

Face of the Future

A Study of Human Resource Issues
in Canada's Cultural Sector

Findings and Recommendations

Mercadex International Inc.

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Dear Artists and Cultural Workers,

On behalf of the Steering Committee, it is our pleasure to endorse ***Face of the Future, A Study of Human Resource Issues in Canada's Cultural Sector***. This study was prepared by Mercadex International in consultation with artists and cultural workers across the country. The report provides an in depth portrait of the conditions currently affecting artists and cultural workers through the lenses of Employment Status, Recruitment and Retention, Access to Training, and Demand for New Competencies. It also sets out key recommendations and actions in response to the findings.

This fresh look at conditions in the cultural sector builds upon a study undertaken in the mid 1990's by Human Resources Development Canada (HRDC), in cooperation with the Canadian Conference of the Arts. Our new report, ***Face of the Future***, was initiated in response to the many changes affecting the sector in areas such as shifting demographics, public policy, new technologies and globalization.

The first step in this update was to strike a Management Committee which included representatives from HRDC, PCH and CHRC and a research consultant. Among their first initiatives was to commission a literature review and a review of statistical data on the cultural labour force.

In January 2000, the Cultural Human Resources Council (CHRC) in collaboration with the departments of Canadian Heritage and Human Resources Development Canada invited a Steering Committee of senior members of the cultural sector from across

Canada to develop Terms of Reference for the study and oversee the call for proposals. Mercadex International had the winning bid, and the Steering Committee was maintained to oversee their work. In December 2001, Mercadex began the study.

As Co-chairs of the Steering Committee and participants throughout the study's evolution, we know that "***Face of the Future***" is deeply rooted in the cultural sector both through the consultative process by which it was developed, and through all the data and information that has been collected and synthesized. We feel confident that the findings are accurate and well presented.

At this time, we welcome your comments on the document, and in particular on the recommendations and actions. These can come to us by completing the enclosed form and returning it by mail or fax, and by writing to us on the web at www.culturalhrc.ca.

We wish to thank all of you for your invaluable contributions both to the study and for your most important feedback. Together we will build a more secure future for our artists and cultural workers who collectively express our "***Face of the Future***".

Carol Greyeyes
Co-chair
Steering Committee

Craig Walls
Co-chair
Steering Committee

Culture has been presented over the last few decades...as if somehow it were marginal and adjunct to society.... History tells us that this is nonsense...culture either exists as the core element to society or it really isn't culture at all. Culture is the motor of any successful society.

John Ralston Saul, 1999

EXECUTIVE SUMMARY

The significant strengths exhibited by the cultural sector are:

- _ the diversity in people and activities of the sector;
- _ the passion, motivation, competence and tenacity of workers in the sector;
- _ the economic impact of the sector (leverage effect for other sectors);
- _ the sector's close and sustained links with many other industrial sectors;
- _ the ability of the sector to sustain and increase its activities under adverse conditions.

The significant characteristics of the cultural sector are:

- _ a significant proportion of independent/self-employed workers;
- _ a significant proportion of not-for-profit organizations;
- _ a significant proportion of independent organizations, most of them small by corporate standards;
- _ a significant proportion of volunteers;
- _ low remuneration for a highly educated workforce;
- _ the absence of clearly defined career paths;
- _ a highly diversified cultural offering (goods and services).

Historically, Canadian cultural organizations have not hired human resource (HR) professionals on staff or accessed professional HR consultants, resulting in an underdeveloped knowledge base and skill base in HR matters. As a result, and compounded by a chronic shortage of resources over the past two decades, cultural organizations across the country have had weak human resource management practices, with an inadequate focus on human resource needs, policies, best practices, and requirements.

The cultural sector appears to fail to appreciate the scope and importance of structural changes that are taking place in the workplace and in society generally. The huge shifts that are occurring as a result of technological developments, demographic change, reductions in the role of government, urbanization, and other social and political factors, are transforming the 'what and how' of all functions along the cultural value chain (creation, production, presentation, distribution, and preservation).

Creators, performers and cultural workers across all sub-sectors and disciplines are experiencing insecurity and instability in their employment and independent/contract work. The problem manifests in a variety of ways : the decline in available full-time and permanent jobs, the transitoriness of employment/engagement, the need to secure and balance multiple jobs to make a reasonable living, systemic barriers for the self-employed, the absence of a social safety net, and wholly inadequate remuneration.

For individuals in the cultural sector--whether contractual or full-time employees and whether working in the for-profit or not-for-profit sectors--working conditions appear to be very difficult, characterized to a large degree by:

- _ poverty level pay;
- _ excessively heavy workloads;

- _ lack of full-time work;
- _ overwork;
- _ high performance expectations despite insufficient training and support;
- _ the requirement to multi-function, leading to poorer quality work and crisis management;
- _ lack of opportunities for advancement;
- _ lack of security and benefits;
- _ devaluation by Boards, employers, government and the general public.

The extensive use of volunteers in the cultural sector, while indispensable in the context of a resource crunch, acts as a double-edged sword, contributing both to stability and instability within the sector. One of the most serious problems with volunteerism in the sector identified by many respondents is the contention that volunteers are often given jobs that should properly go to paid workers. Not only does this decrease employment opportunities for cultural workers, but it leads to an undervaluing of those jobs and a dilution of the professionalism attached to them.

The cultural sector is a well-worn training ground that produces talented workers who, upon reaching a threshold skill level or a ceiling on their professional advancement, leave the sector for opportunities elsewhere. The requirement to continually recruit and retrain workers is a huge drag on the already stretched financial and human resources of cultural organizations.

The very difficult working conditions for creators and cultural workers across the cultural sector appear to be at the heart of the cultural sector's difficulty in attracting new workers and in encouraging its current workers to stay. Some people who remain in the sector do so at a great personal sacrifice, financial and otherwise. As one interview respondent stated: 'The biggest subsidy to the arts, bar none, is that provided by artists themselves.'

In terms of recruiting, employers have the following challenges:

- _ Finding workers who will share the vision of the organization or sub-sector and a passion for the creative work, which will sustain and bolster them in the face of dismal pay and working conditions;
- _ Finding qualified people with the right skills sets, resulting from a combination of both education and on-the-job experience;
- _ Finding workers with cross-over skills, particularly a combination of artistic or technical and 'soft' skills (required particularly in new media).

Turnover in the cultural sector appears to be most acute within management, where organizations rely the most on the personal commitment and passion as motivators of workers in the absence of reasonable pay, working conditions, benefits, recognition and promotion. The highest levels of turnover were also reported in smaller organizations, where staff face the greatest pressures to multi-function but often having less developed skills with which to do so, and in jobs where workers have skills that are easily transferable to a more lucrative sector (e.g. information technology skills).

The impending retirement of the Baby Boom generation raises the critical issue of how to replace cultural workers—particularly managers—and volunteers. Not only have the natural successors been eliminated over the last decade of sustained funding cuts, but the sector has also not taken the necessary proactive steps to promote itself or to improve HR practices in order to ensure recruitment of sufficient numbers of new workers to the sector.

Occurring much more rapidly than changes in behaviour, economic and technological changes involve a constant flow of information that must be transformed into organized knowledge. Creators, performers and workers along the entire value chain of the cultural sector, like those in other sectors, are having a difficult time appreciating the importance of the training issue.

Training costs are high and often out of reach, particularly for the self-employed worker. Nevertheless, the amount of time that must be devoted to training represents a critical factor, workers along the cultural sector's value chain must pay greater attention to lifelong learning and must change, reevaluate, and update their thinking in this area

Cultural stakeholders have, by and large, underlined the difficulty of gaining access to relevant training in all sub-sectors: access to curriculum appropriate to market needs, access to proficiency training, access to properly equipped labs, access to qualified trainers and, on a basic level, access to training for workers in the regions, for French-speaking workers outside of Québec and for First Peoples.

The creator, performer and cultural worker of the new millennium are increasingly in need of multi-disciplinary competencies, i.e. the competencies not directly related to the artistic discipline or to the cultural work, but rather those competencies which round out the 'tool box' of skills possessed by workers in the sector.

To succeed and take an active role in the new economy, creators and cultural workers must develop, parallel to their professional skills, general and career management competencies. These include the ability to understand and negotiate contracts, to actively network, to assess one's progress and review one's goals.

There is an increasing and pervasive influence of new technologies on creators, performers and workers in the sector. Given its position in the process of content development in the knowledge economy, the Canadian cultural sector plays a key role in defining new models of creation and production using new technologies.

The presence and reach of the Canadian cultural industry abroad is vital to its survival in a global market that is becoming more and more open and competitive. Our organizations, businesses and their human resources must increasingly deal with international partners (in Canada and abroad) to ensure the permanence and continued growth of the sector. In this context, the need for training in international marketing has become apparent for all cultural workers (creators, performers, managers, producers, distributors, etc.).

The starting point in developing a Pan-Canadian HR strategy could be the examination of the recommendations contained in this report. The CHRC and appropriate partners could convene a forum, which would engage all implicated sub-sectors and stakeholders in Canada, to

prioritize key initiatives, and to begin the process of coordinating efforts and developing an action plan. Such a forum could be made up of seven roundtables, each one of them would be responsible for addressing one of the seven recommendations presented hereafter.

Recommendation 1

Define and promote a healthy human resource culture and the integration of professional HR management, planning and practices across all sub-sectors.

This objective deals with fostering a sector-wide appreciation of the importance and relevance of human resources as a systemic and sectoral concern, and with ensuring the appropriate emphasis and focus on human resource needs, policies, best practices, and requirements. An important facet of this objective is the elimination of the “culture of exploitation” which exists among managers, boards, employers and, often, creators and cultural workers themselves. The objective also involves understanding the nature and scope of the volunteer contribution to the cultural sector, promoting the strategic management of volunteer activities (including succession planning), and encouraging the growth of voluntary volunteerism and the reduction of involuntary volunteerism.

Recommendation 2

Increase the capacity of cultural workers to manage and advance their careers, and facilitate transitions from one career stage to another.

This objective involves efforts and initiatives to assist creators and cultural workers to successfully complete all of the transitions they will confront in their working lives, including the transition from student to professional, mid-career changes and challenges and, for many, transition out of the first career and into another career either within or outside the cultural sector. This objective addresses issues surrounding training new creators and cultural workers, recruitment, retention, succession, and retirement.

Recommendation 3

Promote among cultural workers, employers and funders an attitude of lifelong learning to assist with the adjustment to rapid, constant and profound change.

This recommendation is intended for the cultural sector as a whole: creators, performers, cultural workers, cultural managers, government decision makers, and all other stakeholders. It involves disciplinary and multi-disciplinary skills, referring to the demand for new competencies, for example the new skills and knowledge needed to deal with the rapidly growing area of export marketing. It assumes a good understanding of structural issues related to *Access to training*. The objective also addresses in part the issues related to recruitment and retention, since cultural organizations and enterprises will benefit as much by a culture of lifelong learning as workers in the sector.

Recommendation 4

Equip cultural workers to take advantage of technological change.

This recommendation is directly linked to new information technology and to the changes it implies for the sector. The objective involves the development of programs and policies dealing with technologies for artistic production and creation, new information technologies, and technologies which assist with career management or institutional management.

Recommendation 5

Recognize and support the needs of self-employed cultural workers

The large proportion of the cultural sector that is self-employed faces particular human resource challenges, including precariousness of status, career self-management, inadequate or fluctuating income and benefits, and instability of work. Those creators and cultural workers who choose the self-employed or independent contractor status, by and large, value that status and do not aspire to become employed or to have a full-time job. However, they need certain issues addressed in order for this mode of employment to be workable and fair.

Recommendation 6

Support the continued recruitment, development, retention and succession of cultural management.

This objective addresses the growing crisis within management of cultural organizations and enterprises, particularly non-profit, arising from the devaluation of cultural managers, stressful working conditions, low pay, inadequate professional development and professional renewal opportunities, challenges with governance, and the lack of succession planning.

Recommendation 7

Ensure the inclusion of all cultural workers in all aspects of cultural sector activities, including policy-making and the highest levels of leadership.

The study revealed that creators and cultural workers who are disadvantaged, marginalized or isolated include:

1. aboriginal and visible minority cultural communities;
2. linguistic minorities, including French outside Québec;
3. the geographically isolated (rural, Northern);
4. workers in smaller organizations and enterprises;
5. youth.

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1 - ACKNOWLEDGEMENTS

The creation of this report was made possible thanks to the collaboration and participation of many people. In this respect, Mercadex wishes to thank in particular the respondents who agreed to take part in the interview process, as well as the members of the panel of experts (please see list in Appendix 1) whose contributions allowed us to validate our observations and recommendations generated during the course of the study.

We also wish to express our sincere thanks to Ms. Susan Annis and Mr. Bruno Guérette of the Cultural Human Resources Council (CHRC) for their much appreciated support, and to the Steering Committee (please see list in Appendix 2) for their judicious comments and questions at each step, all of whom have assisted us in meeting the objectives of this study.

Finally, we would be remiss if we did not mention the invaluable contributions of the Project Coordinators, Ms. Judith Slivinski, Ms. Blanche Morin and Mr. Claude Gillet, and our team of researchers and analysts (please see list in Appendix 3) who have participated in data collection and analysis throughout the study.

2 - INTRODUCTION, METHODOLOGY AND SCOPE OF THE STUDY

This report provides a portrait of the conditions that are currently affecting creators, performers and workers in Canada's cultural sector. The findings from the study are presented, firstly, under the four research variables: *Employment Status, Recruitment and Retention, Access to Training, and Demand for New Competencies*. Next are included the research findings with respect to four external or "environmental" variables: *New Technologies, Globalization, Government Policies and Demographics*. Lastly, the report presents issues emerging from the research that fell outside these eight research axes, but which were considered significant in terms of their influence on human resource concerns.

The methodology for this study consisted, firstly, of the collection of secondary data, which allowed for the identification of certain publications, data, and information sources that are relevant and useful to an understanding of the conditions and trends within the sector.

This step was followed by a series of 181 interviews conducted with respondents considered experts in the cultural sector or related sectors from across the country. The interview process was designed to be qualitative in nature; the objective was not to determine quantitative information about the specific population, but rather to determine and articulate its qualitative characteristics for the sake of comprehension and analysis of the sector. The list of interview respondents was developed jointly by Mercadex and the project's Steering Committee.

The final step in the study was to solicit the contributions of a group of experts in the cultural sector and related fields, to evaluate a draft of the main observations and recommendations being considered for the final report. This step was not designed to generate consensus among the experts with respect to the study's recommendations (since their input was invited individually and in written form). Rather, this process was intended to elicit feedback from the experts on the basis of their respective areas of expertise to validate, confirm, complete or revise the approaches and recommendations presented in the document they reviewed. The list of experts was generated jointly by Mercadex and the Steering Committee.

For the purposes of this study, consistent with the study's terms of reference, the "cultural sector" was defined as including the following six sub-sectors, a classification framework that has been used by the Cultural Human Resources Council for the past number of years:

1. Audiovisual and live performing arts
2. Heritage
3. Music and sound recording
4. Visual arts and crafts
5. Writing and publishing
6. New media

Furthermore, information gleaned in this study has encompassed the whole chain of occupations in the cultural sector, from creation to preservation, through management, production, promotion, distribution, etc.

The methodology, scope and resources available for the study did not allow us to elaborate in great detail the results of the above-mentioned axes as they apply to specific population groups

including First Peoples, ethno-racial and linguistic minorities, youth, people in remote areas, people with physical or intellectual disabilities, and so on.

The picture provided here is a snapshot of the conditions existing at the time the information was collected. Some of the issues and challenges identified in these pages have been part of the cultural sector for decades. Other issues arose more recently, having developed in the context of fast-paced and ever-evolving technological, national and global environments.

It is with this caveat that we could develop comprehensive recommendations and actions (see Recommendations' report) designed to improve conditions for creators, performers and cultural workers in Canada. The conclusions and recommendations have been formulated in light of the problems, strengths and conditions that are observed at the current time. The recommendations incorporate and coordinate a multiplicity of responses, and imply partnerships between the various stakeholders in the cultural sector through a synthesis of their efforts and resources in the service of strategic and prioritized goals.

The phrase that is used throughout the report to describe the full range of occupations and functions across the several sub-sectors is "creators, performers and cultural workers." The phrase should be interpreted by the reader to include all workers who are directly involved in the value chain of artistic creation, performance, production, distribution, exhibition and preservation in all of the cultural sub-sectors listed above. Collectively, they are the face of the cultural sector in this country. As they participate in the creation and presentation of works that represent the imagination and continuing vitality of all Canadians, they are the face of this country's future.

3 - SETTING THE STAGE FOR SUCCESS

3.1 - Strengths of the Cultural Sector

In developing an NHR Strategy for Canada's cultural sector, attention should be paid to the significant strengths exhibited by the sector and its human resources. Among others, these include:

- the diversity of people and activities within the sector;
- the passion, motivation, competence and tenacity of workers in the sector;
- the economic impact of the sector (leverage effect for other sectors);
- the sector's close and sustained links with many other industrial sectors; and
- the ability of the sector to sustain and increase its activities under adverse conditions.

These and other strengths of the sector represent significant potential when it comes to amelioration of the conditions of its human resources. An NHR Strategy should attempt to build on and leverage these strengths to the sector's best advantage.

3.2 - Uniqueness of the Cultural Sector

The Strategy must also take into account the many ways in which the cultural sector—its workers, working conditions, employers, infrastructure, and "output"-- is unique and distinct from other industries or sectors. Distinguishing characteristics include:

1. a significant proportion of independent/self-employed workers;
2. a significant proportion of not-for-profit organizations;
3. a significant proportion of independent organizations, most of them small by corporate standards;
4. a significant proportion of volunteers;
5. low remuneration for a highly educated workforce;
6. the absence of clearly defined career paths; and
7. a highly diversified cultural offering (goods and services).

While many of these conditions have historically posed particular challenges to human resource development in the cultural sector, efforts should be made to consider ways the sector could capitalize on some of these distinct qualities.

3.3 - Demographic realities

Today, over 80% of Canadians are living in cities, over 50% of whom live in four major urban centres. In these four major centres, the demographics of the visible minority population are between 30% and 55%. This demographic trend toward diversity would suggest that our cultural institutions must integrate a pluralistic vision into their core activities. This means a representative workplace that is diverse and literate in the skills of cultural translation, cross-cultural participation/presentation and differences in aesthetic practices. In this context, an NHR Strategy must account for these new realities and, in light of historical exclusions, be proactive in ensuring the inclusion of Aboriginal and visible minority cultural communities as an integral part of its approach.

The other significant demographic trend that deserves consideration is the impending departure of a large proportion of workers and managers in the cultural sector as these

individuals approach retirement. This and other studies have demonstrated that the new generation of cultural workers and volunteer boards assuming leadership and influence have, in many respects, different perspectives and expectations from their predecessors. Because the implementation of a nation-wide human resource strategy in the coming years will implicate and affect many of these newer workers, it will be essential to involve them each step of the way in the development, promotion and implementation of the Strategy.

4 - FINDINGS: CULTURAL HUMAN RESOURCE ISSUES IN CANADA

4.1 - Preamble

The literature review and the series of interviews conducted across the country were components of this study intended to reveal the current conditions of human resources in Canada's cultural sector, and to identify the most significant HR issues and challenges facing the sector. These two research steps were designed to yield findings with respect to the eight research variables established in the study's Terms of Reference (see 2 - *Introduction, methodology and scope of the study*), and the research results are organized and presented under these eight variables in sections 4.2 through 4.9.

During the course of the research, other issues emerged which fell outside of the eight research variables, but which were considered significant in terms of their relationship to cultural human resource concerns. These are presented below in section 4.10 - *Other Critical Human Resource Issues*.

As well, the study uncovered significant issues which have profound human resource implications, but which are not HR issues, but rather questions of cultural policy. The most critical of these issues are presented in section 5.2 - *Overarching Cultural Policy Issues and Recommendations*.

This portion of the report presents a summary of those issues considered by the researchers to be the most critical currently facing the cultural sector in Canada. Many more issues were revealed in the research, but those presented here were deemed to be the most serious and pervasive. The recommendations outlined in section 5 of this report are intended to address these particular issues.

The human resource issues revealed in the study may be contextualized by discussing two major research findings which relate to restrictive attitudes or beliefs that appear to pervade the cultural sector. These are examined in sections 4.1.1 and 4.1.2.

4.1.1 - The Weak "Culture" of Human Resources

A central theme that emerged throughout the study which has far-reaching implications for the cultural sector is the weak 'culture' of human resources that exists within the sector. The issue is essentially one of priority and preoccupation: that the vast majority of cultural organizations and individual creators and cultural workers, in their focus on creating and presenting their artistic work while balancing their budgets, do not appreciate the importance and relevance of human resources as a central concern of their daily activities.

Historically, Canadian cultural organizations have not hired human resource professionals on staff or accessed professional HR consultants, resulting in an underdeveloped knowledge base and skill base in HR matters. As a result, and compounded by a chronic shortage of resources over the past two decades, cultural organizations across the country have had weak human resource management practices, with an inadequate focus on human resource needs, policies, best practices, and requirements. This has manifested in a myriad of human resource problems in the sector, the most critical of which are poor wages and working conditions, a lack of

commitment to professional development, failure to plan for succession, and tensions in the workplace on many levels. These human resource conditions are sufficiently serious that many have described the prevailing attitude in the cultural sector as a 'culture of exploitation.'

Whether this culture is the cause or the result of the many human resource problems in the cultural sector, it clearly needs to change. With the commitment and investment of stakeholders in the sector, a variety of practical and concrete steps can be taken to effect substantial change in the sector's HR culture. Key to progress in this area are the strengthening of HR policies and practices in cultural institutions and the integration of HR planning into larger strategic and operational planning cycles. The notion that commitments by cultural organizations and enterprises to improved HR practices will lead to their long-term capacity and sustainability is beginning to be recognized, particularly by funding agencies which have begun to reflect HR priorities in their granting practices and criteria. These and a host of other potential solutions are provided within this report's recommendations.

4.1.2 - Lack of Awareness of Structural Change

A second important finding from this study is that the cultural sector appears to fail to appreciate the scope and importance of structural changes that are taking place in the workplace and in society generally. The huge shifts that are occurring as a result of technological developments, demographic change, reductions in the role of government, urbanization, and other social and political factors, are transforming the 'what and how' of all functions along the cultural value chain (creation, production, presentation, distribution, and preservation). The research suggests that the majority in the cultural sector, including most decision-makers, analyze their own activities with a scope of vision that does not acknowledge and reflect these structural and functional changes that are occurring.

In the current climate of widespread change—and accompanying disruption and uncertainty—the cultural sector will need to confront what is fundamentally a new set of conditions affecting their work. Attitudes and actions within the cultural sector will need to incorporate a clear understanding of these new conditions and a willingness to adopt new strategies and implement innovative solutions.

4.2 - Employment Status

'Employment,' as used in this report, includes both situations of employer/employee relationship and situations of self-employment or contractual engagement.

4.2.1 - Precariousness of employment/engagement

Creators, performers and cultural workers across all sub-sectors and disciplines are experiencing insecurity and instability in their employment and independent/contract work. One interview respondent captured the pervasiveness of the problem: "Insecurity has been a reality for a long time in the artistic and cultural community, and this applies to everyone, from artists to managers." The problem manifests in a variety of ways : the decline in available full-time and permanent jobs, the transitoriness of employment/engagement, the need to secure and balance multiple jobs to make a reasonable living, systemic barriers for the self-employed, the absence of a social safety net, and wholly inadequate remuneration.

When asked which cultural occupations are most unstable, respondents in all sub-sectors except heritage overwhelmingly indicated the artist/creator. Respondents in the heritage sub-sector identified workers in the more traditional jobs -- like curators, collections managers and conservators -- who are threatened by the growing trend to contract out. A few respondents believe that promoters/producers in visual arts and crafts and in new media are the least stable. Technical personnel in all sub-sectors were considered quite stable, having an easier time finding steady work in their chosen field.

The two most critical contributing factors to this problem, as indicated in the literature and by interview respondents, appear to be the systemic under-funding of the cultural sector and the absence of a long-term vision for the deployment of the human resources in the sector. As one respondent said: "Governments do not seem to invest [in the cultural sector] with any thought of stabilizing employment, but simply to get people off welfare." A large number of interview respondents made a clear link between the transitoriness of employment and dependence by the sector on government job placement programs and project funding of limited or uncertain duration. Jobs "appear and disappear according to the duration of the subsidy" because organizations lack funds to hire the workers permanently on the completion of the program or project.

4.2.2 – Working conditions

For individuals in the cultural sector--whether contractual or full-time employees and whether working in the for-profit or not-for-profit sectors -- working conditions appear to be very difficult, characterized to a large degree by:

- _ poverty level pay;
- _ excessively heavy workloads;
- _ lack of full-time work;
- _ overwork
- _ high performance expectations despite insufficient training and support;
- _ the requirement to multi-function, leading to poorer quality work and crisis management;
- _ lack of opportunities for advancement;
- _ lack of security and benefits;
- _ devaluation by Boards, employers, government and the general public.

Artists, performers, and cultural workers at all stages in their career are reported to face these challenges, with the more senior being marginally better off due to more opportunities and greater resourcefulness that come with experience. The greatest disparities between emerging artists/workers and those 'at the top' were reported in visual arts and the music industry.

While inadequate compensation and benefits is less of an issue for workers in the audio-visual and new media industries, those workers experience very demanding working conditions and uncertainty and instability in their employment/engagement.

The problem of difficult working conditions appears causally linked to the chronic shortage of resources and working capital in the sector, and to an HR practice in the sector which overlooks the basic needs of its human resources.

4.2.3 - Volunteering

According to the literature, the use of volunteers in the cultural sector is pervasive and, for some organizations or activities, a necessity (e.g. in the heritage sector, where some organizations are virtually entirely volunteer-run; for large performing arts events, like festivals; in areas outside large urban centres, where much of the arts and cultural activity would not exist without volunteers). There was a consensus amongst all respondents that the extensive use of volunteers in the cultural sector, while indispensable in the context of a resource crunch, acts as a double-edged sword, contributing both to stability and instability within the sector.

On one hand, volunteerism brings the following benefits :

- _ It is a good way for workers entering a particular field to gain experience and exposure.
- _ It can help engage a community by serving as an important link between the arts and the community.
- _ Volunteers bring vital energy and enthusiasm into the workplace.
- _ Many volunteers bring valuable skills sets and perspectives (e.g. retired artists, professionals on boards) to complement that of staff.
- _ Volunteers are cost-effective, providing a great deal of work in return for the investment.

On the other hand, volunteerism poses the following challenges for the sector:

- _ Because Canada's volunteer base is in serious decline, it is harder to recruit and retain volunteers.
- _ Many volunteers become overworked and burn out.
- _ Volunteers require large time investments for training and supervision, particularly when volunteer turnover is high.
- _ Volunteers have definite limitations on the work they can take on, particularly leadership roles.
- _ They are sometimes less reliable, accountable and motivated than paid workers.

One of the most serious problems with volunteerism in the sector identified by many respondents is the contention that volunteers are often given jobs that should properly go to paid workers. Not only does this decrease employment opportunities for cultural workers, but it leads to an undervaluing of those jobs and a dilution of the professionalism attached to them.

Some respondents pointed out that the emphasis on volunteerism as a foundation of the cultural community had led many organizations to either overestimate the availability of volunteer assistance or to expect paid staff to volunteer extra time, with the result that staff are doing more work for less pay. This "involuntary" volunteerism was observed by respondents to be widespread across many sub-sectors, in particular visual arts and crafts and live performing arts.

4.2.4 - Acute problems facing disadvantaged groups

The study found that the above-mentioned problems were more acutely evident amongst or experienced by creators, performers and cultural workers living in regions and remote areas outside large urban centres, and for certain ethno-racial minorities, notably Aboriginals.

4.3 – Recruitment & Retention

4.3.1 – Working conditions

Recruitment and retention in the cultural sector are, first and foremost, influenced by working conditions (including salaries) that are far below comparable market standards in other sectors. The cultural sector is a well-worn training ground that produces talented workers who, upon reaching a threshold skill level or a ceiling on their professional advancement, leave the sector for opportunities elsewhere. The requirement to continually recruit and retrain workers is a huge drag on the already stretched financial and human resources of cultural organizations.

For even the largest of cultural organizations, it is extremely difficult to fulfill the career expectations of younger workers entering the cultural sector, who have higher standards in working conditions and remuneration, and who seek a professional career path with predictable advancement/promotion and professional development opportunities. Because the cultural sector is unable to meet their needs, young people then opt either to work in another sector upon graduating or to spend their early years training in the cultural sector, then to leave for better opportunities, taking their skills with them.

The very difficult working conditions for creators and cultural workers across the cultural sector appear to be at the heart of the cultural sector's difficulty in attracting new workers and in encouraging its current workers to stay. Some people who remain in the sector do so at a great personal sacrifice, financial and otherwise. As one interview respondent stated: 'The biggest subsidy to the arts, bar none, is that provided by artists themselves.'

4.3.2 – Employment requirements

The study revealed that in the recruitment process both employers and workers have difficulties related to the problem of matching a skilled worker with available, suitable work. For employers, the difficulties are in finding skilled workers and in establishing reasonable expectations of workers proportionate to the working conditions and compensation being offered. In terms of recruiting, employers have the following challenges:

- _ Finding workers who will share the vision of the organization or sub-sector and a passion for the creative work, which will sustain and bolster them in the face of dismal pay and working conditions.
- _ Finding qualified people with the right skills sets, resulting from a combination of both education and on-the-job experience.
- _ Finding workers with cross-over skills, particularly a combination of artistic or technical and 'soft' skills (required particularly in new media).

For the workers, problems are encountered in getting clarity around job descriptions, conducting job searches in an often inaccessible environment, and finding opportunities for career advancement. Across most sub-sectors, workers are increasingly required to multi-task and handle a multiplicity of job responsibilities. For example, in the heritage sector, full-time curators are now expected to not only curate, but to program, manage and perform a host of administrative tasks. Workers in the cultural sector are required to be flexible, adaptable, and possess a multiplicity of marketable skills and competencies, including softer skills like team management and interpersonal skills.

4.3.3 - Instability of organizations/enterprises/sub-sectors

The instability of employers in the cultural sector is part of a circular trend which results from and which also causes employee attrition, a cycle which has been brought on in large measure by the under-resourcing of the sector.

Although some sub-sectors--like new media, music and sound recording, and film/television--are experiencing rapid growth and easily attract new workers, these industries are largely unstable due to foreign competition, vertical and horizontal convergence, downsizing, and reliance on government subsidies--all of which create uncertainty and volatility in these industries.

4.3.4 - Turnover and mobility

The study revealed that experienced workers are leaving the cultural sector in large numbers due to retirement, burnout and/or the inability to make a living. Younger workers are leaving for other industries that can meet their higher salary and professional expectations and better use of their professional qualifications. High turnover of workers not only dissipates the resources of cultural organizations, which are forced to continually recruit and retrain, but it also undermines organizations' stability and ability to implement long-term plans.

Turnover in the cultural sector appears to be most acute within management, where organizations rely the most on the personal commitment and passion as motivators of workers in the absence of reasonable pay, working conditions, benefits, recognition and promotion. Often it is the commitment of one founding person or top manager who keeps an organization going with superhuman expenditures of effort. One respondent commented: 'Usually people who keep these jobs are passionate for the arts, but when the stress exceeds the passion, they just quit.' The precariousness of organizations relying on this human resource largesse was reinforced by other respondents, who pointed out that many such administrators are women and that women as a group are becoming far less willing to tolerate the poor working conditions and pay offered in the cultural sector.

The highest levels of turnover were also reported in smaller organizations, where staff face the greatest pressures to multi-function but often having less developed skills with which to do so, and in jobs where workers have skills that are easily transferable to a more lucrative sector (e.g. information technology skills).

4.3.5 - Succession

The impending retirement of the Baby Boom generation raises the critical issue of how to replace cultural workers--particularly managers--and volunteers. Not only have the natural successors been eliminated over the last decade of sustained funding cuts, but the sector has also not taken the necessary proactive steps to promote itself or to improve HR practices in order to ensure recruitment of sufficient numbers of new workers to the sector. Some respondents indicated their belief that arts and cultural organizations, which increasingly require very skilled people to manage them, will have no choice but to begin to provide reasonable, competitive working conditions, compensation, and benefits. This is particularly true with competing institutions like hospitals and universities currently prepared to invest seriously in human resources to address their own retention and succession challenges.

4.3.6 - Cultural managers

A major theme that emerged from the interviews is a growing crisis within management in the cultural sector, which is characterized by a certain degree of crisis management in many organizations and by the turnover and attrition of cultural managers at an alarming rate (20% since the early 1990s, according to a Canada Council for the Arts' source). The following factors were cited by respondents as contributing to the problem:

- _ The growth, optimism and expansiveness of the cultural sector of two decades ago has been replaced in many cases with poor morale, pessimism, and burnout.
- _ Other non-profit sectors, like education and health, lure cultural workers—particularly professionals in fundraising, development, marketing, communications and financial management—with far better salaries, benefits and working conditions.
- _ Board members often under-value cultural managers, do not understand their challenges, and are unable to provide meaningful assistance.
- _ Lack of recognition and appreciation in general.
- _ Inadequate professional development opportunities
- _ The lack of a succession plan for cultural managers.

These observations echo the major findings of a recent study initiated by the Canadian Conference of the Arts in collaboration with the Cultural Human Resources Council, which examined human resource issues facing managers and administrators in Canada's cultural sector.¹

4.3.7 - Acute problems facing disadvantaged groups

The study found that problems with recruitment and retention were more acutely evident in or experienced by creators and cultural workers living in regions and remote areas outside large urban centres, and by ethno-racial and linguistic minorities (e.g. Aboriginals, Francophones outside Quebec), immigrants, the disabled and youth.

4.4 - Access to training

4.4.1 - Intrinsic obstacles - the perceived value of training

We have identified this issue as intrinsic as it stems from the viewpoint that it appears impossible to synchronize changes in society, technology and the economy (CHRC 1998, CQRHC 1999, Cartier 2001). Occurring much more rapidly than changes in behaviour, economic and technological changes involve a constant flow of information that must be transformed into organized knowledge. However, to upgrade one's knowledge and renew one's perception of the world appear to be a much more difficult exercise. Creators, performers and workers along the entire value chain of the cultural sector, like those in other sectors, are having a difficult time appreciating the importance of the training issue. Also, this issue appears all the more important in the cultural sector where supply exceeds demand. Precariousness of jobs and instability in the work in certain sub-sectors are bringing into question the 'tool box' of skills that creators, performers and cultural workers currently have at their disposal to obtain and carry out their work.

¹ Jocelyn Harvey, *Creative Management in the Arts and Heritage : Sustaining and Renewing Professional Management for the 21st Century (Final Report on Phase 1)*, July 2002.

Most of the respondents and experts consulted in the study emphasized that greater priority needs to be placed on training in all sub-sectors. In general, they recognize the need to develop a culture of lifelong learning. Training costs are high and often out of reach, particularly for the self-employed worker. Nevertheless, the amount of time that must be devoted to training represents a critical factor, workers along the cultural sector's value chain must pay greater attention to lifelong learning and must change, reevaluate, and update their thinking in this area. For some respondents more affected by current changes, training is no longer optional but is a necessity to safeguard their professional survival.

4.4.2 - Gap between training offered and training needs

Many respondents and experts revealed that the supply of new trainees often exceeds market needs. They indicated that new entrants, once graduating from educational institutions, experience many difficulties integrating into and remaining working in the sector. They also underlined repeatedly the difficulties of the access to training curricula in all sub-sectors: access to affordable training, access to curricula and formats corresponding to the availability of HR, access to training in some disciplines (publishing, crafts, audiovisual), access to laboratories sufficiently equipped, access to good teachers or merely to training in remote areas, for Francophone outside Quebec and for the First Nations.

The respondents and experts emphasized that, in order to seize the opportunities and face the challenges inherent in technological advances and the knowledge-based society, creators and cultural workers, whatever their language or origin, must have access to pertinent state-of-the-art training related to their discipline and in multi-disciplinary competencies. It is a sizeable challenge; training costs must remain reasonable for all participants.

Documents consulted (CQRHC 1999, APFTQ 2001) and the interview respondents indicated the need for the cultural sector to place a higher value on apprenticeship, mentoring, coaching, and e-learning as means to address current training needs in the sector. Mentoring, while not a new issue in the sector, deserves more attention. A recent documentary analysis of mentoring strategies conducted for the Arts Leadership Network (ALN) indicated that the cultural sector is lagging considerably behind other sectors in terms of adopting systematic approaches to mentoring and key strategies for human resources training. This is equally true for the for-profit as for the not-for-profit activities in the sector.

The Internet contains a great number of resources (identified in the ALN's study) which provide all types of support material. These resources reflect the principle that efficient and meaningful mentoring requires structured approaches and competent and skilled mentors.

In light of the many comments received in response to questions on the issue, careful reflection on the current supply of training all along the occupational chain in the cultural sector should be part of the priorities of CHRC, DOCH, HRDC and their partners.

4.5 – Demand for new competencies

4.5.1 – Recognizing the importance of overarching competencies

The issues mentioned here, as well as their respective recommendations, are related to the cultural sector as a whole. The issues appeared in the documents reviewed on the subject and were validated by the respondents interviewed. Some sub-sectors are less affected than others, but creators, performers and workers in the cultural sector in general are concerned about these issues.

The new economy imposes new requirements : can the creator dedicate herself exclusively to her work, as some would prefer? Can the creator simply rely on his talent and expect to be discovered ? Can she ignore the new environmental tensions that are likely to increase ? Several works (e.g. CQRHC-1999 Strategic plan) as well as most of the respondents interviewed indicate that the creator will not be able to divorce himself from the strictures of the market. Therefore, the creator, performer and cultural worker of the new millennium are increasingly in need of multi-disciplinary competencies.

By 'multi-disciplinary competencies,' we mean the competencies not directly related to the artistic discipline or to the cultural work, but rather those competencies which round out the 'tool box' of skills possessed by workers in the sector.

These competencies include:

- _ Career management – the ability to set realistic career objectives for the short, medium and long terms ; the ability to manage and plan one's time according to these objectives and priorities ; skills in financial management, taxation, copyright, marketing, promotion, etc. ;
- _ New technologies related to career management - word processing, email, Internet surfing, etc.;
- _ Export marketing;
- _ Personal competencies (please see section 4.5.5 *New Personal Competencies*).

4.5.2 – Career management

Cultural workers have always been required to demonstrate passion, talent and perseverance. The economic climate of the new millennium offers new challenges: globalization, a greater presence of 'major players,' competition both direct (within a given field) and indirect (between fields and different cultural 'products'), an increasing complexity of markets, and under-funding accentuated by numerous obstacles and financial restrictions.

To succeed and take an active role in the new economy, creators and cultural workers must develop, parallel to their professional skills, general and career management competencies. These include the ability to understand and negotiate contracts, to actively network, to assess one's progress and review one's goals.

The Québec model in this area is generally enlightening. Since the 1990's a training approach has been set up and the need for this training is more and more recognized. *Emploi-Québec* is sensitive to career management which is directly related to the capacity of obtaining contracts and creating an active network. They also finance training related to artistic career management. Associations along with the *Conseil de la culture* advisory groups receive financial

assistance from *Emploi-Québec* so that creators, performers and cultural workers from all sub-sectors can be trained in career management. To date, this training has been aimed at raising the awareness of managers and investors. The workers who have taken this training have passed on their knowledge to colleagues by word-of-mouth. In Québec, the thrust is now to train trainers in order to meet the demand.

4.5.3 - *New technologies*

Just as with other facets of society, the cultural world is feeling the impact of new technologies (NT) throughout its value chain of creation, performance, production, distribution, exhibition and preservation. The three steps of the current study (i.e. secondary data collection, interviews, and experts panel) allowed us to note the increasing and pervasive influence of new technologies on creators, performers and workers in the sector. Of course, the nature of one's occupation determines to a great extent the importance that NT will have in one's career (e.g. a dancer would resort less to new technologies than an archivist in the scope of his responsibilities.) However, with respect to career management, few cultural workers can avoid the need to learn the basics of new technologies in information management.

During the interviews, a great number of respondents directly affected by NT in their work mentioned that, given its position in the process of content development in the knowledge economy, the Canadian cultural sector plays a key role in defining new models of creation and production using new technologies.

The demand to develop new competencies in new technologies is an important challenge in a constantly-changing environment. This challenge is twofold :

- _ First, the need to train cultural sector workers in:
 - _ Basic literacy of computerized environments;
 - _ Development of a technological culture and a regular upgrading of knowledge in new technologies;
 - _ Acquiring practical knowledge with respect to programs linked to career management (minimum : computerized environments, word processing, surfing/ Internet research, email). Cultural workers in management and distribution must acquire specialized knowledge of programs related to their work (worksheets, project management, accounting, data bases, etc.).
- _ Second, the need to train cultural workers for artistic practice that is directly linked to creation through the use of digital interactive new media, 'creation NT.' This implies not only learning the environments and many programs, but also learning creative languages and new distribution modes related to the use of these tools.

4.5.4 - *Export marketing*

The presence and reach of the Canadian cultural industry abroad is vital to its survival in a global market that is becoming more and more open and competitive. Canadian cultural exports are estimated at some \$5 billion annually. Furthermore, between 1996 and 2000, exports of Canadian cultural products increased by 50%, whereas the export of cultural services increased by 30% during the same period (Statistics Canada). With the Canadian cultural

market being relatively limited in volume, our organizations, businesses and their human resources must increasingly deal with international partners (in Canada and abroad) to ensure the permanence and continued growth of the sector. In this context, the need for training in international marketing has become apparent for all cultural HR (creators, performers, managers, producers, distributors, etc.), specifically in the areas of foreign languages, foreign customer-base building, international marketing, customs, free-trade agreements, copyright legislation, and import/export regulations.

Many respondents underlined the importance of less tangible qualities for a successful career in the sector. Moreover, in many organizations and enterprises and among cultural sector workers, we note a lack of knowledge related to the existence of some foreign trade entities (e.g. EDC, DFAIT, Industry Canada, etc), and existing aid programs and tools intended to support the exporters' efforts in developing foreign markets. In this respect, many civil and foreign servants with an export portfolio demonstrate a noticeable lack of appreciation of the characteristics and possibilities of the cultural sector and a lack of understanding of current programs for the cultural sector's enterprises, organizations and representatives.

4.5.5 - "New" personal competencies

While building career management skills, people in the cultural sector must also sharpen and refine the less tangible, more personal strengths that allow them to actively participate (or at least live off of their art) in the cultural sector economy. These qualities – passion, dynamism, proactivity, flexibility, adaptability, creativity, the ability to work in teams, and the capacity to learn—are not static. They can and must be given the opportunity to be constantly nurtured. Work on these skills can be included as part of a career management curriculum, but should also be specifically addressed as a need that is distinct from technical competencies.

4.6 - New technologies

The main findings from the primary and secondary research in this area include:

- The proliferation and convergence of new technologies continues at a frantic pace.
- Creators and cultural workers who refuse to use new technologies in the practice of their profession, the management of their career and the distribution of their work will be at an increased risk of facing disadvantage and even marginalization.
- There is a risk of homogenization of thought (e.g.: English is the dominant language of the Internet).
- The need for content will continue to grow, and the cultural sector continues to be a major provider of content.
- New technologies facilitate communications and reduce or eliminate the impact of geographic distance. (This is a solution path for communications, information exchange and distribution in remote areas.)

4.7 - Globalization

- Exports of cultural products and services have grown by approximately 38% between 1996 and 2000, to reach \$4.5 billion in 2000 (Statistics Canada). On the other hand, the value of cultural products and services and intellectual property imported reached more than \$7.4 billion

during the same year, a growth of 23% from 1996. Imports have thus increased almost as rapidly as exports.

- Through tourism, globalization allows for a greater reach of Canadian culture abroad.
- Financial assistance for exporting is mostly oriented towards larger companies and organizations as opposed to small groups and individuals.
- The arts and cultural market in Canada is limited in size, while international markets are currently expanding.
- Multinationals (particularly American and Japanese multinationals) represent a threat for independent cultural workers and smaller enterprises and organizations.
- New technologies (e.g.: Internet) offer an optimal platform to take advantage of the inherent benefits of globalization.
- The cultural community needs to build its skills in order to fully capitalize on the advantages of globalization and to successfully confront its threats.
- Canadian cultural diversity is threatened if our exchange is focussed on the U.S.; a diversification of international partners is desirable.

4.8 - Government Policies

- Apprenticeship programs need to be extended, as they are currently too short for participants to gain proper experience.
- Copyright law and other protective policies and mechanisms should be revised on a timely basis to keep pace with developments in new media and globalization.
- Legislation on Canadian content must be revised in order to modify the definition of what constitutes Canadian programming and the use of Canadian artists in American productions.
- Status of the Artist legislation needs to be adopted more broadly at the provincial level.
- Programs are required to allow creators in remote areas to distribute their work elsewhere in the country and in large urban centres (e.g.: programs related to projects abroad, reimbursement of travel expenses, tradeshow exhibits, etc.).
- Reciprocal agreements need to be established to enable Canadian cultural workers to more readily cross border.

4.9 - Demographics

- Remote regions and smaller centres are more affected by the issue of succession because young people leave in larger numbers for larger centres. As youth are the first to adopt new technologies, this is all the more reason to support increased development of infrastructures in the regions to encourage the youth to stay.
- The experience and wisdom of retiring workers should be tapped into by involving them in teaching activities and mentorship projects.
- The influx of immigrants to Canada means that cultural organizations and enterprises must both adapt their cultural offering for new audiences and facilitate the integration of new Canadians into all facets of the cultural sector.
- Cultural offering should also be directed at Canada's youth in order to secure future cultural 'consumers.'

4.10 - Other critical human resource issues

The following issues which emerged from the research fell outside the eight research axes outlined above, but were considered significant in terms of their influence on the ability of the

cultural sector to move forward with the development and improvement of its human resource conditions.

4.10.1 – Deficiencies in the statistical framework

To improve the decisions, policies and programs which address human resource concerns in the cultural sector, the availability of reliable statistical information is vital. Currently, the quantification of many variables of the cultural sector is conducted through cross-comparisons with many other variables, and the resulting deductions and conclusions have been more or less reliable. Industry stakeholders thus lack a proper framework within which to collect, analyze and disseminate data on the cultural sector's size, evolution, economic impact, labour force, international trade, support by government, and so on.

The Cultural Statistics Program in Canada was created in 1972 in response to particular information needs of the cultural sector. Data collected through the program range from surveys of arts and heritage organizations and cultural industries to studies which analyze such factors as economic impact, characteristics of the labour force, international trade of cultural products, and consumer profiles on cultural consumption. However, since the beginning of the 90s, support for the Cultural Statistics Program has been greatly reduced with federal funding cutbacks. As a result, no study and analysis of the cultural workforce has been conducted by Statistics Canada since 1993.

This leads to the general conclusion that a large portion of Statistics Canada's existing census data have not be fully exploited because of the government's limited resources. Moreover, public and private organizations have not had a framework for the systematic analysis of cultural data, so that the analyses that are conducted are often sporadic and incomplete.

The collection and analysis of cultural statistics are currently weak or deficient in the following four respects :

1. Cultural statistics are generated from numerous and varied sources;
2. The data are not organized or accessible to provide a global perspective of cultural activities across the country;
3. There is a dearth of data on the composition of the cultural labour force in terms of equity issues such as gender, race and ethno-cultural background, disabilities, and so on; and
4. There are little, if any, statistics on the cultural labour force at the local and municipal level in Canada.

Over the past few years, Statistics Canada's Cultural Statistics Program has been interested in developing a new statistical/analytical framework which would define standard cultural indicators in order to ensure the collection of more uniform data on the cultural sector.

4.10.2 – Sub-sector classification

To describe the full range of activities in the cultural sector, the term "cultural industries" is largely employed, although its definitions may differ across jurisdictions. The classification system currently used by CHRC, which divides the cultural sector into six sub-sectors, has been challenged by a certain number of respondents over the course of the study, although the

number is insufficient to justify a complete reclassification. This being said, sufficiently detailed and explicit statistical data should allow sector stakeholders to conduct a specific analysis of the core segments of the existing sub-sector classification (e.g. audio-visual and live performing arts, visual arts and crafts).

4.10.3 – Cultural supply exceeding demand

A number of respondents and panellists in this study indicated that the cultural sector is currently facing an excess of supply of cultural goods and services, a phenomenon that has been observed in many other industrialized countries. Between 1992 and 2000, expenditures by Canadians on cultural activities and events have increased by only 4% as compared to an increase of 7% for all goods and services notwithstanding the increase in total population (Statistics Canada). Parallel to the limited growth of expenditures on culture is a decrease in the general participation rate in cultural activities by 6.5% between 1992 and 1998, an indication that Canadians have reduced their frequency of cultural outings.

Canadian consumers play a key role in many aspects of the cultural sector, through:

- Purchases of products and services;
- Participation as audience members in cultural activities;
- Monetary donations to cultural organizations; and
- Volunteering for cultural organizations.

The health and vitality of the cultural workforce depends, to a great extent, on the participation of the cultural consumer.

If the cultural sector has succeeded in maintaining its current employment levels despite a certain erosion in consumer participation/consumption, it is partially attributable to the excellent performance of the sector in foreign markets. Nevertheless, over the medium term, a sustained decrease in domestic demand will likely have a negative impact on the cultural workforce in the country.

Regions, however, are more sensitive to the importance of spin-offs from the cultural sector as well as to the need of supporting the sector's initiatives, organizations / enterprises and HR.

5 - RECOMMENDATIONS FOR CULTURAL HUMAN RESOURCE DEVELOPMENT

5.1 - Toward A National Human Resource Strategy

5.1.1 - Collaboration, participation, interdependence and synthesis

The defining feature of the current era is multiplicity. In the cultural sector, in human resource terms, multiplicity manifests itself as collaboration, participation, interdependence and synthesis. If the cultural sector incorporates a multiplicity of interrelated interests and activities, it follows that no one initiative or stakeholder, by itself, will be able to adequately address the complex of human resource challenges currently facing the sector.

To meaningfully change and improve human resource conditions in the cultural sector, a long-term and comprehensive national human resource strategy (NHR Strategy) is needed. The NHR Strategy should seek to incorporate a multiplicity of responses and to coordinate a multiplicity of partnerships between the various interests in the sector. An effective strategy would synthesize the efforts and resources of the sector's many stakeholders toward a series of strategic and prioritized objectives.

5.1.2 - Role of the Cultural Human Resources Council

The Cultural Human Resources Council has the broad mandate to address human resource concerns across the entire spectrum of the cultural sector in Canada. Since its formation in 1995, the CHRC has established important relationships with creators, cultural workers, cultural organizations and enterprises, funders and government through its national conferences, working groups, programming, research, product development, communications, and advocacy. These and other activities and initiatives have allowed the CHRC to develop a sophisticated understanding of the numerous and disparate interests within Canada's cultural sector.

The CHRC is well-positioned to initiate a process that will engage and coalesce the multiplicity of stakeholders who should be implicated in the creation and implementation of an NHR Strategy for the cultural sector. The CHRC has the capacity to take a leadership role to bring together the stakeholders, facilitate their communications within the appropriate forum, guide the process along a timeline, monitor progress, and disseminate the results.

In a coordinating role, the CHRC can ensure that the appropriate balance is struck between the interests of all creators and cultural workers across all sub-sectors, whether functioning as self-employed/independent workers or in an employment environment, whether engaged in for-profit or not-for-profit activities, and wherever they may be located on the value chain.

5.1.3 - First Steps

The starting point in developing a NHR Strategy could be the examination of the recommendations contained in this report. The CHRC and appropriate partners could convene a Pan-Canadian forum, which would engage all implicated sub-sectors and stakeholders, to prioritize key initiatives, and to begin the process of coordinating efforts and developing an action plan. Such a forum could be made up of seven roundtables, each one of them comprising from 5 to 10 people. Each roundtable would be responsible for addressing one of the seven

recommendations presented hereafter. Moreover, an additional (eighth) roundtable could also be held in order to address the cultural statistical framework (please see section 6), an issue indirectly related to the human resources of the sector.

Besides being it a forum for the development and implementation of the NHR Strategy, the event (roundtables) and associated initiatives could also serve to sensitize, educate, unify and build trust between the various components of the cultural sector.

The forum (roundtables) could also build in an advocacy component by directly involving the Ministers or Deputy Ministers from the Department of Canadian Heritage, Human Resources Development Canada, the Department of Foreign Affairs and International Trade, Industry Canada, The Canada Council for the Arts and representatives from relevant ministries from all the provinces and territories.

5.2 – Overarching Cultural Policy Issues and Recommendations

This study brought to light several issues and challenges facing the cultural sector which are not strictly human resource issues, but rather larger cultural policy issues. The three most important of these issues are the related problems of the undervaluing of art and culture generally in mainstream society; the under-funding of the cultural sector; and the instability of employers and institutions across the sector.

Although these issues cannot be addressed through human resource strategies, and they technically fall outside the scope of this study, it became obvious during the study that these issues nevertheless have a direct impact on workers and working conditions in the sector, with concomitant human resource implications.

Many of these problems have plagued the cultural sector for a long time, some for several decades. Even with the application of great effort and advocacy, they will not be solved quickly or easily. This being said, the fact remains that the impact of these cultural policy issues on human resources across the cultural sector is profound – this was clearly conveyed by the majority of the study's interview respondents. What has become evident during this research is that progress needs to be made on these cultural policy issues if the human resource objectives of the sector are to be met. This would imply that to frame a meaningful and effective NHR Strategy for the cultural sector, the CHRC and its partners will need to broaden their focus beyond the defined human resources issues to consider the impact of these and other cultural policy issues, and determine the possible ways they might address these issues.

The following three sub-sections highlight the most important cultural policy issues that emerged in this study, and provide recommendations as to how the problems may be addressed by the CHRC and various stakeholders. In most cases, the CHRC could, at the very least, consider an advocacy role on behalf of the cultural sector's human resources interests. In some cases, more pro-active initiatives with the appropriate stakeholders are advisable.

5.2.1 – Undervaluing of Arts and Culture

A great number of respondents in this study believe that underlying many of the human resource challenges facing the cultural sector is the reality that the artist is undervalued in our society. The lack of knowledge or appreciation for the contributions and intrinsic benefits of arts

and culture have been observed in educators, government, business and industry, and members of the public. The result is that the sector is given low priority on the public agenda, and as a consequence the sector suffers in terms of public policy, funding and support. Compounding the problem is that many within the cultural sector itself are guilty of devaluing their sector's contributions, including board members of cultural organizations, creators and cultural managers.

This is an issue on which a great deal of advocacy work has been done since the 1970s in the national and international arenas, and in Canada one result was the passage in 1995 of the federal *Status of the Artist Act*. The legislation recognizes the contribution made by artists to the cultural, social, economic and political enrichment of Canada. It sets up a framework for professional relations between self-employed artists and producers who use their services, in federal jurisdictions only.

Advocacy to raise the public profile and recognition of the cultural sector continues to be done by national and provincial advocacy groups and arts service organizations. Provincial Status of the Artist legislation exists in Québec, and in Saskatchewan similar legislation has just been passed.² This will expand the recognition of the contributions of cultural workers to the culture of society, as well as effect the entrenchment of certain legal rights including, but not limited to, collective bargaining.

To capitalize on the positive developments at the provincial level, the CHRC should consider playing a coordinating role in a systematic advocacy campaign delivered by the pan-Canadian network of provincial sectoral councils/HR working groups (the Sectoral Cultural Interprovincial Network) and provincial advocacy organizations, for the enactment of Status of the Artist legislation in the remaining provinces and territories. It would be appropriate to partner with the CCA for this initiative.

The CHRC could also be a promoter of the need to integrate the arts and creative processes into the public, social and civic dimensions of the lives of Canadians. To this end, it could develop a promotional document for the cultural sector (suggesting an inclusive definition of the sector) that would, among other things, demonstrate the economic contribution of the cultural sector to our economy and its contribution to labour force development.

5.2.2 - Under-Funding of the Sector

For Canada to have a healthy cultural sector, not only does government need to value the sector, but it needs to reflect that value with increased resource allocations to Canadian artists and cultural producers, particularly to support and advance human resource objectives. Because Canadian cultural producers are at a permanent competitive disadvantage relative to their large American counterparts, government support programs are necessary if Canadians are to continue to enjoy cultural diversity and home-grown content in their arts and entertainment choices.

² The Saskatchewan legislature has recently passed *The Status of the Artist Act* (Bill 73) which recognizes the important contribution of artists to the cultural, social, economic and educational enrichment of Saskatchewan and the importance for artists to be fairly compensated. Proclamation of the legislation still needs to occur for the legislation to take full legal effect.

To work toward encouraging increased public and private allocations to the cultural sector, some of the recommended actions the CHRC and its partners may consider are:

1. Advocate that the Department of Canadian Heritage renew the *Tomorrow Starts Today* program with improvements related to the sector's human resource needs.³
2. Advocate for increased operational and multi-year funding from DOCH, the Canada Council, and provincial and municipal arts councils.
3. Foster creative partnerships with and encourage increased contributions from the private sector, specifically through tax incentives.
4. Support the creation and maintenance of arts stabilization programs across Canada through improved management practices.
5. Encourage the creation of and contribution toward arts endowments.

5.2.3 – *Instability of Industries and Sub-sectors*

Another overarching theme in this study, which emerged across all sub-sectors, is the need to foster the stabilization, capacity and development of the cultural sector's employers, organizations and enterprises. Several experts pointed out that this employer/institutional instability is a key feature that distinguishes the cultural sector from other sectors of the economy. In the cultural sector, even firms that seem stable and secure are often not, as we have seen with the recent bankruptcies of such large, established firms as Livent and Stoddart's Publishing. The fact that professional associations are often more stable than the employers in the sector has profound implications for recruitment, training, collective bargaining and other aspects of human resource development.

Scores of respondents and experts consulted in this study have stressed that the development of a strong cultural sector in Canada will depend on the development of strong industries and arts organizations. To illustrate, one of the experts explains that new media producers are struggling to balance the competing demands of trying to grow their businesses, recruit and train skilled talent, and develop their own intellectual property/cultural content. Because the workers develop their skills by working hands-on in the industry, HR development will occur only if the industry is able to stabilize and grow. This expert believes that Human Resources Development Canada (HRDC) and other funders should focus on helping the companies in the industry to be strong and providing incentives to help them train their staff on the job.

Advocacy is needed to convince public and private sector funders of the need to foster the stabilization and development of not-for-profit and cultural industry employers. The following actions are recommended:

1. Urge funders to make larger and longer term commitments for operational funding and longer term/multi-year project funding.

³ In May 2001 the Minister of Canadian Heritage announced a new program, entitled *Tomorrow Starts Today*, which will invest over \$500 million into the arts and culture and heritage over the ensuing three years. Objectives of the program are to ensure the growth and development of and access to Canadian arts and culture and heritage; to preserve Canada's architectural heritage; to increase Canadian content on the Internet; to support cultural industries; and to encourage exportation of cultural products and services.

2. Advocate that current public and private programs for organizational capacity-building and stabilization be maintained, and ensure that human capital is considered the foundation of that capacity.
3. Advocate for continued funding for industry development programs across the cultural sector, and that they incorporate criteria which make HR concerns a priority.
4. Advocate for the creation of industry development strategies across all sub-sectors and regions which incorporate human resource development elements.

5.3 – Rationale and Structure of the Recommendations

5.3.1 – Criteria for recommendations

The section which follows is framed around seven global recommendations. In developing these seven recommendations, the following criteria were applied:

- _ Importance of the human resource issue(s) addressed by the objective;
- _ Potential impact of the objective on HR conditions in the cultural sector, especially where fulfillment of the objective could benefit workers across most or all sub-sectors;
- _ Extent to which the objective is realistic and achievable; and
- _ Extent to which the objective fits within the mandate and capabilities of the CHRC, HRDC, DOCH and their primary partners.

The order in which the recommendations appear below is not in order of priority. All seven are considered to have critical human resource implications for the cultural sector; they are presented here as a set of essential strategies for addressing the sector's HR challenges. The recommendations are listed in descending order from the most general to the most specific in terms of the numbers of individuals within the cultural sector that are affected by each recommendation. Recommendation 1 is the broadest, most far-reaching of the recommendations, implying substantial change to the human resource culture of the sector. Recommendation 7 affects all activities across the sector and speaks to the issue of ensuring equity and inclusiveness for all.

5.3.2 – Structure

Each recommendation which follows addresses a number of human resource issues identified in the first half of this report, the details of which are outlined in the commentary that accompanies each recommendation. ■

After every recommendation and commentary are listed the actions that could potentially support each recommendation. In each case, the group of actions is organized into a timeframe according to a continuum of short-term, medium-term and longer-term actions.

5.4 – Summary of Recommendations

Recommendation 1

Define and promote a healthy human resource culture and the integration of professional HR management, planning and practices across all sub-sectors.

Recommendation 2

Increase the capacity of cultural workers to manage and advance their careers, and facilitate transitions from one career stage to another.

Recommendation 3

Promote among cultural workers, employers and funders an attitude of lifelong learning to assist with the adjustment to rapid, constant and profound change.

Recommendation 4

Equip cultural workers to take advantage of technological change.

Recommendation 5

Recognize and support the needs of self-employed cultural workers.

Recommendation 6

Support the continued recruitment, development, retention and succession of cultural management.

Recommendation 7

Ensure the inclusion of all cultural workers in all aspects of cultural sector activities, including policy-making and the highest levels of leadership.

5.5 – Recommendations and proposed actions

RECOMMENDATION 1

Define and promote a healthy human resource culture and the integration of professional HR management, planning and practices across all sub-sectors.

This objective deals with fostering a sector-wide appreciation of the importance and relevance of human resources as a systemic and sectoral concern, and with ensuring the appropriate emphasis and focus on human resource needs, policies, best practices, and requirements. An important facet of this objective is the elimination of the “culture of exploitation” which exists among managers, boards, employers and, often, creators and cultural workers themselves. The objective also involves understanding the nature and scope of the volunteer contribution to the cultural sector, promoting the strategic management of volunteer activities (including succession planning), and encouraging the growth of voluntary volunteerism and the reduction of involuntary volunteerism.

Short-term actions

1. Initiate or partner in regional and national think-tanks, forums and discussions concerning the promotion of a healthy human resource culture in the cultural sector .
2. Facilitate the dissemination of the conclusions of the above by publishing an annual report on the state of human resources in the cultural sector, including the main issues, important trends, and efforts and progress toward solutions.
3. Organize a symposium annually to gather the main HR experts of the cultural sector, government, and possibly related industries, in order to promote a better understanding of human resource priorities and solutions.
4. Facilitate the sharing of HR policies, tools, templates, and best practices in professional HR management .
5. Coordinate the exchange of information on best practices in volunteer management in the cultural sector and other non-profit sectors.
6. Develop models for community/network/cluster hiring of HR experts to be shared among a number of organizations or groups within a community, which experts would survey current HR practices, recommend improvements, and assist in the long term to implement the recommendations.
7. Advocate that public sector funders adopt funding criteria based on whether applicants adopt well-defined and humane human resources planning and practices (e.g. succession planning, leadership development, internships for emerging managers, availability of time and funds for staff training, adequacy of staff compensation, etc.).
8. Advocate the importance of ensuring that human capital is considered the foundation of “capacity-building” programs.

9. Develop, adapt and distribute material explaining current structural changes in society, the economy and technology as well as their impact on human resources in the sector, in all dimensions of the value chain (training, creation, management, production, marketing, distribution, etc.), for use by :
 - a) Advocacy groups with funders and decision makers ;
 - b) Managers of cultural organizations and associations ;
 - c) Workers in the sector.

Medium-term actions

1. Research how industries outside the cultural sector and outside Canada promote positive HR attitudes, values and practices, and create a promotional/communications strategy appropriate for Canada's cultural sector which:
 - Urges stakeholders to consider the cultural sector's human resources as its most valuable asset, and to develop policies and practices which value, protect, recognize and reward workers.
 - Urges funders to base support on the need to improve HR conditions in addition to economic impact.
 - Urges employers, organizations and boards to compensate creators, performers and cultural workers for the value of their work, including volunteer work.
2. Coordinate across all sub-sectors a pan-Canadian human resources needs assessment to establish baseline human resource requirements for all cultural industries and activities.
3. Coordinate a survey of HR practices, including compensation, benefits, contracts, union agreements, etc. for both employees and self-employed, across the entire sector and disseminate the results broadly within the sector.
4. Create an inventory of all cultural human resource programs, initiatives, and training in each region across the country, and highlight best practice models; disseminate widely, particularly to diverse arts organizations.
5. Create linkages and creative partnerships with key volunteer organizations and initiatives to share information on recruitment, training, management and the recognition of volunteers, and to explore potential solutions to the problem of volunteer succession, including ways to promote volunteerism.
6. Coordinate the creation of an inventory of the appropriate and desirable functions, tasks and responsibilities for volunteers, and the establishment of national standards, for each of the sub-sectors.
7. Determine the economic value of volunteer activities in the cultural sector and disseminate results for strategic use in advocacy and to promote better HR practices.
8. Assist with creating a federal incentive matching fund to stimulate partnership at the provincial funding level for human resource development in the cultural sector.

9. Advocate the establishment of innovative government subsidies and/or tax incentives to transform "involuntary" volunteer into remunerated jobs.
10. Advocate amendments to taxation legislation to give more beneficial treatment to cultural workers.

Longer-term action

1. Undertake and facilitate ongoing cultural research to inform HR development and planning, and disseminate the results broadly across the sector.

RECOMMENDATION 2

Increase the capacity of cultural workers to manage and advance their careers, and facilitate transitions from one career stage to another.

This objective involves efforts and initiatives to assist creators and cultural workers to successfully complete all of the transitions they will confront in their working lives, including the transition from student to professional, mid-career changes and challenges and, for many, transition out of the first career and into another career either within or outside the cultural sector. This objective addresses issues surrounding training new creators and cultural workers, recruitment, retention, succession, and retirement.

Short-term actions

1. Promote more education at primary and secondary school levels about careers in culture, including the promotion and dissemination of the CHRC *Careers in Culture* products.
2. Inform students and others preparing for professional careers in the cultural sector about employment and self-employment opportunities and challenges, and the respective skills/professional requirements including the para-disciplinary skills.
3. Encourage federal youth employment initiatives and strategies to adopt criteria and promotional strategies appropriate for recruitment for the cultural sector.
4. Provide opportunities and forums for cultural workers to communicate and gather together to share information and perspectives on career development and career transitions, and to work toward common solutions.
5. Promote and disseminate the CHRC guide *The Art of Managing Your Career*.
6. Maintain and expand the *Talent Gallery* as a sector-specific on-line recruitment tool for employers and workers, and work with the Sectoral Cultural Interprovincial Network to make the service available across Canada.
7. Develop links with and support existing networks undertaking innovative approaches in training (e.g. MAWA – Mentoring Artists for Women's Art).

Medium-term actions

1. Develop materials promoting careers in culture as a career choice for post-secondary students from a range of disciplines.
2. Develop an inventory of adult education and educational resources with experience in cultural career management training, and a strong knowledge of the sector and its sub-sectors.
3. In concert with educational institutions, industry associations, cultural organizations and identified adult education resources, develop broader career management materials and curricula aimed at all cultural workers.
4. Train trainers across Canada, with respect to adult education and about content and specificities of the sector. The notion of trainers includes that of mentors in eventual training programs in remote areas and of coaches able to conduct follow-ups.
5. Create, disseminate and encourage the use of competency profiles for all professions across all sub-sectors to assist with recruitment, personnel management and training.
6. Support and initiate the development of materials and curricula aimed at improving cultural workers' skills with job search, self-promotion, auditioning, networking, marketing and career self-management.
7. Develop and support integration and transition programs for new entrants to the sector.
8. Develop and support mentorship and internship programs for new entrants and workers in transition.
9. Develop transition plans for older workers taking into account the specificities of disciplines (e.g. in dance and circus, an older worker is relatively younger than a older worker in writing or heritage). In this respect , there exists a pilot project in Québec intended for workers in museums/heritage, film and video technicians, and circus workers (Pilot Project for Aged workers of Quebec - PPAWQ).
10. Conduct a comprehensive national study on turnover rates and mobility of cultural workers in all sub-sectors to identify trends and root causes, and draw comparisons to other non-cultural sectors to establish benchmarks for comparison.
11. Organize or partner in a national think tank or round table to discuss the results of 10. above and their implications.
12. Define and disseminate desirable inter-sectoral career paths.
13. Conduct further research into the cross-over skill sets desired by cultural employers and disseminate the findings broadly.
14. Investigate strategies being developed in other industrial and not-for-profit sectors for leadership development and succession.

Longer-term actions

1. Facilitate creative partnerships between cultural industries and sub-sectors to examine ways to maximize benefits and minimize negative fallout of worker mobility.
2. In concert with education institutions, cultural associations and organizations such as the Human Science Research Council and the Canadian Network on Cultural Research, develop a portal and a forum (remote) on cultural research on all aspects of the value chain of the cultural sector (training, creation, management, production, marketing, broadcasting, distribution, preservation) in Canada and in the world which would:
 - a) Link investigators (in universities, in private practice and in government organizations) and government decision makers (of all government levels) and cultural institutions.
 - b) Inform practitioners in training as well as teachers providing initial training.
 - c) Offer avenues of research and study for all workers and students of the sector or related sectors, such as education, technology, information, etc.

RECOMMENDATION 3

Promote among cultural workers, employers and funders an attitude of lifelong learning to assist with the adjustment to rapid, constant and profound change.

This recommendation is intended for the sector as a whole: creators, performers, cultural workers, cultural managers, and all other stakeholders. It involves disciplinary and multi-disciplinary skills, referring to the demand for new competencies, for example the new skills and knowledge needed to deal with the rapidly growing area of export marketing. It assumes a good understanding of structural issues as previously underlined in the *Access to training* section. The objective also addresses in part the issues described in the *Recruitment and Retention* section, since cultural organizations and enterprises will benefit as much by a culture of lifelong learning as workers in the sector.

Short-term actions

1. Develop, adapt and disseminate materials explaining the importance of a culture of lifelong learning in the cultural sector, taking into account the limits of the 'market' and positioning of the sector in a knowledge-based society.
2. Develop, adapt competency charts for export marketing.
3. Advocate that employers across the cultural sector commit to increase professional development opportunities for all workers, at least to accepted benchmark levels of 1.5% of total payroll.
4. Advocate that public and private sectors funders increase funding available for professional development for individual creators, performers and cultural workers and for arts organizations.
5. Organize seminars or workshops to sensitize and inform creators and cultural workers about :

- _ The variety of stakeholders and resources in international trade; (e.g. departments or government agencies, Team Canada Trade -Cultural Advisory Board, financial institutions, custom brokers, transport companies...);
- _ Programs and tools intended for exporters;
- _ Training or mentoring programs.

6. Organize training in international trade on the following topics:

- _ Financial aspects (e.g. letter of credit, foreign exchange)
- _ Transportation of goods
- _ International marketing
- _ Finding information on foreign markets
- _ Analysis and selection of the most advantageous foreign markets
- _ Preparation of an export marketing plan
- _ Foreign languages

Medium-term actions

1. In concert with representatives of the sector, evaluate current modes of delivery of initial training and revise these if necessary.
2. In order to stimulate discussion and debate in the sector, promote issues related to lifelong learning in conferences, meetings, seminars, etc.
3. Develop an inventory of available internship/mentorship and other training programs for all cultural careers/occupations, and disseminate widely across the sector.
4. Develop an inventory of available professional development and professional renewal programs for all cultural careers/occupations.
5. Conduct research to assess and establish the modes of delivery for mentoring, coaching, intensive training, and apprenticeship.
6. Verify the appropriateness and define clearly certain modes of delivery for remote areas or groups with problems of access to the following (please also see Recommendation 7):
 - a) Remote training,
 - b) Video conferences,
 - c) Training of trainers in regions,
 - d) Training of 'travelling' trainers.
7. Sensitize all stakeholders in the cultural sector (organizations, individuals, enterprises, public institutions, boards of trustees, etc.) about the:
 - _ opportunities inherent in export marketing;
 - _ the challenges and potentials of international trade; and
 - _ the importance of being active on the international scene.

Longer-term actions

1. Develop a lifelong learning guide, similar to a career management guide, in order to help workers in the sector to define paths of lifelong learning based on exercises in 5 and 6 above.
2. Support lifelong learning as a priority of the sector by:
 - a) Taking advantage of opportunities and platforms for its promotion ;
 - b) Maintaining up-to-date information on this issue and disseminating it via the CHRC's website.

RECOMMENDATION 4

Equip cultural workers to take advantage of technological change.

This recommendation is directly linked to new information technology and to the changes it implies for the sector. The objective involves the development of programs and policies dealing with technologies for artistic production and creation, new information technologies, and technologies which assist with career management or institutional management.

Short-term actions

1. Ensure regular updates of information related to new technologies in the cultural sector on the CHRC's website.
2. In the materials developed to foster a culture of lifelong learning, dedicate an important section to underline the importance of information technology (IT) training in creation and management.

Medium-term actions

1. Through a pilot project, verify the feasibility of implementing multi-disciplinary regional laboratories focused on language and culture which:
 - _ Provide access to state-of-the-art tools in cultural production and computers.
 - _ Provide access to banks of hours in training and experimentation for creators and cultural workers.
 - _ Provide initial training and sessions with experts in production, management and distribution.
 - _ Establish regional partnerships (see Cultural Constellations Program, p. 37) which include creators, managers, enterprises, teachers, institutions, industries, sub-sectors, and governments.
 - _ Provide a forum for exchange, experimentation, documentation, reception and research.
 - _ Enable networking to occur between people with common concerns from diverse backgrounds, age groups, and areas of expertise.
 - _ Stimulate a group dynamic that favors leadership and the development of a sense of experimentation with new languages and modes of distribution, with ultimate objectives and learning in mind.
 - _ Allow exchange and collaboration with partners outside the region and internationally.
2. Develop training proposals in information technology management adapted to the HR needs of the cultural sector, which include :
 - a) A possible integration with career management programs.

- b) Adult education approaches adapted to organizations, independent workers, older workers and cultural workers experiencing difficulties or resistance to IT.
3. Develop training proposals that take into account the needs and availability of cultural workers, including :
 - a) On-site training for workers who use IT to a large extent in the creation-production process.
 - b) Training in IT for creation and management designed specifically for cultural sector workers .

Longer-term action

1. Maintain a watch on new technologies in the sector through CHRC's website.

RECOMMENDATION 5

Recognize and support the needs of self-employed cultural workers.

The large proportion of the cultural sector that is self-employed faces particular human resource challenges, including precariousness of status, career self-management, inadequate or fluctuating income and benefits, and instability of work. Those creators, performers, and cultural workers who choose the self-employed or independent contractor status, by and large, value that status and do not aspire to become employed or to have a full-time job. However, they need certain issues addressed in order for this mode of employment to be workable and fair.

Short term actions

1. Promote and disseminate the CHRC guide *The Art of Managing Your Career* .
2. Advocate to the Canada Customs and Revenue Agency (CCRA) that the tax status of freelance artists and independent contractors be secure under the Income Tax system (as it is for Québec artists recognized under the provincial Status of the Artist Act) to ensure that these workers will be able to deduct legitimate expenses against earned income.

Medium-term actions

1. Coordinate a systematic advocacy campaign delivered by the pan-Canadian network of provincial sectoral councils/HR working groups (the Sectoral Cultural Interprovincial Network) and provincial advocacy organizations, for the enactment of Status of the Artist legislation in the remaining provinces and territories.
2. Advocate amendments to taxation legislation to give more beneficial treatment (tax breaks, income averaging, financial incentives) to self-employed cultural workers.
3. Advocate that the fundamental rights of artists to ownership of copyright in their work and performance rights be secure regardless of the nature of their employment relationship.
4. Advocate a reasonable range of social benefits appropriate to their contribution to society and their generally lower levels of annual income.

RECOMMENDATION 6

Support the continued recruitment, development, retention and succession of cultural management.

This objective addresses the growing crisis within management of cultural organizations and enterprises, particularly non-profit, arising from the devaluation of cultural managers, stressful working conditions, low pay, inadequate professional development and professional renewal opportunities, challenges with governance, and the lack of succession planning.

Short-term actions

1. Support the dissemination of the Canadian Conference of the Arts Report, *Creative Management in the Arts and Heritage: Sustaining and Renewing Professional Management*, the development of an action plan, and its implementation.
2. Promote humane and professional HR policies and practices for cultural managers across all sub-sectors.
3. Advocate for the provision of realistic opportunities for continued professional development and renewal for senior arts managers in the form of secondment or sabbatical opportunities.
4. Promote cultural management as a viable career choice among students, educators, and workers in the cultural sector.
5. Convene an international networking event on arts management in the 21st century with representation from large, medium and small organizations, which focuses on sharing cluster services, new competencies, continuous learning processes and best practices.

Medium-term actions

1. Initiate or partner to conduct a national compensation (pay and benefits) study of managerial and administrative personnel in not-for-profit cultural organizations.
2. Assist with the *Creative Management* project's development of an inventory of available internship/mentorship programs for administrative managers.
3. Assist with the *Creative Management* project's development of an inventory of available professional development and professional renewal programs for administrative managers.
4. Promote the continuation and expansion of existing partnership programs to improve leadership and management in the sector.
5. Investigate certification, accreditation, competency development and benchmarks/best practices as means of validating cultural managers' competencies.
6. Develop and disseminate materials designed to sensitize Boards members and include in national conferences and forums programming aimed at Board members.

7. Assist in developing useful internship and mentorship programs for cultural managers.

Longer-term actions

1. Create a funding program through the National Arts Training Contribution Program at DOCH to support the strategic development of cultural managers of the future (succession mentoring) via practical hands-on, long-term processes.
2. Encourage educational institutions training arts managers to gather and track information on arts management graduates to determine employment status, employment barriers, and reasons for staying in or leaving the not-for-profit cultural sector, and to disseminate the results to funders and arts' service organizations.

RECOMMENDATION 7

Ensure the inclusion of all cultural workers in all aspects of cultural sector activities, including policy-making and the highest levels of leadership.

The study revealed that creators and cultural workers who are disadvantaged, marginalized or isolated include:

1. aboriginal and visible minority cultural communities;
2. linguistic minorities, including French outside Québec;
3. the geographically isolated (rural, Northern);
4. workers in smaller organizations and enterprises;
5. youth.

It is these groups which constitute the "target groups" described in the recommended actions which follow.

Short-term action

1. Urge funders to direct greater resources and comprehensible information to the identified target groups.

Medium-term actions

1. Conduct a study into the reasons that human resources in the cultural sector are not reflective of the cultural diversity of Canadian society and ways to address the issue.
2. Study the effects of precarious employment, difficult working conditions, and recruitment and retention problems on the target groups through focused interviews, focus groups and pan-Canadian round tables.
3. Disseminate the results broadly within the cultural sector, particularly to the identified groups.
4. Create targeted programs to attract and engage arts administrators of the future, with a particular focus on aboriginal and culturally diverse trainees, using the model established by the Canada Council's Equity Office (which made a multi-year commitment to fund the

training of five culturally diverse arts managers per year for three years through the Cultural Careers Ontario's Income Managers Program).

5. Conduct a two-year pilot project for mentorship/internship for emerging managers and new entrants to the sector from the target groups.
6. Create targeted programs for the integration and adjustment of transitioning workers specifically designed for the target groups.

Longer-term actions

Implement a Cultural Constellations Program* in order to stimulate the development of cultural human resources in remote areas and amongst marginalized groups which demonstrate the most potential.

*The Cultural Constellations Program, a variation on the clusters model, is based on the assumption that success in an industry is no longer a function of individual efforts to meet short-term objectives, but rather is the result of synergy generated by consolidating the efforts of many collaborators or participants. This dynamic helps enterprises and organizations to become more efficient, the creators to become more creative, and all parties to be better equipped to face international competition. In Canada, this clusters model has been adopted by the crafts industry in Québec and the new media industry in the Toronto region.

A number of conditions—for instance, modern infrastructures and access to large markets—must exist for the clusters model to be successful, conditions which generally can only be found in large urban centers. In this respect, the Cultural Constellations model aims to extend the model to include remote areas and smaller municipalities where these pre-conditions are absent, but where there exists an interesting cultural potential and the need for HR development. In other words, the Cultural Constellations model assumes that the conditions that are missing in a given location could be simulated or reproduced by means of modern communications, information technology, increased collaboration between local partners and stakeholders, and targeted policies and measures. In this way, the model focuses on the existing potential as well as on the synergy between the actors of the designated municipalities by identifying and reinforcing major existing strengths (or stars) and an increased development of interactions between all participants of the location.

The Cultural Constellations Program would be targeted at an area or city which:

- Is located more than 100 km from a large urban centre;
- Has a population below 500,000 people;
- Demonstrates great potential in at least three cultural sub-sectors.

The Program should be implemented progressively, by carrying out pilot projects in a limited number of designated municipalities or areas in Canada. The lessons learned from these experiences would be useful to validate and/or revise the cultural constellation's model before considering a large-scale deployment.

The main elements of the Cultural Constellations Program could include:

- Increase and /or improve the information technologies infrastructures in order to facilitate the designated municipality's cultural communication, promotion and distribution in Canada and abroad.
- Increase and/or improve information technologies infrastructures in order to attract (recruit) the best cultural human resources in the designated municipality (region).
- Facilitate trainers going to the designated municipality (area) and training of trainers in that municipality (area).
- Provide special assistance for artistic and cultural initiatives involving at least three disciplines (sub-sectors) simultaneously in order to generate a synergy effect.
- Provide special assistance for initiatives involving target groups (e.g. First Nations, youth, immigrants, etc.)
- Create special tax incentives for enterprises sponsoring or participating financially in initiatives, programs or cultural organizations dedicated to improving human resources conditions and practices in the designated municipality (area).
- Facilitate increased collaboration between stakeholders of the cultural sub-sectors in the area.
- Facilitate increased collaboration between the participants of the cultural sector and related industries (e.g. tourism, sports and leisure, architecture, etc.).

6 – STATISTICAL AND RESEARCH NEEDS

Improve the statistical analytical framework and create standard indicators in the cultural sector

In light of the issues identified earlier in section 4.10.1 – *Deficiencies in the Statistical Framework*-, there is a clear need to improve the framework for the collection and analysis of cultural statistics in order to enhance the quality of cultural statistics available for planning, advocacy, and policy-making in the sector.

The creation of a relevant and complete data collection framework would:

- allow cultural stakeholders to better analyze and compare detailed statistics on cultural activities;
- facilitate a better understanding of the factors influencing cultural production and consumption;
- allow a better tracking of the characteristics and evolution of the cultural labour force.

The recommended actions associated with this objective are:

Short-term actions

1. Create a forum for dialogue between different key stakeholders and a better understanding of the factors and conditions having an impact on the health and vitality of the cultural sector and its workforce.
2. Form a research partnership between different federal, provincial, municipal and regional agencies, including education and private sectors, in order to define the statistics needs and to undertake the development of a joint plan for strategic cultural data collection and research.
3. Identify the statistics required to solve practical problems in the sector.

Mid-term actions

4. Develop an analytical framework (based on conventions, notions, definitions and a standard and recognized terminology) to ensure the presentation of data that is more uniform, coherent, and credible.
5. Develop standard indicators intended to measure the structure and evolution the cultural sector and its workforce at the national, provincial, regional and municipal levels.
6. Improve access to national, provincial and municipal statistics on culture. Publish an annual report describing the main issues and trends related to the health and vitality of the cultural sector (and sub-sectors) and its workforce.
7. Prepare a strategic plan including an annual action plan for achieving a better integration of data and coordination of statistics of the different users and clients.

Longer-term actions

8. Prepare a multi-annual plan outlining the needed resources for the production of cultural statistics on a regular basis. Negotiate an agreement between cultural sector stakeholders which addresses the sharing of responsibilities and financial commitments.

7 - APPENDICES

Appendix 1 - Panel of Experts

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Delvinia

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Theatre Officer
Ontario Arts Council

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Chief
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François Colbert

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William D. Poole

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Albert Galpin

Deputy Director, International Business Development
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Sharon Fernandez

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Louise Boucher

General Manager
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Gilles Picard

Program Officer, Music
Conseil des arts et des lettres du Québec

Garry Neil

Director General of ACTRA and of the Periodical Writers Association
Former member of the Board of Governors of the Canadian Conference of the Arts

Appendix 2 – Members of the Steering Committee

Member / Membre

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Indigenous Arts Advisor
Saskatchewan Arts Board

Craig Walls, Co-chair

Acting Director, Arts Branch
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Eddy Bayens

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Peter Herrndorf

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Candace Stevenson

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Madame Louise Spickler

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- **Sarah Crawley**
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- **Louise Ethier**
Montreal
- **Jennifer Ginder**
Toronto
- **Andrée-Anne Gratton**
Montreal
- **Gay Hauser**
Halifax
- **Amos Key**
Brantford
- **Robert Léger**
Montreal
- **Vera Lemecha**
Winnipeg
- **Wendy Molnar**
Winnipeg
- **Pierre Morin**
Montreal
- **Sylvie Rochette**
Montreal
- **Fermín Romero Vázquez**
Mexico City (Mexico)
- **Dominique Gauvreau-Tremblay**
Montreal
- **Sandra Vida**
Calgary
- **Frédéric Weber**
Montreal
- **Mark Zuehlke**
Victoria

Appendix 4 – Statistical profile of the cultural sector

- The direct impact of the cultural sector, as measured by its contribution to the gross domestic product (GDP) was estimated at more than \$33 billion in 2000. This corresponds to direct employment of close to 733,000 workers.
- Expenditures by tourists (Canadian and foreign) on cultural products and services amounted to \$1.1 billion in 2000, a 31% increase over 1996.
- Over the past decade, despite some reduction in consumer consumption, the cultural sector maintained its levels of salaried workers. During the 1980s, the cultural workforce increased twice as rapidly as the general population of employed, and this trend was repeated in the 1990s.
- Of the more than 15 million employed Canadians in 2001, 3.8% of them were working in the cultural sector. The total number of paid workers in Canada has increased by 17% between 1991 and 2001, but employment in the cultural sector has increased at almost twice the speed, at a rate of 31%.
- Full-time paid employees occupying cultural positions were earning on average \$35,000 in 1999, which was 15% higher than the average salaries of paid workers in other occupations, whose average annual salary was \$31,000.
- However, self-employed cultural workers declared an average income of \$18,000 in 1999, which is 60% below the average income of self-employed workers in other sectors (\$28,000) and 50% the income of cultural workers employed full-time.
- In 2000, the sector had 350,000 active volunteers in artistic and cultural organizations in Canada, which represents a 22% decline over 1997.

Statistics Canada

Appendix 5 - Organizations and acronyms

Organizations

Cultural Human Resources Council
Department of Canadian Heritage
Human Resources Development Canada
Department of Foreign Affairs and International Trade
Canada Council for the Arts
National Arts Centre
Canadian Artists' Representation
Arts Leadership Network
Export Development Canada
Cultural Advisory Board
Sectoral Cultural Interprovincial Network
Canada Customs and Revenue Agency

Acronyms

CHRC
DOCH
HRDC
DFAIT
CCA
NAC
CARFAC
ALN
EDC
CAB
SCIN
CCRA