



# PROFESSIONAL DEVELOPMENT IN ONTARIO'S CULTURAL SECTOR

PHASE ONE. QUALITATIVE RESEARCH FINAL REPORT

SUBMITTED BY IPSOS REID

TO CULTURAL CAREERS COUNCIL ONTARIO

**CCCO** Cultural Careers Council Ontario  
*WorkInCulture.ca*

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# PROFESSIONAL DEVELOPMENT IN ONTARIO'S CULTURAL SECTOR: A LITERATURE SEARCH AND ELITE INTERVIEWS

## 1. INTRODUCTION TO THE STUDY

### 1.1. BACKGROUND

In the 21<sup>st</sup> Century, professional development is an important issue across all sectors of the economy and across all geographical locations in Canada. Lifelong learning is critical in order for Canada to remain competitive in the global marketplace.

The unique characteristics of the cultural sector heighten the importance of in-career professional development. Within the cultural sector, people are the principal resource. To ensure the growth of this sector in Canada, this human resource needs to remain relevant in today's economy. Plus, unique factors within this sector add to the challenge of professional development for cultural workers.<sup>1</sup>

- Many organisations within the sector are small, not-for-profits
- Large proportion are self-employed and contract workers
- Incomes are relatively low

A highly educated workforce with low relative wages and a high rate of self-employment and under-employment all contribute to the complexities of career development. As with all other sectors, technology and socio-demographic changes are also key factors in the skills gaps within the culture sector.

In Ontario, Cultural Careers Council Ontario (CCCO) is the only organisation focused on the human resources of the entire cultural sector in the province. CCCO has identified professional development as an urgent issue for the cultural labour force, which includes workers from the performing arts, visual arts & crafts, heritage, film & new media, and writing and publishing. The Status of the Artist Sub-Committee of the Ontario Minister of Culture's Advisory Council for Arts and Culture acknowledged the unmet needs for training resources for individuals and organisations in the cultural community in its strong recommendation that:

The Ministry of Culture work with the Ministry of Training Colleges and Universities (MTCU) to help ensure that key training organisations (e.g., the Cultural Careers Council of Ontario) receive training funding, which may be

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<sup>1</sup> Cultural Human Resources Council. *Canada's Cultural Labour Sector Force*. (2004): 7

available under the Labour Market Partnership Agreement, on behalf of the arts and cultural industries in Ontario; and that the agreement include making training funds available for both self-employed artists and artists who are employees.<sup>2</sup>

Ontario-based cultural studies on professional development have tended to look at specific categories of workers rather than the sector as whole.

In the past, CCCO has not been able to carry out sufficiently comprehensive and detailed research on this subject, but now with support from the Ontario Ministry of Training, Colleges and Universities and from Human Resources and Social Development Canada, CCCO has initiated a *Career Development for Cultural Workers* project. This 15-month project includes the undertaking of a large-scale study of existing professional development across Ontario's cultural sector to address the need for statistical information on the subject, the relationship of Ontario to internationally accepted norms in this area, and the impact of professional development activity on the cultural economy and on social and artistic creativity.<sup>3</sup>

This Report presents the findings of Phase One of the research program — qualitative research to identify key literature and professional development trends.

## 1.2. PURPOSE OF THE RESEARCH

The overall purpose of the proposed qualitative research is to draw on existing sources of literature to help identify current trends, issues and practices relevant to professional development in Ontario's cultural sector. The findings of the qualitative research will inform the development of a survey questionnaire in Phase Two of the research program.

The research is on secondary sources and therefore does not — and was not intended to — undertake an evaluation of existing professional development programs drawing on primary sources of information, such as program descriptions available on the Internet.

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<sup>2</sup> Status of the Artist Sub-Committee, Ontario Minister of Culture's Advisory Council for Arts and Culture. *Report on the Socio-economic Status of the Artist in Ontario in the 21<sup>st</sup> Century* (October 2006): 21.

<sup>3</sup> CCCO President James Lee, *Report to the Annual Meeting of Cultural Careers Council Ontario* (March 8, 2007): 1.

### 1.3. METHODOLOGY

This qualitative study is composed of a literature search (in English), plus twelve Elite Interviews.

**Literature Search.** Phase one began with the search of literature related to professional development practices. It entailed a review of available research reports, journal articles, websites, and government and charitable sector publications in the cultural sector and outside of the sector.

**Elite Interviews.** Twelve elite interviews have been conducted with key informants in professional development in Canada, the United States, Australia and the United Kingdom. The interviewees were selected for their perceived 'big picture' knowledge of current professional development practices and their understanding of trends. Respondents include an executive director of an arts council, executive director of a sector council, professional development specialist in an arts organisation, and academics.

The Elite Interviews were conducted by telephone and lasted an average of twenty minutes each. During the course of the interviews, respondents were asked for their recommendations of documents that would contribute to the literature search. Therefore, ultimately, the two data collection methods were iterative and informed each other.

### 1.4. SCOPE AND DEFINITIONS

The qualitative research includes information from Ontario, other regions of Canada, and other countries. An overview of the Ontario cultural sector will help serve to understand current trends. A look outside the province and country is important to gain an understanding of where Ontario stands in relation. The literature search uncovered examples of best practices in three countries: UK, US and Australia.

For the purpose of this study, the "cultural sector" is composed of the following five sub-sectors:

- Performing Arts
- Visual Arts and Crafts
- Film and New Media
- Writing and Publishing
- Heritage



This study looks at professional development only for in-career artists, that is, those who are in their early, mid or late career stages, not those wanting to enter the field, or students. For the purpose of the study, Ipsos Reid, CCCO staff and advisory committee developed a definition of professional development:

The deliberate pursuit of training and/or other activities undertaken by in-career cultural workers to build new skills and/or knowledge to enhance their careers in the cultural sector.

The information and trends in this Report, however, reflect various definitions utilized by different organisations. Even the language itself varies from organisation to organisation. While we are focused here on 'professional development', some organisations prefer to discuss 'worker training,' 'skills development,' and so on.

## 2. PROFESSIONAL DEVELOPMENT IN CANADA

### 2.1. LITERATURE

A considerable volume of literature on adult training exists in Canada; however, a large portion of this literature focuses on adult education and basic skills training, rather than on in-career professional development. The literature on professional development in Canada tends to be theoretical in nature, extolling the need for Canadian society to be competitive in the global economy and in the new knowledge economy.

A growing body of literature takes the view that development of workers' skills is a key factor in driving economic growth<sup>4</sup>. A number of factors are driving the need for skills training including demographic and rapid technological changes. The 'upskilling' of workers already in the labour force is widely seen as an important measure to fill the skills needs gap.

In spite of the growing call for increased development of worker skills, there are major gaps in our knowledge of training outcomes.<sup>5</sup> At the organisation level, the Conference Board of Canada reports that less than 10 percent of companies in Canada evaluate the business impact and return on investment of their training programs.<sup>6</sup>

There is very little literature that reviews or evaluates existing professional development programs, and even less formal training evaluation that specifically measures the effectiveness of programs in terms of return on investment. Although many employers support professional development training, it seems to be in a haphazard way without much planning or assessing. As noted by Vaughan Campbell, Director of Organisational Learning and Development Research at the Conference Board of Canada:

*Individuals are pursuing learning opportunities without any real thought by their organisation about how effective they are being...We're seeing that there's not a whole lot of rigour of the evaluation and the effectiveness of*

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<sup>4</sup> Brisbois, Richard and Saunders, Ron. Skills Upgrading Initiatives In Canada: Regional Case Studies (January 2005): 6

<sup>5</sup> Canadian Policy Research Network, *Developing Skills in the Canadian Workplace*, as quoted in *Connecting the Dots: Linking Training Investment to Business Outcomes and the Economy*, The Canada Council on Learning, (April 2007): 5

<sup>6</sup> Conference Board of Canada, *Learning and Development Outlook 2005*, as quoted in *Connecting the Dots: Linking Training Investment to Business Outcomes and the Economy*, The Canada Council on Learning, (April 2007): 5

*these programs as far as change in behaviour and consequently change in impact*<sup>7</sup>.

In terms of current practices and recent trends, the best information is provided by the Conference Board of Canada and Statistics Canada. Statistics Canada produces a major survey on workplace training, the *Adult Education and Training Survey*. The *Adult Education and Training Survey* is Canada's most comprehensive source of data on individual participation in formal adult education and training.<sup>8</sup> Unfortunately, while these surveys are conducted periodically; the most recent data is from 2002.

## 2.2. STRUCTURE

### Role of Government

Historically, Canadian national policy regarding worker training has been fraught by tension between the federal and provincial levels of government<sup>9</sup>. Although Canadian provinces have jurisdiction over education, the federal government has the responsibility for Employment Insurance (formerly Unemployment Insurance) and funds much of the adult training in Canada through that program.

With introduction of a new Employment Insurance Act in 1996 the federal government withdrew from direct training of Employment Insurance clients and they entered into Labour Market Development Agreements (LMDA) with the provinces and territories<sup>10</sup>. The LMDAs gave the provinces and territories an expanded role in the design and delivery of programs under Employment Insurance.

In 2005, a new federal-provincial partnership agreement was signed between Canada and Ontario, the Labour Market Partnership Agreement (LMPA).<sup>11</sup> This was created to help fill the gaps in the LMDA and to assist people who are ineligible for Employment Insurance in acquiring workplace skills. One of the five priorities of the agreement is Workplace Skills Development.

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<sup>7</sup> Interview with Vaughan Campbell, Director of Organisational Learning and Development Research, The Conference Board of Canada.

<sup>8</sup> Peters, Valerie. *Working and Training: First Results of the 2003 Adult Education and Training Survey*. Statistics Canada (April 2004). Formal training in this survey is defined as, "courses or programs related to a worker's current or future job. These courses and programs have a structured plan whereby a student led by a teacher or trainer, follows a planned program and receives some form of formal recognition upon completion, such as a certificate, diploma or a degree." (p.6)

<sup>9</sup> Brisbois, Richard and Saunders, Ron. *Skills Upgrading Initiatives In Canada: Regional Case Studies* (January 2005): 7

<sup>10</sup> Brisbois, Richard and Saunders, Ron. *Skills Upgrading Initiatives In Canada: Regional Case Studies* (January 2005): 7

<sup>11</sup> See <http://www.hrsdc.gc.ca/en/epb/lmd/lmda/ontario/partnership.shtml>

In order to work towards Workplace Skills Development in 2005, the federal government pledged \$476.5 million over 6 years to Ontario.

“Canada and Ontario agree to focus investment on the following priorities: Expand and enhance Apprenticeship;:

- Labour Market Integration of recent Immigrants
- Literacy and Essential Skills
- Workplace Skills Development (e.g. incentives for upgrading skills of new and existing workers)
- Aboriginal peoples
- Assistance to others facing labour market barriers (e.g., older workers and others who are displaced, persons with disabilities).”<sup>12</sup>

The practicality, if any, of the Ontario-Canada LMPA is unknown. This Literature Review was unable to find any information describing the outcomes of the new Ontario/Canada LMPA. Further, Susan Annis, Executive Director of the Cultural Human Resources Canada expressed doubt that the LMPA is even active although the Agreement is only two years old:

*I'm not sure they [LMPA] are active. Three were signed as I understand, but I believe they were taken off the table and a new series of LMAs, Labour Market Agreements, are being looked at, which will involve devolution of significant money to the provinces.*<sup>13</sup>

In March of this year, the federal government announced a new agreement between Canada and the provinces related to skills training would be funded in the 2007 budget. “The Government will enter into bilateral arrangements with each province and territory to deliver these new investments (\$500 million per year).”<sup>14</sup> It appears that these will replace the Canada-Ontario LMPA.

Within Canada, the provincial government in Quebec has taken a unique initiative with respect to professional development of workers. In 1995, Quebec implemented the Act to Foster the Development of Manpower Training. This Act legislates that employers with payrolls over \$1,000,000 must invest 1% of their payroll costs in training, or make a contribution to a worker training fund for that amount.

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<sup>12</sup> See <http://www.hrsdc.gc.ca/en/epb/lmd/lmda/ontario/partnership.shtml>

<sup>13</sup> Interview with Susan Annis, Executive Director, Cultural Human Resources Canada.

<sup>14</sup> See <http://www.budget.gc.ca/2007/bp/bpc5de.html>

## Sector Councils

The Government of Canada has used a sector-based approach to enhance workers' skills. It has invested substantially in Sector Councils since 1992<sup>15</sup>. Sector Councils are organisations within a defined area of economic activity that work to identify and address current and anticipated human resource and skills & learning challenges and to implement long-term human resources planning and development strategies for their respective sectors<sup>16</sup>.

The objectives of sector councils are to:

- Define and anticipate skills requirements,
- Promote lifelong learning in the workplace,
- Facilitate mobility and labour market transitions,
- Help workers get the skills and knowledge needed to drive innovation and to sustain a competitive advantage in the changing economy, and
- Encourage the private sector to take ownership and invest in solutions that address skills challenges.

Currently, there are 26 Sector Councils in Canada. The council related to the culture sector is the Cultural Human Resources Council (CHRC).

## Professional Associations

Independently of Sector Councils, professional associations may play a major role in the training of in-career workers. Professional associations often offer programs, courses, and workshops that are sometimes ad hoc and sometimes lead to association accreditation that is recognized by other professionals in their sector. This training is sector-specific and sub-sector specific.

## Individual Organisations

Individual government departments, private companies, and not-for-profit organisations may provide their employees with training opportunities. Training at the organisation level may be directed more by the employer and the employer's specific needs than by the employee. Nonetheless, there is a secondary benefit for individuals. Even highly specific skills training to meet a company's needs, may provide the employee with

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<sup>15</sup> Bloom, Michael, Kitagawa, Kurtis and Watt, Douglas. *Sector Councils With a Regional Edge—Enhancing and Extending the Reach of Sector Councils*, The Conference Board of Canada, (December 2005): 2

<sup>16</sup> See [http://www.hrsdc.gc.ca/en/workplaceskills/sector\\_councils/index.shtml](http://www.hrsdc.gc.ca/en/workplaceskills/sector_councils/index.shtml)

enhanced or new skills that may be transferable and contribute to their overall professional development.

### 2.3. TRENDS

#### ***Proportion of Workers Getting In-Career Training Increased from 1997 to 2002***

Between 1997 and 2002, the proportion of Canadian workers who received some job-related training rose from 29% to 35%.<sup>17</sup>

While the total number of workers getting work-related training rose in the five years prior to 2002, the amount time participants devoted to training held steady at an average of 150 hours (approximately 20 days) of training per training participant in 2002. .<sup>18</sup>

Although worker participation in training was not equal in all regions, only nine percentage points separated the incidence of worker training across provinces. The provinces with the highest participation rates in 2002 were British Columbia (39%), Manitoba (39%) and Nova Scotia (38%).<sup>19</sup> Ontario fell in the bottom half at 35%.

Participation rates in training increased in all provinces between 1997 and 2002 but again, not equally. The largest growth was experienced in Quebec with participation rates growing 57% from 20% to 32%. Participation grew by over 20% in six other provinces and by only 10% in Nova Scotia, Alberta and Ontario.<sup>20</sup>

#### ***Overall Employer Expenditure On Employee Training Increased From 2003 To 2005***

Between 2003 and 2005, there was an eleven percentage point increase in the average amount that employers in Canada spent per employee on training. In 2003, Canadian employers spent an average of \$824 per employee on training, which rose to \$914 in 2005.<sup>21</sup>

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<sup>17</sup> Peters, Valerie. *Working and Training: First Results of the 2003 Adult Education and Training Survey*. Statistics Canada (April 2004): 7.

<sup>18</sup> Peters, Valerie. *Working and Training: First Results of the 2003 Adult Education and Training Survey*. Statistics Canada (April 2004): 11

<sup>19</sup> Peters, Valerie. *Working and Training: First Results of the 2003 Adult Education and Training Survey*. Statistics Canada (April 2004): 10

<sup>20</sup> Peters, Valerie. *Working and Training: First Results of the 2003 Adult Education and Training Survey*. Statistics Canada (April 2004): 10

<sup>21</sup> Gagnon, Natalie, Bloom, Michael and Douglas Wart. *Changing Employers' Behaviour About Training*. The Conference Board of Canada (December 2005): 2

As a percentage of their overall payroll, Canadian firms' spending increased from 1.55% in 2003 to 1.75% in 2005.<sup>22</sup>

It is difficult to evaluate this employer expenditure on employee training in an international context. Is \$914 per employee a lot or a little? Cross-country comparisons are difficult to make due to a lack of clarity and likely variances in definitions of employee training and professional development. Nonetheless, it is worth noting that while Canadian employers spent 1.55% of their payroll on employee training in 2003, American firms spent 50% more — 2.34 % of their payroll on training, in the same year.<sup>23</sup>

### ***But A Growing Proportion Of Employees Are Undertaking Training At Their Own Expense***

Although employers have increased their support for employee training, this increase has not kept pace with the rate of growth in employee training. As noted in the Statistics Canada's report *2003 Adult Education and Training Survey*:

The role of the employer relative to that of the individual worker in supporting training shifted over the 1997-2002 period, with an increasing proportion of workers undertaking job-related training that was not employer supported. It follows that over the five-year period, adult workers increased their participation in training largely on their own initiative and at their own expense.<sup>24</sup>

Participation in employer-supported formal job-related training decreased from 79% in 1997 to 72% in 2002.<sup>25</sup>

While employer-supported training decreased in Canada as a whole, there was a substantial rise in employer-supported training in New Brunswick and in Quebec. The proportion of workers in New Brunswick who received employer-supported training increased from 19% in 1997 to 26% in 2002. The increase was even more substantial in Quebec, where employer-supported training rose 9 percentage points between 1997

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<sup>22</sup> Goldberg, Mark. *Employer Investment in Workplace Learning in Canada*. Canadian Policy Research Networks (September 2006): 12

<sup>23</sup> Goldberg, Mark. *Employer Investment in Workplace Learning in Canada*. Canadian Policy Research Networks (September 2006): 12

<sup>24</sup> Peters, Valerie. *Working and Training: First Results of the 2003 Adult Education and Training Survey*. Statistics Canada (April 2004): 15

<sup>25</sup> Peters, Valerie. *Working and Training: First Results of the 2003 Adult Education and Training Survey*. Statistics Canada (April 2004): 15

and 2002 from 15% to 24%.<sup>26</sup> This increase in Quebec may reflect the 1995 implementation of the Act to Foster the Development of Manpower Training.

### ***Not-for-profit Employers More Likely To Provide Training Than For-Profit Sector Employers***

Organisations of all sizes in the not-for-profit sector are much more likely than their for-profit counterparts to provide their employees with training. This finding is based on a Canadian Policy Research Networks analysis of the 1999 Workplace and Employee Survey that compared employee training in the for-profit, not-for-profit and quasi-government (quango) sectors. The quango sector had the highest percentage (75%) of employers who supported training by either paying for or providing training, compared to 68% in the not-for-profit and 55% in the for-profit sectors.<sup>27</sup>

### ***Increased Attention To Informal Training***

Vaughan Campbell, Director of Organisational Development Research at the Conference Board of Canada, has observed a trend in which workplace learning is moving from formal training to more informal training, which makes it more difficult to measure professional development trends in studies and surveys.

*A big trend is the move from formal learning or formal development to more informal development. Our studies have borne out that folks aren't necessarily doing less development themselves but are doing it on a more informal basis which makes it harder to capture.*<sup>28</sup>

For the first time in 2002, Statistics Canada's Adult Education and Training Survey looked at informal training. Knowledge of both informal and formal types of training are now viewed as providing a more complete picture of the activities in which workers are involved as they develop their skills. Informal training is defined as "training that involves little or no reliance on pre-determined guidelines for its organisation, delivery or assessment. It must be undertaken by the participant with specific intention of developing job-related skills or knowledge."<sup>29</sup> According to the AETS, 33% of employed adults were engaged in self-directed job-related learning activities in the four weeks prior to the survey.

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<sup>26</sup> Peters, Valerie. *Working and Training: First Results of the 2003 Adult Education and Training Survey*. Statistics Canada (April 2004): 14

<sup>27</sup> McMullen, Kathryn and Grant Schellenberg. *Skills and Training in the Non-profit Sector*. Canadian Policy Research Networks (March 2003): 26

<sup>28</sup> Interview with Vaughan Campbell, Director of Organisational Learning and Development Research, The Conference Board of Canada.

<sup>29</sup> Peters, Valerie. *Working and Training: First Results of the 2003 Adult Education and Training Survey*. Statistics Canada (April 2004): 16

### **Minority of Workers Face Barriers To Training**

In 2002, 3 in 10 working adults (28%) reported there was job-related training that they wanted or needed to take.<sup>30</sup> The number one cited barrier to professional development is cost. In the 2003 Statistics Canada survey, the more frequent reasons given by workers for not taking the training they wanted/needed were:

- Cost (45%),
- Being too busy at work (35%),
- Conflict between training and work schedules (27%),
- Family responsibilities (27%), and
- Training being offered at an inconvenient time (16%).<sup>31</sup>

The majority of all working adults mentioned more than one barrier to taking training, when asked.

#### **2.4. BEST PRACTICES**

Due to the paucity of literature evaluating professional development programs, there are extremely limited sources of information that discuss and identify best practices. Interviewees also found it difficult to provide specific examples of best practices.

A rare and exceptional source of information on best practices is The Conference Board of Canada. They produce case studies (some of them award-winning) which examine outstanding education and lifelong learning programs and initiatives. Many of these case studies, however, are related to basic literacy skills or are related to back to work training.

In addition to providing case studies on adult learning, the Conference Board of Canada also hosts an annual conference on international workplace education and learning. We view this conference as a 'best practice' for the advancement of professional development in Canada.

Below is a description of: 1) the Conference Board's International Workplace Education And Learning Conference, and 2) a Conference Board case study of a skills upgrading program provided by a sector council, the Canadian Auto Repair and Service Council.

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<sup>30</sup> Peters, Valerie. *Working and Training: First Results of the 2003 Adult Education and Training Survey*. Statistics Canada (April 2004): 19

<sup>31</sup> Peters, Valerie. *Working and Training: First Results of the 2003 Adult Education and Training Survey*. Statistics Canada (April 2004): 20

### **International Workplace Education And Learning Conference**

The International Workplace Education and Learning Conference is hosted by the Conference Board of Canada. The 2006 International Workplace Education and Learning Conference, a two-day event, covered a wide range of topics on workplace learning. A highlight of the 2006 agenda illustrates the variety of subjects addressed, including:

- Workplace Informal Learning Matrix: “Lean Learning in the Workplace,”
- ROI Training Methodology — Measuring Business Impacts of Training,
- Promoting and Supporting Workplace Learning: Evidence from the Work and Learning Knowledge Centre,
- Strategies for Engaging Online Learners, and
- In Full Bloom: Establishing the Culture and Buy-in Necessary for Workplace Learning and Employee Engagement.

The conference consisted of group discussions, workshops and training sessions. The subjects covered ranged from recruiting to leadership to training and performance. It appears that these annual conferences would be an excellent forum for human resources and other relevant professionals in the cultural sector to learn about current trends and practices in professional development and to network with human resources experts outside of the cultural sector.

Members of The Conference Board of Canada who cannot afford the conference fees may contact the Board for special assistance. Opportunities for financial assistance to attend conferences are reviewed on a case-by-case basis, whereby a member funds another that is in financial need.<sup>32</sup> Potentially, this may be an opportunity for leaders in Human Resources in the cultural sector.

### **Canadian Auto Repair and Service Council -- Interactive Distance Learning Program**

The Canadian Auto Repair and Service (CARS) Council runs a professional development program for its members, the Interactive Distance Learning (IDL) program, which is considered a model program.<sup>33</sup>

CARS Interactive Distance Learning program is a subscription-based televised broadcasting system that provides instructor-led interactive training in automotive and

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<sup>32</sup> Interview with Vaughn Campbell, Director of Organisational Learning and Development Research, The Conference Board of Canada.

<sup>33</sup> Watt, Douglas. *Interactive Distance Learning: Putting the Training Wheels in Motion In Canada's Automotive Repair and Service Shops*. The Conference Board of Canada (September 2005): 1

business skills. Each course is targeted to meet the specific needs of the fast-changing automotive repair and service industry. IDL also has a series of assessment tests that shops can use to determine employees' skills sets and help develop relevant and individualized training programs.

The equipment needs and costs are surprisingly low. Automotive service and repair stores need a television, satellite receiver and antenna, and a room to watch the learning programs. Many shops use a VCR to tape courses and build their own IDL-training library. The largest cost is the purchase of the satellite and antenna, which is approximately \$2000.<sup>34</sup> Aside from the equipment costs, automotive service and repair stores that want to participate in the training pay a monthly user fee of \$190 per month, or \$2,280 per year. This is a flat rate regardless of the number of training courses actually taken.

The Interactive Distance Learning program is a valuable model which addresses some barriers for professional development in Ontario's cultural sector. For example, this program is successful in reaching geographically diffuse audiences. Currently, limited opportunities exist for artists and cultural workers living outside large metropolitan areas. Often, to participate in professional development, they need to incur travel and accommodations costs which make the pursuing of professional development more expensive and time-consuming.

IDL is an example of interactive technology to overcome barriers to professional development. This type of distance learning may reduce the cost of professional development for those who want it, reduce potentially long travel time, provide flexibility in timing of courses, and reduce the conflict between training and work schedule and/or family responsibilities. Online distance training in general also offers these benefits, but does not include the invaluable 'live' interaction with an instructor.

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<sup>34</sup> Watt, Douglas. *Interactive Distance Learning: Putting the Training Wheels in Motion In Canada's Automotive Repair and Service Shops*. The Conference Board of Canada (September 2005): 3

## 3. CULTURAL SECTOR PROFESSIONAL DEVELOPMENT IN CANADA

### 3.1. LITERATURE

As with information on professional development in Canada overall, there is a real lack of literature that reviews and evaluates professional development approaches and programs in the cultural sector as a whole. The literature that does exist consists primarily of discussions about the overall need for training, and skills needs and gaps.

Cultural Human Resources Canada, a Sector Council, conducts research in the culture sector on access to training, plus other human resources-related issues, such as employment status, recruitment and retention, new technologies, and globalization. This research does not answer questions on such issues as how much training is pursued, the types of training, and who is paying for it for the cultural sector as a whole.

A notable ongoing trend in the past few years is the pursuit of research to document skills gaps in the cultural sub-sectors. Cultural Human Resources Canada commissioned a training gap analysis for a variety of careers within the various sub-sectors. Gap analyses were completed for:

- Directors and Producers of Documentary Films
- Production Managers: Film and Television
- Librarians and Library Technicians
- Automation Technicians
- General Stage Technicians (Stage Hands)
- Music Publishers
- Music Artist Managers
- Record Label Managers
- New Media Content Creators
- Book Publishers

Each analysis discusses the specific skills gaps for each profession, best types of training to address each skill need, and the availability of such training. This research sets the stage for advocating greater emphasis on mid-career professional development

In Ontario, Cultural Careers Council Ontario takes the lead in producing province-wide sector-specific reports on issues related to human resources. These reports almost exclusively focus on training needs and barriers.

Sub-sectors in Ontario have produced their own reports on training needs and challenges. For example, PACT and Theatre Ontario (with financial support from Cultural Careers Council Ontario) completed the *Performing Arts Professional Development Project* in 2000, which identified skills needs, knowledge and information gaps, and the most effective types of tools and mechanisms for professional development of entry and mid-career performing arts managers.<sup>35</sup> In another example of the sub-sector driven approach, Women in Film and Television (WIFT) –Toronto produced a report, *Career Search in Film and Television*, to explore required core human resources services, and career management skill gaps.<sup>36</sup>

The substantial piece of literature on professional development in provinces other than Ontario is the *National Cultural Training Overview*, which was prepared by CCCO for the Ontario Ministry of Culture. This report includes a detailed discussion of the LMDAs on a province by province basis.<sup>37</sup>

### 3.2. STRUCTURE

#### Canada

##### ***Cultural Human Resources Council***

The Sector Council responsible for arts and culture in Canada is the Cultural Human Resources Council (CHRC), created in 1995. It brings representatives of arts disciplines and cultural industries together to address the training and career development needs of cultural workers within the sector.<sup>38</sup>

The CHRC manages projects to address cultural human resource issues such as succession, training, compensation, HR management/planning, career planning and competency development. They are involved in many aspects leading up to but not including the delivery of training. This includes creating competency charts, profiles and occupational analysis for careers within the culture sector, which can be used by educators and trainers to develop curricula and to identify existing training gaps across

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<sup>35</sup> Barlow, Janis A. and Catherine Smalley. *Performing Arts Professional Development Project* (May 2000).

<sup>36</sup> Women in Film and Television (WIFT)–Toronto. *Career Search in Film and Television* (March 2003).

<sup>37</sup> CCCO. *National Cultural Training Overview* (December 2005).

<sup>38</sup> See <http://www.culturalhrc.ca/about/whatChrc-e.asp>

the country. Occasionally, they will also create courses and course content used by colleges, universities or professional associations.

### **Arts Services Organisations**

Arts Services Organisations (ASOs) are an important component in the role of professional development within the cultural sector. ASOs are “member-directed volunteer bodies representing professional artists or arts organisations”<sup>39</sup> that exist at the national, provincial and local levels. ASOs provide members with professional development directly through organizing seminars, conferences or mentoring programs; or indirectly, by facilitating or funding participation in outside programs.

### **Provincial Cultural HR Councils and Associations**

As training is a responsibility of the province, a look at the cultural sector in the provinces is important. CCCO's *National Cultural Training Overview* is the only literature that refers to the provincial human resources Sector Councils. According to this report from December 2005, there were only three provincial Sector Councils representing the cultural sector including Ontario, Quebec and British Columbia. An Internet search uncovered a new Sector Council in Prince Edward Island. In other provinces, the equivalent organisations that look after human resources and training in the cultural sector are often not-for-profit associations, as is the case in Manitoba, Newfoundland and Labrador. SaskCulture Inc. in Saskatchewan, a community-based, not-for-profit organisation fulfills this role in Saskatchewan.

In Ontario, Cultural Careers Council Ontario (CCCO) addresses human resources and career development needs in Ontario's cultural sector. It was incorporated as a not-for-profit organisation in 1998 even though it had been in existence under different names since the early 1990s.<sup>40</sup> The Council develops human resource tools, and produces programs, courses, internships and publications for artists (including those who are self-employed) and cultural organisations.

In Quebec, Conseil Québécois Des Ressources Humaines En Culture (CQRHC) officially formed in 1999. Its aim is to create a global employment support strategy in order to counter the precarious nature of the work in the cultural sector — that is, to encourage professional development in this sector.<sup>41</sup> It carries out research on the need for continuing education and professional development in the cultural sector,

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<sup>39</sup> MacSkimming, Roy. *Policy in Action: A Report on National Arts Service Organisations*. Canada Council for the Arts (February 2004): 3

<sup>40</sup> See <http://www.workinculture.ca/about/history.cfm>

<sup>41</sup> See <http://www.cqrhc.com/index.php>

develops tools for human resource management and produces statistics on the workforce in this sector.

The Prince Edward Island Cultural Human Resources Sector Council is still very new. They formed in 2006 and provide links to research in the cultural sector, a calendar of events and links to career postings.<sup>42</sup> They have also partnered with other Sector Councils to offer workshops.

Minimal information is available on the British Columbia Cultural Sector Development Council. Their website includes reports on human resources issues and links to research conducted by CHRC and others up to and including the year 2004.<sup>43</sup> They describe themselves as “currently a virtual organisation” and do not list any staff on their website, only steering committee members.

Three examples of organisations that have a strong mandate in human resources and training in the cultural sector are the Association of Cultural Industries of Newfoundland and Labrador, Arts and Cultural Industries Association of Manitoba Inc and SaskCulture Inc. in Saskatchewan. These organisations are province-wide, oversee many cultural sub-sectors and appear to take the place of the Sector Council. For example, the Association of Cultural Industries of Newfoundland and Labrador's main work is in advocacy and promotion of the industry to government and the public.<sup>44</sup> It also has a strong interest in aiding human resources development within the sector. Established in 1998, ACI represents a province-wide membership of professionals from all areas of the cultural sector.

## Funding

The provincial HR cultural Sector Councils/associations across the country seem to be funded by different sources:

- In Quebec, the CQRHC receives funding solely from the provincial government department, Labour Quebec,
- In PEI and in Newfoundland & Labrador, the HR cultural Sector Councils are funded through each province's Labour Market Development Agreement with the federal government,
- In Ontario and Manitoba, the provincial HR cultural Sector Council/association receives support from a variety of sources:

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<sup>42</sup> See <http://www.peiculture.ca>

<sup>43</sup> See <http://www.sectorcouncil.ca>

<sup>44</sup> See <http://www.acinl.ca>

- CCCO is funded by a number of federal and provincial bodies, and public and private foundations, including the arts councils, provincial ministries, Human Resources and Social Development;
- Arts and Cultural Industries Association of Manitoba Inc. receives support from government, membership fees, registration fees, partnerships, donations and sponsorships.
- SaskCulture Inc. receives support from the provincial government and membership fees.

While beyond the scope of the study here, it can be expected that the differing funding mechanisms for the provincial cultural human resources Sector Councils and associations will impact their effectiveness.

### 3.3. TRENDS

#### ***Weak Culture of Human Resources***

The Cultural Human Resources Council's 2002 report, *Face of the Future: a Study of Human Resource Issues in Canada's Cultural Sector*, found a "weak culture of human resources," including:<sup>45</sup>

- Poor wages and working conditions
- A lack of commitment to professional development
- A failure to plan for succession

This finding was echoed in a 2004 report on the National Arts Service Organizations found that while the NASOs place a very high priority on professional development and training, they could achieve much more in this area, advancing the state of the arts, if they weren't hampered by a lack of financial and staff resources.<sup>46</sup> And CCCO found in Ontario that human resources is one of several important areas where skill enhancement could play a significant role in overall professional development.<sup>47</sup>

#### ***Skills-Pay Expectation Gap***

The *Face of the Future* study also found that the difficulties for employers were in finding skilled workers and in establishing reasonable expectations of workers in

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<sup>45</sup> Cultural Human Resources Council. *Face of the Future: A Study of Human Resources Issues in Canada's Cultural Sector* (December 2002): 6

<sup>46</sup> MacSkimming, Roy. *Policy in Action: A Report on National Arts Service Organisations*. Canada Council for the Arts (February 2004): 3

<sup>47</sup> Cultural Careers Council Ontario. *Report on Training Needs and Resources for Ontario's Cultural Sector* (August 2006): 4

proportion to the working conditions and compensation.<sup>48</sup> While employers have high skills needs, they have trouble finding employees with the desired skills who are willing to work for the low wages they can offer.

The issue of low wages seems pronounced for self-employed artists. The rate of self-employment in Canada's cultural labour force is 21% overall, higher in some sub-sectors, almost three times higher than the rate in the overall labour force (8%). At the same time, self-employed cultural workers earn on average 28% less than self-employed workers in the overall labour force.<sup>49</sup>

### ***Demand for Non-Arts Skills***

Workers are increasingly required to multi-task and handle a multiplicity of job responsibilities. This adds further urgency to professional development in the cultural sector. Not only do artists need to stay up-to-date with their technical skills such as singing or dancing, but they also need to possess business skills such as marketing, new technologies and human resources. "The creator will not be able to divorce himself from the strictures of the market."<sup>50</sup>

In Ontario, CCCO noted that most people in culture make frequent transitions between sub-sectors as well as between the for-profit and not-for-profit sectors, and therefore both entrepreneurial and artistic skills are crucial. It specifically highlighted marketing as one of the important areas of skill gaps.<sup>51</sup>

### ***"Loi du 1%"***

In 1995, Quebec implemented the Act to Foster the Development of Manpower Training, which legislates that employers with payrolls over \$1,000,000 must invest 1% of their payroll costs in training, or make a contribution to a worker training fund for that amount.

Some experts extol the basic principle of the Quebec's "loi du 1%" as a best practice which should be considered as a model to be replicated in other provinces across the country.

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<sup>48</sup> Cultural Human Resources Council. *Face of the Future: A Study of Human Resources Issues in Canada's Cultural Sector* (December 2002): 10

<sup>49</sup> Cultural Human Resources Council. *Canada's Cultural Labour Sector Force*. (2004): xi

<sup>50</sup> Cultural Human Resources Council. *Face of the Future: A Study of Human Resources Issues in Canada's Cultural Sector* (December 2002): 14

<sup>51</sup> Cultural Careers Council Ontario. *Report on Training Needs and Resources for Ontario's Cultural Sector* (August 2006): 4

Critics of Quebec's "loi du 1%," however, argue that it is not effective considering that the tax is 1% of employer payroll, but the average spend on training across the country is 1.75%.<sup>52</sup> Other criticisms of Quebec's "loi du 1%" include the fact that self-employed workers do not qualify, trainer certification is problematic, and the equitable disbursement of funds is a challenge.<sup>53</sup> That the law applies to organizations with payrolls over \$1 million, also excludes the arts community.

### ***Online Database Local Training Opportunities***

The PEI Cultural Human Resources Sector Council are in the process of creating an online database for local training opportunities in Film and Television; Museums, Archives, Libraries and Heritage; New Media; Music and Sound Recording; Visual Arts; Crafts; Writing and Publishing; and Live Performing Arts.

The Arts and Cultural Industries Association of Manitoba Inc. also provides a training database in the sub-sectors of writing & publishing, crafts, visual arts, graphic design, music & sound, live performing arts, heritage, film and video, and broadcasting.

The Association of Cultural Industries of Newfoundland and Labrador offers an Arts Professional Development Directory, which is designed to be a gateway to all post-secondary arts training, upcoming workshops and training opportunities.

### ***Research on Needs***

In March 2007, the PEI Cultural Human Resources Sector Council used existing sources to compile a report on skills needs in various sub-sectors of the cultural sector. The goal in providing this information is that it will be "utilized by cultural workers to assist in identifying training needs and encourage life long learning."<sup>54</sup>

Arts and Cultural Industries Manitoba Inc. conducted a *Training Needs Study of Arts and Cultural Workers in Manitoba* in 1999. Highlights of their findings are that:

- Time and money are two key factors identified as barriers to participating in training for both individuals and employees of arts and cultural organisations
- Education prepared them well for discipline but not to make a living from their discipline e.g. business, marketing, self-promotion

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<sup>52</sup> Gagnon, Natalie, Michael Bloom, and Douglas Wart. *Changing Employers' Behaviour About Training*. The Conference Board of Canada (December 2005): 5

<sup>53</sup> Cultural Human Resources Council. *Fast Forward, Recommendations for a National Training Strategy for the Film and Television Industry* (September 2006): 61

<sup>54</sup> PEI Cultural Human Resources Sector Council. *Cultural Sector Careers Skill Profiles* (March 2007): 3

- Available business courses do not meet needs of arts cultural workers
- One to three-day workshops are the most suitable delivery formats to make training most accessible; for most people to participate, subsidized training is necessary
- There is a need for a coordinating body to identify training needs and develop and organize training for the arts and cultural sector<sup>55</sup>

In Ontario and Prince Edward Island, the provincial cultural councils are undertaking research on professional development, training and educational opportunities for the cultural sector. In PEI, an online survey is available to website visitors with seven open-ended questions.<sup>56</sup>

### **Other Trends**

CCCO's 2006 *Report on Training Needs and Resources for Ontario's Cultural Sector* focuses on Ontario, but this literature review suggests that the findings for Ontario are likely relevant to cultural sectors in the other provinces as well. Highlights of findings that have not yet been mentioned, include:

- Income Generation is an important area of skill gaps within the community in which CCCO could play a significant role,
- Short courses and experiential learning were the preferred formats among cultural sector leaders,<sup>57</sup> and
- The cultural sector has few professional development opportunities such as private consultants, or companies specializing in training, in comparison to other sectors.<sup>58</sup>

### **3.4. BEST PRACTICES**

A search of the literature uncovered only two examples of best practices training programs in professional development in the overall cultural sector in Canada. Interviewees also found it difficult to give examples of training programs that they believe are models of best practices in professional development in the cultural sector in Canada. This may be due to the lack of formal evaluations of individual programs

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<sup>55</sup> See <http://www.creativemanitoba.ca/>

<sup>56</sup> Cultural Careers Council Ontario. *Report on Training Needs and Resources for Ontario's Cultural Sector* (August 2006): 6 The report offers ten recommendations including the undertaking of a large-scale study of professional development across all the sub-sectors.

<sup>57</sup> Cultural Careers Council Ontario. *Report on Training Needs and Resources for Ontario's Cultural Sector* (August 2006): 6

<sup>58</sup> Cultural Careers Council Ontario. *Report on Training Needs and Resources for Ontario's Cultural Sector* (August 2006): 6

and the absence of formal comparative evaluations of program across sub-sectors and regions.

### **Training Initiatives Program**

The Training Initiatives Program was run by CHRC and has been identified as a valuable program that is worth resurrecting.<sup>59</sup> The value in this particular program was that it provided mentoring and training opportunities for in-career workers. The Training Initiatives Program was not tied to age or employment. It was funded by the federal government's consolidated revenue funds and ended when training was devolved to the provinces.<sup>60</sup> CHRC, through federal funds, now offers a youth internship program in its place, which is not relevant for in-career workers.

### **Cultural Resource Management Program**

The University of Victoria in British Columbia offers a Cultural Resource Management program through continuing education. Students may pursue courses towards the diploma, a certificate or they may only take courses. The Cultural Resource Management program now offers specific certificates in: heritage conservation planning, cultural sector leadership, and collections management.

Participants in the diploma program have the opportunity to complete an internship in a museum or heritage. Throughout the program, students are given the opportunity in the coursework to apply their knowledge to their work life.

*What we do is responsive to people's need to study in their workplaces. We do try to relate what people are learning back to their needs so our assignments are very practical in nature. They challenge students to critique what they're doing and apply new methods to it. We try to constantly monitor and address emerging issues<sup>61</sup>*

The program is geared towards in-career cultural workers. Joy Davis, Program Director for the Cultural Resource Management Program says:

*We feel strongly that really there's an extensive need for mid-career training. We've always used that need as the driving force for all of our programming.<sup>62</sup>*

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<sup>59</sup> Harvey, Jocelyn. *Creative Management in the Arts and Heritage: Sustaining and Renewing Professional Management*. Canadian Conference of the Arts (July 2002): 35

<sup>60</sup> Interview with Susan Annis, Executive Director, Cultural Human Resources Canada.

<sup>61</sup> Interview with Joy Davis, Program Director, Cultural Resource Management Program (Canada).

<sup>62</sup> Interview with Joy Davis, Program Director, Cultural Resource Management Program (Canada).



The literature search's aim was to uncover best practices for the cultural sector overall. There is an understanding that several organisations offer training that are recognized as best practices within their specific sub-sector.<sup>63</sup> Examples of such organisations are:

- Canadian Opera Company
- Magazines Canada
- Ontario Museums Association
- Shaw Festival
- Women In Film and Television

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<sup>63</sup> In conversation with CCCO

## 4. CULTURAL SECTOR PROFESSIONAL DEVELOPMENT OUTSIDE CANADA

### 4.1. LITERATURE

An Internet search of English-language countries, found some interesting information in cultural human resources practices in the United Kingdom and in Australia.

Perhaps unexpectedly, the search did not uncover any literature on professional development in the culture sector in the United States. During the interviews with professionals in academia, an art council, and a national arts organisation, the lack of literature on the subject was confirmed. Yet, there are individuals and organisations that view professional development in the culture sector as a priority. When asked about research on professional development in the arts, the Associate Dean of the H. John Heinz III School of Public Policy and Management; Director in the Institute for the Management of Creative Enterprises (Carnegie Mellon University) responded, "I think it does not exist".<sup>64</sup>

### 4.2. STRUCTURE

#### **The United Kingdom**

In its overall structure of human resource Sector Councils, the UK is quite similar to Canada, although the two countries differ significantly in the level of programming offered in professional development for artists.

There appears to be a strong commitment to skills upgrading and workplace learning in the United Kingdom. The government website offers learning, career advice and a list of funding available to adult learners including those who are employed. It also offers assistance for businesses to build a training-friendly environment.

The Skills for Business network is made up of 25 Sector Councils and aims to boost the productivity of the UK.<sup>65</sup> Each Sector Council is an independent, employer-led organisation whose goals are to decrease skills gaps, improve learning opportunities and productivity of business, and public service performance. The Sector Skills

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<sup>64</sup> Interview with Dan Martin, Associate Dean of the H. John Heinz III School of Public Policy and Management; Director, Institute for the Management of Creative Enterprises, Carnegie Mellon University (USA).

<sup>65</sup> See <http://www.ssda.org.uk>

Development Agency (SSDA), a public body, is responsible for funding, supporting and monitoring the network of Sector Skills Councils.

In the UK, the Sector Councils that are responsible for the cultural sector are Skillset and Creative & Cultural Skills.

**Skillset.** Skillset is the Sector Council for the audio visual industries including broadcast, film, video, interactive media and photo imaging.<sup>66</sup> It manages centrally collected training funds contributed by industry and public resources to in turn provide an impressive range of services, research, strategic documents and strategic career advice to those in or wanting to enter the industry. Skillset is a strategic organisation, it helps fund and develop skills solutions and informs and influences training as opposed to delivering it.

**Creative & Cultural Skills.** Creative & Cultural Skills is the Sector Council for advertising, crafts, cultural heritage, design, music, performing, literary and visual arts.<sup>67</sup> They offer programs, advice, and research to individuals and organisations that fall within their mandate. From Creative Apprenticeships for youth, to the Creative Knowledge Lab, National Skills Academy and Creative Blueprint, Creative & Cultural Skills offer services to those in different stages of their career. Improving management and leadership skills is a top priority for the sector.<sup>68</sup>

## Australia

Unlike in Canada and the UK, in Australia, the main national Sector Council that is responsible for the cultural sector bears responsibility for a wide range of diverse sectors beyond the cultural sector. There are only ten Sector Councils in Australia. Innovation and Business Industry Skills Council, the Council that oversees the cultural industries sector and printing and graphic arts, is also responsible for four other sectors: business services, education, financial services, and information and communication technologies. In addition, State Industry Advisory Bodies, work with the Sector Councils, to advise them on not only the needs of each sector, but also State-specific issues. Examples of these Advisory Bodies are the Creative Industries Skills Council in the State of Queensland, Arts and Recreation Training Victoria, South Australian Recreation and Arts Training Council and Arts Training New South Wales.

The Government of Australia has recently placed a priority on professional development. In 2006 the government announced *Skills for the Future*, a set of major

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<sup>66</sup> See <http://www.skillset.org>

<sup>67</sup> See <http://www.ccskills.org.uk>

<sup>68</sup> Interview with James Evans, Research Advisor, Creative & Cultural Skills (United Kingdom).

new initiatives worth \$837 million over five years to focus on the need for continuous upgrading of skills.<sup>69</sup> As is the case with other countries, Australia is faced with demographic and technological changes that are driving a focus on worker 'upskilling'. As said by Les Comley, *Project Manager/Industry Specialist* at Innovation and Business Skills Australia,

*In Australia, we're confronted by skill shortages, which has been brought on by an aging population. There's a lot of work happening now to try to address that situation.*<sup>70</sup>

**The Innovation and Business Industry Skills Council (IBSA)** serves vocational educational sector new entrants through to people in middle management. One of the main activities of IBSA is to develop training packages — sets of competency standards and qualifications for recognizing and assessing people's skills. They are developed with the industry (employers and employee organisations).<sup>71</sup> Training packages for the cultural sector include technical and business skills.

**State Industry Advisory Bodies** are the main point of engagement between government and the arts on Vocational Educational and Training (VET) matters in the various States.<sup>72</sup> They work on behalf of creative industries to prepare recommendations for the government on emerging industry needs and issues that may be addressed through training options.

### United States

The Associate Dean at the H. John Heinz III School of Public Policy and Management at Carnegie Mellon University, which offers Masters-level programs in arts administration, explained that many of the ASOs do most of the professional development in the culture sector. Much of the training occurs through workshops and seminars at conferences and tends to be piecemeal and reactive to current hot topics, as opposed to carefully planning according to skills needs.

## 4.3. FUNDING

A comprehensive list of precise sources of funding for professional development in the cultural sector was difficult to find in all three countries. Pieces of information were gathered through the interviews, literature and websites. In the UK, Australia and the US sources of funding for professional development included national and local

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<sup>69</sup> <http://www.skillsforthefuture.gov.au/about.htm> website

<sup>70</sup> Interview with Linda Arnold and Les Comley, Innovation and Business Skills Australia

<sup>71</sup> Interview with Linda Arnold and Les Comley, Innovation and Business Skills Australia

<sup>72</sup> See <http://www.cisc.com.au/>

governments and private donations from individuals and organisations. The balance of government and private funding seems to differ, with professional development in the UK and Australia being funded mainly by government and more private funding in the US. In most cases a portion of costs for professional development are assumed by the individuals participating in the training.

## UK

Sources of funding for the arts and professional development in the UK seem to be similar to Canada. There appears to be a mixture of federal and local government funding distributed through a variety of ministries and public bodies. Private funding from individuals and organisations exist but this appears to be only a small portion of the funding.

## Australia

**National.** The Australia Council for the Arts provides funds for professional development for professional artists in the visual arts, theatre, music, literature, and dance.<sup>73</sup> The amount varies, and some of the disciplines have funding for specific professional development, such as studio residencies for the visual arts. Practicing craftspeople, designers, media artists and visual artists may apply for an overseas studio residency. Examples of residencies and their funding amounts are:

- \$10,000 three-month residencies in Barcelona, London, Los Angeles, Milan, New York, Paris, Rome or Tokyo
- \$20,000 six-month residencies in New York
- \$35,000 twelve-month residency in Berlin

**State Funding.** Arts Queensland develops and implements cultural policy and administers cultural funding programs that support arts and cultural development.<sup>74</sup> They are part of the Department of Education, Training and the Arts and provide up to \$5,000 per artist for international professional development.

**Local Funding.** The Creative Sparks program is a joint initiative of the Brisbane City Council and the Queensland government through Arts Queensland. This program helps develop the professional practice of local artists and cultural workers through three categories of funding, one of which is directed at promoting professional development. A maximum grant of \$10,000 is available.

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<sup>73</sup> <http://www.ozco.gov.au/default.aspx>

<sup>74</sup> <http://www.arts.qld.gov.au/about.asp>

## United States

Professional development in the United States seems to be largely funded by individuals with some indirect subsidization that occurs when the Arts Services Organisations provide some of the training at a discount. It is unclear how much is actually spent.

When asked about funding for professional development, Mr. Martin responded:

*There's an interesting phenomenon here that concerns me; I find this around professional development and also related to research in arts and culture. There's a perception, at least around the private foundation community and some other major private givers, that they'd rather give money directly to an organisation to do the work than what they consider this arms-length support of professional development. That, I think, is part of the problem. They say that they have so little to give to the arts that they have to give it directly to the creation and presentation of the work. I used to hate it when my father used to say 'give people fish and feed them for a day. Teach them how to fish and feed them for life.' I think we're continuing to give fish and not teaching how to fish.<sup>75</sup>*

The Pennsylvania Council on the Arts offers professional development grants of up to \$2,000 per year which can be used for travel to conference or any other costs related to development. The grants are available upon request and according to Mr. Horn, the Council is able to fulfill any reasonable request. Most State arts agencies provide some kind of help for professional development.<sup>76</sup> The support is not always direct financial support to artists such as these grants. Often these agencies offer conferences, workshops, or other training sessions.

## 4.4. TRENDS

### ***Focus on Professional Development for Administrators***

With few exceptions, such as those offered by Skillset in the United Kingdom, many of the programs recognized as 'best practices' are those offered for arts and cultural administrators instead of artists. This is also the case with programs in the cultural sector in Canada. The Training Initiatives Program and Cultural Resource Management Program, listed as best practices in Canada's cultural sector, are also geared towards administrators.

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<sup>75</sup> Interview with Dan Martin, Associate Dean, H. John Heinz III School of Public Policy and Management; Director, Institute for the Management of Creative Enterprises (USA).

<sup>76</sup> Interview with Philip Horn, Executive Director, Pennsylvania Council on the Arts (USA).

### ***Focus on Leadership***

Interviewees from the United Kingdom, Australia and the United States spoke of leadership succession. A number of factors have led to an increased need for new leaders, the main one being demographic shifts. Within the three countries, baby boomers, the largest age cohort, are starting to retire. Unless the next generation of leaders are trained and mentored, this will leave a gap in leadership within all economic sectors. Within the cultural sector, programs such as the Clore Leadership Programme in the United Kingdom and in the Emerging Leader Initiative in the United States are working towards ensuring that the sector has the leadership skills it will need in the future.

### ***Federal Governments' Policies Reflected in Cultural Sector***

The federal governments of Australia and the United Kingdom made recent commitments to training their workforce. Realizing that 'upskilling' their workforce is important to their economic successes, they formed policies and pledged funds for training. This top-level priority is reflected in the cultural sector, as seen, for example, in the United Kingdom with Creative Culture and Skillset, the Sector Councils responsible for culture. These Sector Councils are actively providing training and financial support for professional development tailored to meet the specific needs of artists and cultural workers.

### ***Small Local Programs***

Although training and professional development have been addressed and an infrastructure put in place by the federal governments of the United Kingdom and Australia, within these countries and the United States, a number of small local organisations also focus in this area within the cultural sector.

For example, CIDA, Cultural Industries Development Agencies, works within East London mainly to provide a wide range of essential services to the creative and cultural industries sector including business consultancy, organisational development, strategic planning, marketing support, funding guidance, and training advice.<sup>77</sup> They offer an online training/education directory and factsheets, which cover various themes from costing and pricing services to becoming a freelancer and to choosing your premises.

Creative Capital in New York City is another example of a small local organisation which funds, provides advisory services and professional development assistance to artists working in the performing and visual arts, film and video, and in emerging

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<sup>77</sup> See <http://www.cida.co.uk/index.shtml>

fields.<sup>78</sup> Their professional development program was launched in 2003 and consists of workshops that include a weekend retreat, as well as day and evening-long workshops. These workshops cover the topics of marketing/public relations and fundraising, with a particular emphasis on strategic planning for individual artists. Strategic planning is designed to help artists identify, acquire, and build skills needed to reach their goals with individual projects and/or career objectives.

#### 4.5 BEST PRACTICES

##### **Strategic Planning for Conferences (USA)**

The Executive Director of the Pennsylvania Council on the Arts has been an advocate for professional development in the arts for many years. He found that conferences plan their workshops and seminars each year without a strategic, long-term plan. So in 2006 Mr. Horn facilitated three groups of professionals to create a five-year plan for professional development in the field of performing arts touring and presenting. This plan defined the whole curriculum for five years of conferences, and has made the process of creating the workshops much simpler. Mr. Horn created and has been advocating for a self-assessment tool which would enable people to understand where they are on the spectrum of skills, and in turn allow them to make informed choices on how they go about learning new skills.

##### **Train to Gain (UK).**

Train to Gain is a government-supported scheme for skills brokerage. Through this fund, Skillset, among other organisations, offers businesses in its sector the opportunity to provide free human resource consultancy.<sup>79</sup> It is available to companies that do not have HR support and want to develop their workforce. A training consultant carries out a training needs analysis to identify the skills needs. The company then has the opportunity to apply for grants towards the training from the Skillset Films Skills Fund. A training consultant also provides advice on how to access available funds.

##### **Bespoke Training Model (UK)**

This model developed by Skillset's regional partners is considered an example of best practice.<sup>80</sup> As its name suggests (bespoke means custom-made), this model is based

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<sup>78</sup> See <http://pd.creative-capital.org/index.html>

<sup>79</sup> See <http://www.skillset.org>

<sup>80</sup> Skillset. *Audio Visual Industry Report*. (2001):154

on customized training. The needs of each freelancer is identified through a structured training needs analysis (TNA) and then flexible solutions developed for training with location, timing and method of learning that best suit the individual's needs and work schedules. All training solutions are subsidized for (usually) 60% of the costs.

### **Cultural Leadership Programme (UK)**

The Cultural Leadership Delivery Partnership was formed by Arts Council England, Creative & Cultural Skills and the Museums, Libraries and Archives Council.<sup>81</sup> It is a unique cross-sector collaboration to support the Cultural Leadership Programme for administrators

*Our research has shown that management is one of the key skills lacking in our sector. You can be the best artist in the world but if you can't sell your product, if you don't have the right business skills, it is going to be difficult for you to succeed in the sector. The Leadership Programme is intended to provide people with the core management and leadership skills that they will need to be successful in the sector.<sup>82</sup>*

The strength of this program is that it combines theoretical and practical learning which targets emerging leaders and those in mid-career. It consists of six focus areas:

- **Placement Opportunities.** Emerging and mid-career leaders undertake key projects with guidance from industry leaders. The objective of these placements is to “learn through doing”. The duration of the placements are approximately six months with up to £15,000 to support each proposal
- **Creative Knowledge Lab.** An initiative of Creative & Cultural Skills, Creative Knowledge Lab is a web portal which provides a comprehensive resource for cultural leaders at all stages of their careers, to develop and manage their leadership progression. It provides support in three areas including career management, information of the industry and workforce, and access to online learning
- **Short Courses.** The focus here is on intensive leadership development, through two-week intensive courses designed to cultivate the skills of emerging leaders. The curriculum covers management skills, financial accounting, people management and strategic planning.
- **Powerbrokers.** This strand provides additional support for black and ethnic minorities, which are severely under-represented in the sector.
- **Governance Development.** A major role of the program is to establish and promote best practice for governance bodies.

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<sup>81</sup> See <http://www.culturalleadership.org.uk/default.aspa>

<sup>82</sup> Interview with James Evans, Research Advisor, Creative & Cultural Skills (United Kingdom).

- **Developing Entrepreneurs as Leaders.** Information on this strand is currently unavailable except that the Cultural Leadership Program and Creative Skills are working closely together to research and develop opportunities.

### **Clore Leadership Programme (UK)**

The Clore Leadership Programme is a unique program that aims to train and help foster a new generation of leaders in the UK's cultural sector. Each year, 350 individuals with at least five years' experience in the sector apply to take part in this program, which involves research, courses, mentorship and a secondment.<sup>83</sup>

Program participants (fellows) are matched with a university professor who acts as an advisor as they conduct research on a topic of practical relevance to their field of work. They also take a number of courses. The program offers two two-week courses which all fellows need to take, but the other courses are chosen by each fellow and held in universities in the UK or abroad. Fellows also find Mentors who are high-level leaders in the culture sector and are seconded to an organisation very different from their own, to take the lead on a specific project.

Although the program has specific components, it is tailored to each individual fellow.

*What's unique is that it's not a fixed course. It is driven by individual choice, individual needs and individual circumstances. It can take anywhere from 10 to 24 months, and participants can be in work or not. We don't know anything like this anywhere. Nothing that is tailored to the individual like this.<sup>84</sup>*

Fellows receive a bursary of £20,000, which covers their living costs, or if they stay employed their employer is funded. They also receive a separate budget for their research, funded by a research council in the UK, and £10,000 for courses, conferences, travel or accommodation for courses that aren't provided by the program directly.

The core costs of the program are funded by a private foundation. Each individual fellowship is funded by a different source. Nearly all of the funding is from public sources, although private sources of money do play a role

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<sup>83</sup> Interview with Sue Hoyle, Deputy Director, The Clore Leadership Programme (United Kingdom).

<sup>84</sup> Interview with Sue Hoyle, Deputy Director, The Clore Leadership Programme (United Kingdom).

### **National Arts Marketing Project, Americans for the Arts (USA)**

Americans for the Arts is the United States' largest not-for-profit National Arts Service Organisation, which provides arts industry research and professional development for arts leaders.<sup>85</sup> They are a not-for-profit organisation funded by private contributions, membership association fees, and through revenue generation.

The Vice President of Arts & Business Programs of Americans for the Arts, Julie Peeler, could not suggest any programs that she would consider as best practices in professional development in the culture sector in the United States:

*I am not seeing an awful lot. There are some individuals who do a good job but I'm not seeing good programs.<sup>86</sup>*

Nonetheless, Philip Horn, Executive Director of the Pennsylvania Council on the Arts views the Arts Marketing Project, which is a program from Americans for the Arts, as a best practice:

*The best that I have seen recently has been from the National Arts Marketing Project, which is a program from Americans for the Arts. What distinguished it from most of the things I go to is that it was very practical information that people can go home and use. The real test, of course, of the value of these things is whether or not they are applied successfully when they go home, and I don't know anyone who tracks that. Does anybody actually check in after?<sup>87</sup>*

Other programs offered by Americans for the Arts that may be viewed as best practices include its Emerging Leader Initiative and its Business Volunteers for the Arts.

In February, 2005, Americans for the Arts merged with Arts & Business Council Inc., which has been devoted to stimulating partnerships between the arts and business since 1965. They initiated the National Arts Marketing Project to fill a need for training in the latest marketing tactics and to provide an understanding of some of the new tools available, and also to be a source for the latest in consumer behaviour information.<sup>88</sup>

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<sup>85</sup> Interview with Rebecca Borden, Manager of Professional Development, Americans for the Arts (USA).

<sup>86</sup> Interview with Julie Peeler, Vice President of Arts & Business Programs, Americans for the Arts (USA).

<sup>87</sup> Interview with Philip Horn, Executive Director, Pennsylvania Council on the Arts (USA).

<sup>88</sup> Interview with Julie Peeler, Vice President of Arts & Business Programs, Americans for the Arts (USA).

The National Arts Marketing Project has four components<sup>89</sup>:

- **Arts Marketing Workshop Series** – workshops across the country on the newest tools and tactics in marketing. Attendees are offered the opportunity to earn a Certificate of Completion in Basic Arts Marketing by attending six workshops.
- **The National Arts Marketing Conference** – takes place every 18 months. Topics include the latest issues in earned income and audience development.
- **ArtsMarketing.org** – a comprehensive web portal that contains practical lessons, case studies, workshop and training information
- **Intensive Training and Marketing Program** – referred to as boot camp. This is an eight-day intensive training program.

### **Emerging Leader Initiative, Americans for the Arts (USA)**

Americans for the Arts offers training geared towards professionals in different stages of their careers. Their main program is the **Emerging Leader Initiative**, geared towards those who are up to 35 years old or who have less than five years experience in the field.<sup>90</sup> The main program for this group is Creative Conversations, which takes different forms across the country including lunch and learns that give emerging leaders the opportunity to get together and talk about their professional needs. Last year they had 57 Creative Conversations in 26 states, where roughly 1200 participants gathered in total.

*The next step is to work on mid-career (professionals). It's a harder, more diffuse group. I think we're serving our mid-career professionals well through some of our other programs like National Arts Marketing, through the arts and business councils.<sup>91</sup>*

### **Business Volunteers for the Arts, Americans for the Arts (USA)**

Another program of the Arts & Business Council is Business Volunteers for the Arts. It recruits mid- to senior-level executives in businesses to provide high-level consulting services to arts organisations on a pro bono basis.

*The fundamental guiding principle is, 'Teach them to fish.' If you need a strategic plan, we don't go in there and do your strategic plan. We go in and while we are working on your strategic plan with you, we are teaching you how to do a strategic plan so that three years from now you don't come back to us and say, 'Ok, I need another free strategic plan.'*

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<sup>89</sup> Interview with Julie Peeler, Vice President of Arts & Business Programs, Americans for the Arts (USA).

<sup>90</sup> Interview with Rebecca Borden, Manager of Professional Development, Americans for the Arts (USA).

<sup>91</sup> Interview with Rebecca Borden, Manager of Professional Development, Americans for the Arts (USA).



*We want them to be left in better shape and further forward in their progress than we first came in contact with them.*<sup>92</sup>

The program produces approximately \$7 to \$10 million in in-kind services every year.

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<sup>92</sup> Interview with Julie Peeler, Vice President of Arts & Business Programs, Americans for the Arts (USA).

## APPENDIX A: LIST OF KEY INFORMANTS

<b>Canada</b>	
Susan Annis	<i>Executive Director, Cultural Human Resources Council</i>
Vaughan Campbell	<i>Director, Organisational Learning and Development Research, The Conference Board of Canada</i>
Joy Davis	<i>Program Director, Cultural Resource Management Program</i>
Lynn Johnston	<i>President, Canadian Society for Training and Development</i>
<b>United Kingdom</b>	
James Evans	<i>Research Advisor, Creative &amp; Cultural Skills</i>
Sue Hoyle	<i>Deputy Director, The Clore Leadership Programme</i>
<b>United States</b>	
Rebecca Borden	<i>Manager of Professional Development, Americans for the Arts</i>
Philip Horn	<i>Executive Director, Pennsylvania Council on the Arts</i>
Dan Martin	<i>Associate Dean, H. John Heinz III School of Public Policy and Management; Director, Institute for the Management of Creative Enterprises, Carnegie Mellon University</i>
Julie Peeler	<i>Vice President of Arts &amp; Business Programs, Americans for the Arts</i>
<b>Australia</b>	
Linda Arnold	<i>Industry Manager, Innovation and Business Skills Australia</i>
Les Comley	<i>Project Manager/Industry Specialist, Innovation and Business Skills Australia</i>



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