip to question 7]

2. In what kind of position are you working? (select all that apply)

- Full time in a non-profit organization
 In a part-time salaried position in a non-profit organization
 On contract or freelance for a non-profit organization
 Full time in a for-profit business
 In a part-time salaried position in a for-profit business
 On contract or freelance for a for-profit business

3. Which of the following most closely matches your current position?

- Artist / actor / dancer / singer / musician / writer / editor / curator
 Technical production / production support
 Artistic director / coordinator
 General manager / executive director / CEO
 Research / policy development
 Sales / marketing / communications
 Fundraising / development / member support
 Volunteer management / support
 Education / outreach
 Human resources
 Information technology
 Administration / finance / accounting
 Consultant / freelance / trainer in cultural management
 Other (please specify: _____)



4. In which discipline do you currently work? (select all that apply)

- Visual arts & crafts
- Live performing arts
- Music & sound recording
- Film, television & radio
- Museums & galleries
- Writing & publishing
- New media
- Interdisciplinary & performance art
- Arts service organization
- Government & other funders
- Other (please specify: _____)
- Not applicable

5. How many paid staff are there where you currently work?

- Fewer than 5
- 5 – 19
- 20 or more

6. In your opinion, what are your possibilities for advancement within the organization where you currently work?

- Extremely good
- Very good
- Moderately good
- Somewhat good
- Not at all good
- Not applicable

7. Do you consider yourself underemployed?

- Yes
- No



Section 2: Education, Training and Professional Development

We would like to learn what education and training you have taken, especially in cultural management.

8. What formal cultural management education have you taken? (select all that apply)

- Completed a graduate degree (not including an MBA)
- Completed an MBA degree
- Completed a graduate diploma or certificate
- Completed an undergraduate degree
- Completed an undergraduate diploma or certificate
- Completed one or more courses toward a certificate, diploma or degree

9. When did you complete your undergraduate degree, certificate or diploma in cultural management? (please specify year)



10. Where did you take the formal education in cultural management? (select all that apply)

- Algonquin College
- Banff Centre for Management
- Bishop's University
- Capilano College
- Concordia University
- Durham College
- École des hautes études commerciales (HEC)
- Grant MacEwan College
- Humber College
- Income Managers Program
- Niagara College of Applied Arts and Technology
- Ryerson University
- Simon Fraser University
- Sir Sanford Fleming College
- University of Toronto (downtown campus)
- University of Toronto at Scarborough
- University of Victoria
- University of Waterloo
- University of Western Ontario
- University of Windsor
- University of Winnipeg & University of Manitoba
- York University
- Other (please specify: _____)

11. Do you have a degree, certificate or diploma in a subject other than in cultural management?

- Yes
- No [If "no," skip to question 13]

12. Please type in all degrees, certificates and diplomas other than those in cultural management.



13. What was the skills focus? (select all that apply)

- Discipline-specific artistic, production or technical skills
- Sales & marketing
- Fundraising & development
- Financial resources management
- Human resources management
- General management
- Board governance
- Stakeholder relations & advocacy
- Cultural policy or theory
- Research
- Strategic planning
- Administration (includes facilities management, IT, legal issues, scheduling, etc.)
- Leadership
- Communications
- Relationship & team building
- Problem solving & crisis management
- Risk taking & risk management
- Adaptability & flexibility
- Ability to demonstrate positive attitudes & behaviours
- Creativity
- Other (please specify: _____)



14. Which of the following have been key skills for success in your career? (select one in each row)

	not at all important	somewhat important	important	very important	extremely important
Discipline-specific artistic, production or technical skills	1	2	3	4	5
Sales & marketing	1	2	3	4	5
Fundraising & development	1	2	3	4	5
Financial resources management	1	2	3	4	5
Human resources management	1	2	3	4	5
General management	1	2	3	4	5
Board governance	1	2	3	4	5
Stakeholder relations & advocacy	1	2	3	4	5
Cultural policy and theory	1	2	3	4	5
Research	1	2	3	4	5
Strategic planning	1	2	3	4	5
Administration	1	2	3	4	5
Leadership	1	2	3	4	5
Communications	1	2	3	4	5
Relationship & team building	1	2	3	4	5
Problem solving & crisis management	1	2	3	4	5
Risk taking & risk management	1	2	3	4	5
Adaptability & flexibility	1	2	3	4	5
Ability to demonstrate positive attitudes & behaviours	1	2	3	4	5
Creativity	1	2	3	4	5
Other	1	2	3	4	5



15. How important were the following to your career? (select one in each row)

	not applicable	not at all important	somewhat important	very important	extremely important
Mentorship (one-on-one relationship with someone more skilled in some aspect of your professional life)	0	1	2	3	4 5
On-the-job training (informal training in the workplace, usually provided by a supervisor and/or co-workers)	0	1	2	3	4 5
Internship (formal training program that was <u>not</u> part of a formal education program)	0	1	2	3	4 5
Field placement (work placement that <u>was</u> part of a formal education program)	0	1	2	3	4 5

16. What do you need, or feel is missing, in terms of courses or training related to cultural management?

Please describe: _____

17. Which of the following best describes the balance between formal education and informal learning in your acquisition of management skills?

- Formal education, training and professional development have been much more important
- Formal education, training and professional development have been somewhat more important
- Formal and informal learning of management skills have been equally important
- Informal learning through mentorship, peer networking, on-the-job training and other skills sharing has been somewhat more important
- Informal learning through mentorship, peer networking, on-the-job training and other skills sharing has been much more important



Section 3: Career Paths & Choices

We would like to learn about the factors that have affected your career progression, and your thoughts about working in the cultural sector.

18. During your entire career, how long have you had paid positions or contracts – full or part time – in or with cultural organizations or businesses? (approximate number of years)

19. How much of that time was spent in or with for-profit businesses? (approximate number of years)

20. How much of that same time was spent in countries other than Canada? (approximate number of years)

21. How many different positions have you held in the cultural sector? (number of positions)

22. How many different organizations have you worked with in the cultural sector? (number of organizations)

23. How long have you worked outside the cultural sector – full and part time? (approximate number of years)

24. How long have you volunteered in organizations in the cultural sector? (approximate number of years)

25. Have you moved more than 200 km to obtain a job in a cultural organization?

- Yes
 No [If “no,” skip to question 27]



26. Why did you move? (select all that apply)

- Because it was a job opportunity
- Because the new position was a promotion
- In order to work with a particular organization, group of people or artist
- For a cultural management position in that community
- For a cultural management position in my own language
- For a cultural management position within my own ethnocultural community
- For other reasons

27. How significant were the following factors in your career advancement? (select one in each row)

	not applicable	not at all significant	somewhat significant	significant	very significant	extremely significant
Cultural management education	0	1	2	3	4	5
Management knowledge and skills	0	1	2	3	4	5
Knowledge of a specific arts discipline	0	1	2	3	4	5
Linguistic heritage	0	1	2	3	4	5
Ethnocultural heritage	0	1	2	3	4	5
Relationships with co-workers	0	1	2	3	4	5
Relationships with Boards and other volunteers	0	1	2	3	4	5
Relationships with the community	0	1	2	3	4	5
Relationships with funders	0	1	2	3	4	5
Relationships initiated or developed during formal education programs	0	1	2	3	4	5
Length of time I have worked in the cultural sector	0	1	2	3	4	5
Number of organizations I have worked with in the cultural sector	0	1	2	3	4	5



28. Which of the following factors have influenced your choice about whether to change jobs in the cultural sector or leave the cultural sector altogether? (select one in each row)

	not applicable	not at all significant	somewhat significant	significant	very significant	extremely significant
Possibility of promotion within an organization	0	1	2	3	4	5
Opportunities for future advancement within an organization	0	1	2	3	4	5
Possibility for promotion or advancement within the cultural sector	0	1	2	3	4	5
Provision of employee benefits (medical, dental, RRSP, etc.)	0	1	2	3	4	5
Too few cultural sector jobs available where I live	0	1	2	3	4	5
Too few cultural sector jobs available in my discipline	0	1	2	3	4	5
Too few cultural sector jobs available in my preferred language	0	1	2	3	4	5
Too few cultural sector jobs available that support my ethnocultural heritage and traditions	0	1	2	3	4	5
Conflict between artistic and cultural management	0	1	2	3	4	5
Not sufficiently challenged by the job	0	1	2	3	4	5
Job requires too many skills that I don't have	0	1	2	3	4	5
Too many hours of work per week	0	1	2	3	4	5
Needed time to pursue formal education or training	0	1	2	3	4	5
Needed time to look after dependents	0	1	2	3	4	5
More interesting jobs in other sectors	0	1	2	3	4	5
Better paid jobs in other sectors	0	1	2	3	4	5
Other	0	1	2	3	4	5



29. Have you had any volunteer experience?

- Yes
 No [If “no,” skip to question 31]

30. To what degree has your volunteer work positively affected your career path? (select one in each row)

	not at all significant	somewhat significant	significant	very significant	extremely significant
	1	2	3	4	5
Board membership in cultural organizations					
Other volunteer work in cultural organizations	1	2	3	4	5
Board membership in other voluntary sector organizations	1	2	3	4	5
Volunteer work in other sectors	1	2	3	4	5

31. Do you see yourself working in the cultural sector five years from now?

- Yes [If “yes,” skip to question 33]
 No

32. Please tell us why not.



Section 4: Demographics

In this final section of the survey, we ask that you complete a few additional questions.

33. Where do you live?

- British Columbia
- Alberta
- Saskatchewan
- Manitoba
- Ontario
- Quebec
- New Brunswick
- Nova Scotia
- Prince Edward Island
- Newfoundland and Labrador
- Nunavut
- Northwest Territories
- Yukon
- Outside of Canada [If not "outside of Canada," skip to question 35]

34. Where outside of Canada do you live? (please specify country)

35. How old are you?

- Under 25
- Between 25 and 34
- Between 35 and 44
- Between 45 and 54
- Between 55 and 64
- 65 or over



36. What is your first language?

- English
- French
- An Aboriginal language
- Other (please specify: _____)

37. In which languages are you fluent? (select all that apply)

- English
- French
- An Aboriginal language
- Other (please specify: _____)

38. What is your heritage? (select all that apply)

- English
- French
- Aboriginal
- Other (please specify: _____)

39. What is your primary working language?

- English
- French
- Other (please specify: _____)

40. What is your gender?

- Female
- Male



41. What is the population of the community in which you work? (please include people living in the surrounding urban area in your count)

- Under 10,000 people
- 10,000 to 49,999 people
- 50,000 to 99,999 people
- 100,000 to 249,999 people
- 250,000 to 499,999 people
- 500,000 to 999,999 people
- 1 million and more people

42. What is your current gross annual income? Answering this question will enable us to compare data from this survey with the “National Compensation Survey” conducted by the Cultural Human Resources Council in 2003. (select one)

- Under \$10,000
- \$10,000 to \$19,999
- \$20,000 to \$29,999
- \$30,000 to \$39,999
- \$40,000 to \$49,999
- \$50,000 to \$74,999
- \$75,000 to \$99,999
- \$100,000 to \$149,999
- \$150,000 or over

43. Which of the following benefits do you currently receive? (select all that apply)

- Extended health
- Dental
- Accidental death and dismemberment
- Long-term disability
- Life insurance
- Vision
- Group RRSP
- Group pension
- Additional maternity leave benefits
- EAP (employee assistance program)
- Other (please specify: _____)



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OR OTHER???

