



Cultural
Human Resources
Council

Conseil
des ressources humaines
du secteur culturel



2018-2019

ANNUAL
REPORT

PRESIDENT'S REPORT – Annual General Meeting 2019

Dear Colleagues,

It gives me a lot of pleasure to report on our accomplishments over this past year! It has been a busy one and our team has been working full-tilt on a variety of important projects for the cultural sector. The projects are examples of the work that CHRC is best positioned to do, on behalf of, and in partnership with, our members and sector organizations.

These include the 10-year update of the first Labour Market Information (LMI) Study of the Cultural Labour Force CHRC conducted that will provide benchmark statistics for the cultural sector to use. Broad consultations have taken place across the country with a keen eye to ensuring the current makeup of the workforce has changed in a decade.

Coming together with major sector partners and organizations CHRC is assisting the sector in addressing the needs that have become evident to ensure that all cultural workers have the right to a safe workplace. The project has many parts such as a 'Code of Conduct' for the performing arts, training videos on harassment, and the creation of legislative webcasts to explain provincial legislation on harassment.

Our 'Talent to Lead' project, intended to assist in the development of the next generation of cultural leaders, this time, focused on participants from Indigenous, culturally diverse and official language minority communities across the country and the sector (see talenttolead.ca). We were able to have regional gatherings of T2L participants facilitating a rich sharing of knowledge and information.

Also, we collaborated with Interactive Ontario, producing a series of workshops presented in both Ottawa and Toronto to help arts organisations improve their digital media skills;

Of on-going importance to the sector, we managed 26 internships under the Building Careers in Heritage umbrella ensuring new entrants to the sector get an opportunity for valuable work experiences.

CHRC continued to work with other national and regional initiatives such as participating as a member of the Consortium on Cultural Statistics; and working with the Canadian Arts Coalition. We also convened our Provincial and Territorial Advisory Committee, like organizations at the provincial level; and redesigned CHRC's web site to update and include more resources for the sector.

My thanks to my fellow Board members whose volunteer commitment and wise guidance are critical to CHRC's success. And, of course, to our team – Susan, Lucie, Erma, Annalee, Lise, Gregoire, laeshia, Michael and Kenji – who have stretched individually and collectively to achieve our goals.

We would like to thank our government funders who have supported these many initiatives over the past year: The Canada Council for the Arts, the Department of Canadian Heritage, and Employment and Skills Development Canada.

And our thanks to you, our members, who are our *raison d'être*!

There is plenty of wind in our sails – we are looking forward to 2019 2020!

Richard Hornsby
PRESIDENT

EXECUTIVE DIRECTOR'S REPORT – Annual General Meeting 2019

Dear Members and Colleagues,

This will be my last ED's Report to a CHRC Annual General Meeting. It's a good one to go out on!

The year has had many highlights.

Among my favourites were the graphics and short video (<http://respectfulartsworkplaces.ca/>) which have defined our Respectful Workplaces in the Arts project since its inception. Conceived to deal with harassment in the performing, literary, and visual arts, RWA affirmed a positive message from the start, captured in: 'You've got our word: RESPECT'.

Another RWA highlight was the success of the 13 consultations with equity-seeking groups across the country under the Respectful Workplaces in the Arts banner. We worked with wonderful coordinators from these communities and trained facilitators they chose to collaborate with to gather 'non-mainstream' feedback on such questions as a Code of Conduct and reporting mechanisms for victims of harassment.

A highlight of the LMI Study was the enthusiasm we encountered in the 10 focus groups convened to give us a look beyond the stats at the reality of life as a worker in the cultural sector in 2018. The spirited discussions will inform the recommendations of the final LMI 2019 Report.

And the regional gatherings of the 3 cohorts of Talent to Lead were big highlights of that project this year. The highlight of the DM project with Interactive Ontario were the workshops.

And for me, at least, the highlights of the Building Careers in Heritage internships were the monitoring visits, when I had a chance to talk with employers, interns and mentors about their work in the sector.

There is a pattern here.... The highlights of the year seem to be mostly related to opportunities to "be out in the sector". That is what CHRC is all about – its members and the artists and cultural workers it serves.

The many activities we have been engaged in this year have given us those opportunities and it has been very gratifying.

My thanks to the Board and my team for their energy, commitment and friendship that have made this possible.

2019/2020 is looking good.

Susan Annis
EXECUTIVE DIRECTOR

CULTURAL HUMAN RESOURCES COUNCIL

FINANCIAL STATEMENTS

MARCH 31, 2019

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PARKER PRINS LEBANO
Chartered Professional Accountants
Professional Corporation

INDEPENDENT AUDITORS' REPORT

To the Members of:
CULTURAL HUMAN RESOURCES COUNCIL

Opinion

We have audited the accompanying financial statements of Cultural Human Resources Council, which comprise the Statement Of Financial Position as at March 31, 2019, and the Statements Of Operations, Changes In Net Assets, and Cash Flows for the year then ended, and Notes To The Financial Statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of Cultural Human Resources Council as at March 31, 2019, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditors' Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of Cultural Human Resources Council in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Material Uncertainty Related to Going Concern

We draw attention to Note 6 in the financial statements, which describes management's plans in regard to the material uncertainty that exists, resulting from the completion of the agreement of funding with Employment and Skills Development Canada (ESDC), and thus raises substantial doubt about the organization's ability to continue as a going concern. Our opinion is not modified in respect of this matter.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing Cultural Human Resources Council's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate Cultural Human Resources Council or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing Cultural Human Resources Council's financial reporting process.

Auditors' Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditors' report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of Cultural Human Resources Council's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on Cultural Human Resources Council's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditors' report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditors' report. However, future events or conditions may cause Cultural Human Resources Council to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



Parker Prins Lebano Chartered Professional Accountants Professional Corporation
Authorized to practice public accounting by the Chartered Professional Accountants of Ontario

Ottawa, Ontario
June 13, 2019

CULTURAL HUMAN RESOURCES COUNCIL

STATEMENT OF FINANCIAL POSITION

AS AT MARCH 31, 2019

	<u>2019</u>	<u>2018</u>
ASSETS		
CURRENT		
Cash	\$ 62,733	\$ 19,225
Short-term investments (Note 3)	5,085	5,000
Accounts receivable	31,662	34,382
GST/HST receivable	24,672	431
Prepaid expenses	<u>628</u>	<u>-</u>
	124,780	59,038
CAPITAL ASSETS (Note 4)	<u>1,462</u>	<u>363</u>
	<u>\$ 126,242</u>	<u>\$ 59,401</u>
LIABILITIES		
CURRENT		
Accounts payable and accrued liabilities	\$ 27,833	\$ 5,480
Source deductions payable	3,983	7,206
Deferred revenue	<u>14,433</u>	<u>15,558</u>
	<u>46,249</u>	<u>28,244</u>
NET ASSETS		
Invested in capital assets	1,462	363
Unrestricted	<u>78,531</u>	<u>30,794</u>
	<u>79,993</u>	<u>31,157</u>
	<u>\$ 126,242</u>	<u>\$ 59,401</u>

CULTURAL HUMAN RESOURCES COUNCIL

STATEMENT OF OPERATIONS FOR THE YEAR ENDED MARCH 31, 2019

	<u>2019</u>	<u>2018</u>
REVENUE (Note 5 and Schedule 1)	<u>\$ 1,122,404</u>	<u>\$ 453,904</u>
EXPENDITURE		
Amortization	692	443
Bank charges	2,152	1,617
Communications and translation	23,441	7,074
Insurance	3,624	3,822
Internship programs	188,850	180,741
Legal, accounting and audit	6,800	7,000
Occupancy and storage costs	5,795	4,078
Office supplies	4,297	2,007
Postage and courier	147	103
Professional fees	558,276	75,133
Salaries, benefits and casual wages	150,342	149,706
Telecommunications	7,713	5,581
Travel and accommodation	<u>121,439</u>	<u>10,691</u>
	<u>1,073,568</u>	<u>447,996</u>
EXCESS OF REVENUE OVER EXPENDITURE	<u><u>\$ 48,836</u></u>	<u><u>\$ 5,908</u></u>

CULTURAL HUMAN RESOURCES COUNCIL

STATEMENT OF CHANGES IN NET ASSETS FOR THE YEAR ENDED MARCH 31, 2019

	Invested In Capital Assets	Unrestricted	2019	2018
NET ASSETS				
BALANCE, BEGINNING OF YEAR	\$ 363	\$ 30,794	\$ 31,157	\$ 25,249
EXCESS OF REVENUE OVER EXPENDITURE	(692)	49,528	48,836	5,908
CAPITAL ASSET PURCHASES, NET	<u>1,791</u>	<u>(1,791)</u>	<u>-</u>	<u>-</u>
BALANCE, END OF YEAR	<u>\$ 1,462</u>	<u>\$ 78,531</u>	<u>\$ 79,993</u>	<u>\$ 31,157</u>

CULTURAL HUMAN RESOURCES COUNCIL

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED MARCH 31, 2019

	<u>2019</u>	<u>2018</u>
CASH FLOWS FROM (USED FOR) OPERATING ACTIVITIES		
Excess of revenue over expenditure for the year	\$ 48,836	\$ 5,908
Items not requiring an outlay of cash:		
Amortization	<u>692</u>	<u>443</u>
	49,528	6,351
Net change to non-cash items related to operations:		
Accounts receivable	2,720	(3,122)
GST/HST receivable	(24,241)	13,554
Prepaid expenses	(628)	1,806
Accounts payable and accrued liabilities	22,353	462
Source deductions payable	(3,223)	1,929
Deferred revenue	<u>(1,125)</u>	<u>(159)</u>
	<u>45,384</u>	<u>20,821</u>
CASH FLOWS USED FOR INVESTING ACTIVITIES		
Acquisition of capital assets	(1,791)	-
Investments, net	<u>(85)</u>	<u>(5,000)</u>
	<u>(1,876)</u>	<u>(5,000)</u>
NET INCREASE IN CASH	43,508	15,821
CASH, BEGINNING OF YEAR	<u>19,225</u>	<u>3,404</u>
CASH, END OF YEAR	<u><u>\$ 62,733</u></u>	<u><u>\$ 19,225</u></u>

CULTURAL HUMAN RESOURCES COUNCIL

NOTES TO THE FINANCIAL STATEMENTS

MARCH 31, 2019

1. GOVERNING STATUTES AND PURPOSE OF THE ORGANIZATION

The Cultural Human Resources Council (the "Council") is a not-for-profit organization incorporated without share capital under the Canada Business Corporations Act on October 4, 1994. The mission of the Council is to initiate, coordinate and promote human resources planning, management, development and training in the cultural sector. These financial statements represent the combined programs of the Council. As a not-for-profit organization, the Council is not subject to income taxes.

2. ACCOUNTING POLICIES

These financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations (ASNFP), and reflect the following policies:

BASIS OF PRESENTATION

The financial statements are prepared using the historical cost method, except for certain financial instruments that are recognized at fair value. No information on fair value is presented when the carrying amount corresponds to a reasonable approximation of the fair value.

ACCOUNTING ESTIMATES

The preparation of financial statements in accordance with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the amounts recorded in the financial statements and notes to the financial statements. These estimates, such as amortization of capital assets, are based on management's best knowledge of current events and actions that the Council may undertake in the future. Actual results may differ from these estimates.

REVENUE RECOGNITION

The Council follows the deferral method of accounting for contributions. Under this method, contributions restricted for future period expenses are deferred and are recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Unexpended contributions are recorded as committed funds on the Statement Of Financial Position until the termination of the agreement to which they relate. Unexpended funds at the termination date of each contribution agreement are payable to the contributor.

Contributed capital assets are reported as revenue when the organization receives the capital assets. These contributions are recorded at the fair value of the capital assets or a nominal value of \$1 if the fair value cannot be reasonably determined.

Investment income is recognized as it is earned.

CULTURAL HUMAN RESOURCES COUNCIL

NOTES TO THE FINANCIAL STATEMENTS (continued)

MARCH 31, 2019

2. ACCOUNTING POLICIES (continued)

CAPITAL ASSETS

The computer hardware is recorded at cost. Amortization is computed to amortize the cost of the computer hardware less its residual value over its estimated useful life, using the declining balance method at the annual rate of 55%.

Capital assets acquired during the year are amortized at half of the annual rate.

3. INVESTMENTS

Investments consisted of a Guaranteed Investment Certificate (GIC) bearing an annual interest rate of 1.65% and maturing in March 2020.

4. CAPITAL ASSETS

	2019		2018
	Cost	Accumulated Amortization	Net Book Value
Computer hardware	<u>\$ 2,903</u>	<u>\$ 1,441</u>	<u>\$ 1,462</u>
			<u>\$ 363</u>

5. COMMITTED FUNDS

Funds from the Department of Canadian Heritage (DCH):

	2019	2018
Balance, beginning of year	\$ -	\$ -
Contributions	213,183	112,200
Expenditures	<u>(213,183)</u>	<u>(112,200)</u>
Balance, end of year	<u>\$ -</u>	<u>\$ -</u>

6. GOING CONCERN

These financial statements have been prepared based on the going concern assumption. The success of the Council is contingent on generating significant funding from outside sources, as well as self-generated revenues. A significant amount of external funding was cut in fiscal 2014. While the Council is aiming to become more self-sufficient, they are actively seeking continued funding from multiple sources, the amounts of which are not determinable. Management believes the remaining funds within the Council will allow them to operate through the next fiscal year based on the current spending model, or longer should the organization re-evaluate forthcoming budgets pending confirmation of future funding agreements.

CULTURAL HUMAN RESOURCES COUNCIL

NOTES TO THE FINANCIAL STATEMENTS (continued)

MARCH 31, 2019

7. FINANCIAL INSTRUMENTS

FINANCIAL RISK MANAGEMENT OBJECTIVES AND POLICIES

The council is exposed to various financial risks resulting from both its operations and its investment activities. The Council's management manages financial risks.

The Council does not enter into financial instrument agreements including derivative financial instruments for speculative purposes.

FINANCIAL RISKS

The Council's main financial risk exposure and its financial risk management policies are as follows:

Credit risk

The Council is exposed to credit risk since its cash is held by one financial institution. A significant portion of its accounts receivable is due from two government departments, and as a result exposes the Council to limited credit risk.

Interest rate risk

The Council is exposed to interest rate risk as a result of short-term floating bank indebtedness. The interest rate risk to the Council's earnings arises from fluctuations in interest rates and the degree of volatility of these rates.

Liquidity risk

Liquidity risk management serves to maintain a sufficient amount of cash and short-term investments and to ensure that the Council has financing sources such as bank loans for a sufficient authorized amount. The Council establishes budget and cash estimates to ensure it has the necessary funds to fulfill its obligations.

Short-term financial instruments

The fair value of short-term financial assets and liabilities approximates their carrying amount given that they will mature shortly.

CULTURAL HUMAN RESOURCES COUNCIL

SCHEDULE OF REVENUES - Schedule 1

MARCH 31, 2019

	<u>2019</u>	<u>2018</u>
ANCILLARY AGREEMENTS		
<i>YCW - Building Careers in Heritage</i>		
Canadian Heritage	\$ 226,000	\$ 226,000
 <i>Digital Literacy</i>		
Canada Council for the Arts	104,017	-
 <i>Compensation Study 2017</i>		
Canada Council for the Arts	-	72,900
 <i>Talent to Lead (T2L)</i>		
Canadian Heritage and Metcalf Foundation	213,183	112,200
 <i>Cultural Labour Market Information Study</i>		
Employment and Social Development Canada	243,038	-
 <i>Respectful workplaces in the arts</i>		
Canada Council for the Arts	<u>300,000</u>	<u>-</u>
	<u>1,086,238</u>	<u>411,100</u>
 SELF-GENERATED		
Interest and other	108	39
Membership fees	20,865	23,908
Sales of products and services	<u>15,193</u>	<u>18,857</u>
	<u>36,166</u>	<u>42,804</u>
	<u>\$ 1,122,404</u>	<u>\$ 453,904</u>

Looking back over CHRC's first 25 years!

CHRC MILESTONES

1994 - 2019

CROSS-SECTORAL

RESPECTFUL WORKPLACES IN THE ARTS

TALENT 2 LEAD
CULTURAL MANAGEMENT AND MENTORING
HR Management Toolkit ©

YOUTH INTERNSHIPS
The Art of Managing Your Career ©

NATIONAL JOB BOARD
RESEARCH
EXPORT MARKETING
HR FORUMS
COMPETENCY CHARTS AND PROFILES

BY DISCIPLINE

DIGITAL MEDIA
FILM AND TELEVISION/BROADCASTING
HERITAGE
LIVE PERFORMING ARTS
MUSIC AND SOUND RECORDING
VISUAL ARTS AND CRAFTS
WRITING AND PUBLISHING (MAGAZINE/BOOKS)

CROSS-SECTORAL MILESTONES

RESPECTFUL WORKPLACES IN THE ARTS

2018-2019	Code of Conduct for the Performing Arts
	Training videos on <i>Workplace Harassment in the Arts</i> for employers and cultural workers
	<i>Reporting and Investigating Mechanisms for Workplace Harassment in the Arts (Report)</i>
	Webcasts complemented by Quick Reference Guides for provincial and territorial legislation on harassment
	Selection of sector trainers - <i>Maintaining Respectful Workplaces</i>
	Consultations with equity-seeking groups across the country
	Collection of training resources related to preventing and dealing with harassment
	Development of Train-the-Trainer workshops
	Creation of an HR tool on Workplace Harassment and Violence
	RWA Website http://respectfulartsworkplaces.ca/

TALENT 2 LEAD – LEADERSHIP PROGRAM

Mentorships for mid-career managers

2019	T2L regional gatherings of Cohorts 1, 2 and 3
	T2L 3 – selection of 20 leaders from Indigenous, racialized communities and official language minority communities
2017-2018	T2L 2 – selection of 12 francophone and 12 anglophone leaders
2016	T2L 1 – selection of 18 leaders
	T2L Web site https://www.talenttolead.ca/

CULTURAL MANAGEMENT AND MENTORING

2010	Managing and Mentoring - Website
	Careers in Cultural Management (online)
	Managing and Mentoring – Web page
2009	National Compensation Study – 2009 Update , for Management and Administration in Not-for-Profit Arts Organizations (first study: 2003)
2005	Cultural Mentors Competency Chart/Profile/ Training Gaps Analysis
	Mentorship Strategy for Managers and Administrators of Cultural Orgs
	Cultural Managers Competency Chart/Profile/ Training Gaps Analysis
	Feasibility Study on Certification of Cultural Managers
	Management Skills for Artist-Run Centres handbook, with RCAAQ
2004	Creative Management Project: Good Practices Stories
2003	National survey of compensation for arts administrators and cultural managers

HR MANAGEMENT TOOLKIT ©

2018	<p>HR Management Toolkit (Revised)</p> <p>HR Management 101 - an overview Job Descriptions Recruitment Benefits Contracting with Independent Contractors Managing Performance Mentoring Succession Planning Workplace Harassment and Violence (New!) Resolving Conflicts Termination of Employment Best HR Practices in the Cultural Sector Using Competency Charts and Profiles Working with a Nonprofit Board</p>
2017	<p>HR Management Toolkit (Revised)</p> <p>HR Management 101 - an overview Job Descriptions Mentoring (New!) Recruitment Benefits Contracting with Independent Contractors Managing Performance Succession Planning (New!) Resolving Conflicts Termination of Employment Best Practices in the Cultural Sector Working with a Nonprofit Board Using Competency Charts and Profiles</p>
2013	<p>HR Management Tools (Available in ePub format)</p> <p>An overview Recruiting the right people Job descriptions</p>

	Coaching, mentoring and succession planning Dealing with challenge and conflict Managing employee performance Termination of employment Benefits and retirement plans Best practices in the cultural sector Competencies for Cultural Managers (2012) Working with a non-profit Board: Tips+ Tools for Cultural Managers (2012)
2007	<i>Additions to the HR Management Tools</i> Using competency charts and profiles (New!) Contracting with independent contractors (New!)
2003	<i>The first 9 HR Management tools for organisations</i> An HR Overview Recruiting the right people Job descriptions Coaching, mentoring and succession planning Dealing with challenge and conflict Managing employee performance Termination of employment Benefits and retirement plans Best practices

INTERNSHIPS

CHRC has successfully administered employment programs on behalf of both HRSDC and Canadian Heritage since 1994 (managing over \$20 million). Since the beginning of the federal government's youth employment programs, CHRC has been able to provide funding for cultural sector employers to create career-related work experiences for over **2,606 post-secondary graduates**. CHRC's internship programs have resulted in an average placement rate of 85%.

Agreements with the Department of Canadian Heritage and Employment and Social Development Canada:

2018-2019	DCH YCW Building Careers in Heritage	\$ 226 000,00
2017-2018	DCH YCW Building Careers in Heritage	\$ 226 000,00
2016-2017	DCH YCW Building Careers in Heritage	\$ 176 000,00
2016-2017	HRSDC – Work Experience	\$ 191 640,00
2014-2015	DCH YCW Building Careers in Heritage	\$ 176 000,00
2015-2016	DCH YCW Building Careers in Heritage	\$ 176 000,00
2012-2013	DCH National Arts Training Contribution	\$ 174 312,00
2012-2013	HRSDC Sectoral Youth Career Focus	\$ 331 010,00
2011-2012	DCH National Arts Training Contribution	\$ 172 841,00
2011-2012	HRSDC Sectoral Youth Career Focus	\$ 307 597,00
2010-2011	DCH National Arts Training Contribution	\$ 172 675,00
2010-2011	HRSDC Sectoral Youth Career Focus	\$ 488 410,00
2009-2010	DCH National Arts Training Contribution	\$ 174 493,00
2009-2010	HRSDC Sectoral Youth Career Focus	\$ 260 699,00
2008-2009	DCH National Arts Training Contribution	\$ 164 478,00
2008-2009	HRSDC Sectoral Youth Career Focus	\$ 243 231,00
2007-2008	DCH YCW Building Careers in Heritage	\$ 168 813,00

2007-2008	HRSDC Mentoring Youth in Culture	\$ 414 556,00
2006-2007	DCH YCW Building Careers in Heritage	\$ 166 203,00
2006-2007	HRSDC Mentoring Youth in Culture	\$ 413 679,00
2005-2006	DCH YCW Building Careers in Heritage	\$ 164 897,00
2005-2006	HRSDC Mentoring Youth in Culture	\$ 215 301,00
2004-2005	DCH YCW Building Careers in Heritage	\$ 285 727,00
2004-2005	HRSDC Career Focus	\$ 422 051,00
2003-2004	DCH YIP	\$ 255 825,00
2003-2004	HRSDC YIP	\$ 47 444,00
2003-2004	HRSDC Career Focus	\$ 571 826,00
2002-2003	DCH YIP	\$ 247 554,00
2002-2003	HRSDC YIP 03	\$ 502 342,00
2002-2003	HRSDC YIP 02	\$ 9 680,00
2002-2003	HRSDC YIP International	\$ 736,00
2002-2003	HRSDC YIP	\$ 142 235,00
2001-2002	DCH YIP	\$ 314 657,00
2001-2002	HRSDC YIP 02	\$ 456 133,00
2001-2002	HRSDC YIP International	\$ 446 428,00
2001-2002	HRSDC YIP 99	\$ 5 327,00
2000-2001	DCH YIP 00	\$ 215 273,00
2000-2001	HRSDC YIP 00 International	\$ 149 841,00
2000-2001	HRSDC YIP 99 International	\$ 129 322,00
2000-2001	HRSDC YIP 97	\$ 488 254,00
1999-2000	DCH YIP 98	\$ 2 089,00
1999-2000	DCH YIP 99	\$ 183 674,00
1999-2000	HRSDC YIP 99 International	\$ 452 973,00
1999-2000	HRSDC YIP 99	\$ 646 770,00
1999-2000	HRSDC YIP 97	\$ 207,00
1998-1999	DCH YIP 97	\$ 45 330,00
1998-1999	HRSDC NMP 21 - TIP 97	\$ 322 738,00
1998-1999	HRSDC YST-2, YIP	\$ 327 575,00
1998-1999	HRSDC Supplementary YIP EX	\$ 466 274,00
1997-1998	DCH YIP 97	\$ 27 804,00
1997-1998	HRSDC NMP 21 - TIP 97	\$ 1 359 283,00
1997-1998	HRSDC NMP 12 - TIP 96	\$ 645 595,00
1997-1998	HRSDC YST-2, YIP	\$ 406 619,00
1996-1997	HRSDC NMP 12 - TIP 96	\$ 2 491 743,00
1995-1996	HRSDC TIP	\$ 1 422 902,00
1995-1996	HRSDC NMP	\$ 789 589,00
1995-1996	HRSDC Supplementary TIP	\$ 261 061,00
1994-1995	HRSDC Supplementary TIP	\$ 810 179,00

THE ART OF MANAGING YOUR CAREER ©

2015	<p>Workshops for Aboriginal artists: Resources developed include a Trainer’s Guide, a Participant’s Workbook and a slide presentation.</p> <p>Train the Trainer Workshops for Aboriginal Trainers</p> <p>Workshops for Nunavut artists (visual artists/craftspeople, performing artists and filmmakers): Resources developed include a Trainer’s Guide, a Participant’s Workbook and a slide presentation.</p> <p>Eight discipline Enhancements updated to include Aboriginal content and references.</p>
2014	Video explaining the five e-learning courses
2013	<p><i>Five e-learning courses</i> developed</p> <p>Enhancements: in collaboration with the Canada Council for the Arts, revision of TAMYC enhancements for writers, visual artists, craftspeople, musicians, filmmakers, dancers, digital media content creators.</p>
2012	<i>The Art of Managing Your Career: A Guide for the Canadian Artist and Self-Employed Cultural Worker</i> (Updated to include Social Media)
2010	<i>The Art of Managing Your Career</i> Guide for post-secondary educators and trainers. The 16 course modules are designed for artists and cultural workers from all disciplines.
2009	<p><i>The Art of Managing Your Career: A Guide for the Canadian Artist and Self-Employed Cultural Worker</i> (First update)</p> <p>The <i>Artist as Entrepreneur</i> is Grade 11 college preparation course material created by teachers for teachers.</p>
2008	<p>Four Toronto District School Board high schools (Vanier SS, Wexford Collegiate, Lawrence Park Collegiate and Sir Sandford Fleming Academy), worked together to develop an entrepreneurship course for their arts students. They drew on CHRC's <i>The Art of Managing Your Career</i> and its discipline enhancements, with the accompanying Teacher's Guide, for the course content.</p> <p>High School Teacher's Guide— designed to assist instructors/teachers at the high school level in the delivery of basic principles in career planning, development and advancement in the arts and cultural industries. The 15 lesson plans are tied directly to <i>TAMYC</i>.</p>
2007	AMYC Discipline Enhancements provide emerging self-employed artists and cultural workers with practical information to better manage their careers. Eight disciplines: crafts; dance and choreography; film and television; music and sound recording; digital media; theatre; visual arts; and writing.
2002	<i>The Art of Managing Your Career</i> - an essential resource guide for self-employed artists and cultural workers

NATIONAL JOB BOARD

2013	www.cultureworks.ca
1998	Talent Gallery

RESEARCH

2019	CHRC releases 2019 Labour Market Information Study on the Cultural Sector
2018	CHRC undertakes a second Labour Market Information Study (LMI) of the Cultural Labour Force, updating the study spearheaded in 2010.
2017	2017 National Compensation Study – For Managerial and Administrative Positions in Not-for-Profit Arts Organizations
2014	As a member of the Cultural Statistics Strategy Consortium overseeing the Culture Satellite Account (CSA), CHRC is pleased to announce the release of the 1st Canadian Culture Satellite Account report.
2013	CHRC joins the Cultural Statistics Strategy Consortium which is overseeing the development of a Cultural Statistics Strategy including the setting up of a Culture Satellite Account.
2011	Culture 3.0: Impact of Emerging Digital Technologies on the Cultural Sector in Canada analyzes the impact of emerging digital technologies on human resources in the cultural sector from the perspectives of both employers and workers in each of the eight sub-sectors.
2010	<p>Cultural HR Study 2010, conducted by the Conference Board of Canada, draws on the input of thousands of employers and workers from the entire cultural community in Broadcasting; Digital Media; Film and Television; Heritage; Live Performing Arts; Music and Sound Recording; Visual Arts and Crafts; and Writing and Publishing. This is the largest HR study ever undertaken on the cultural sector in Canada. It includes a Report on the Effect of the Recession on Canada’s Culture Sector (2009), HR Trends and Issues (2010) and a Labour Market Information Report for Canada’s Cultural Sector (2010)</p> <p>Employment Insurance Special Benefits for Self-Employed People: The Impact on Artists and Cultural Workers. Self-employed Canadians are able to enroll in the Employment Insurance program and become eligible to receive these EI special benefits effective January 1, 2011: Maternity Benefits, Parental Benefits, Compassionate Care Benefits and Sickness Benefits. This report examines this new program to determine its relevance for the cultural community and the likelihood that freelance artists and other cultural workers will enroll.</p>

2004	<p>Building on Success Based on three years of research and consultation with artists and cultural workers from across the country, <i>Building on Success</i> analyses these three issues in terms of importance to the sector: Management, Career self-employment and Career-long learning.</p> <p>Cultural Sector Fast Stats provides statistical overviews by sub-sector (Audio-Visual and Live Performing Arts, Heritage, Music and Sound Recording, Visual Arts and Crafts, and Writing and Publishing) based on 2001 Census data. These include not only demographic information but also sector observations that evoke a broader perspective. Fast Stats concludes with a strong recommendation for a renewal of the Survey of the Cultural Labour Force, following the last one undertaken over a decade ago.</p>
2003	<p>National Compensation Survey Deloitte & Touche carried out the survey under the direction of a Steering Committee and Advisory Committee that included representatives of arts organizations, and government and private funders. Over 230 respondents provided information on compensation and benefits, and on other human resource questions.</p>
2002	<p>Face of the Future covers four broad HR areas: employment status, recruitment and retention, access to training, and demand for new competencies. These were considered in relation to certain environmental issues, namely: new technologies, public policy, globalization and demographics.</p>

EXPORT MARKETING

2013	Website updated
2009	<i>The Art of Export Marketing of Cultural Products and Services</i> -update
2005	Website created
	<i>Going Global: Introduction to Export Marketing</i> CHRC's Facilitator Guide <i>The Art of Export Marketing</i>
2002	Export Marketing: Competency Chart/Profile/Training Gaps Analysis
1996	Cultural Export Marketing training is identified as a learning priority in CHRC's strategy plan 1997-1999

Workshops:

- Cross-country pilot workshops, 2003-2004
- PEI Culture – *Train the Trainer*, 2009
- Association des artistes de la Nouvelle-Écosse - Teaching network of Université Sainte Anne (36 hours of training). University level course content, 2009
- Conseil des métiers d'art du Québec, 2007

- Association of Cultural Industries Manitoba PD DAY, 2006
- RESEAU Ontario (Presenters), 2006
- Trade Routes - East Coast Music Association and Music NB, 2005
- Vancouver Dance Centre, BC, 2005
- For native community in Barrie, ON, 2005
- For francophone community in Winnipeg, MB, 2005
- CFTPA internship sessions, Fredericton, NB, 2005

Research

Final Report and Skills Analysis Chart, Cultural Enterprises International (Hurley & Watson), 1998
International Export Market Readiness, Cultural Enterprises International (Hurley & Watson), 1997
International Export Training Opportunities, Madeleine Bélanger, 1997
Initial Review of Training Programs available to the Cultural Sector in the Development of Export Marketing, G. Blais, 1997

HR FORUMS

2012	<i>Building Bridges</i>
2010	<i>Going Forward in a Digital Era</i>
2003	<i>Strategy 21</i>
2002	<i>Culture Sector Symposium – a Sector/Educator Dialogue</i> (BCPAS/Royal Roads University)
2000	<i>Culture Sector Symposium – an Industry-University Dialogue</i> (OPAS, CCCO)
2000	<i>Skills = People, Performance and Profit</i>
1999	<i>Culture Works! Trends, Talent and Transition</i>
1998	<i>Soaring into the Future</i>
1997	<i>Let's Get Interactive</i>

COMPETENCY CHARTS AND PROFILE (User's guide)

2013	<i>Linking Competencies to Curriculum and Course Content:</i> A user's guide for educators and trainers
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BY DISCIPLINE

DIGITAL MEDIA

2018	Arts Futures summer seminar series provides arts-focused digital skills and strategy training.
2013	<i>Towards a Career in Digital Media: High School Teacher's Guide</i> A12-lesson mini-course, intended to be integrated into existing curriculum, for grade 12 students in visual arts, language arts and computer science who are contemplating a career in the Digital Media industry.
	Digital Media HR Tool kit Interactive Digital Media Team competency chart Competency profile for the Creation function Competency profile for the Project Management function Competency profile for the Business function Training Gaps Analysis Context Paper : <i>Where Creativity Meets Technology in the Digital Economy</i>
	Starting a Digital Media Business: A Guide for Digital Media Entrepreneurs
	<i>The Art of Managing Your Career in New Media – Interactive Zone</i>
	Revised TAMYC Enhancement - New Media
2012	Project Management 101
2011	Project Management for Digital Media Producers – course content and workshop delivery
2010	<i>Interzone: Careers in New Media</i> (online) Compendium of Hubs for Digital Media Content Creation
2009	<i>Interactive Media Producers</i> Competency Chart, Profile and Training Gaps Analysis 2009 Digital Media Content Creation Technology Road Map
2008	Content Creation Technology Roadmap (Visioning Meeting)
2007	Convergence Media (Course content) TAMYC Enhancement - New Media
2006	Content Creation National Roundtable
2005	New Media Content Creation meetings (cross-country)
2004	<i>New Media Content Creation</i> Competency Chart and Profile
1999	New Media Skills Dialogue Roundtable
1998	<i>Careers in Culture booklet</i>

Research

Culture 3.0, Impact of Emerging Digital Technologies on HR in the Cultural Sector, 2011

New Media Content Creators, Training Needs and Gaps Analysis, Delvinia, 2004

New Media Freelance Content Creators Survey, Ekos, 2004

HR Challenges for Interactive Media Skills Requirements in Canada: A Research Needs Assessment, MMSG, 2000

HR needs in the New Media Industry, Ekos Research Associates, 1998

HR Issues and Challenges for Cultural Workers in the Multimedia/New Media Industry; Nancy C. Abell & L. Beccari, 1997

BY DISCIPLINE

FILM AND TELEVISION BROADCASTING

2013	Revised TAMYC Enhancement – Film and Television
2012	Production Accounting 101
2011	Business Skills for Producers (course content, instructor’s guide & workshop delivery)
2010	From Shortwave to Widescreen: Careers in Film and Broadcasting (online)
	National Overview of Safety Bulletins / Guidelines
	Screen-based Media Training Database
2009	Film Set Etiquette (course content & workshop delivery)
	Production Accounting for Film, Television and Digital Media (course content, instructor's guide & workshop delivery)
	Film Set Safety Awareness (course content & workshop delivery)
2008	Below-the-Line Film and Television Workers
	Training Gaps Analysis
	<i>Directors</i> (Film and television)
	Competency Chart/Profile/ Training Gaps Analysis
	<i>Location Manager</i>
	Competency Chart/Profile/ Training Gaps Analysis
	National Roundtable : Below-the-Line Occupations
	National Training Advisory Council
	<i>Producers</i> (Film and television)
	Competency Chart/Profile/ Training Gaps Analysis
2007	Launch of Screen-based Media Training Database
	TAMYC Enhancement Film and Television
2006	Convergence Media (course content)
	Fast Forward: HR Strategy in Film and Television
	National Film & Television Roundtable
	<i>Production Manager</i> (Film and television)
2005	Competency Chart/Profile/ Training Gaps Analysis
	<i>Documentary Directors and Producers</i>
2004	Employment in Canadian Screen-based Media (National Employment Study)
	National HR Summit Film & Television
1998	<i>Careers in Culture</i> booklet

HERITAGE

(Archives, Libraries, Museums and Built Heritage)

2013	Revised TAMYC Enhancement - Heritage
2010	The Art of Storytelling: <i>Careers in Heritage</i> (online)
2007	TAMYC Enhancement - Heritage
2006	Librarians and Library Technicians: Training Gaps Analysis
2004	<i>Mapping the Work Force and Setting Strategic Priorities - Built Heritage</i>
2002	Information Resources Management Specialists Competency Chart/Profile/Training Gaps Analysis
2000	CHRC collaboration with ALARM (Alliance of Libraries, Archives and Records Management)
1998	<i>Careers in Culture</i> booklet

LIVE PERFORMING ARTS

2018-2019	Refer to <i>Respectful Workplaces in the Arts</i> (Cross-sectoral project)
2013	Meeting of the Live Performing Arts Caucus
	Revised TAMYC Enhancement - Dance and Choreography
	Revised TAMYC Enhancement - Theatre
2010	<i>The Spotlight's On! Careers in LPA</i> (online)
	<i>Entertainment Riggers</i> Competency Chart & Profile with Proficiency Levels
	<i>General Stage Technicians</i> Competency Chart & Profile with Proficiency Levels
2007	<i>Automation Technicians</i> Competency Chart/Profile/ Training Gaps Analysis
	<i>Entertainment Riggers</i> Competency Chart/Profile/ Training Gaps Analysis
	<i>Presenters</i> Competency Chart/Profile/ Training Gaps Analysis
	National Roundtable of Theatre Technicians and Educators
	TAMYC Enhancement - Dance and Choreography
	TAMYC Enhancement - Theatre
2006	<i>General Stage Technicians</i> Competency Chart/Profile/Training Gaps Analysis
1998	<i>Careers in Culture</i> booklet

MUSIC & SOUND RECORDING

2016	HR Management Workshop for Music Industry
2013	Revised TAMYC Enhancement - Music and Sound Recording
2012	Rights Management 101
2010	Now Hear This! Careers in Music & Sound Recording (online)
2009	Welcome to the Future: a Guide to Marketing Music in the New Economy course content and delivery
2008	Cross-country consultations re National Training Strategy
	Rights Management for the Music Industry course content
	National Training Advisory Council for the Music Industry (NTAC) The Business of Music: A National Training Strategy for Business Skills in the Music Industry
2007	Cross-country consultations re National Training Strategy
	TAMYC Enhancement - Music and Sound Recording
1998	<i>Careers in Culture</i> booklet

Competency charts/profiles/training gaps analyses:

- Booking agent (2008)
- Recorded music production (2008)
- Development, marketing, distribution (2008)
- Music publishers (2007)
- Presenters (2007)
- Music artist manager (2006)
- Record label manager (2006)

VISUAL ARTS AND CRAFTS

2018-2019	Refer to <i>Respectful Workplaces in the Arts</i> (Cross-sectoral project)
2013	Revised TAMYC Enhancement - Crafts
	Revised TAMYC Enhancement - Visual Arts
2010	The Mind's Eye: Careers in Visual Arts and Crafts (online)
2007	TAMYC Enhancement - Crafts
	TAMYC Enhancement - Visual Arts
1998	<i>Careers in Culture</i> booklet

WRITING AND PUBLISHING

BOOKS AND MAGAZINES

2018-2019	Refer to <i>Respectful Workplaces in the Arts</i> (Cross-sectoral project)
2013	Revised TAMYC Enhancement - Writing
2010	<i>Words on the Move</i> - <i>Careers in Writing and Publishing</i> (online)
2007	TAMYC Enhancement - Writing
1998	<i>Careers in Culture</i> booklet

MAGAZINE PUBLISHING

2012	Development of 4 online courses = Editorial, Production, Advertising and Circulation
	Guide to Best Practices for Canadian Publishing, Editing and Writing
2009	Cross-country meetings
	<i>2008 Canadian Magazine Industry Market Compensation Survey</i>

BOOK PUBLISHING

2008	<i>Book Marketing in an Online World</i>
	Roundtable of training offerings for book publishers & educators
2006	Magazine Publishing industry roundtable
2005	<i>Book Publishers</i> Competency Chart/Profile /Training Gaps Analysis