

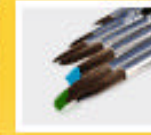
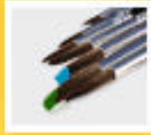


Cultural Careers Council Ontario

**Enriching Our Work in Culture
Professional Development In Ontario's Culture Sector:
A Qualitative and Quantitative Study**



**INTEGRATED REPORT
February 2008**



KEY FINDINGS ←

RESEARCH METHODOLOGY

PART I: PROFESSIONAL ARTISTS

Profile of Professional artists

Attitudes Towards Professional Development

Professional Development Practices

Support for Professional Development

Motivations and Barriers

PART II: ORGANISATIONS

APPENDIX: NAICS CODES



LITERATURE REVIEW

The Literature on Professional Development

- 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.
- A growing body of literature takes the view that development of workers' skills is a key factor in driving economic growth.
- In spite of the growing call for increased development of worker skills, there are major gaps in our knowledge of training outcomes.
- 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.
- The literature on professional development in Canada tends to be theoretical in nature.
- There are extremely few sources of information that discuss and identify best practices.



- Proportion of Canadian 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%.
- 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.
- But A Growing Proportion Of Employees Are Undertaking Training At Their Own Expense
 - Over the 1997-2002 period, an increasing proportion of workers undertook 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.
- Not-for-profit Sector Employers More Likely To Provide Training Than For-Profit Sector Employers
 - The quasi-government (quango) sector has the highest percentage (75%) of employers who supported training by either paying for or providing training, compared to 68% in the not-for-profit sector and 55% in the for-profit sector.



Canada

- Weak Culture of Human Resources, including
 - Poor wages and working conditions
 - Lack of commitment to professional development
 - Failure to plan for succession
- Skills-Pay Expectation Gap
 - 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.
- 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.
- Demand for Non-Arts Skills
 - 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.

Ontario

- Income Generation is an important area of skill gaps
- Short courses and experiential learning are the preferred pd formats among cultural sector leaders
- The cultural sector has few professional development opportunities such as private consultants, or companies specializing in training, in comparison to other sectors.



Professional Development Trends in the Cultural Sectors in Australia, the UK and USA

- Focus on Leadership
 - Interviewees spoke of leadership succession and the need to train and mentor the next generation of leaders.
 - Programs exist that were created to ensure that the sector has the leadership skills it will need in the future.
 - Examples of such programs are the:
 - Clore Leadership Programme in the UK, and
 - Emerging Leader Initiative in the US
- Federal Governments' Policies Are Reflected in Cultural Sector
 - Governments of Australia and the UK made recent commitments to training their cultural sector workforce.
 - For example, the UK's Sector Councils responsible for culture actively provide training and financial support for professional development tailored to meet the specific needs of artists and cultural workers.
- Small Local Programs
 - In the UK, US and Australia, a number of small local organisations also focus on professional development in the cultural sector.
 - For example:
 - 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 training advice; and
 - Creative Capital in New York which provides advisory services and professional development assistance to artists working in the performing and visual arts, film and video, and in emerging fields.



Professional Development Best Practices in the Cultural Sector in Australia, the UK and USA

Several programs were identified in the literature and by experts as being 'best practices' in specific area of professional development

➤ Understanding Skills-Needs

- Strategic Planning for Conferences, Pennsylvania Council on the Arts (USA)
- Train to Gain, Skillset Sector Council (UK)

➤ Individualized Training

- Bespoke Training Model, Skillset Sector Council (UK)

➤ Leadership

- Cultural Leadership Programme, A partnership between Arts Council England, Creative & Cultural Skills, and the museums, Libraries and Archives Council (UK)
- Clore Leadership Programme (UK)
- Emerging Leader Initiative, Americans for the Arts (USA)

➤ Marketing and Business Skills

- National Arts Marketing Project, Americans for the Arts (USA)
- Business Volunteers for the Arts, Americans for the Arts (USA)



- Professional artists in Ontario:
 - Are highly educated (66% of artists hold a university degree).
 - Receive low compensation from their artistic practice (half make less than \$20,000 per year from their art).
- Artists see benefits in professional development
 - More than 80% agree that professional development contributes substantially to the enhanced creativity and career advancement of artists.
 - 71% say professional development contributes substantially to income growth for artists.
- 84% of professional artists in Ontario had participated in professional development in the past year, although only 1 in 10 strongly agree that there are many opportunities for professional development in Ontario's cultural sector.
- Artists participated in professional development through a variety of means:
 - Workshops or seminars (66%)
 - Conferences (43%)
 - Courses that do not lead to accreditation (37%)
- Of those who participated in professional development, an average of \$1,713 was spent out of their own money on professional development in the past year.
- And among those who participated in professional development in the past year, 70% did not receive any grant or other financial assistance.



Ontario Professional Artists & Professional Development (cont'd)

- Three of the top four top reasons given for pursuing professional development are related to artistic skills:
 - Upgrading existing artistic skills (66%)
 - Learning new techniques within one's artistic field (63%)
 - Developing artistic skills in a complementary field (35%).
- But it is business-type skills that professional artists believe that they will need to acquire **for** the work they would like to be doing in the one to three years time
 - Proposal preparation and grant writing skills (37%)
 - Marketing and promotion skills (32%)
 - Contracts and negotiation skills (30%)
- 87% of professional artists in Ontario agree that governments need to do a "much better job of providing financial support for professional development and skills training among professional artists in the province."
- 71% agree that cultural organisations have "a responsibility to foster the professional development of their professional artists."
- Top barriers to pursuing more professional development are financial:
 - Training is too expensive (78%)
 - Loss of earnings during training period (63%)

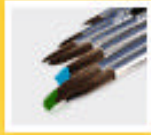


- Among Ontario's arts and culture organisations:
 - 93% agree that professional development contributes substantially to the career advancement of professional artists,
 - 90% agree that professional development contributes substantially to income growth for professional artists, and
 - 86% of organisations agree that professional development contributes substantially to the enhanced creativity of professional artists.
- There is a weak commitment to formal professional development:
 - Three-quarters of organisations do not have a fixed budget for professional development.
 - One-third of organisations do not spend any money on professional development.
 - Three-quarters of organisations agree that on-the-job learning is more effective than formal professional development.
- Top reason why those organisations who provide financial support for professional development of artists and/or cultural workers do so is to address the organisation's skills gaps.
- Organisations that provide support for artists' professional development primarily support artists learning new techniques in their field and upgrading of existing artistic skills.
- Organisations that provide support for their administrative workers primarily support upgrading their existing skills and acquiring new skills.
- Organisations spent an average of
 - \$5,680 per organisation (median = \$1,000), and
 - \$43 per professional artist / cultural worker on professional development.



Recommendations

- Highlight the need for business-type training among professional artists in Ontario
 - Professional artists believe that this type of training is necessary for career advancement, but they continue to engage in professional development that advances their artistic skills.
- Encourage both professional artists and Ontario's cultural organisations to budget a sum of money, however modest, for professional development.
 - Emphasize the need for formal professional development (or more structured on-the-job training in organisations. While organisations believe on-the-job training is better than formal approaches to professional development, the professional artists feel formal training is more effective for them.
- Build the economic story for professional development.
 - Highlight success stories that credibly link modest professional development to notable economic gain (for individuals and for cultural organisations).
- Create a network of like-minded organisations in Ontario, Canada and internationally to develop a Best Practices literature for professional development in the cultural sector
 - Develop a descriptive literature for current 'best practices'
 - Establish standard metrics for measuring inputs and outcomes
 - Establish a web-based repository for 'best practices' based on substantiated metrics



KEY FINDINGS

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Research Context

- Cultural Careers Council Ontario (CCCO) considers professional development as an urgent issue for the cultural labour force, which includes workers from performing arts, visual arts & crafts, heritage, film and 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 has implicitly acknowledged the unmet needs for training resources for individuals and organisations in the cultural community. (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 21st Century* (October 2006): 21.)
- Prior to the current study, there had have been a few studies on professional development issues in Ontario's cultural sector, but these studies tended to look at specific categories of workers, rather than the sector as whole.
- In this context, there was a clear need for research to explore and quantify issues related to professional development issues in Ontario's cultural sector.



Project Goal and Research Objectives

Project Goal

- The overarching goal of the research program is to provide the CCCO with the essential information required to develop well-grounded professional development strategies that will enhance the long-term creative and economic vitality of Ontario's cultural sector.

Research Objectives

- Identify current themes, trends, theories, norms, and issues relevant to professional development in Ontario's cultural sector;
- Determine what professional development and skills renewal training is currently being undertaken in Ontario's cultural sector (content, scope, method of delivery, source, etc.);
- Identify major barriers to, and motivations for, artists pursuing professional development in the sector;
- Explore the financial investment being made in professional development within Ontario's culture sector and the benefits attributed to this investment;
- Explore perceptions within Ontario's cultural sector of what training is needed;
- Provide a summary of best practices in professional development for Ontario's cultural sector, and
- Provide CCCO with clear recommendations for enhancing professional development and skills renewal in Ontario's cultural sector.


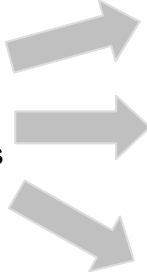



Research Plan

- To meet the research goals and objectives, a two-phase research plan was developed. The first phase was qualitative and the second phase was quantitative.
 - Phase One. Themes and Trends. In Phase One, a literature search and qualitative elite interviews were undertaken to explore themes, trends and practices in the professional development relevant to Ontario's cultural sector.
 - Phase Two. Statistical Study. In Phase Two, quantitative surveys of cultural organisations and of individual artists were conducted to provide a statistically valid baseline for understanding professional development needs and spending in Ontario. The findings of Phase One were considered in the development questionnaire content in Phase Two.
 - Phase Three . Integrated Reporting of the findings of previous two phases.
- This Integrated Report presented here fulfills the third phase requirements of the study.



Research Plan

PHASE	RESEARCH / ANALYSIS	RESEARCH OBJECTIVE
PHASE 1 Themes & Trends	<ul style="list-style-type: none">• Literature Review• Qualitative Elite Interviews	 <ol style="list-style-type: none">1. Identify current themes, trends, theories, norms and issues relevant to professional development in Ontario's cultural sector.
PHASE 2 Statistical Study	<ul style="list-style-type: none">• Quantitative Survey of Organisations• Quantitative Survey of Individual Artists	 <ol style="list-style-type: none">2. Determine what professional development and skills renewal training is currently being undertaken in Ontario's cultural sector.3. Identify major barriers to, and motivations for, artists pursuing professional development.4. Explore the financial investment being made and the benefits attributed to this investment.5. Explore perceptions within Ontario's cultural sector of what training is needed.
PHASE 3 Integration	<ul style="list-style-type: none">• Integration of Phases 1 & 2 Findings• Integrated Reporting	 <ol style="list-style-type: none">6. Provide a summary of best practices in professional development.7. Provide CCCO with clear recommendations for enhancing professional development and skills renewal in Ontario's cultural sector.



Definitions

Professional Artist

An abbreviated version of the Ontario Arts Council's definition of professional artist was used:

- Persons who have developed skills through training and/or practices; are recognized as such by artists working in the same artistic tradition, and seek payment for their work and actively practice their art.

Other Cultural Workers

- Those who are engaged by cultural organisations but are not professional artists.

Professional Development

- The deliberate pursuit of training and/or other activities that professional artists undertake to acquire new skills and/or knowledge that will enhance their careers in the cultural sector.
- Professional development may include degree/diploma/certificate programs or other courses, internships, workshops, seminars, paid mentoring/apprenticeship programs, and relevant conferences.

The qualitative literature review, however, reflects various definitions utilized by different organisations. Even the phrase language 'professional development' varies from organisation to organisation, as some organisations prefer to discuss 'worker training,' 'skills development,' and so on.



Qualitative Research Approach

- The qualitative research drew on existing sources of literature to help identify current trends, issues and practices relevant to professional development in Ontario's cultural sector. As such, the research did not undertake an evaluation of existing professional development programs.
- The qualitative study was composed of a literature search (in English), plus twelve Elite Interviews.
- Literature Search.
 - The qualitative research began with an exploration 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 were 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.



Quantitative Methodology: Professional Artists

- Ipsos Reid conducted a survey of 614 professional artists in Ontario.
- CCCO sent out invitations to arts organisations across the province who in turn actively encouraged their membership/contacts to participate.
- The survey was conducted online in English and French from September 17 to October 9, 2007.
- The resulting data were weighted to the expected distribution of professional artists in Ontario across the sub-sectors.*
- This survey includes a representative sample of 200 professional artists, plus an over-sample of 414 professional artists in specific sub-sectors, for a total of 614 completes.

	Actual %*	Rep Sample n=200	Over- samples	Total Completes
Writing and Publishing	19%	38	19	57
Film and New Media	16%	32	17	49
Performing Arts	42%	84	163	247
Visual Arts & Crafts / Heritage	23%	46	215	261
Cultural Sector	100%	200	414	614

- Margin of error is based on the size of the representative sample. Overall results are considered accurate to within +/- 6.9 percentage points, 19 times out of 20, of what they would have been had all professional artists in Ontario been included in the survey.



Survey Methodology: Arts & Cultural Organisations

- Ipsos Reid conducted a survey of 500 arts & cultural organisations in Ontario
- The survey was conducted by telephone in English and French between September 10 and October 17, 2007.
- Arts & cultural organisations within the following five sub-sectors:
 - Visual arts and crafts
 - Film and new media
 - Writing and publishing
 - Performing arts
 - Heritage
- The resulting data were weighted according to the proportion of organisations in these five categories according to Statistics Canada data, which are based on NAICS codes (See Appendix)
- Overall results are considered accurate to within +/- 5.6 percentage points, 19 times out of 20, of what they would have been had all arts and cultural organisations in Ontario been included in the survey



PART I: PROFESSIONAL ARTISTS

Profile of Professional artists ←

Attitudes Towards Professional Development

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Support for Professional Development

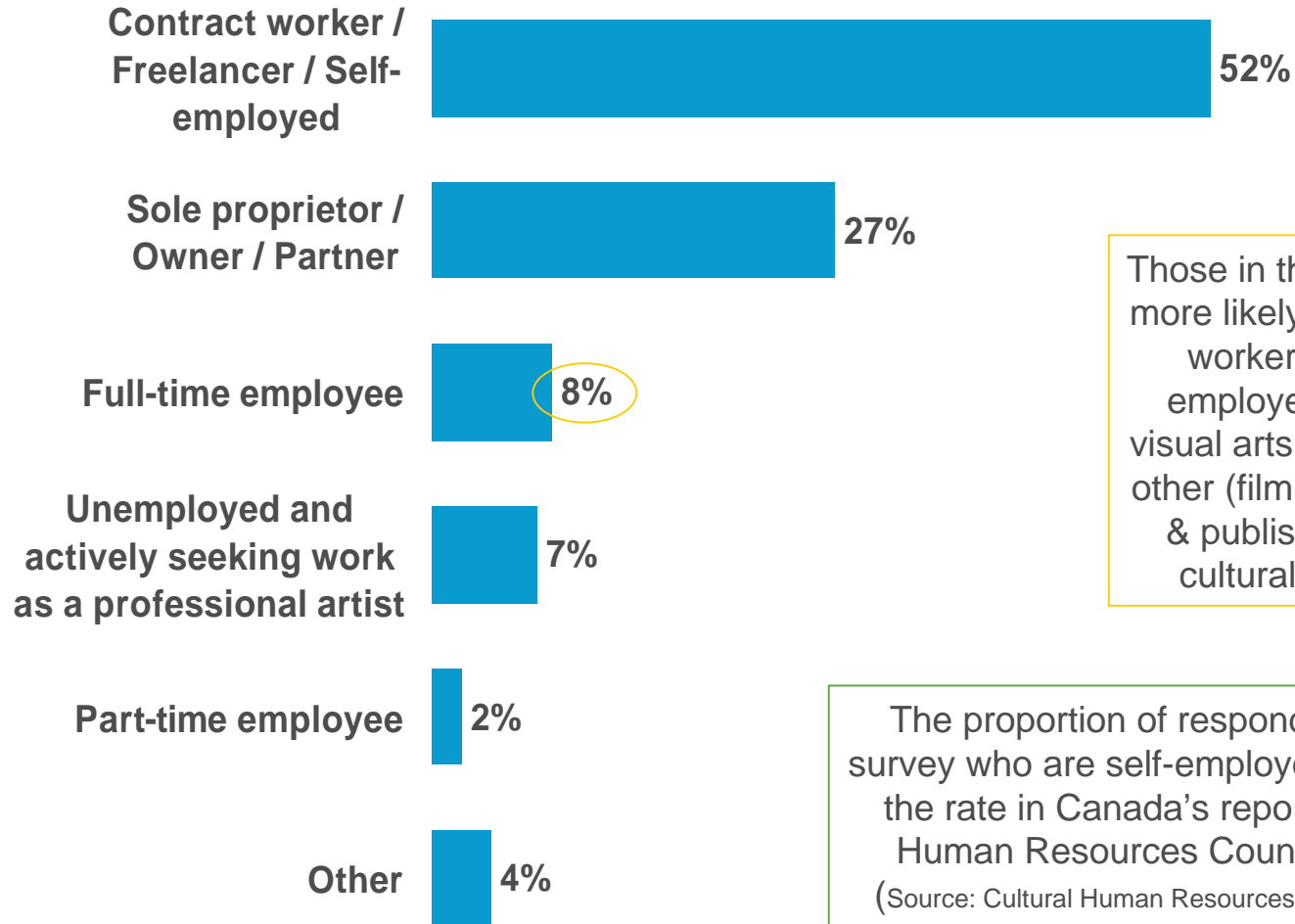
Motivations and Barriers

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Half of professional artists are contract workers, freelancers or self-employed; only 1 in 10 are full-time employees.

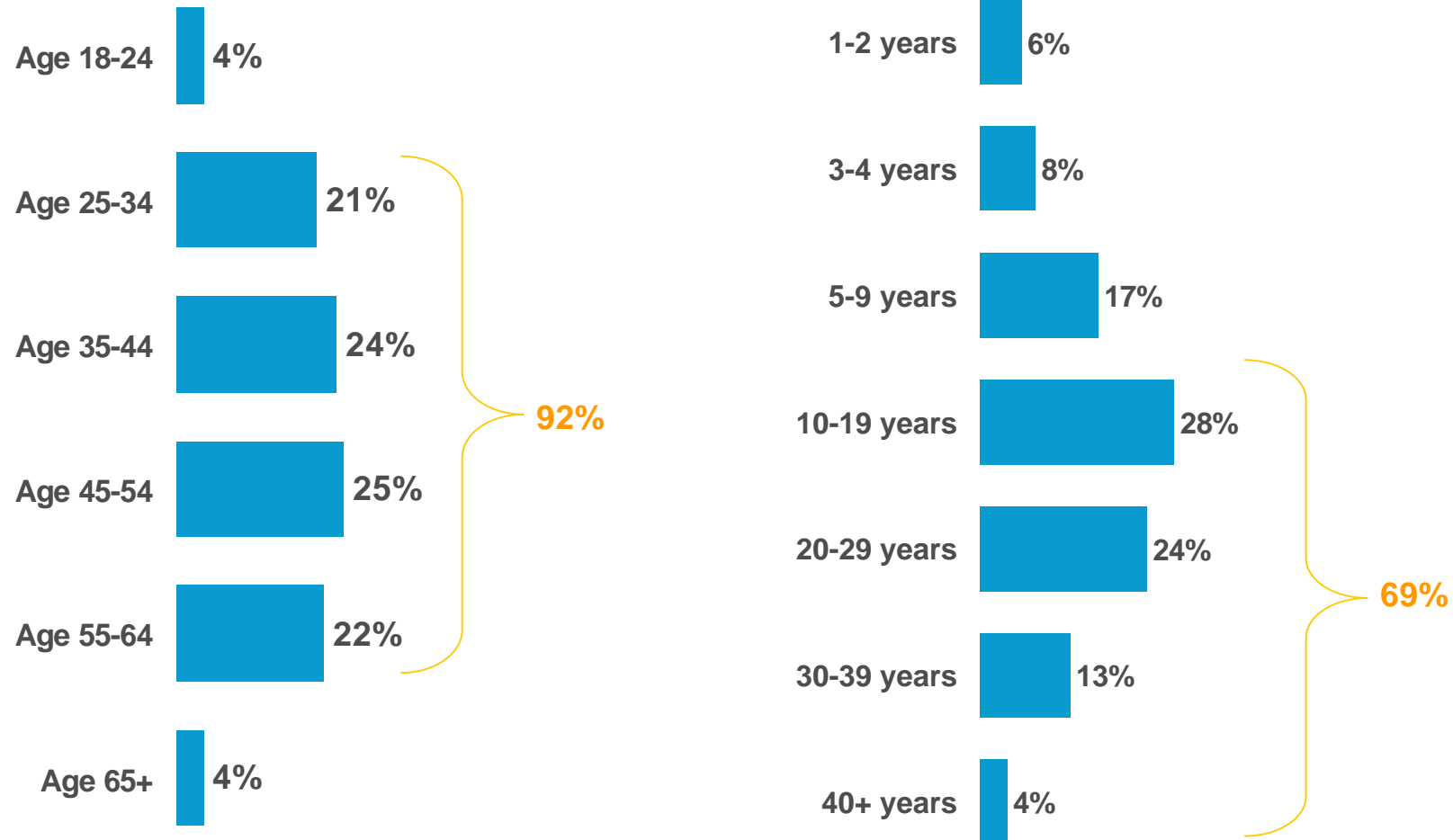


Those in the performing arts are more likely (68%) to be contract workers/freelancers/self-employed than those in the visual arts and crafts (30%) and other (film & new media, writing & publishing, and Heritage) cultural categories (42%).

The proportion of respondents in the CCCO survey who are self-employed is more than twice the rate in Canada's reported by the Cultural Human Resources Council (52% vs. 21%).
(Source: Cultural Human Resources Council. Canada's Cultural Labour Sector Force. (2004): xii)



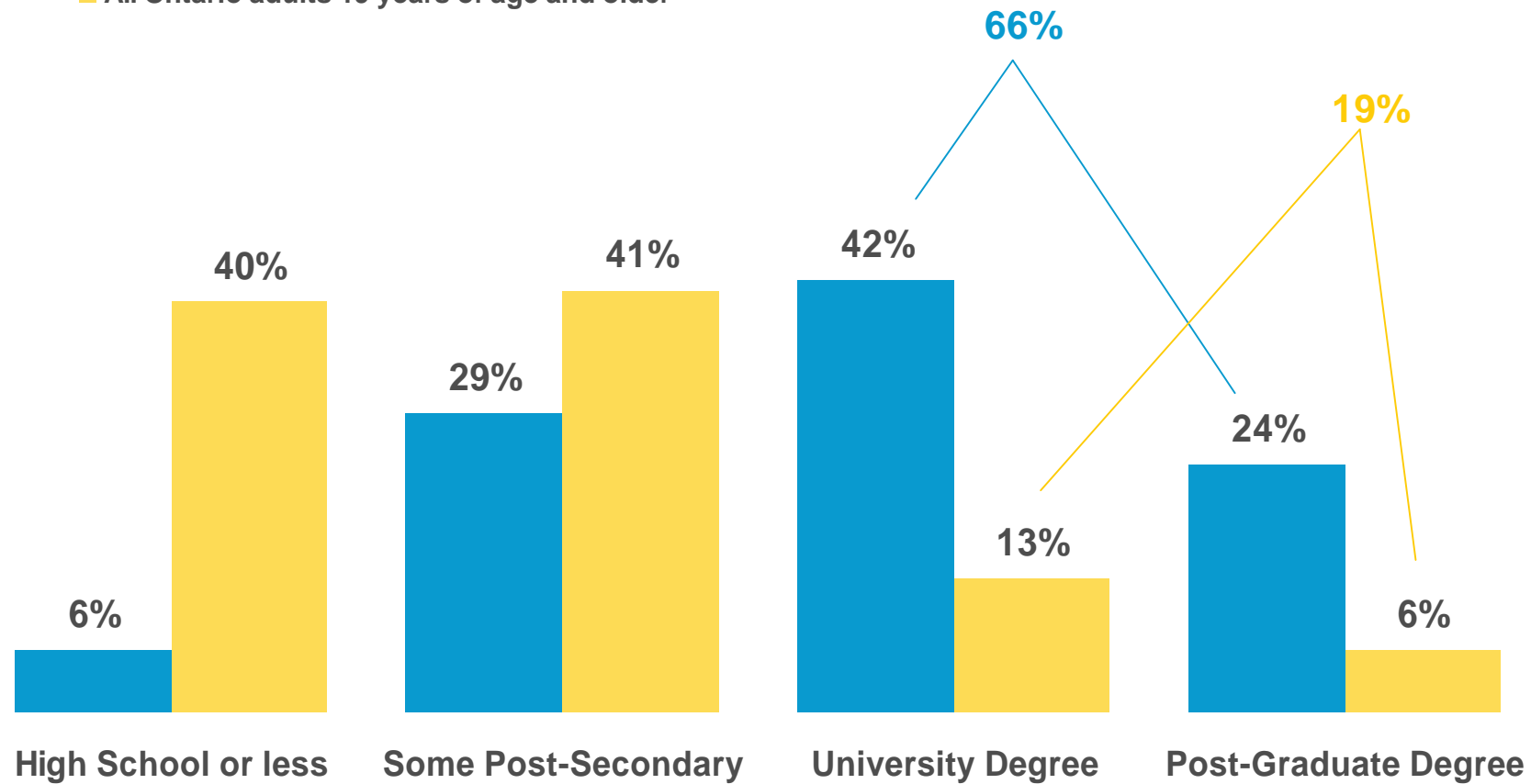
Professional artists are evenly distributed across the 25 to 64 age ranges; 7 in 10 have been a professional artist for 10 or more years.





Three and a half times more professional artists than Ontario adults overall have a university degree (66% vs. 19%)*.

■ Professional Artists
■ All Ontario adults 19 years of age and older

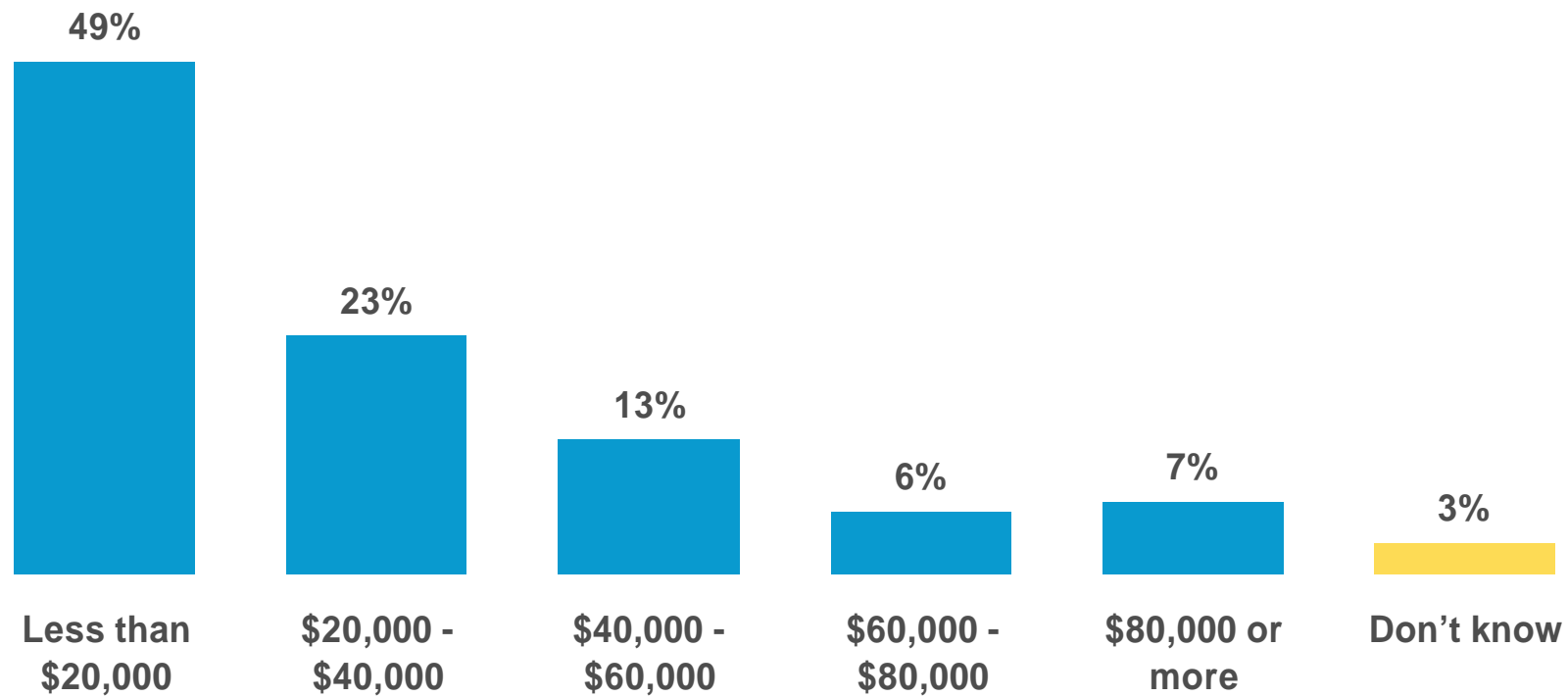


D4. What is the highest level of formal education that you have completed? Base: All respondents N= 200

*Statistics Canada, 2001 Census of Canada



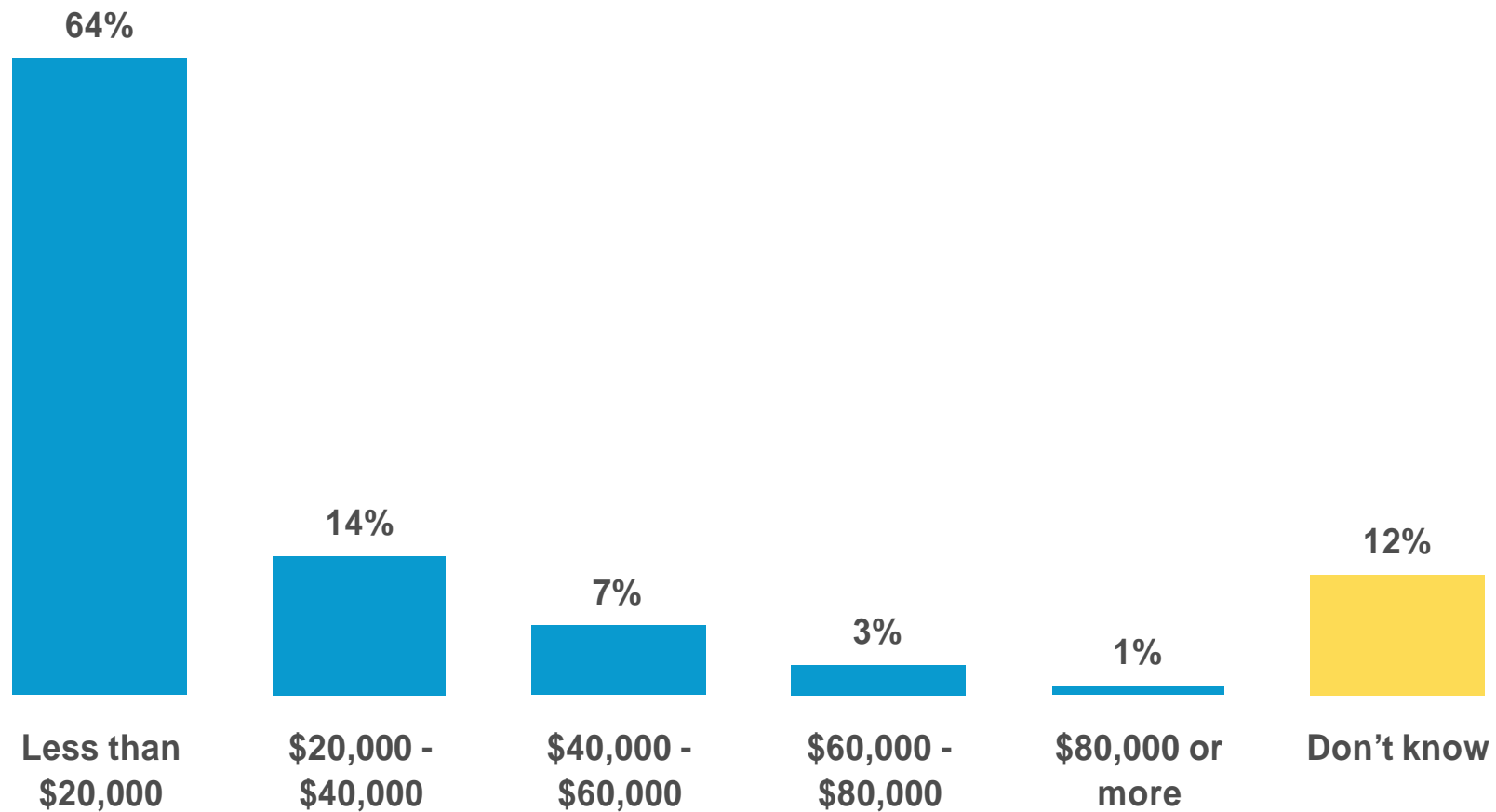
Almost half of professional artists make less than \$20,000 per year from their work as an artist.



D5. Which of the following categories best describes the income that you received from your work as a professional artist in the past 12 months? That is, the total artistic income before taxes? Base: All respondents N=200



Professional artists supplement their income from their art with other work.



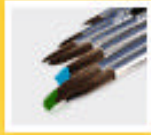
D6. And what was the total income that you received from any other work outside of your artistic work in the past 12 months? Base: All respondents N=200



Summary – Profile of Professional Artists

Professional artists in Ontario:

- Are highly educated
 - 66% of artists hold a university degree (compared to 19% of Ontario adults overall)
- Receive low compensation
 - Half make less than \$20,000 per year from their artistic practice.
 - Artists supplement their income from their art with other work.
- Have varying employment arrangements
 - Half of artists are contract workers, freelancers or self-employed;
 - One-quarter own their own business;
 - Only 8% are full-time employees.



PART I: PROFESSIONAL ARTISTS

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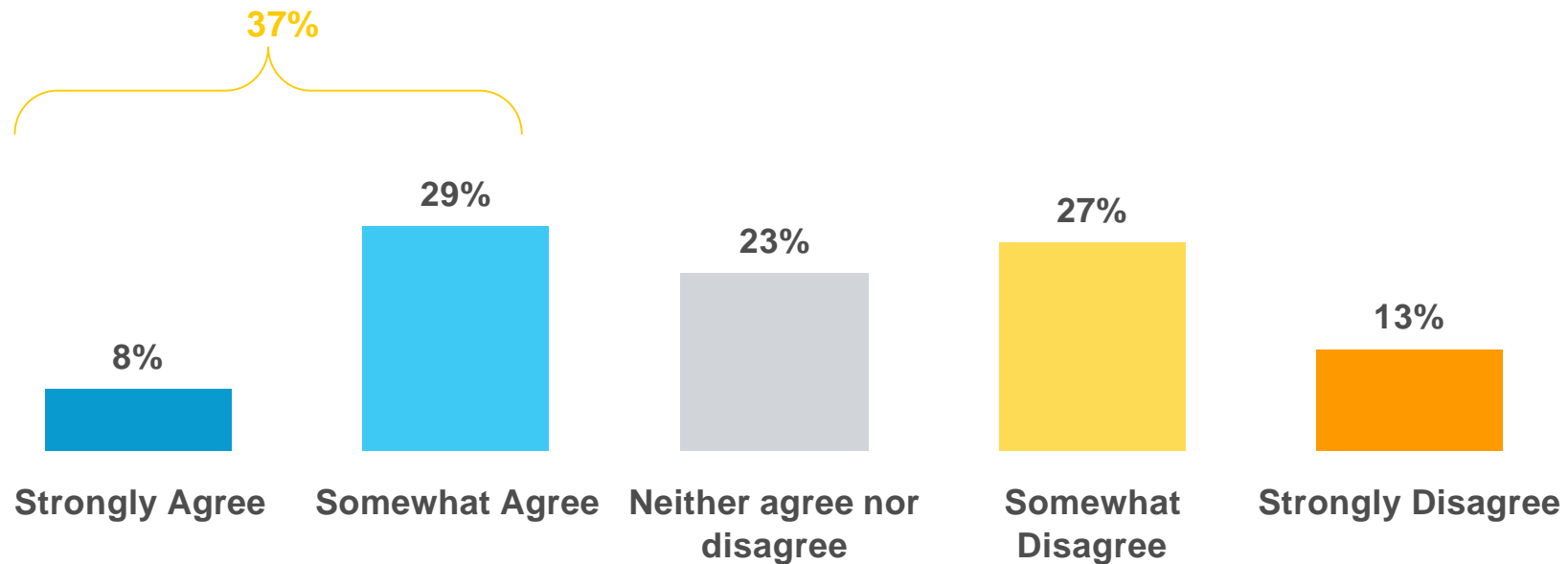
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4 in 10 agree (only 1 in 10 strongly agree) there are many opportunities for professional development in Ontario's cultural sector.

Agreement with statement: There are many opportunities for professional development in Ontario's cultural sector for those who want it.



Many professional artists see limited PD opportunities for themselves. The CCCO concurs: "The cultural sector has few professional development opportunities such as private consultants, or companies specializing in training, in comparison to other sectors." (CCCO Report on Training Needs and Resources for Ontario's Cultural Sector (August 2006): 6)



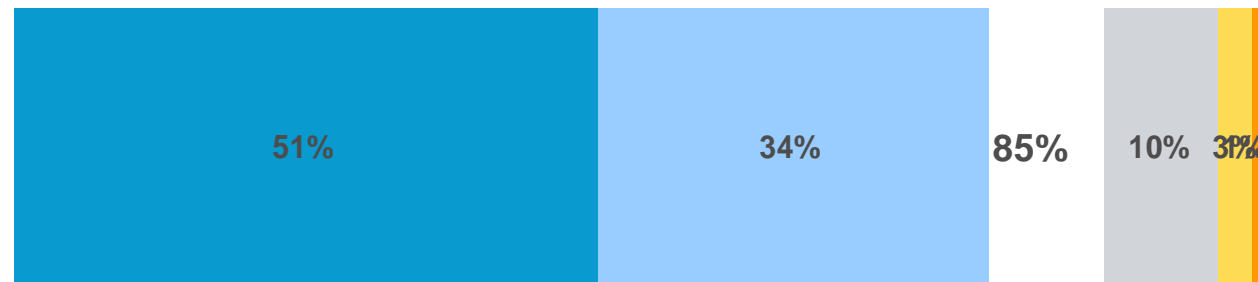
More than 80% of professional artists agree professional development contributes substantially to the enhanced creativity and career advancement of professional artists.

■ Strongly Agree ■ Somewhat Agree ■ Neither agree nor disagree ■ Somewhat Disagree ■ Strongly Disagree

Professional development contributes substantially to the enhanced creativity of professional artists

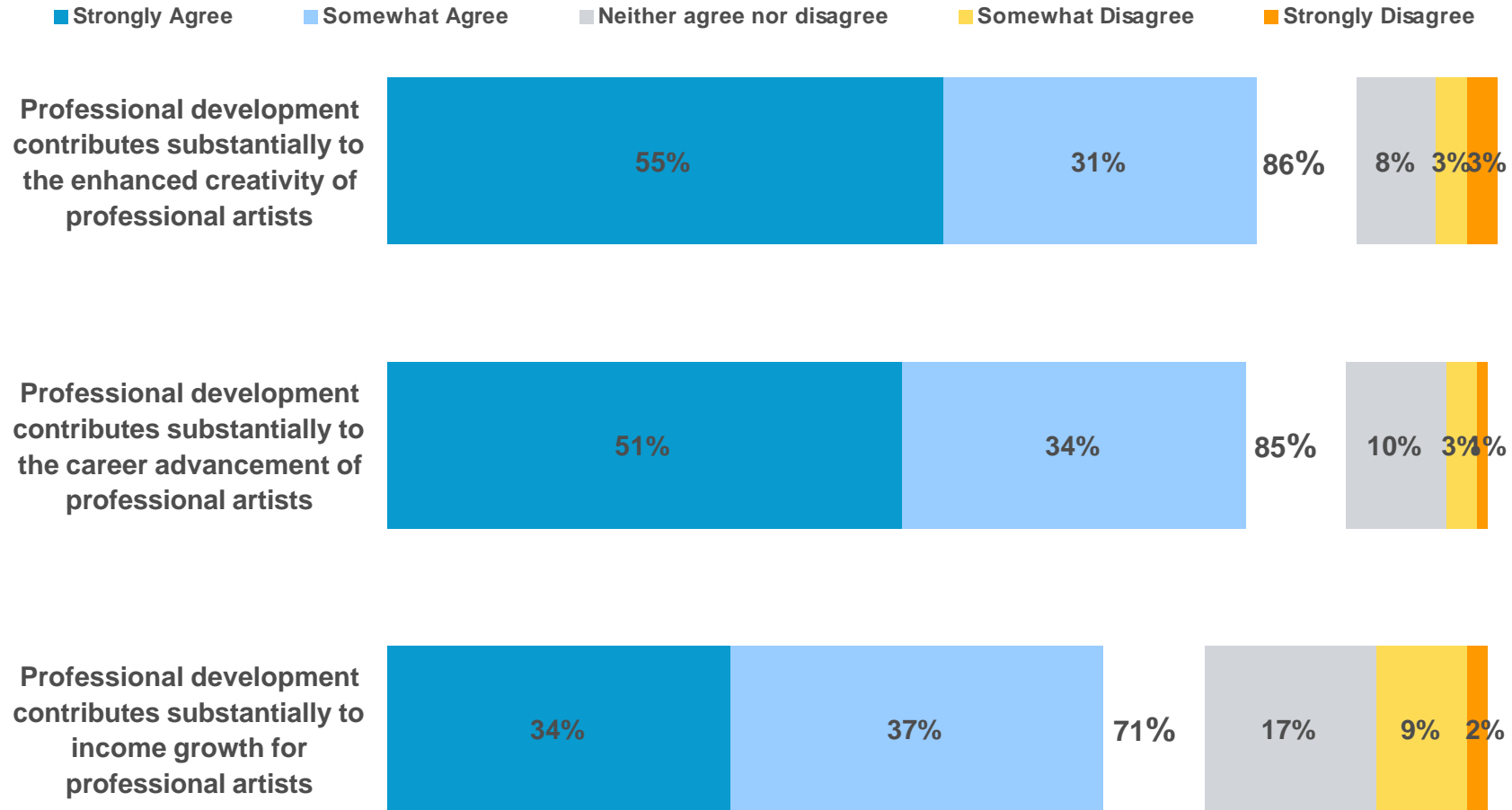


Professional development contributes substantially to the career advancement of professional artists





71% agree that professional development contributes substantially to income growth for professional artists.





Summary - Attitudes Towards PD

- Professional artists agree that professional development contributes substantially to:
 - Enhanced creativity of professional artists (86%)
 - Career advancement of professional artists (85%) and
 - Income growth for professional development (71%).
- Very few professional artists (37%) agree that there are many opportunities for professional development in Ontario's cultural sector.

This survey on attitudes of professional artists towards professional development is ground-breaking. What little literature exists about professional development in the cultural sector mainly focuses on skills needs and gaps of specific sub-sectors.



PART I: PROFESSIONAL ARTISTS

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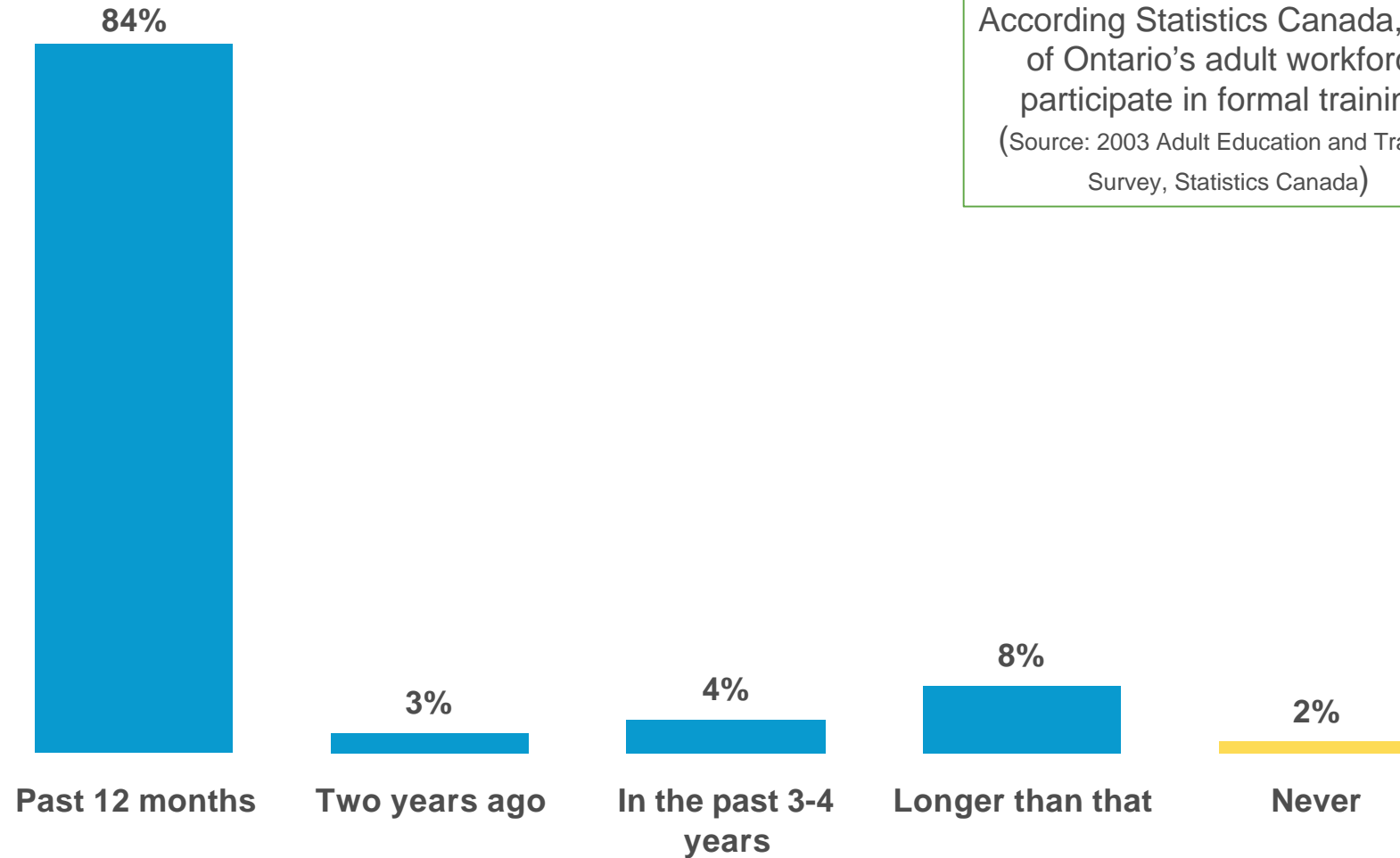
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84% of professional artists participated in professional development in the past year; this is a much higher percentage than for the general Ontario workforce.

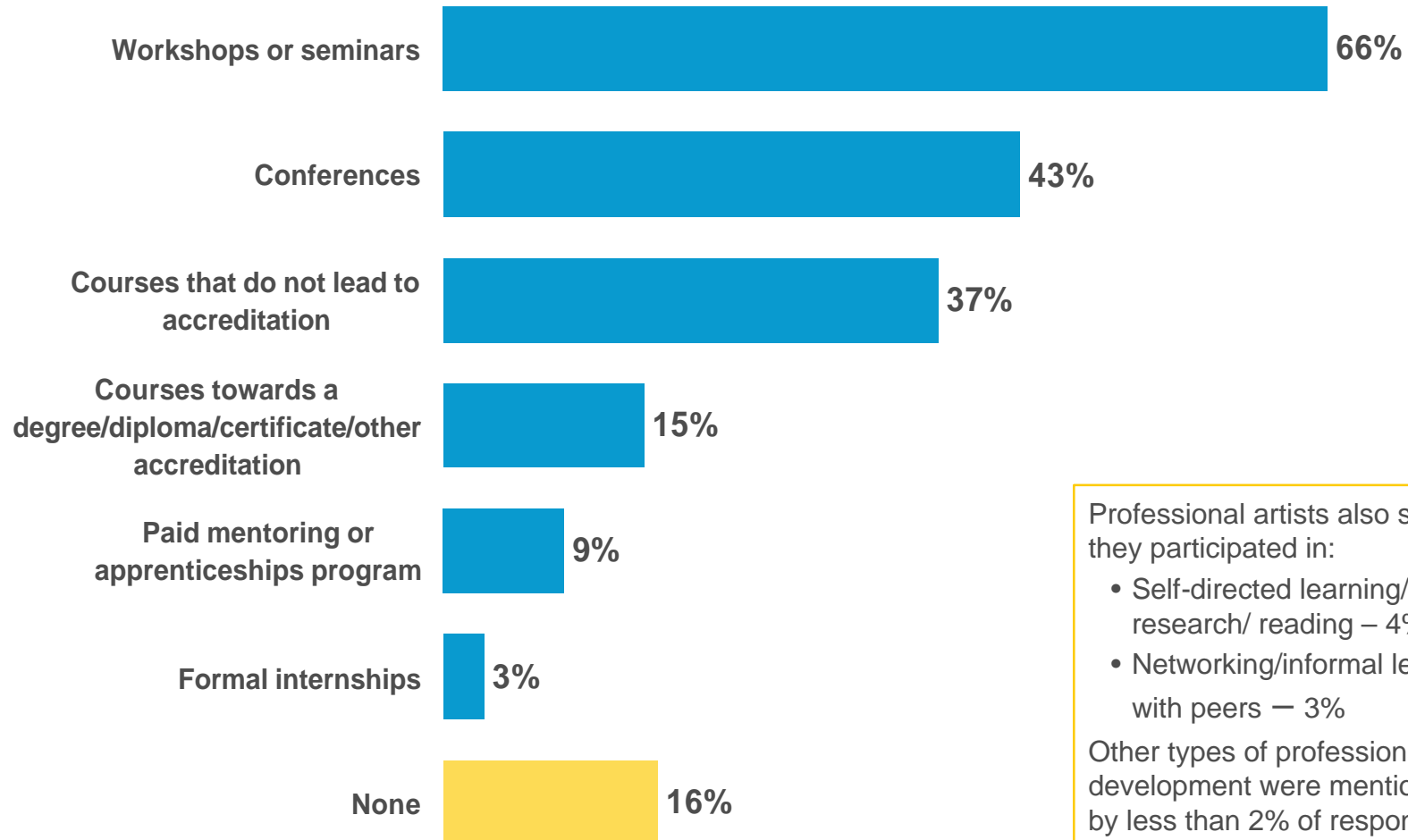


According Statistics Canada, 35% of Ontario's adult workforce participate in formal training.
(Source: 2003 Adult Education and Training Survey, Statistics Canada)



Two-thirds of professional artists had participated in a workshop or seminar in the past 12 months.

Aided; Multi-mention



Professional artists also say they participated in:

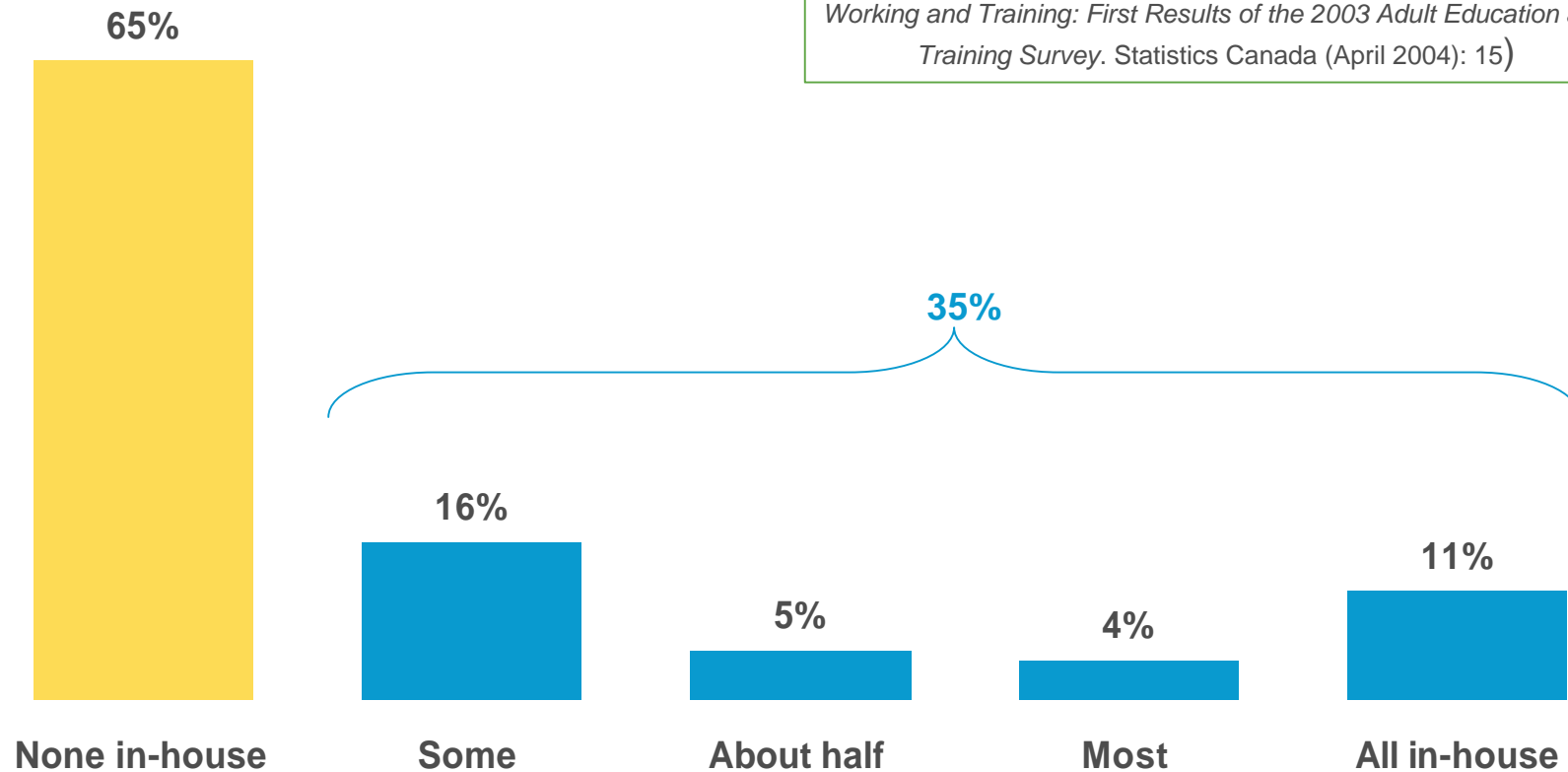
- Self-directed learning/ research/ reading – 4%
- Networking/informal learning with peers – 3%

Other types of professional development were mentioned by less than 2% of respondents



Amongst professional artists who received professional development training and who are not business owners, two-thirds received training from an external training provider.

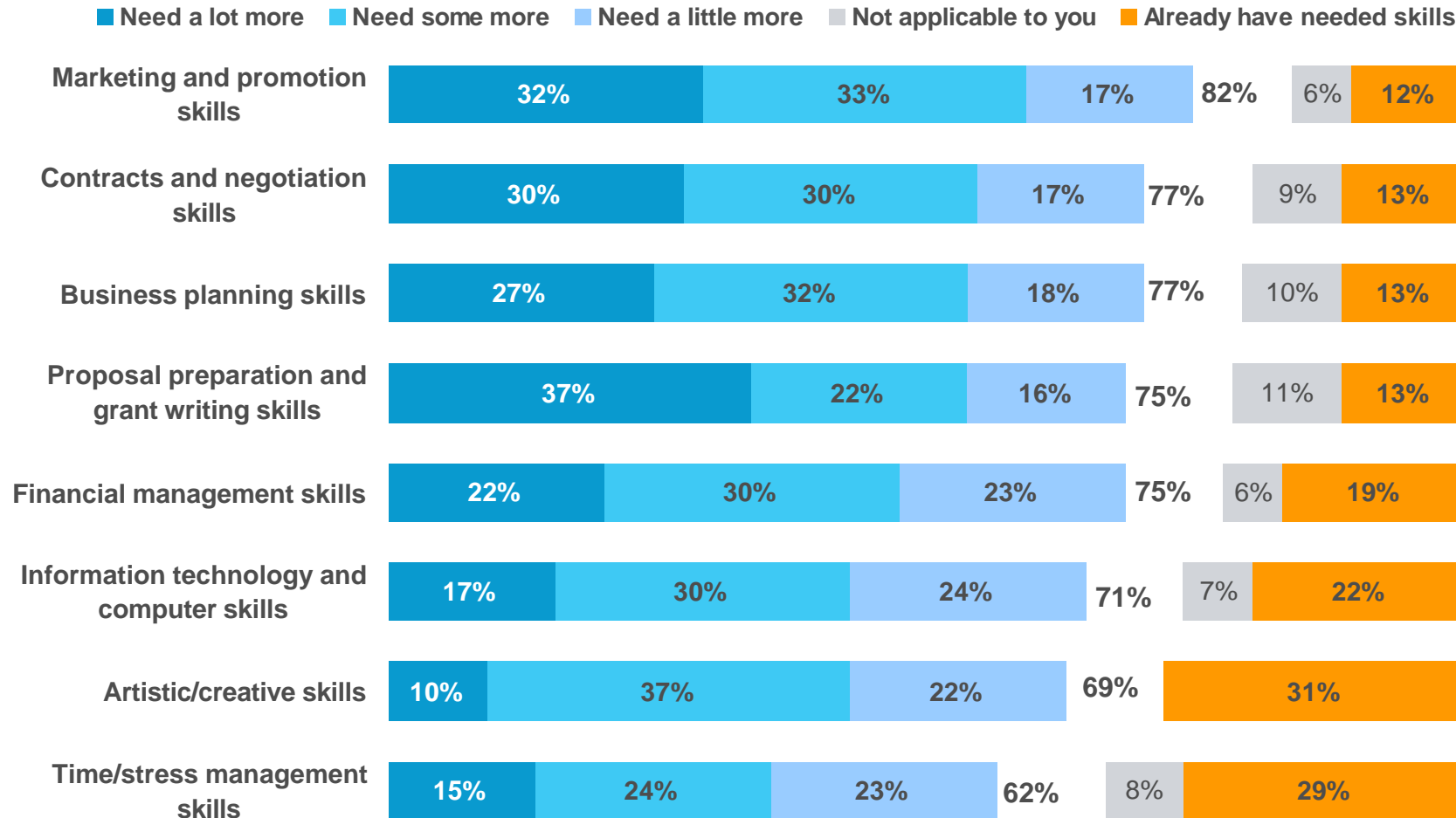
The literature search found that between 1997 and 2002, employer-supported job-related training fell, as a greater proportion of employees undertook training at their own expense. (Source: Valerie Peters, *Working and Training: First Results of the 2003 Adult Education and Training Survey*. Statistics Canada (April 2004): 15)



Q8. Approximately how much of the professional development training that you received in the past 12 months was provided in-house at an organisation you were engaged by (rather than by an external training provider)? Base: Participated in Professional Development and are not sole-proprietor/owner/partner N=123



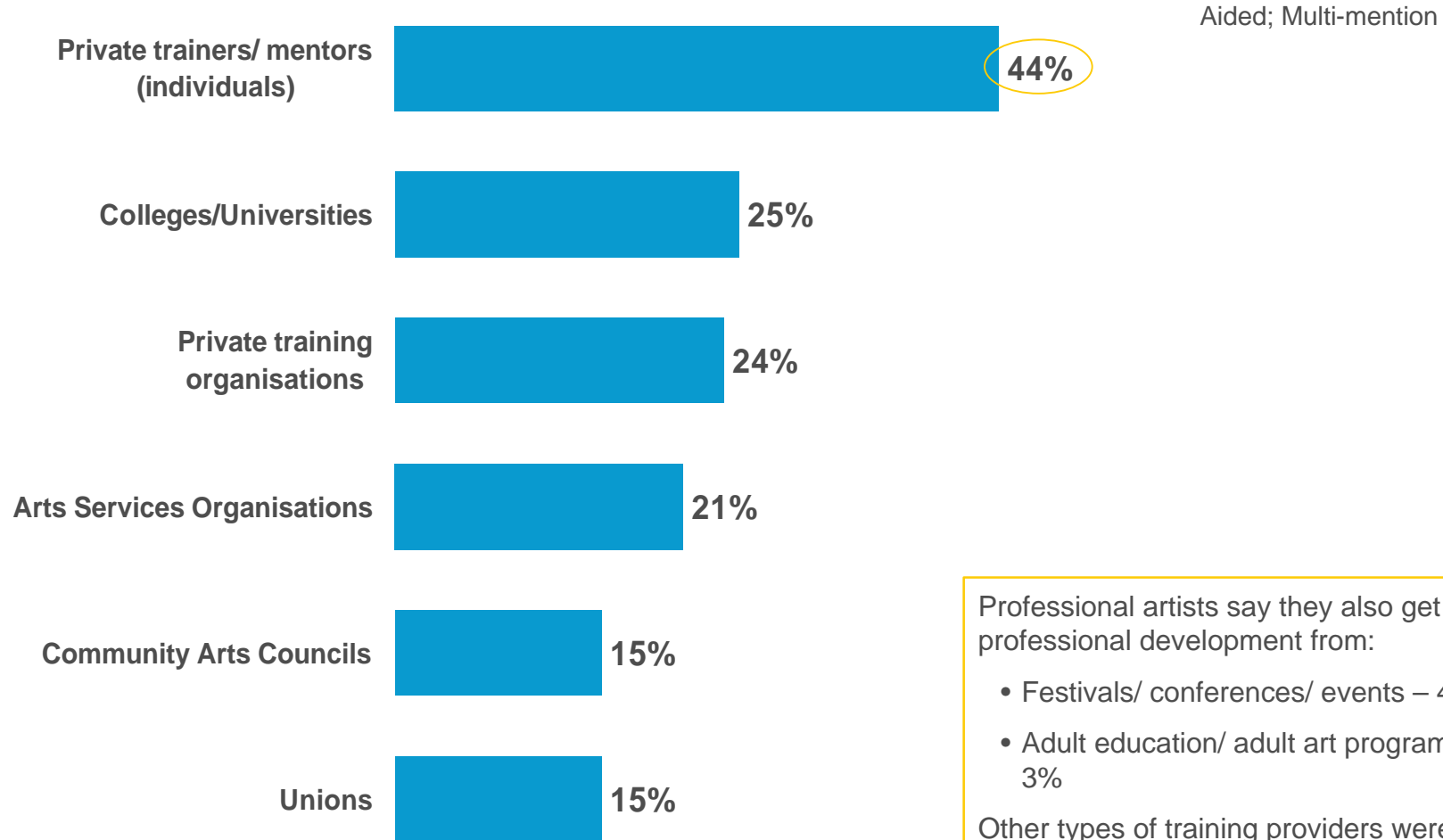
Most professional artists feel that to do the work they want in the next 1 to 3 years, they need additional 'business-type' skills.



Q13. We are interested in understanding skills needs among professional artists in Ontario. Thinking about the work you would like to be doing in the one to three years, would you say that you need a lot more training, some more training, a little more training or that you already have the skills needed in each of the areas listed below. Base: All respondents N=200



Those who received professional development from an external provider are most likely to have gone to a private trainer or mentor.



Professional artists say they also get professional development from:

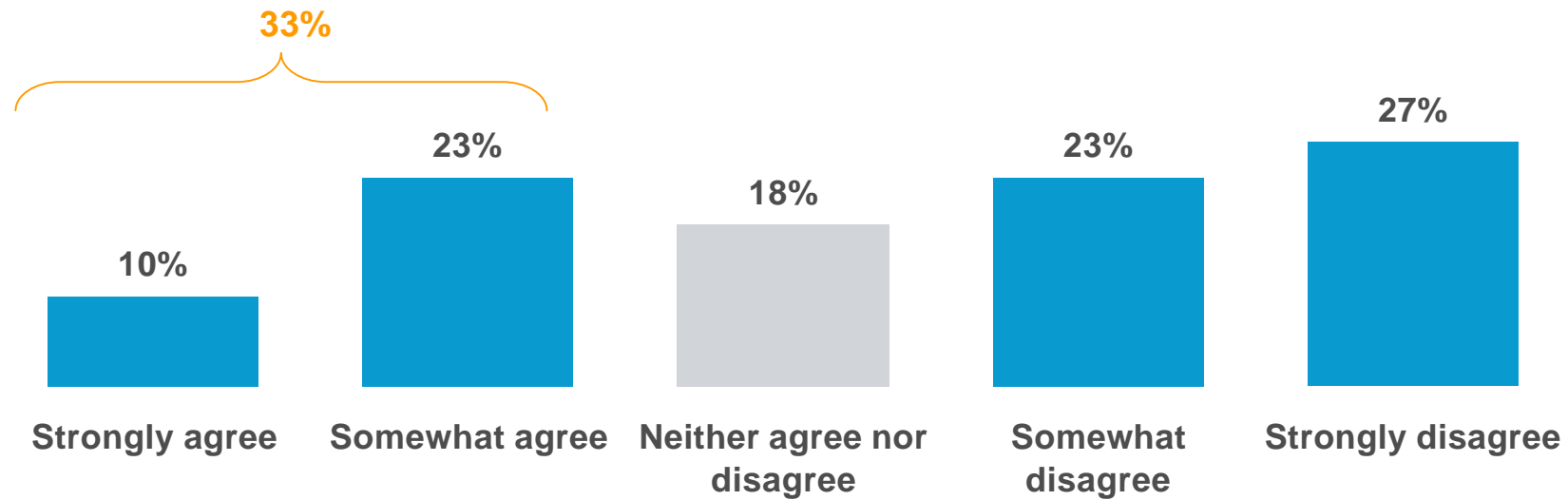
- Festivals/ conferences/ events – 4%
- Adult education/ adult art programs – 3%

Other types of training providers were mentioned by <3% of respondents



Only 1 in 3 professional artists agree that they have received career counselling.

Agreement with statement:
I have received career counselling during my career as a professional artist





Summary - Professional Development Practices

- High participation in professional development:
 - 84% of artists have participated in some form of professional development in the past year.
 - Only 2% have never participated in professional development since they have become a professional artist.
- Professional artists participated in a variety of training methods. The most popular are:
 - Workshops or seminars (66%)
 - Conferences (43%)
 - Courses that do not lead to accreditation (37%)
- Professional artists use a variety of training providers including:
 - Private trainers/individuals (44%)
 - Colleges/Universities (25%)
 - Private training organisations (24%)
 - Art Service organisations (21%)



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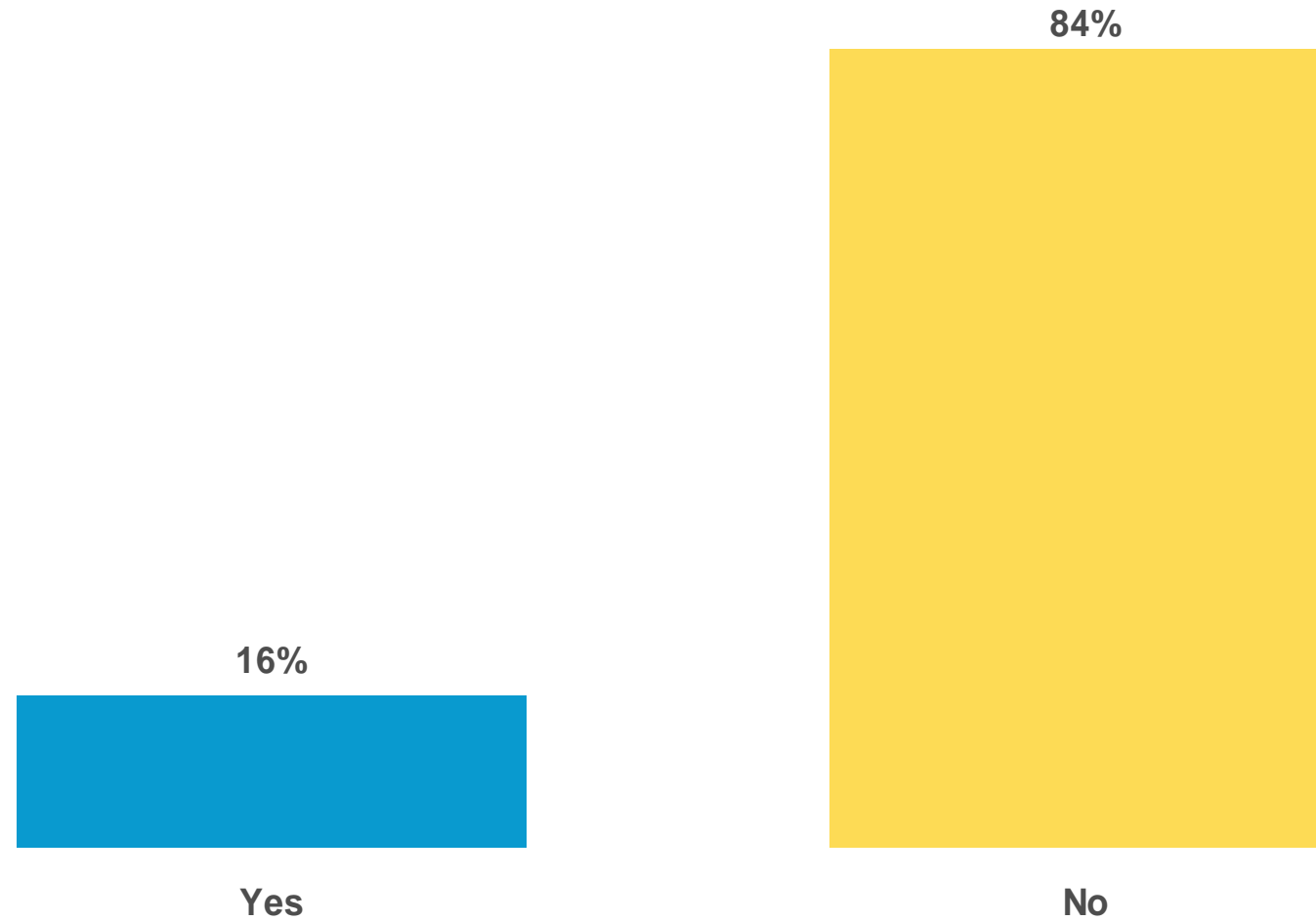


Of those who participated in professional development and who are not business owners, 4 in 10 received support from the organisation they are engaged by.



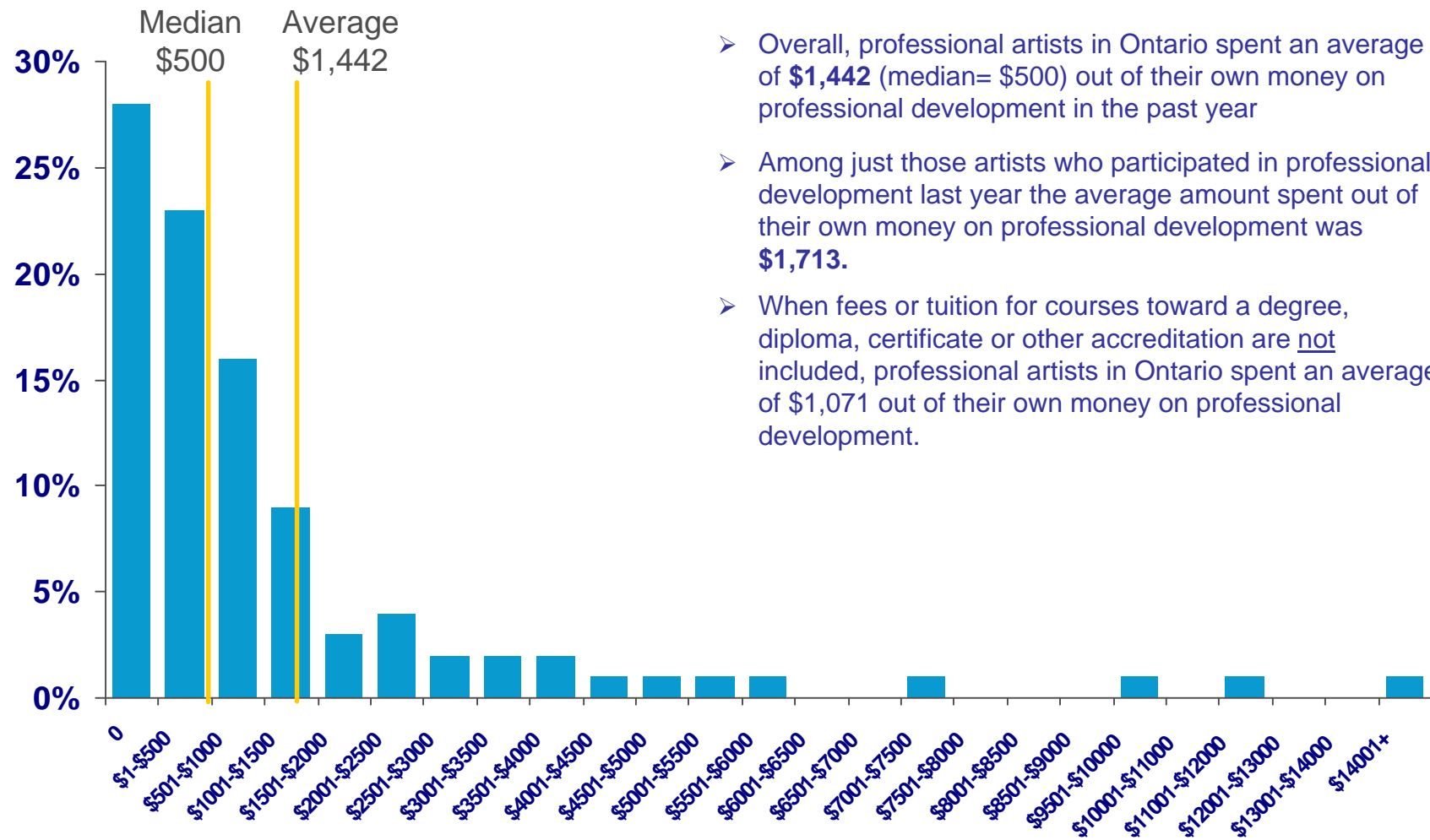


Of those who participated in professional development, 84% do not have a fixed personal budget for professional development.





Amount spent on professional development by professional artists in the past 12 months

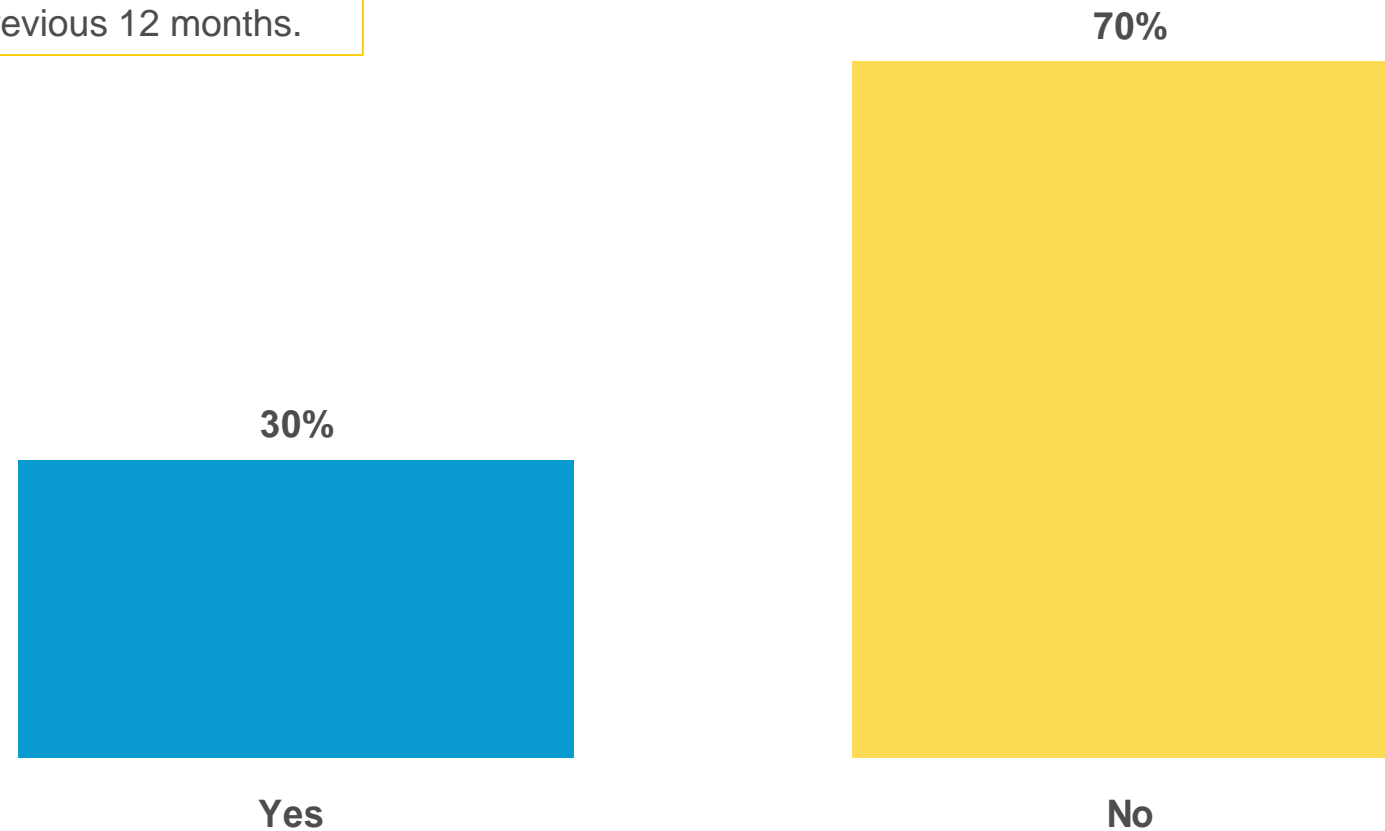


- Overall, professional artists in Ontario spent an average of **\$1,442** (median= \$500) out of their own money on professional development in the past year
- Among just those artists who participated in professional development last year the average amount spent out of their own money on professional development was **\$1,713**.
- When fees or tuition for courses toward a degree, diploma, certificate or other accreditation are not included, professional artists in Ontario spent an average of \$1,071 out of their own money on professional development.



Of those who participated in professional development last year, 30% received a grant or other financial assistance in the previous 12 months.

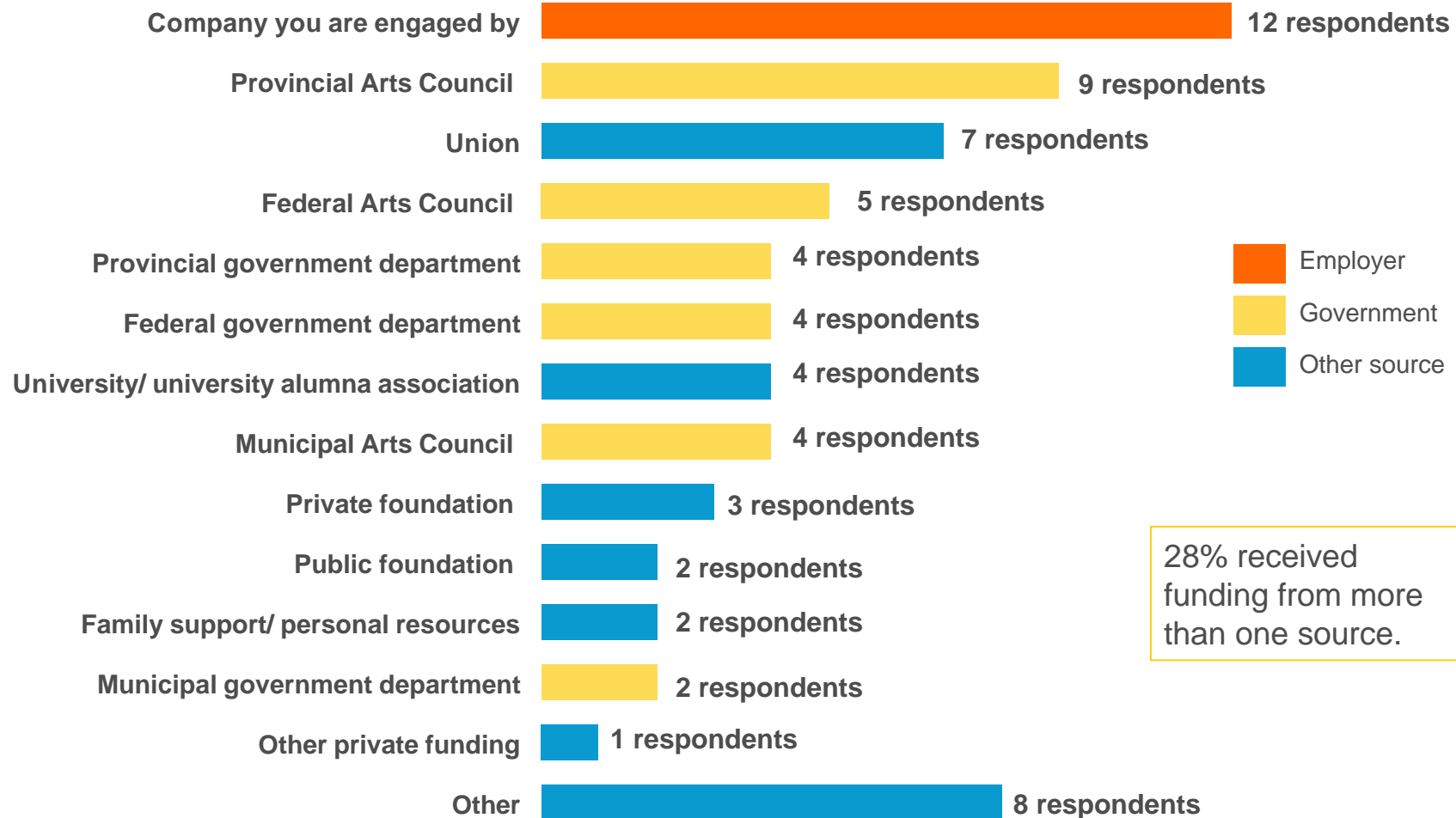
25% of all professional artists received a grant or other financial assistance in the previous 12 months.





Of the 50 respondents who received financial assistance, 28 received funding directly from a government department or Art Council and 12 from their engager.

Aided; Multi-mention



28% received funding from more than one source.



The majority of those who received grants or financial assistance, received less than \$1,000 last year from any one source.

Aided; Multi-mention

of respondents

	Less than \$999	\$1,000-\$1,999	\$2,000-\$2,999	\$3000-\$3,999	\$4,000-\$4,999	More than \$5,000	TOTAL
Government Department							
Federal	2					2	4
Provincial	1	1	1			1	4
Municipal	1					1	2
Arts Council							
Federal	2	1				2	5
Provincial	3	1	2			4	10
Municipal	1				1	2	4
Foundation							
Public	2						2
Private	1					1	2
The company they are engaged by							
	8	3		1			12
Union	5	1				1	7
Other Sources	10	3	1		1	3	18

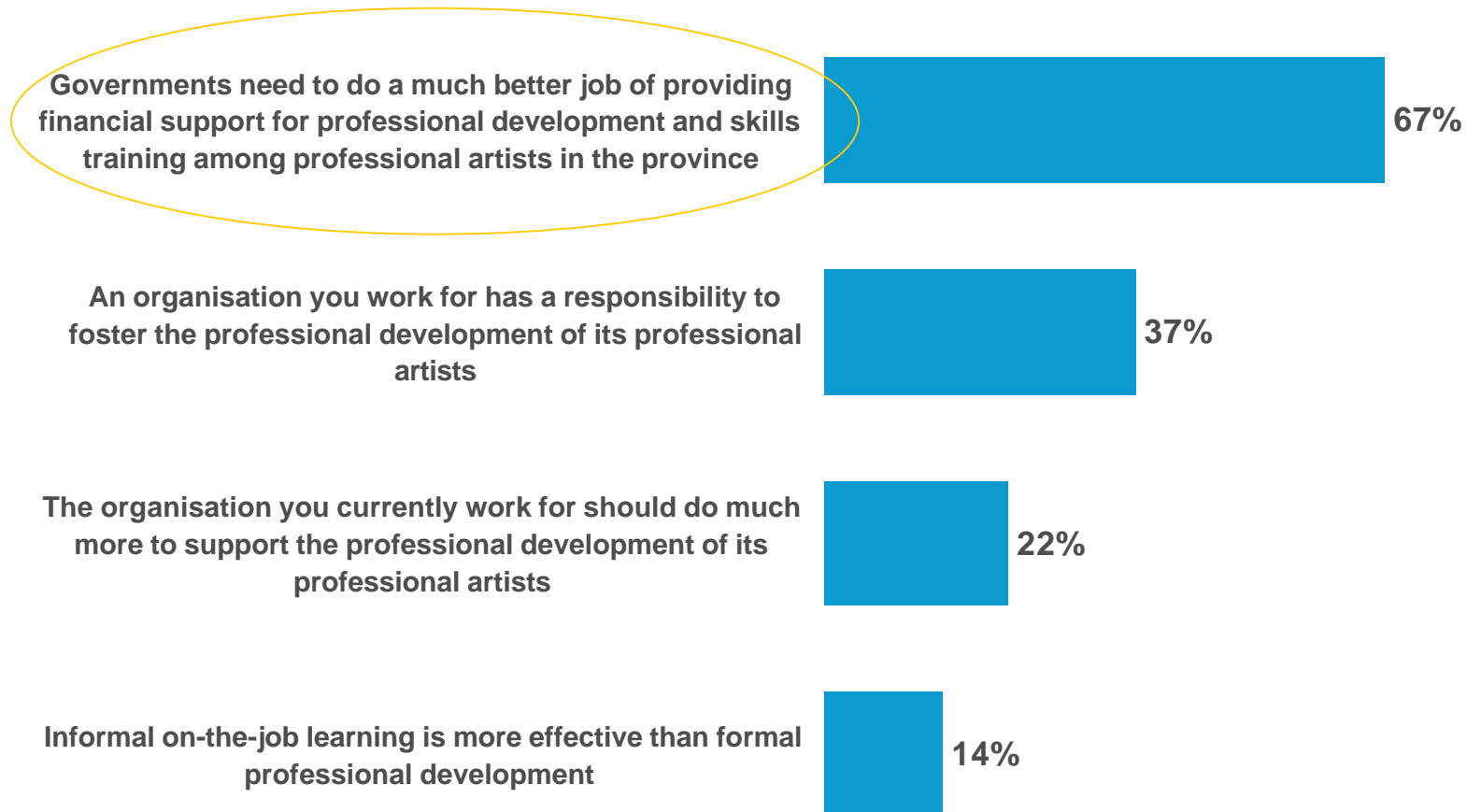


Average Amount of Financial Assistance

- Professional artists in Ontario received an average of **\$964** in grants or other financial assistance for professional development in the past year.
- Those who participated in professional development, received an average of **\$1,145** in grants or other financial assistance for professional development in the past year.



2 in 3 professional artists strongly agree that governments need to do a better job of providing financial support for professional development





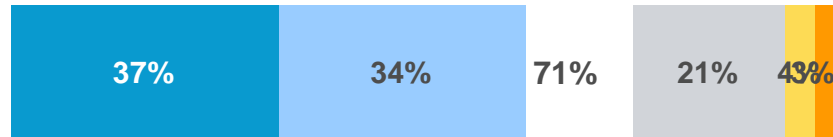
More than half feel organisations they currently work for should do much more to support the professional development of its professional artists.

■ Strongly Agree ■ Somewhat Agree ■ Neither agree nor disagree ■ Somewhat Disagree ■ Strongly Disagree

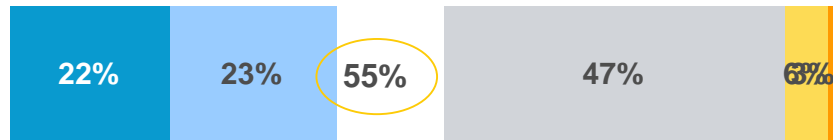
Governments need to do a much better job of providing financial support for professional development and skills training among professional artists in the province



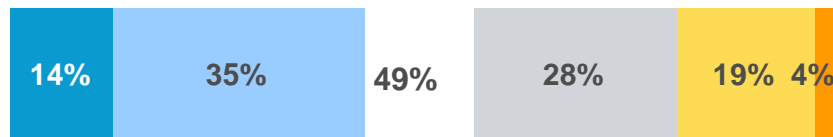
An organisation you work for has a responsibility to foster the professional development of its professional artists



The organisation you currently work for should do much more to support the professional development of its professional artists



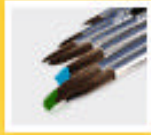
Informal on-the-job learning is more effective than formal professional development





Summary - Support for Professional Development

- **Organisational support for professional artists' professional development**
 - Of those who participate in professional development and are not sole proprietors/owners/partners, 4 in 10 receive support. Examples of support are:
 - Free of charge in-house training (23%)
 - Their employer paid for some or all of the fees or tuition for a course (18%)
- **Personal funding**
 - 84% of those who participated in professional development do not have a fixed personal budget for the amount they spend on professional development.
 - Artists are most likely to spend their own money on courses (78%)
 - And least likely to spend their own money on conferences (57%)
- **Grants/ Financial Assistance**
 - Of those who participated in professional development, 3 in 10 received a grant or financial assistance.
 - Majority of sources of funding comes from government sources (government departments and art councils) such as government departments and art councils.
 - Almost 7 in 10 artists strongly agree that governments need to do a much better job of providing financial support for professional development and skills training among professional artists in the province.



PART I: PROFESSIONAL ARTISTS

Profile of Professional Artists

Attitudes Towards Professional Development

Professional Development Practices

Support for Professional Development

Motivations and Barriers ←

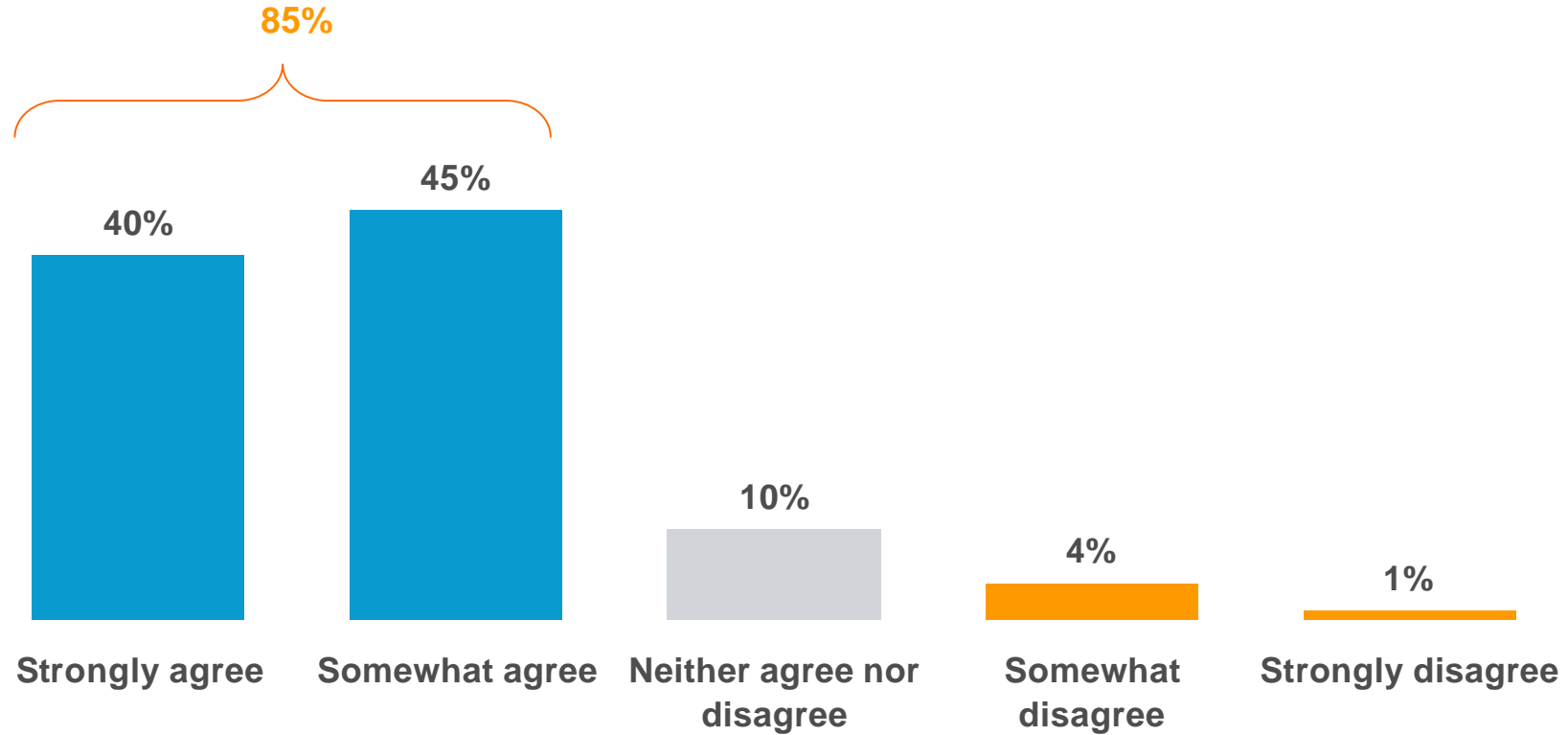
PART II: ORGANISATIONS

APPENDIX: NAICS CODES



More than 8 in 10 professional artists agree they know what skills they need to develop to succeed as an artist.

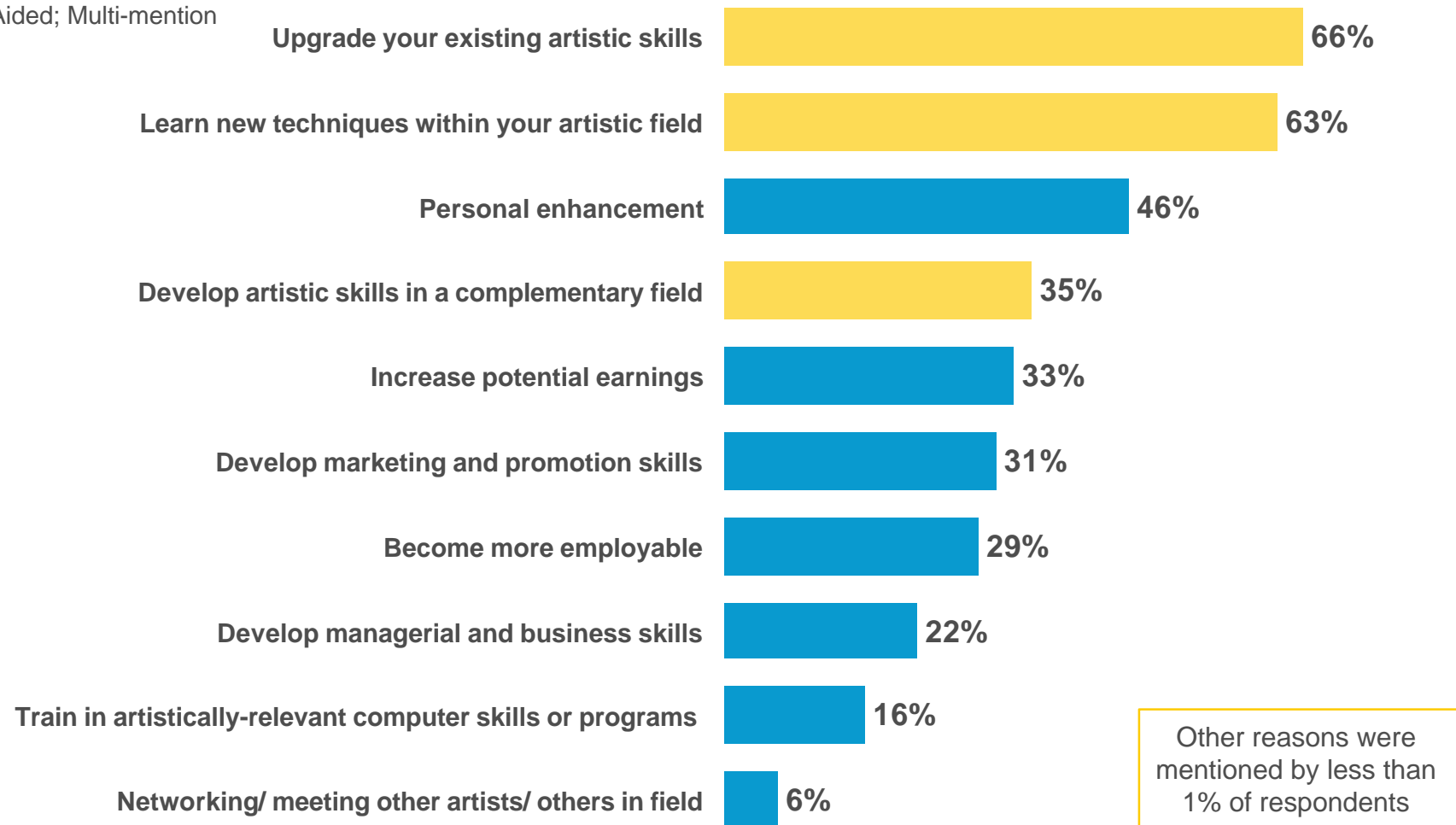
Agreement with statement:
I know what skills I need to develop to help me succeed as an artist





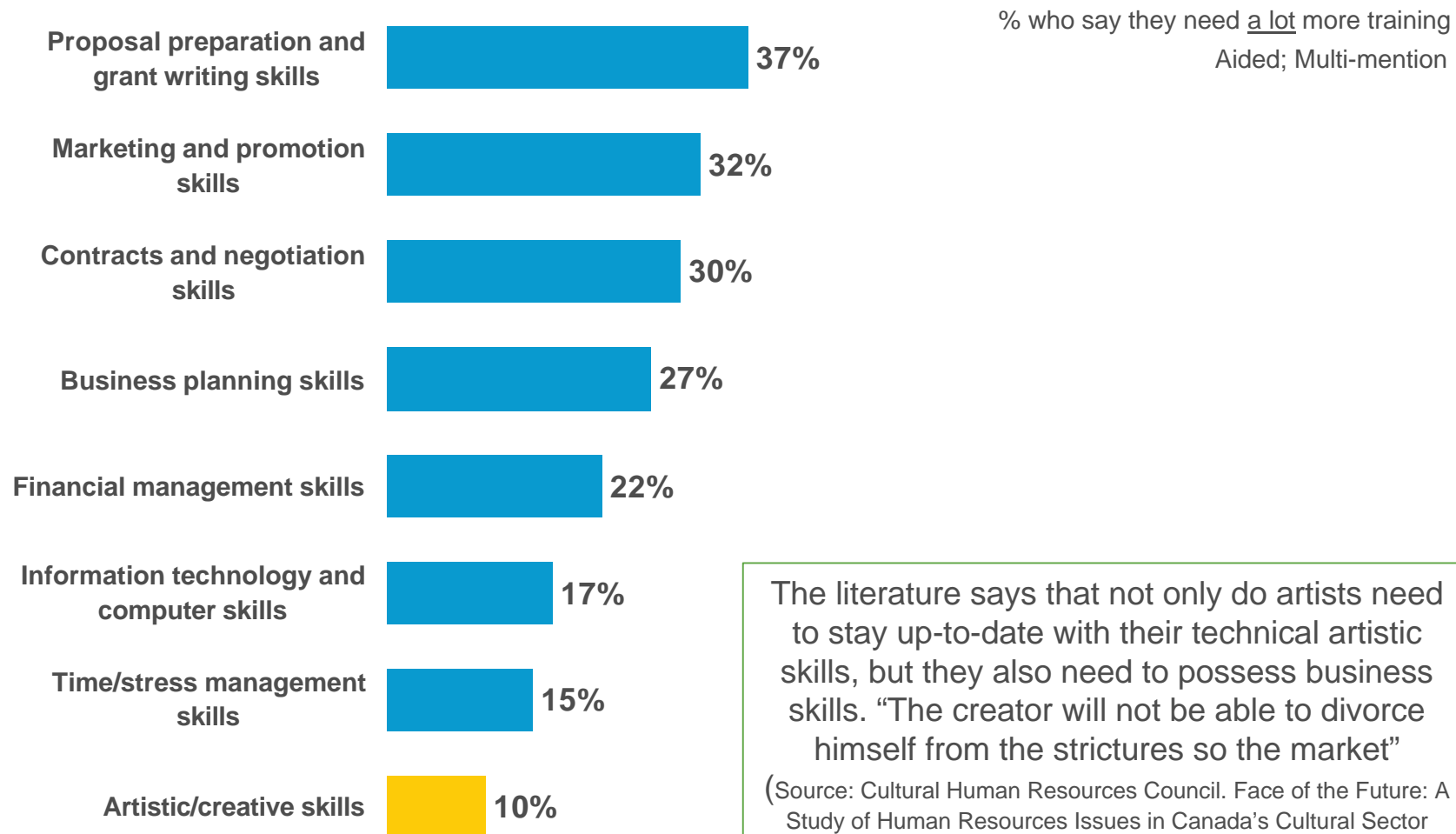
3 of the top 4 most common reasons to pursue professional development are related to artistic skills.

Aided; Multi-mention





When thinking about their work in the future, many professional artists say they will need a lot more training in ‘business-type’ skills.



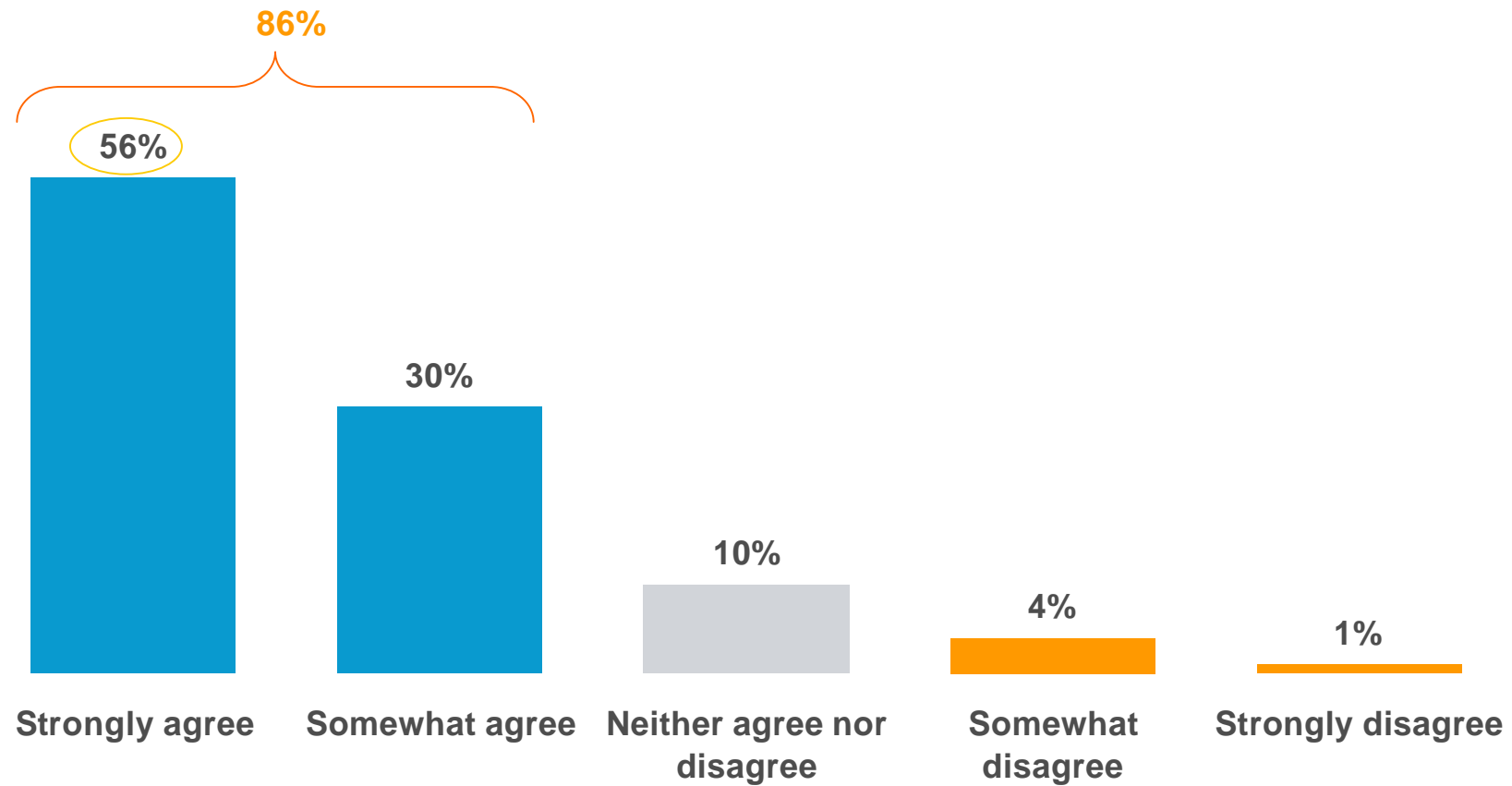
The literature says that not only do artists need to stay up-to-date with their technical artistic skills, but they also need to possess business skills. “The creator will not be able to divorce himself from the strictures so the market”
(Source: Cultural Human Resources Council. Face of the Future: A Study of Human Resources Issues in Canada’s Cultural Sector (December 2002): 14)

Q13. We are interested in understanding skills needs among professional artists in Ontario. Thinking about the work you would like to be doing in the one to three years, would you say that you need a lot more training, some more training, a little more training or that you already have the skills needed in each of the areas listed below. Base: All respondents N=200



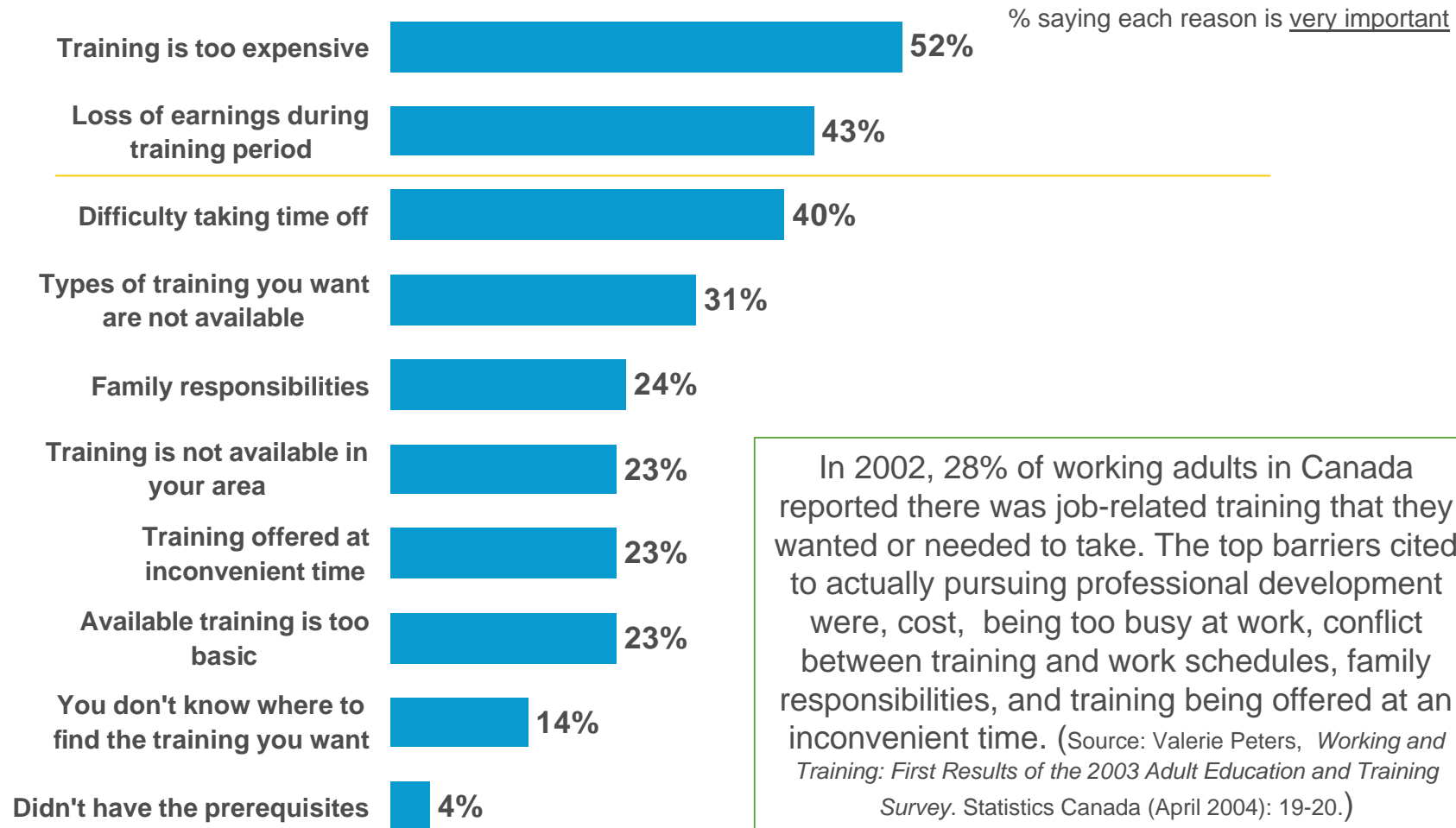
Almost 9 in 10 agree they would like to pursue more professional development (almost 6 in 10 strongly agree).

Agreement with statement:
I would like to pursue more professional development training



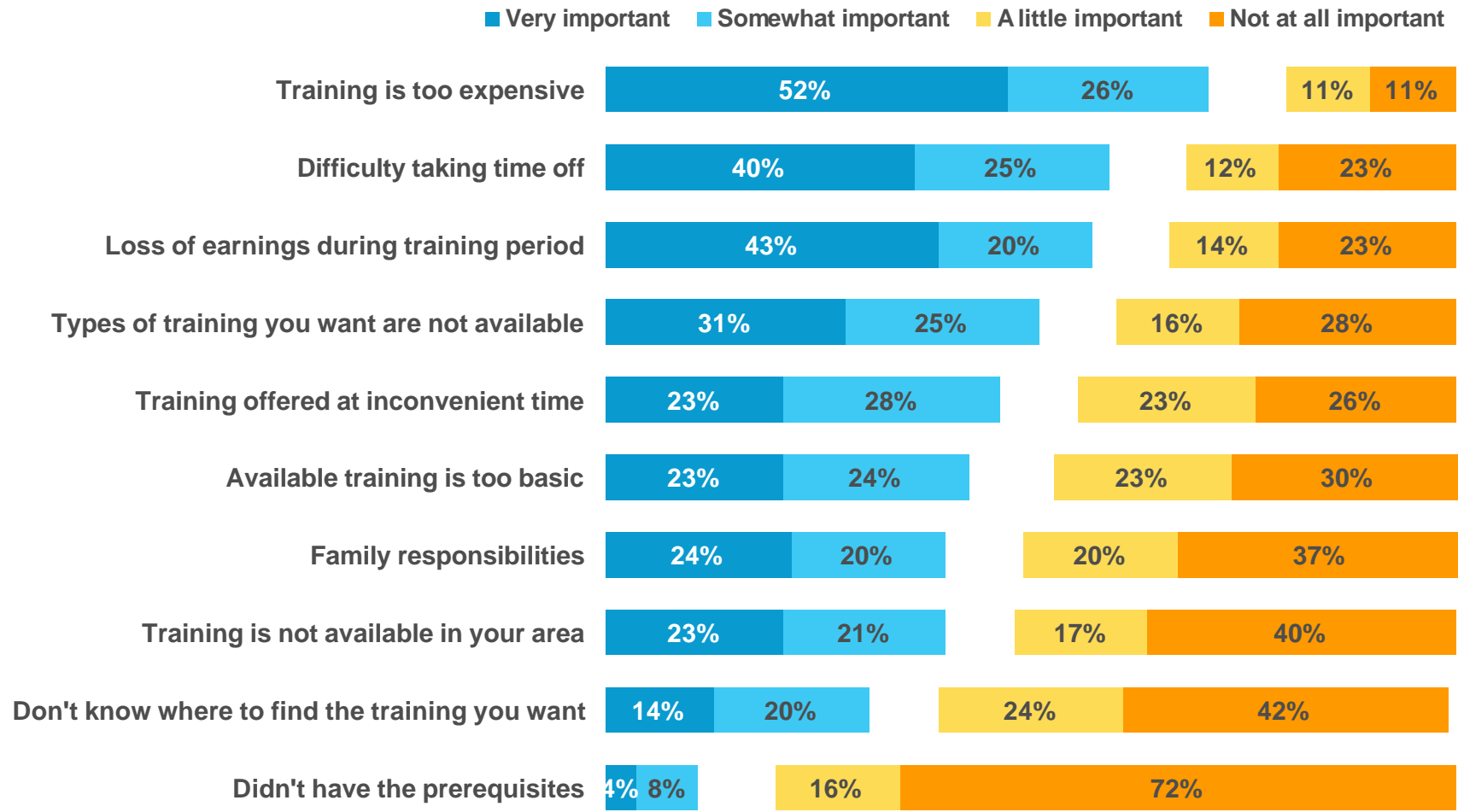


The top two barriers professional artists say are very important reasons for not pursuing more professional development are financial barriers.





8 in 10 professional artists (78%) say cost of training is a very or somewhat important reason not undertaking more professional development in the past 12 months.

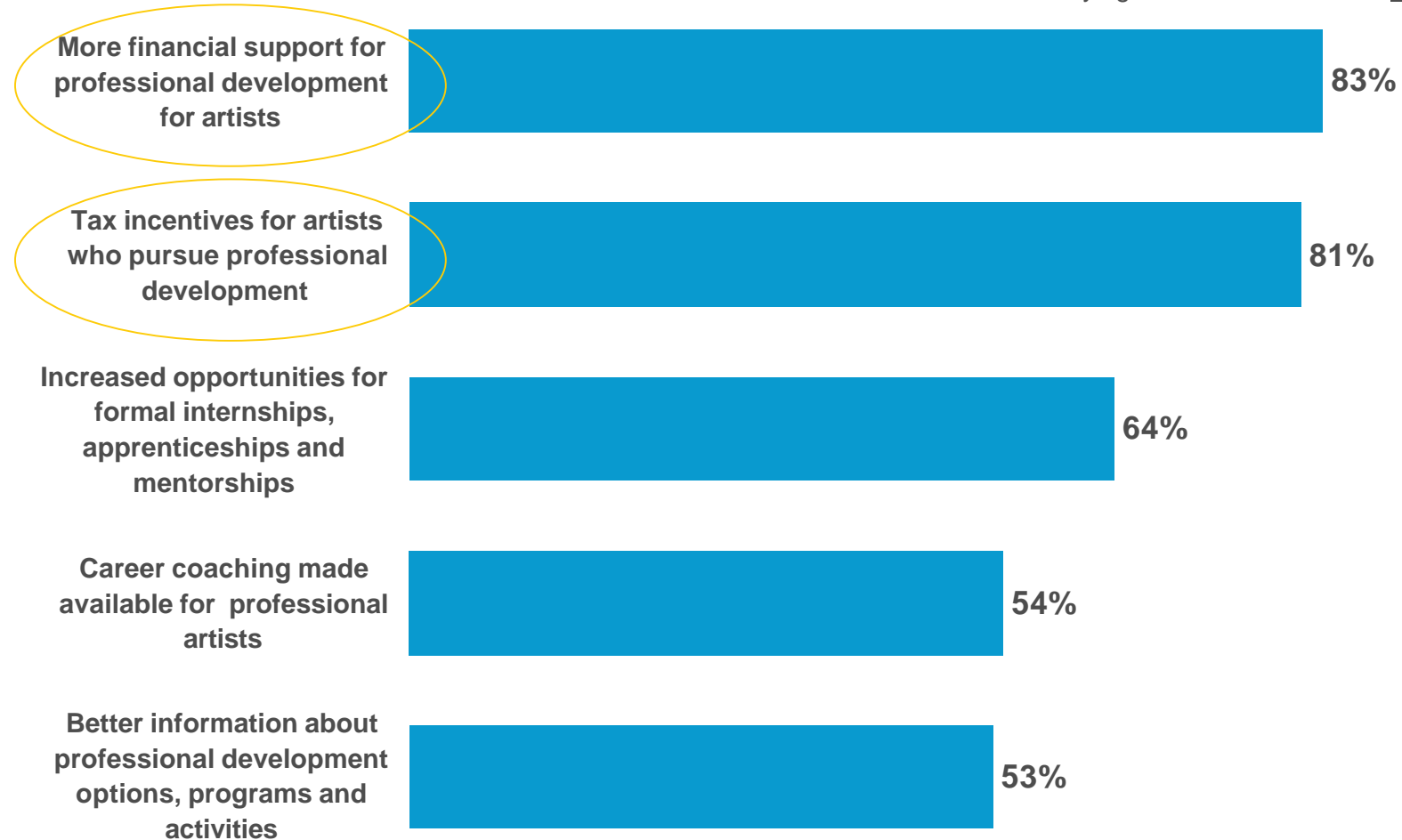




And 8 in 10 say more financial support / tax incentives for professional artists would be very effective in improving professional development in Ontario's cultural sector.

Aided; Multi-mention

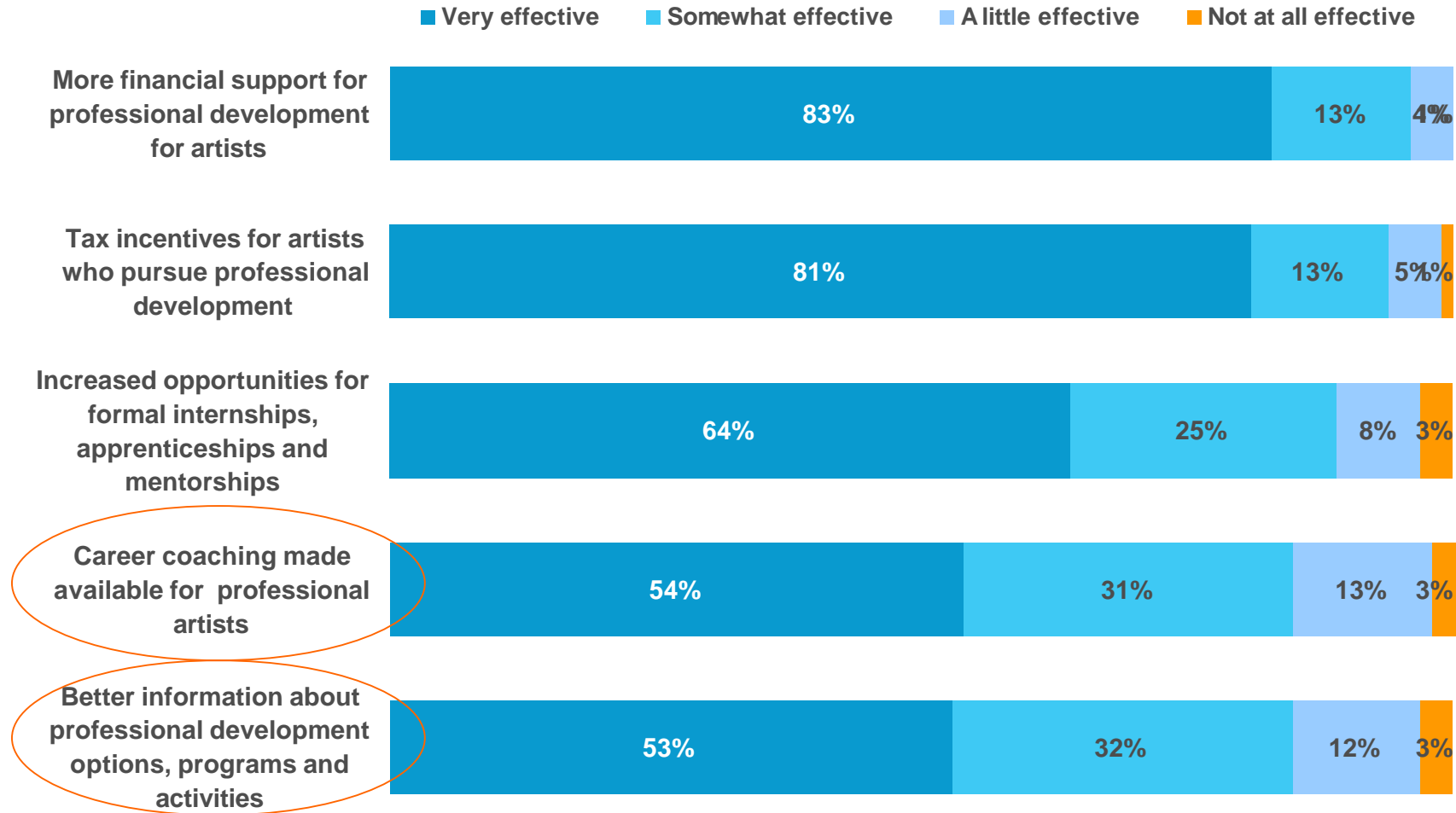
% saying each action would be very effective



Q23. Below is a list of possible actions that could be taken to improve professional development and skills enhancement of professional artists and other workers in Ontario's cultural sector? How effective would you say each one would be if it were implemented? Base: All respondents N= 200



Although ‘career coaching’ and ‘more information about professional development’ options are less popular, the vast majority says they would be at least somewhat effective.



Q23. Below is a list of possible actions that could be taken to improve professional development and skills enhancement of professional artists and other workers in Ontario’s cultural sector? How effective would you say each one would be if it were implemented? Base: All respondents N= 200



The most common suggestions to improve professional development for professional artists is to increase training opportunities, followed by more funding.





Summary - Motivations and Barriers

- To develop artistic skills was most common reason to take professional development yet, when thinking about future needs, professional artists say they need a lot more training in the 'business type' skills such as:
 - Proposal preparation and grant writing (37%)
 - Marketing and promotion (32%)
 - Contracts and negotiation (30%)
- The majority of professional artists in Ontario strongly agree they would like to pursue more professional development.
- The most important barriers to pursuing more professional development were:
 - Training too expensive
 - Loss of earnings during training
 - Difficulty taking time off
- Out of a list of possible actions to improve professional development of professional artists, the two that professional artists say would be very effective are:
 - More financial support for professional development for artists
 - Tax incentives for artists who pursue professional development



PART I: PROFESSIONAL ARTISTS

PART II: ORGANISATIONS

Profile of Organisations ←

Attitudes Towards Professional Development

Professional Development Practices

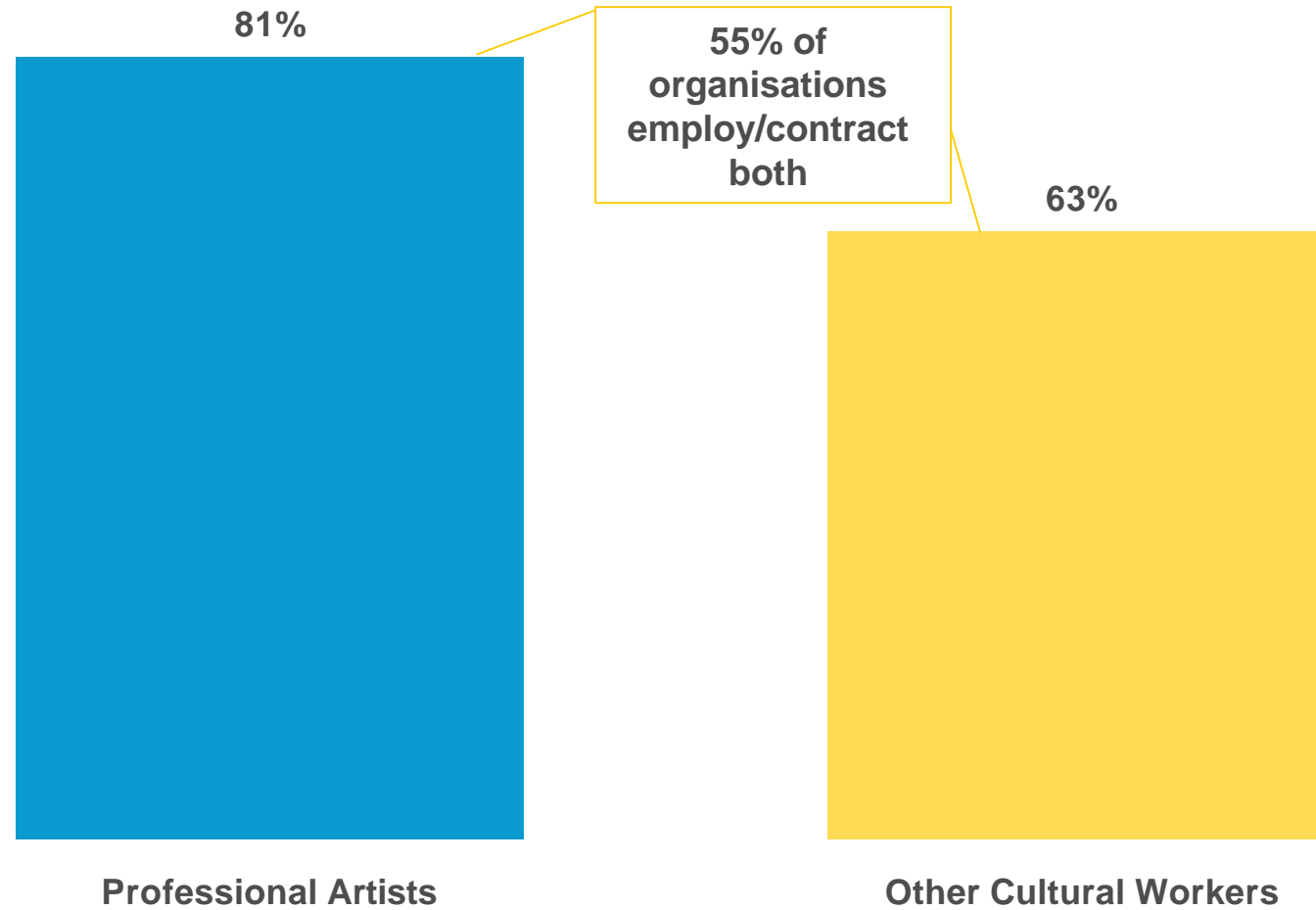
Support for Professional Development

Motivations and Barriers

APPENDIX: NAICS CODES

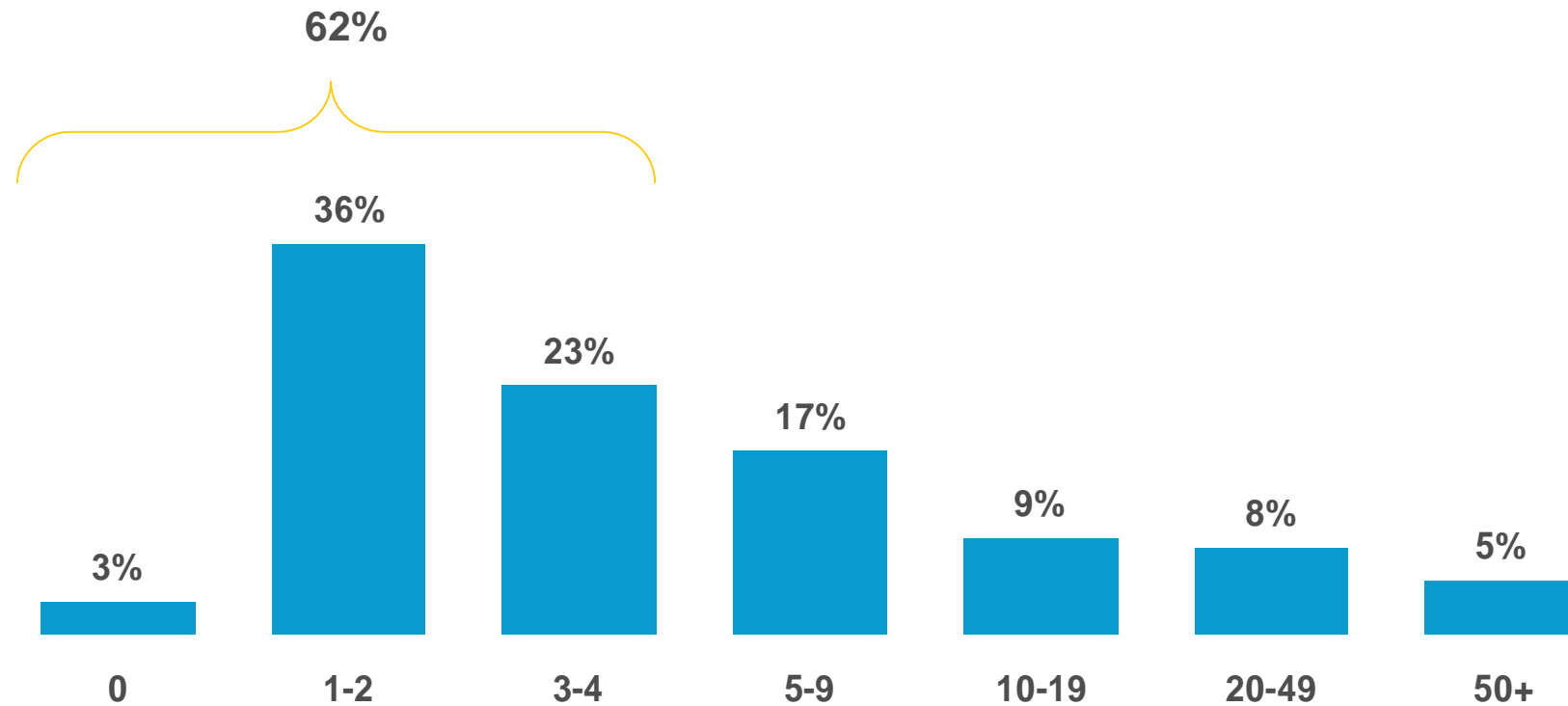


8 in 10 organisations employ or contract professional artists while 6 in 10 employ or contract other cultural workers.



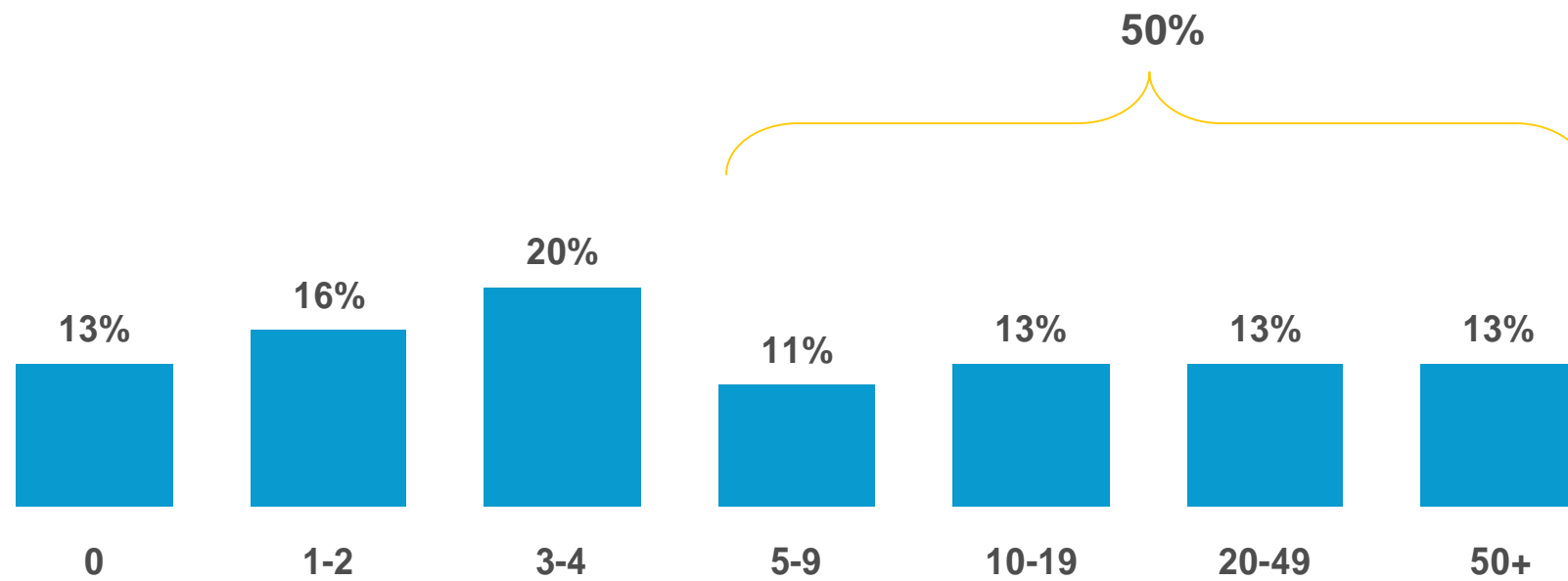


3 in 5 organisations employ 4 or less full-time employees.





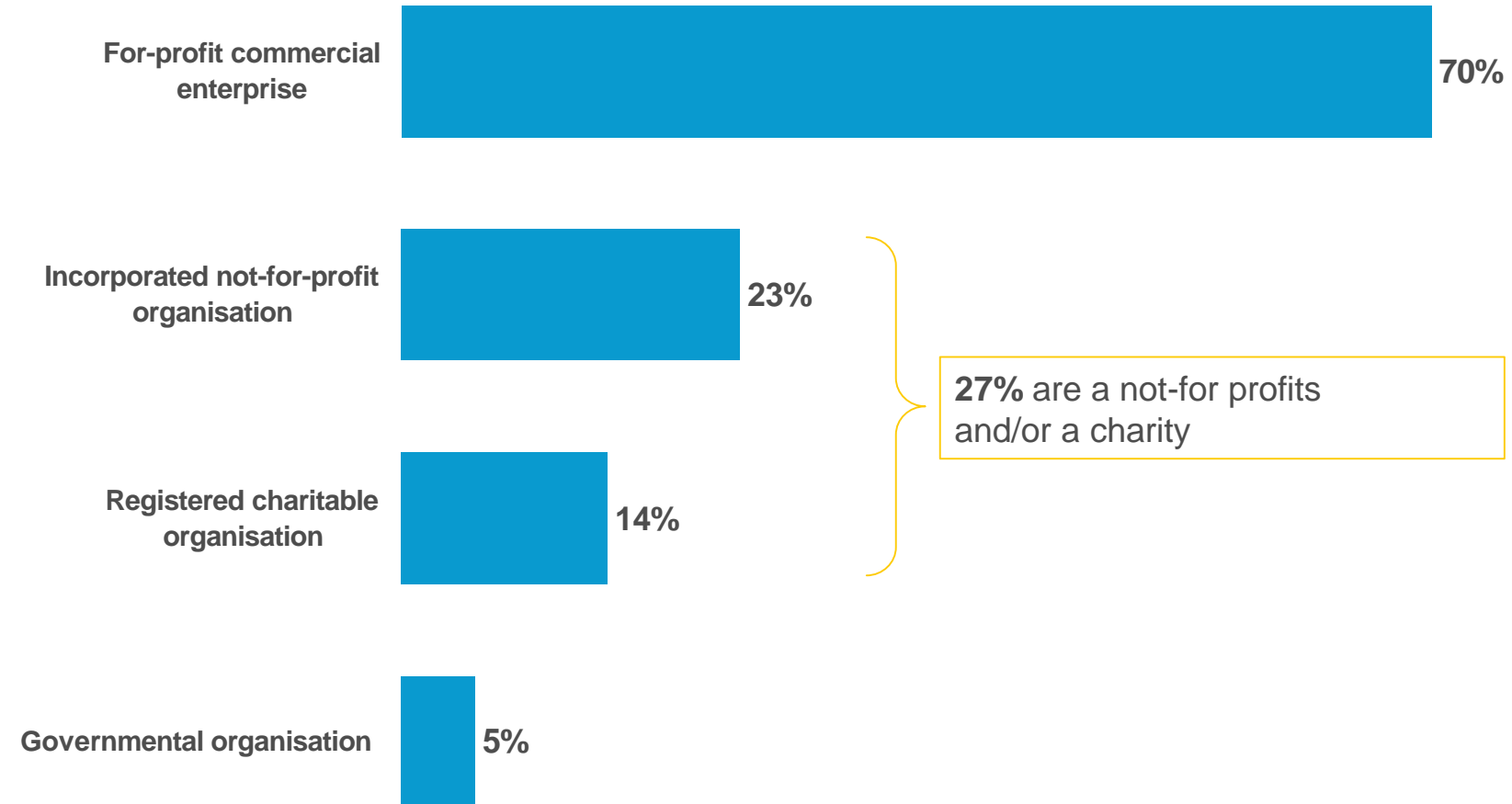
Half contract 5 or more individuals.





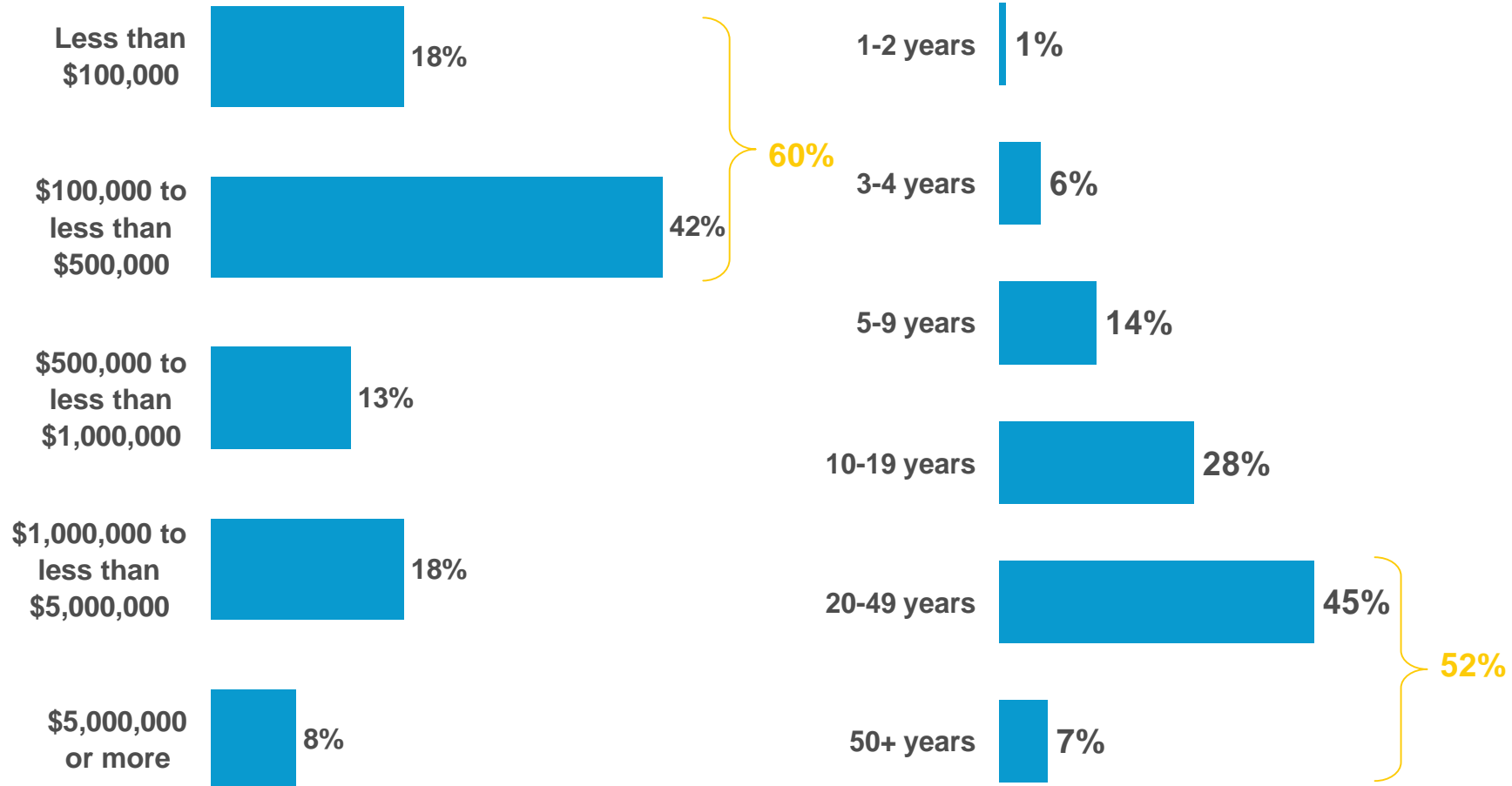
7 in 10 organisations are for-profit commercial enterprises.

Aided; Multi-mention





3 in 5 cultural organisations have an annual revenue of less than \$500,000; half have been in operation for 20 or more years.



D6o. What was your revenue for the last fiscal year? Base: All respondents N=500

D2o. Now just a final few questions. How many years has your organisation been in operation? Base: All respondents N=500



PART I: PROFESSIONAL ARTISTS

PART II: ORGANISATIONS

Profile of Organisations

Attitudes Towards Professional Development ←

Professional Development Practices

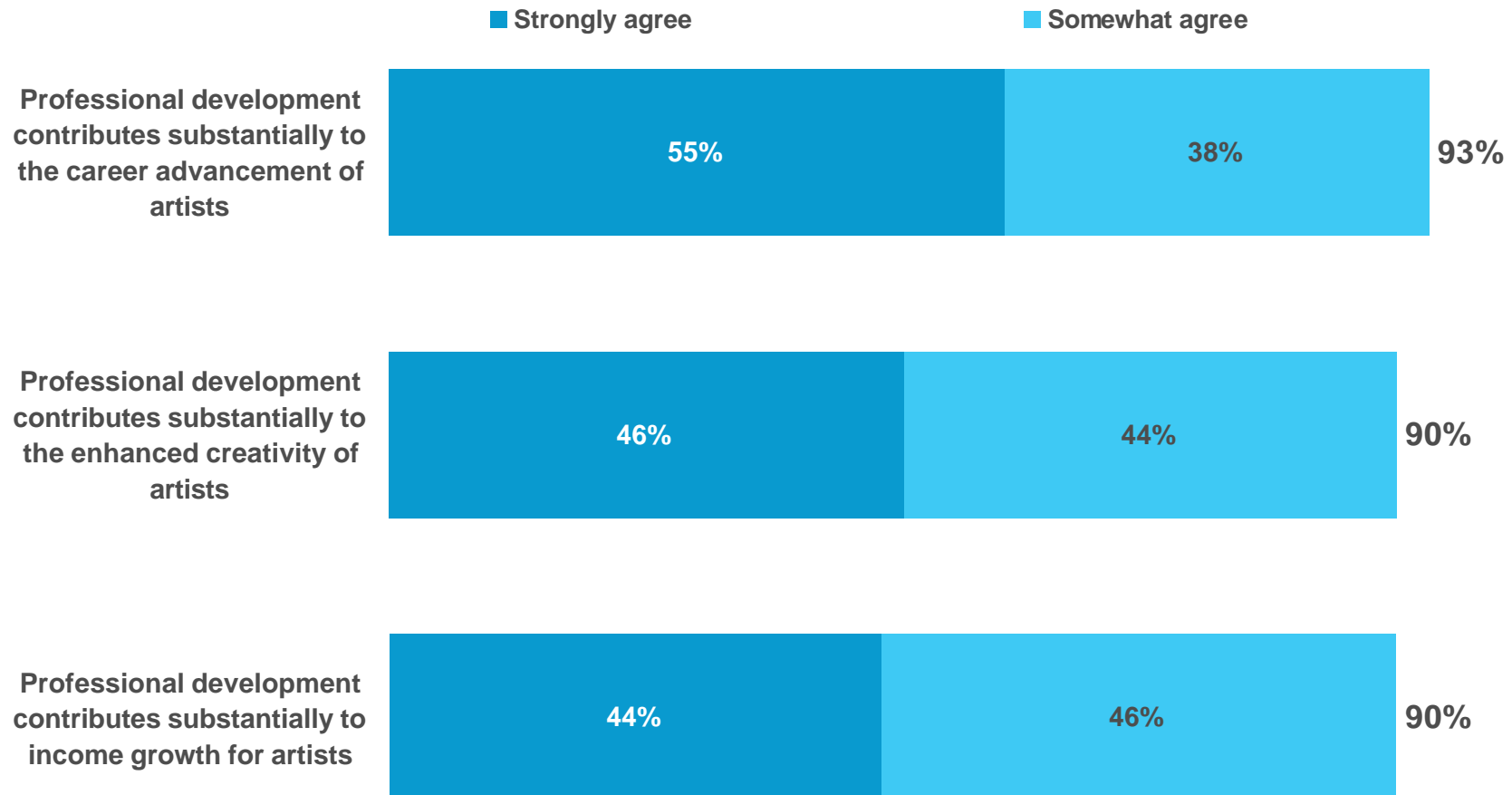
Support for Professional Development

Motivations and Barriers

APPENDIX: NAICS CODES



9 in 10 organisations agree that professional development contributes substantially to career advancement, income growth and enhanced creativity for professional artists.

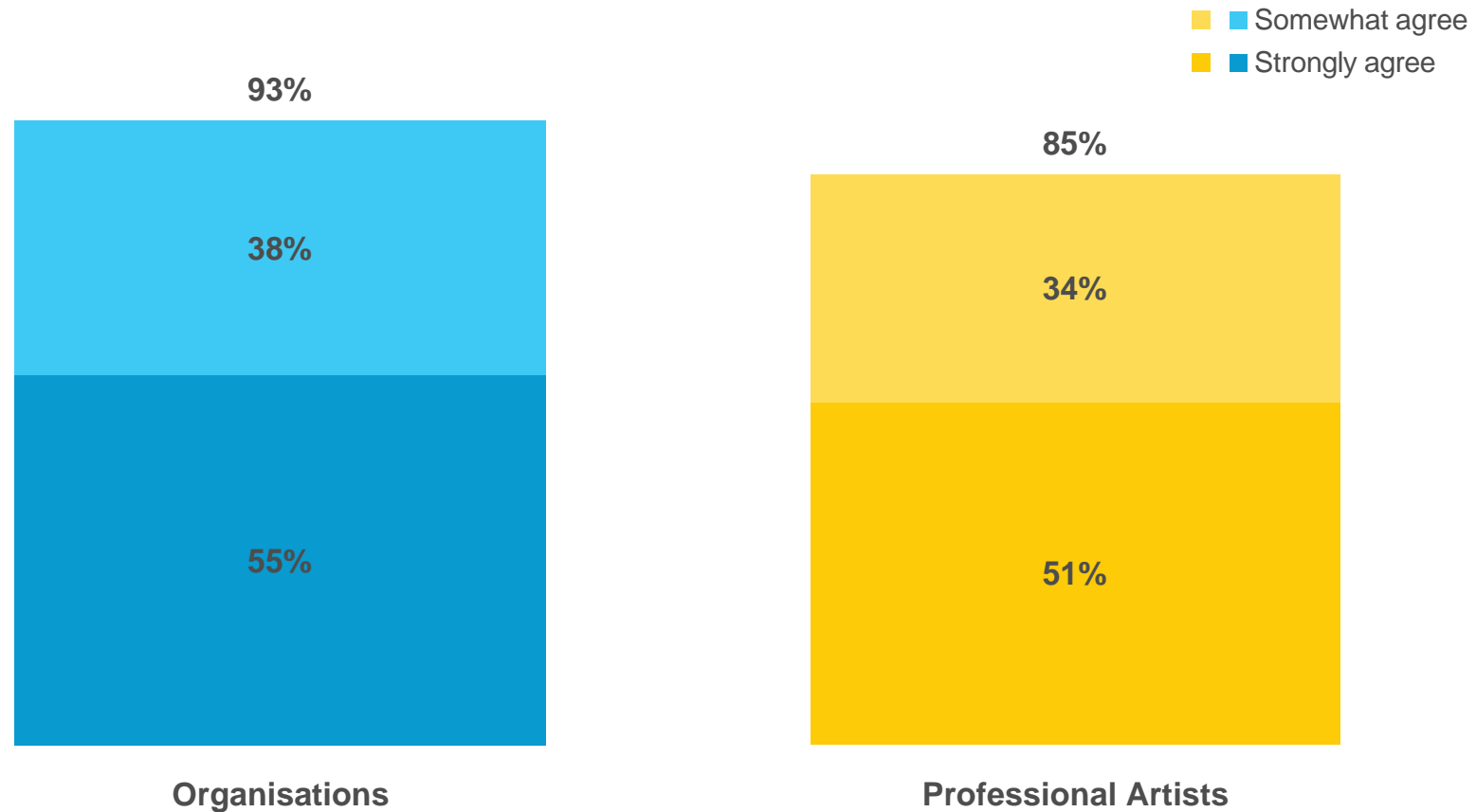


10. For each of the following statements, please tell me whether you strongly agree, somewhat agree, somewhat disagree, or strongly disagree. What about... ? Base: All respondents N=500



More organisations than professional artists agree that professional development contributes substantially to the career advancement of artists.

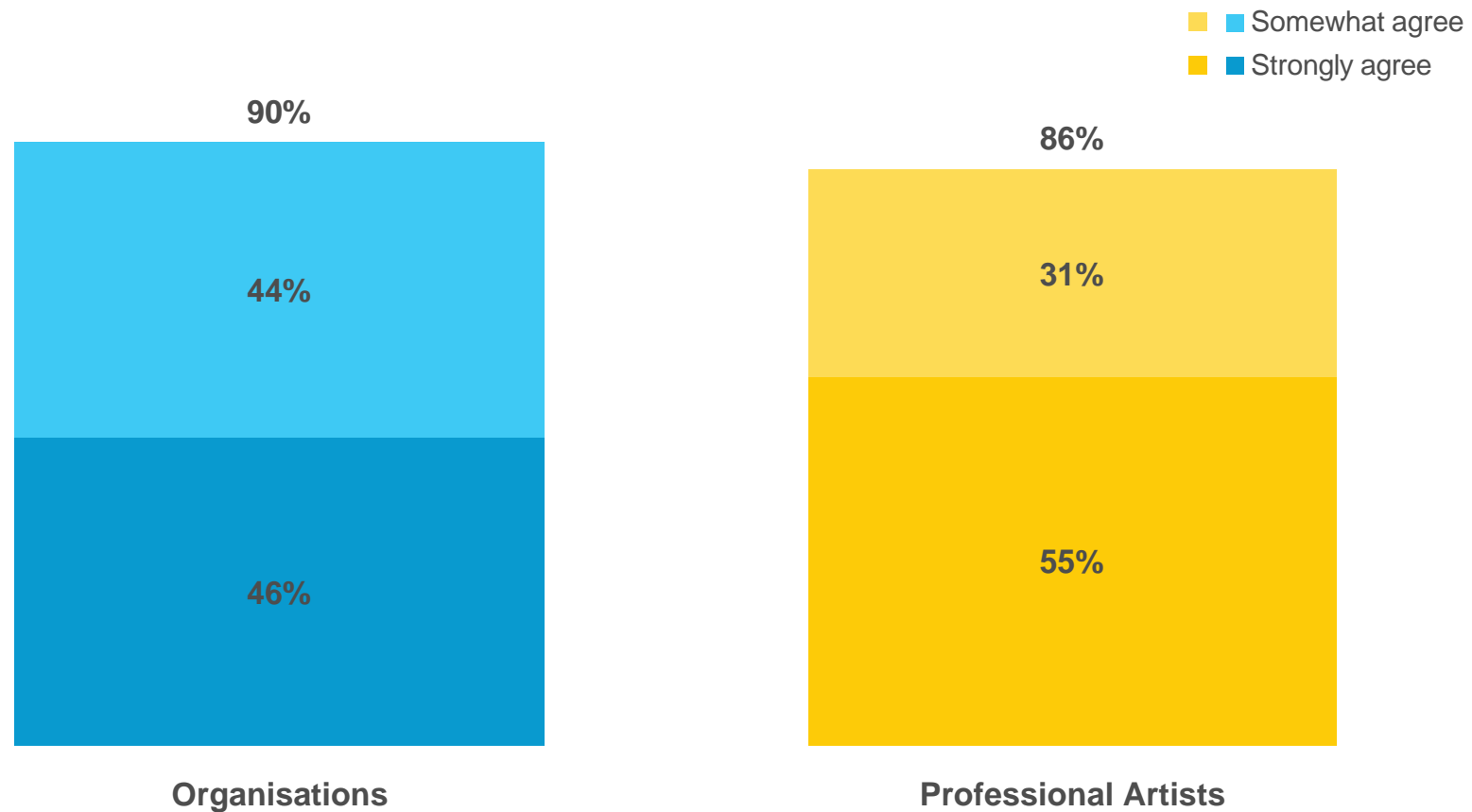
**Agreement with statement:
Professional development contributes substantially to the career advancement of artists.**





But equal proportions agree that professional development contributes substantially to enhanced creativity.

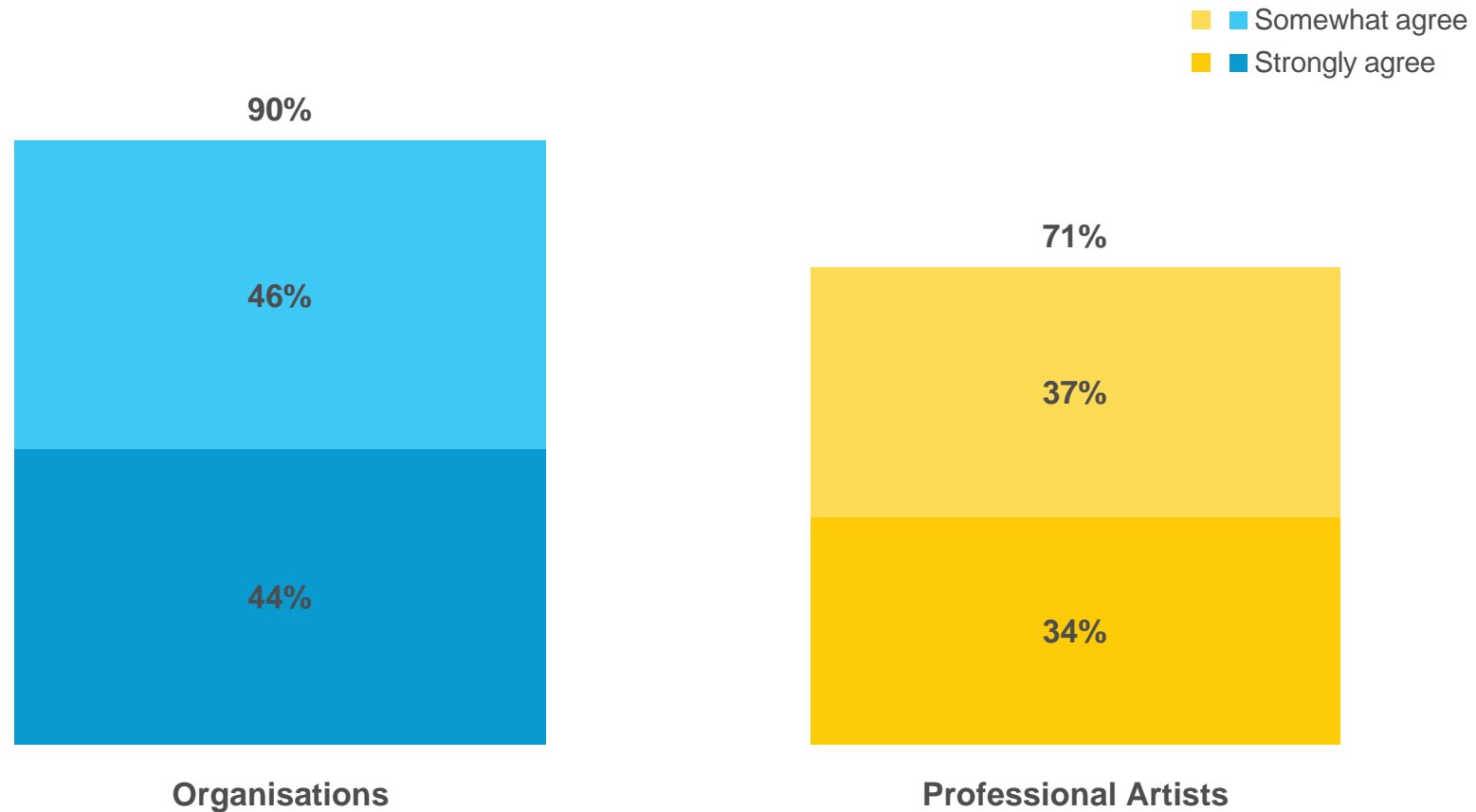
**Agreement with statement:
Professional development contributes substantially to the enhanced creativity of artists.**





Organisations are much more likely than professional artists to agree that pd contributes substantially to income growth for professional artists (90% vs. 71%).

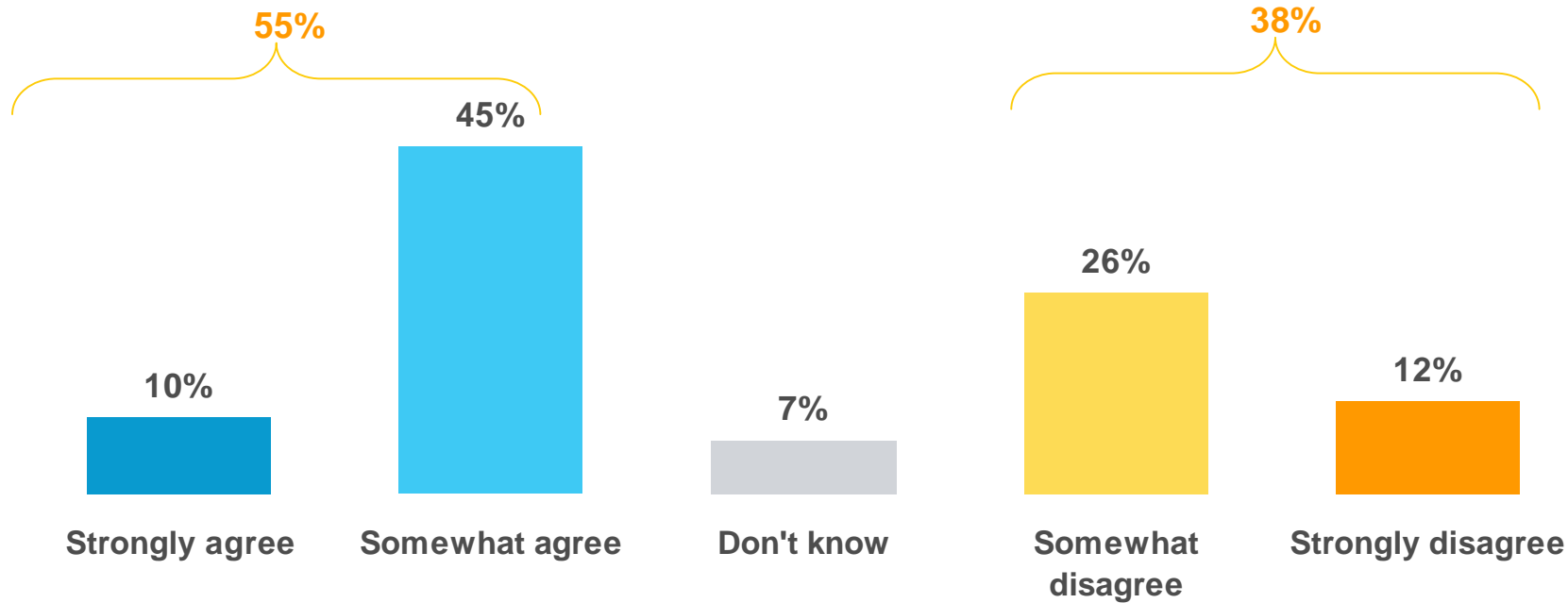
Agreement with Statement:
Professional development contributes substantially to income growth for artists.





A slight majority of organisations agrees that there are many professional development opportunities for administrators in Ontario's cultural sector.

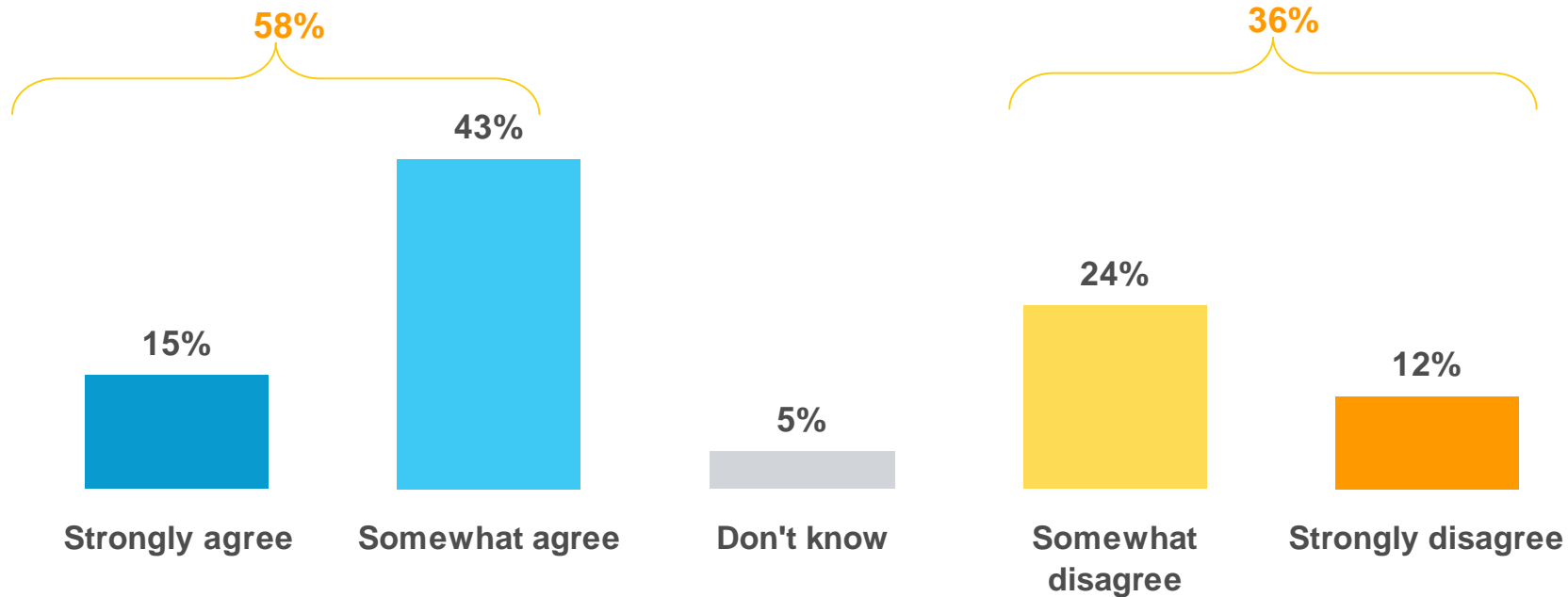
Agreement with statement:
There are many opportunities for professional development in Ontario's cultural sector for administrators who want it.





A similar proportion of organisations agrees there are many pd opportunities for professional artists in Ontario's cultural sector.

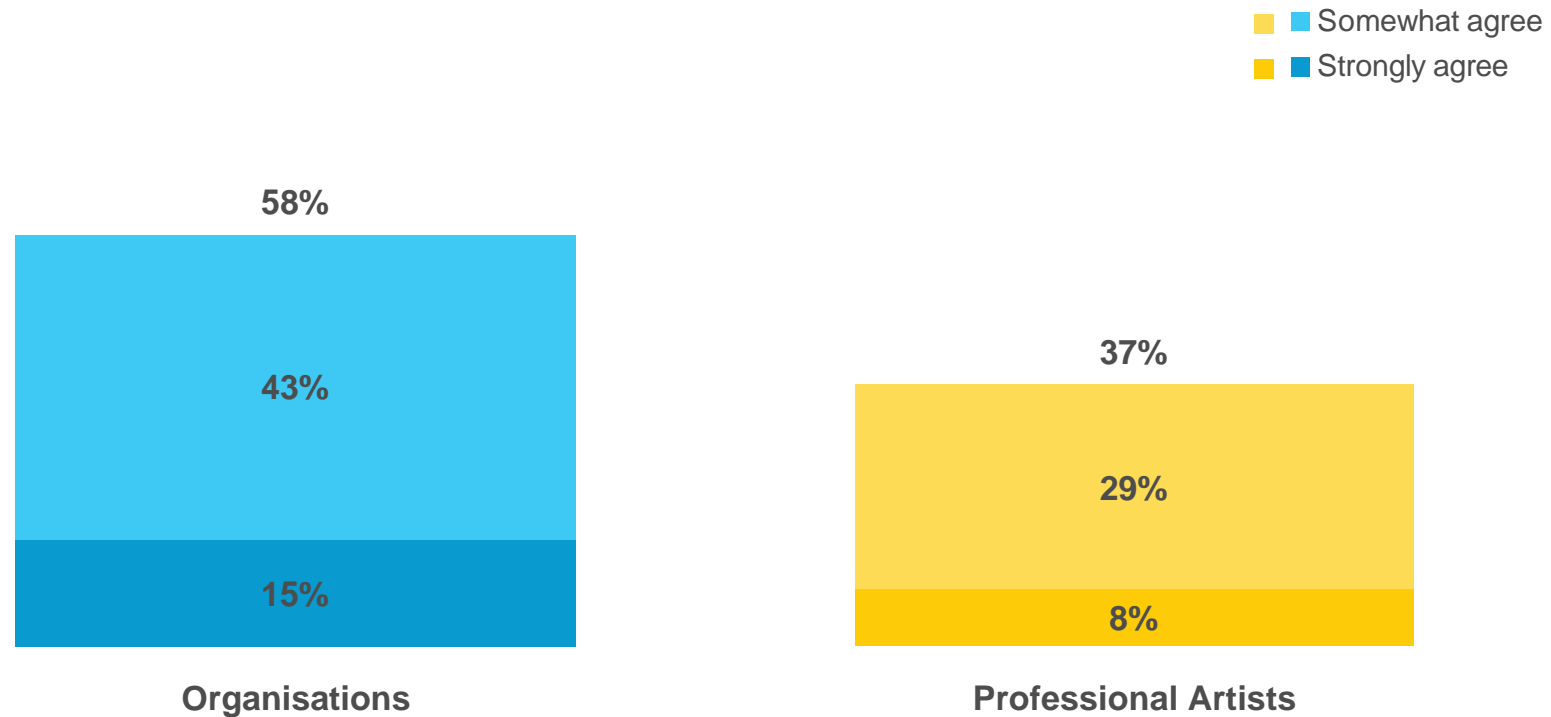
Agreement with statement:
There are many opportunities for professional development in Ontario's cultural sector for those artists who want it.





Organisations are more likely than professional artists to agree that there are many opportunities for pd in Ontario for artists who want it (58% vs. 37%).

Agreement with Statement:
There are many opportunities for professional development in Ontario's cultural sector for those artists who want it.





Summary

- Cultural organisations in Ontario are more likely than professional artists to see the benefits of professional development for professional artists and also more likely to believe that there are opportunities out there for artists to pursue professional development if they want it.



PART I: PROFESSIONAL ARTISTS

PART II: ORGANISATIONS

Profile of Organisations

Attitudes Towards Professional Development

Professional Development Practices ←

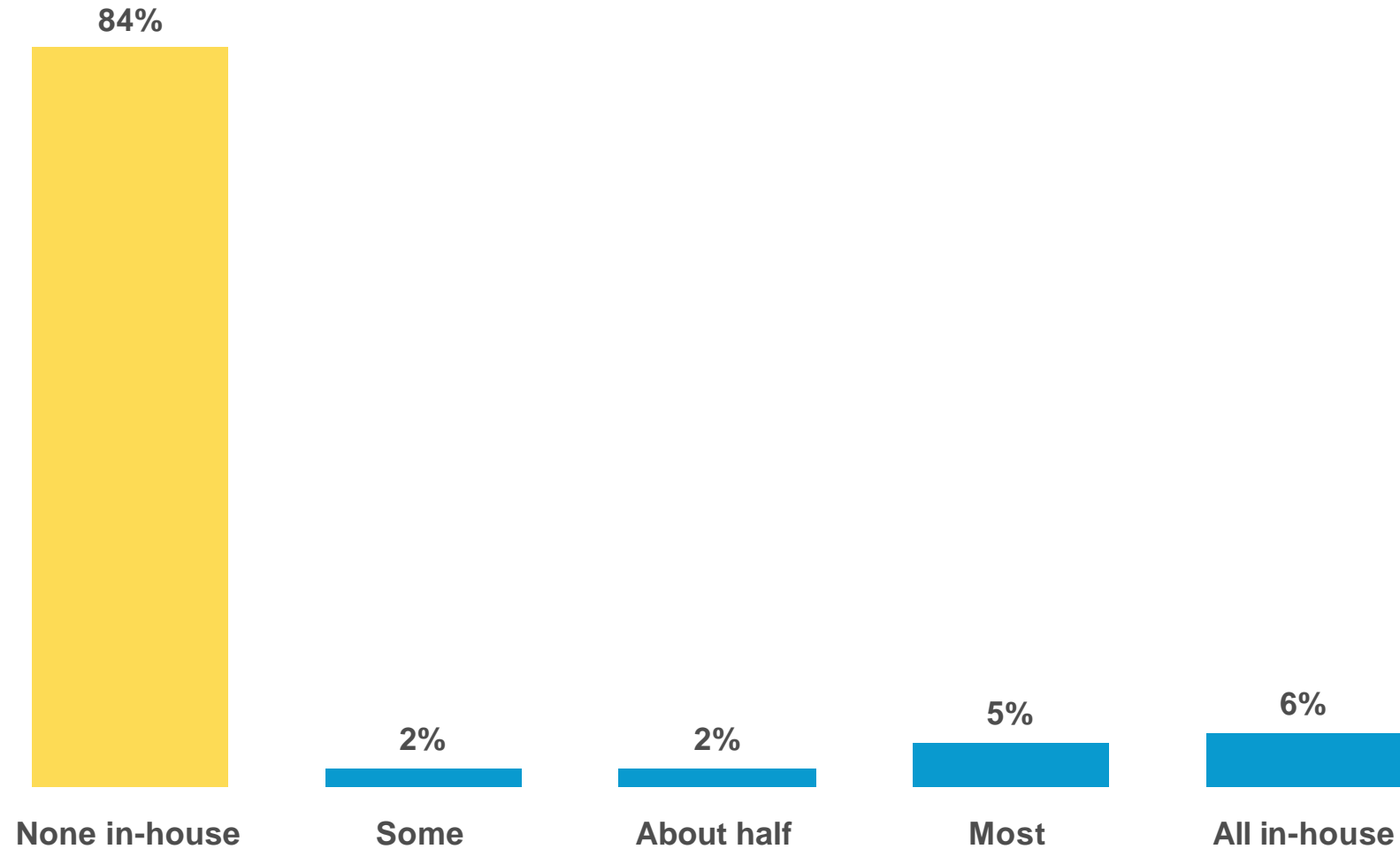
Support for Professional Development

Motivations and Barriers

APPENDIX: NAICS CODES



The vast majority of cultural organisations does not provide any formal in-house training.



Q8o. Does your organisation operate a formal in-house training program, facility or centre that provides professional development or skills training for your professional artists? Base: Respondents who provide professional development N=336. Q8. Approximately how much of the professional development training that your organisation supports do you deliver in-house (rather than through an external training provider)? N=53



PART I: PROFESSIONAL ARTISTS

PART II: ORGANISATIONS

Profile of Organisations

Attitudes Towards Professional Development

Professional Development Practices

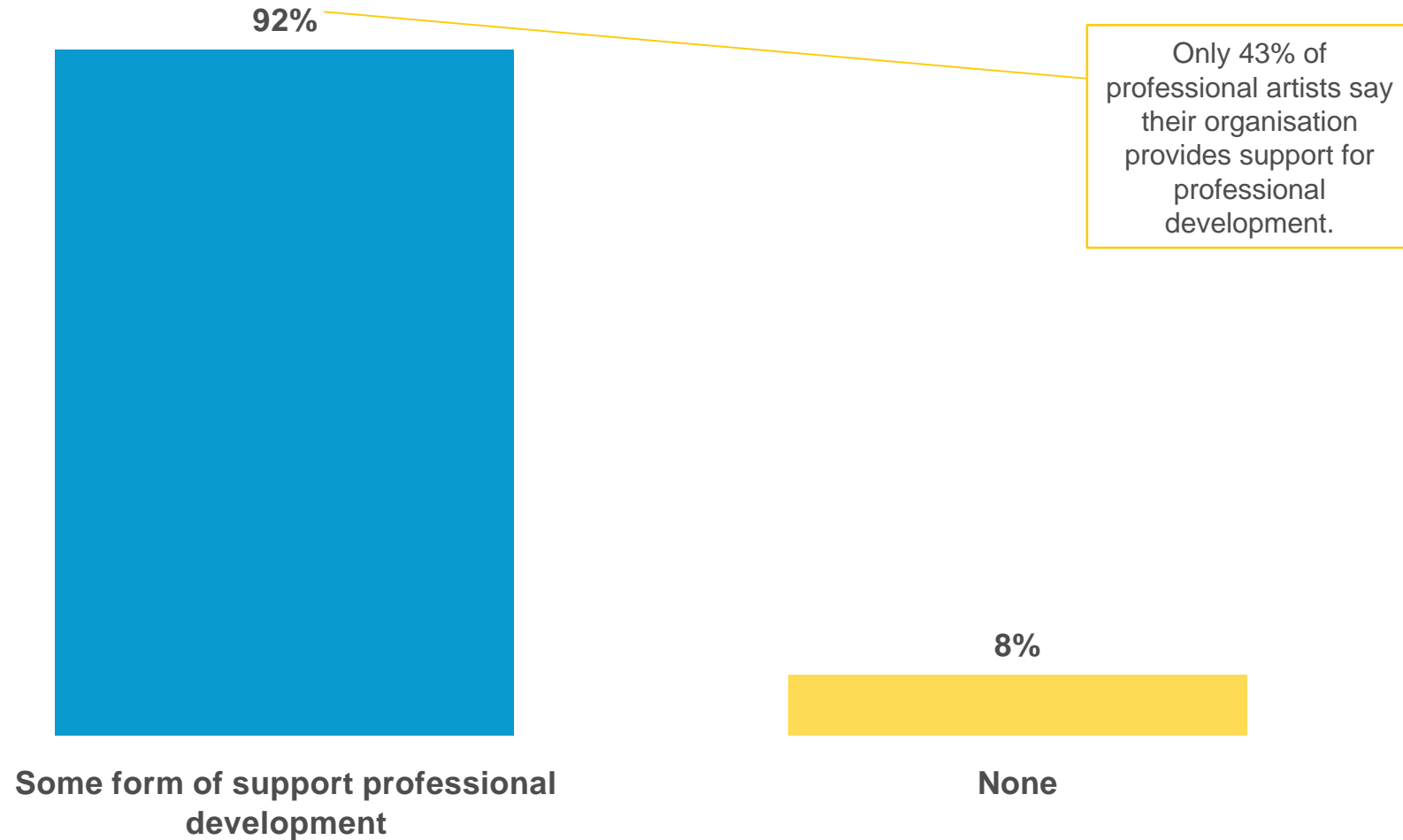
Support for Professional Development ←

Motivations and Barriers

APPENDIX: NAICS CODES

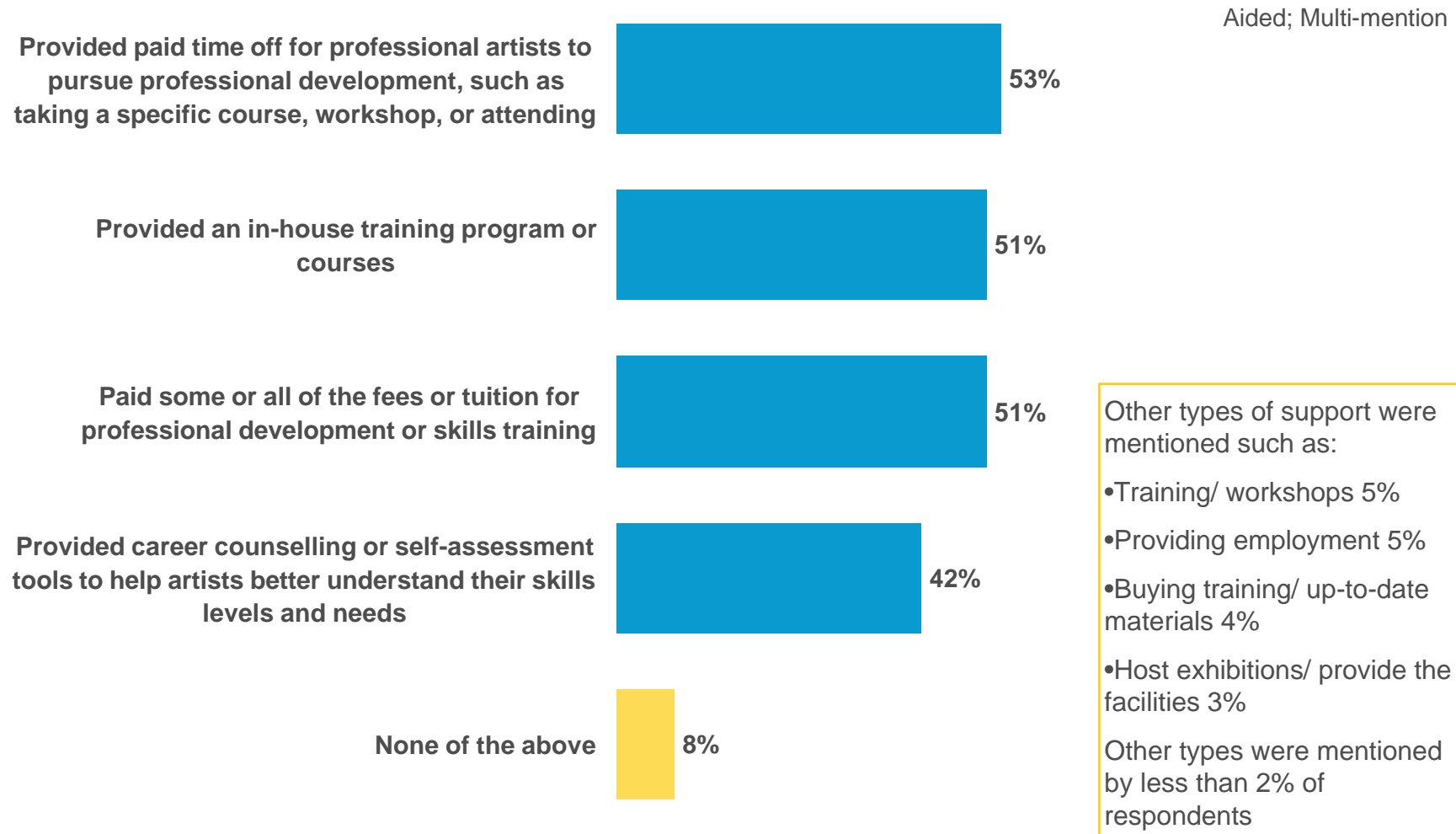


9 in 10 organisations who engage professional artists say they provide some form of professional development support.





They offer support through a variety of ways.





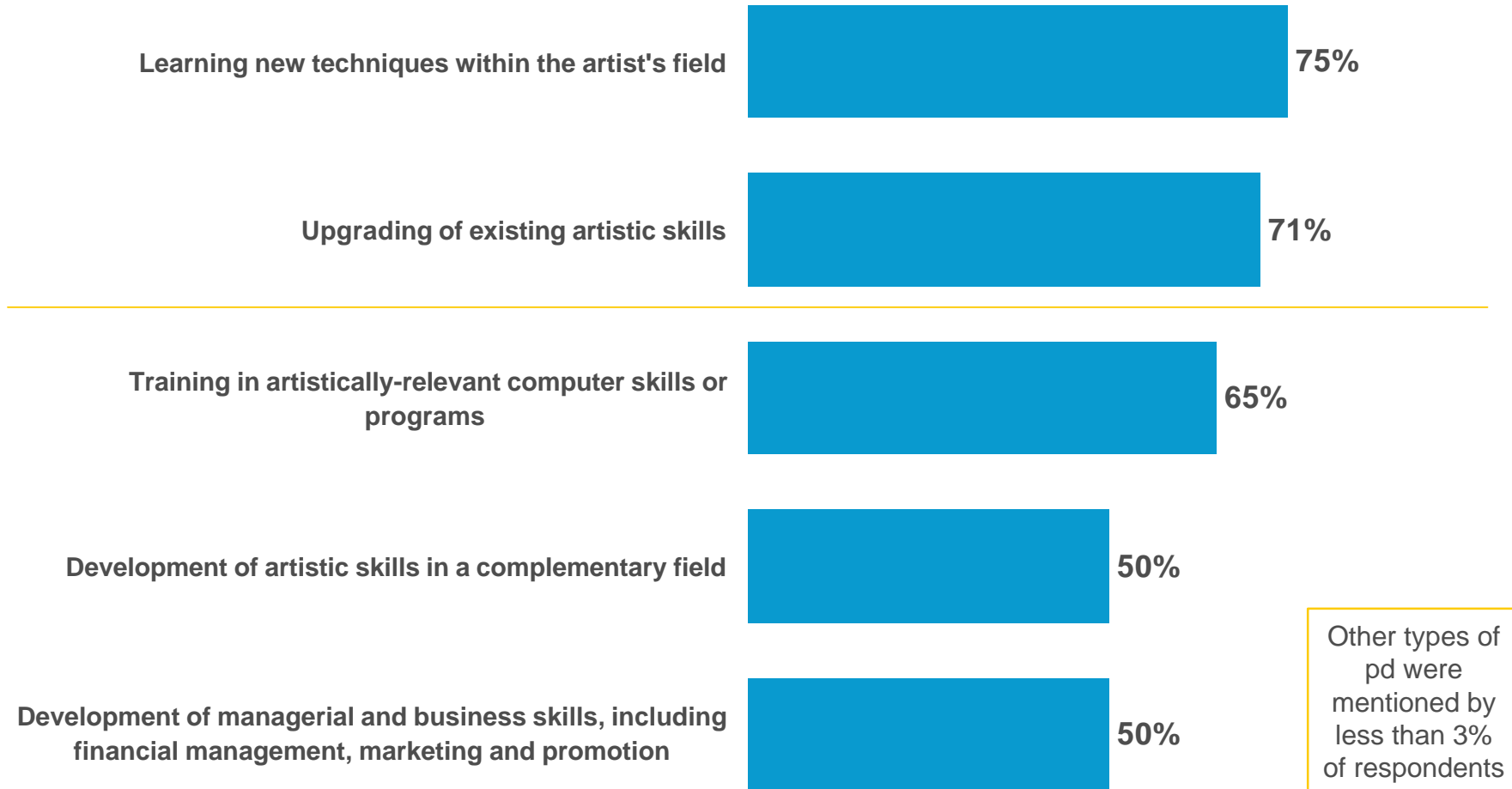
In-house training providers are most likely to be in Film & New Media and Visual Arts & Culture

- Among organisations who provide support for professional development, those who provide in-house training programs or sources are in:
 - Film and New Media (37%)
 - Visual Arts and Crafts (36%)
 - Writing and Publishing (12%)
 - Performing Arts (10%)
 - Heritage (5%)



Of a list of skills for which organisations provided support, learning new techniques within the artist's field and upgrading existing artistic skills are the top two.

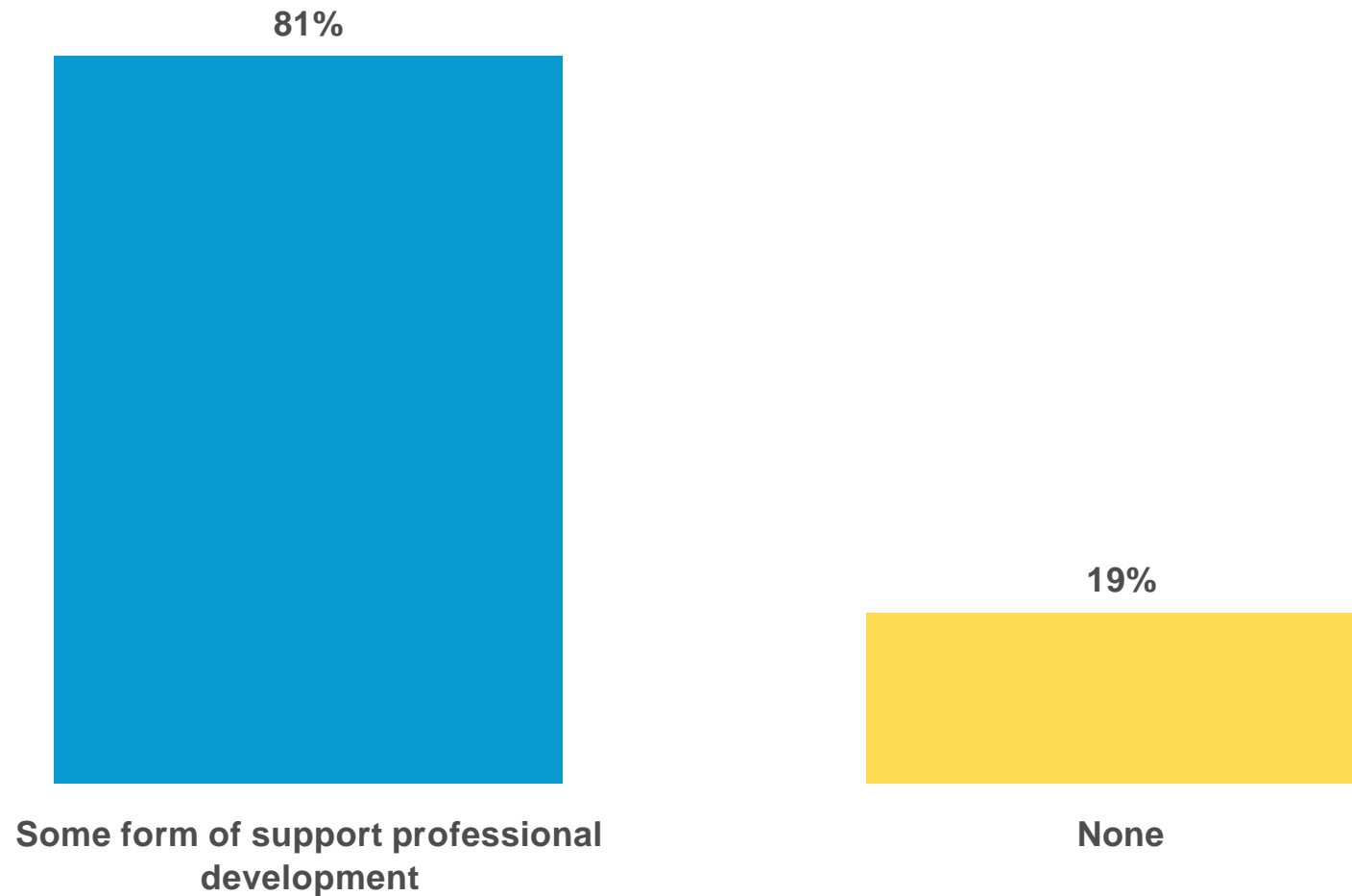
Aided; Multi-mention



Q4o. Still thinking just about the professional artists in your organisation, for what types of professional development did your organisation provide support in the past 12 months? Base: Respondents who employ professional artists and support pd N=377

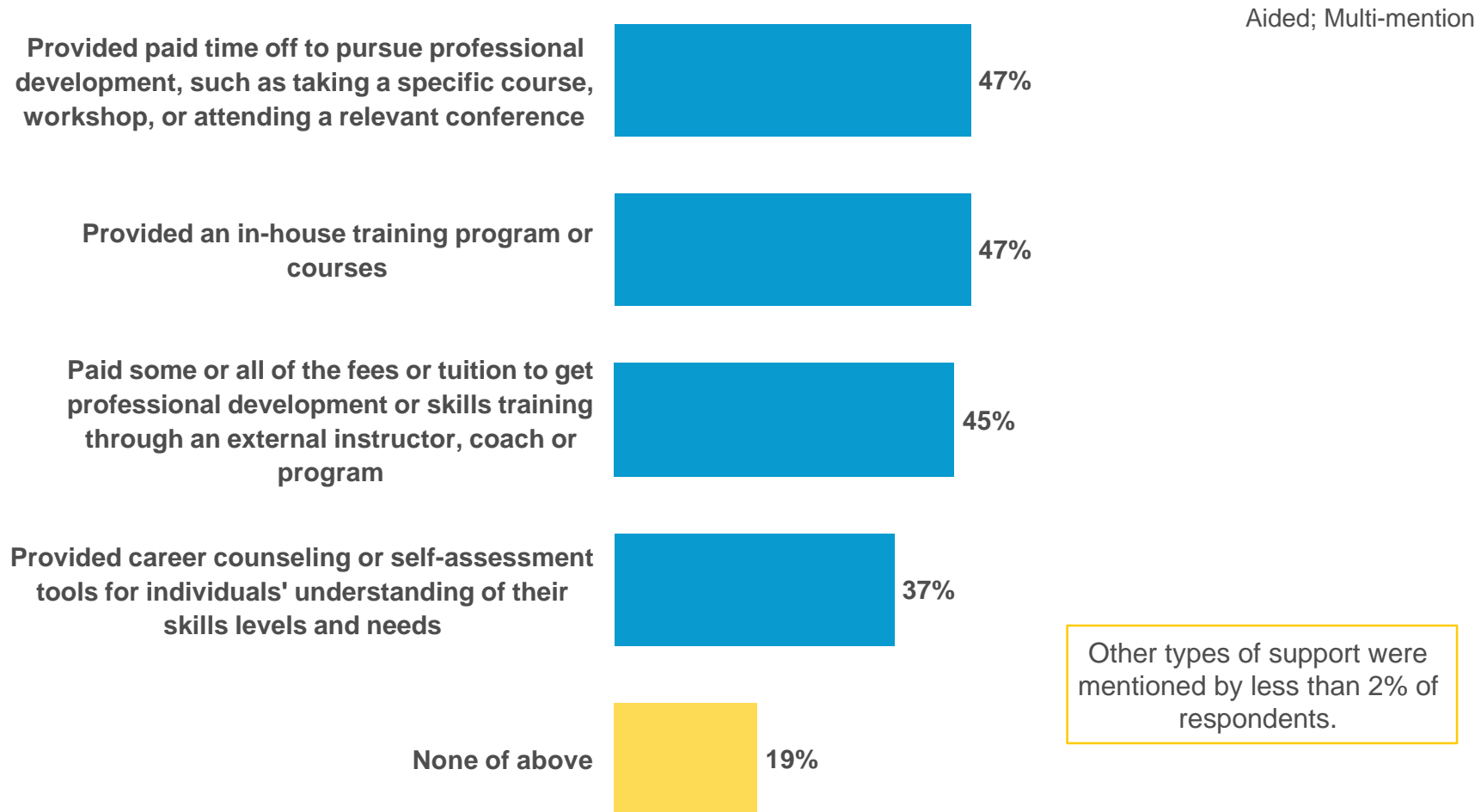


Among organisations who employ other cultural workers, 8 in 10 say they provide some form of professional development support.



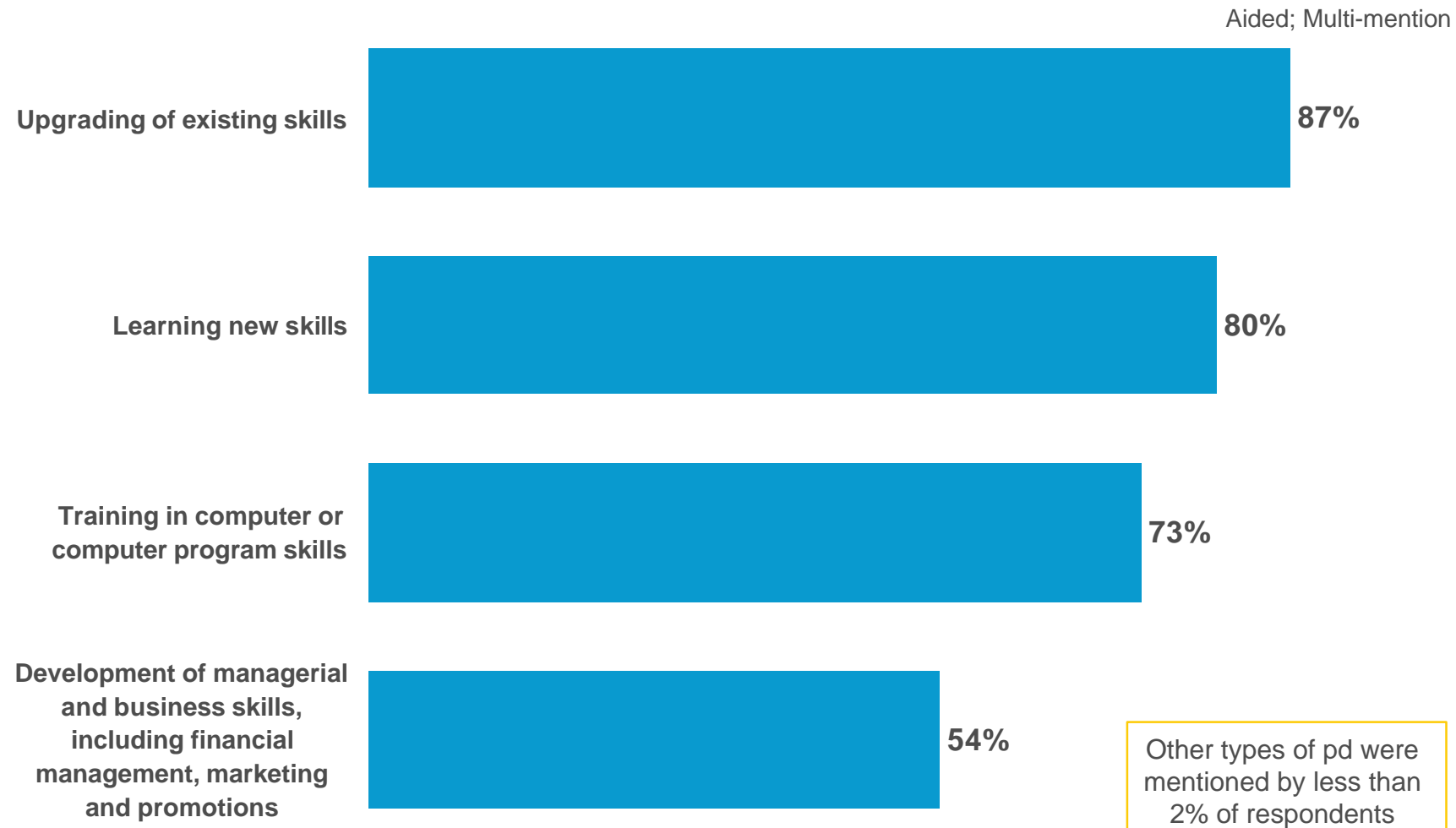


The organisations that provide some support for workers other than professional artists provide a variety of types of support.



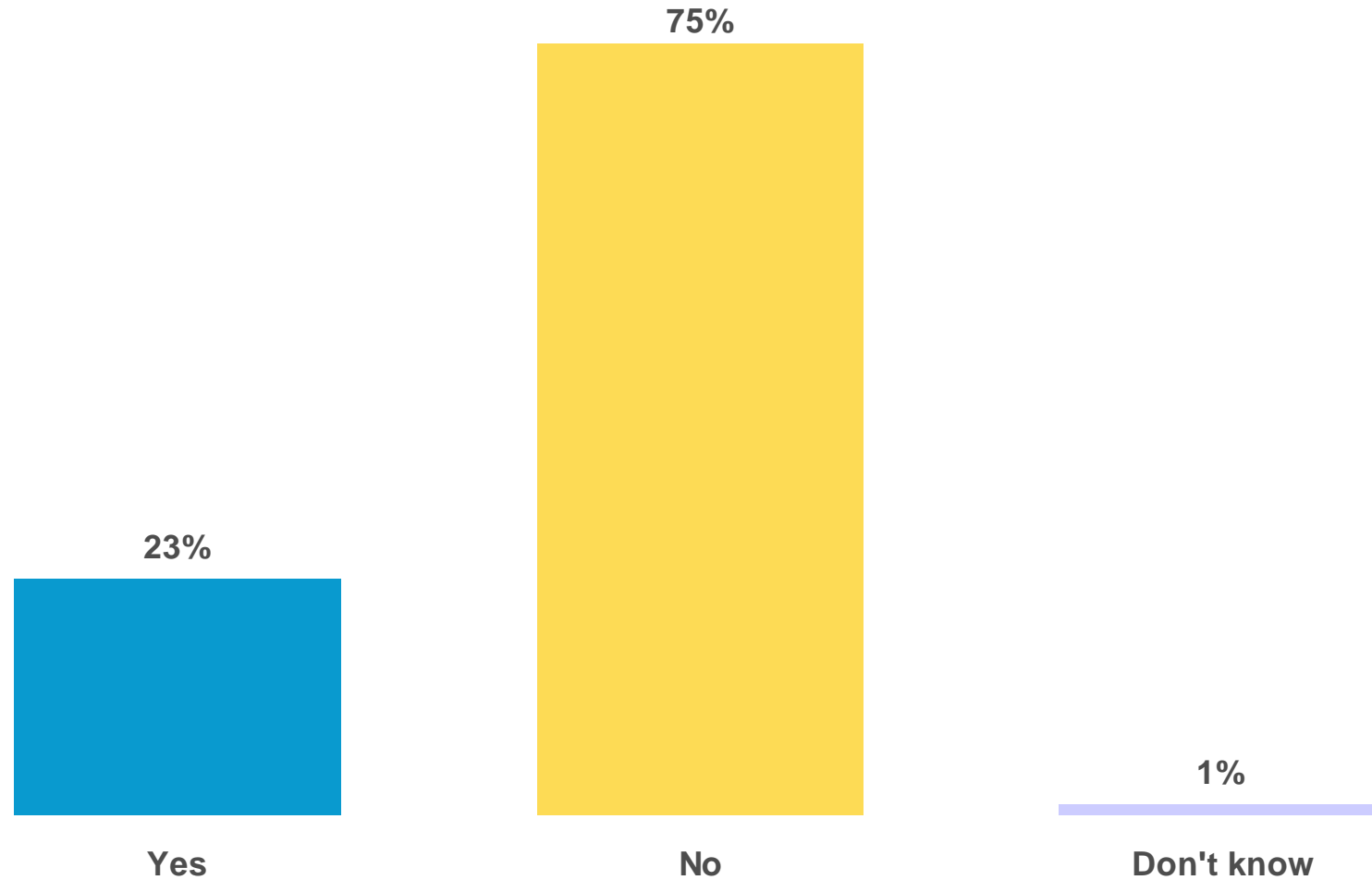


Organisations who provided support for other cultural workers, mostly do so to upgrade existing skills or to acquire new skills.



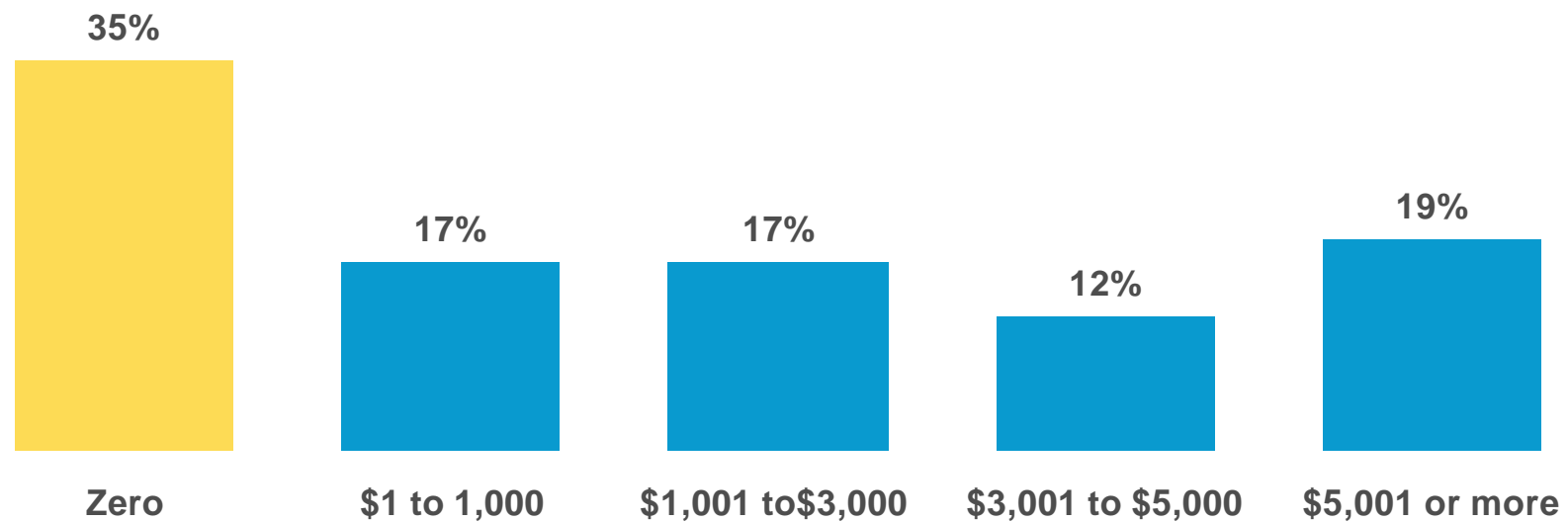


3 in 4 organisations do not have a fixed budget for professional development.



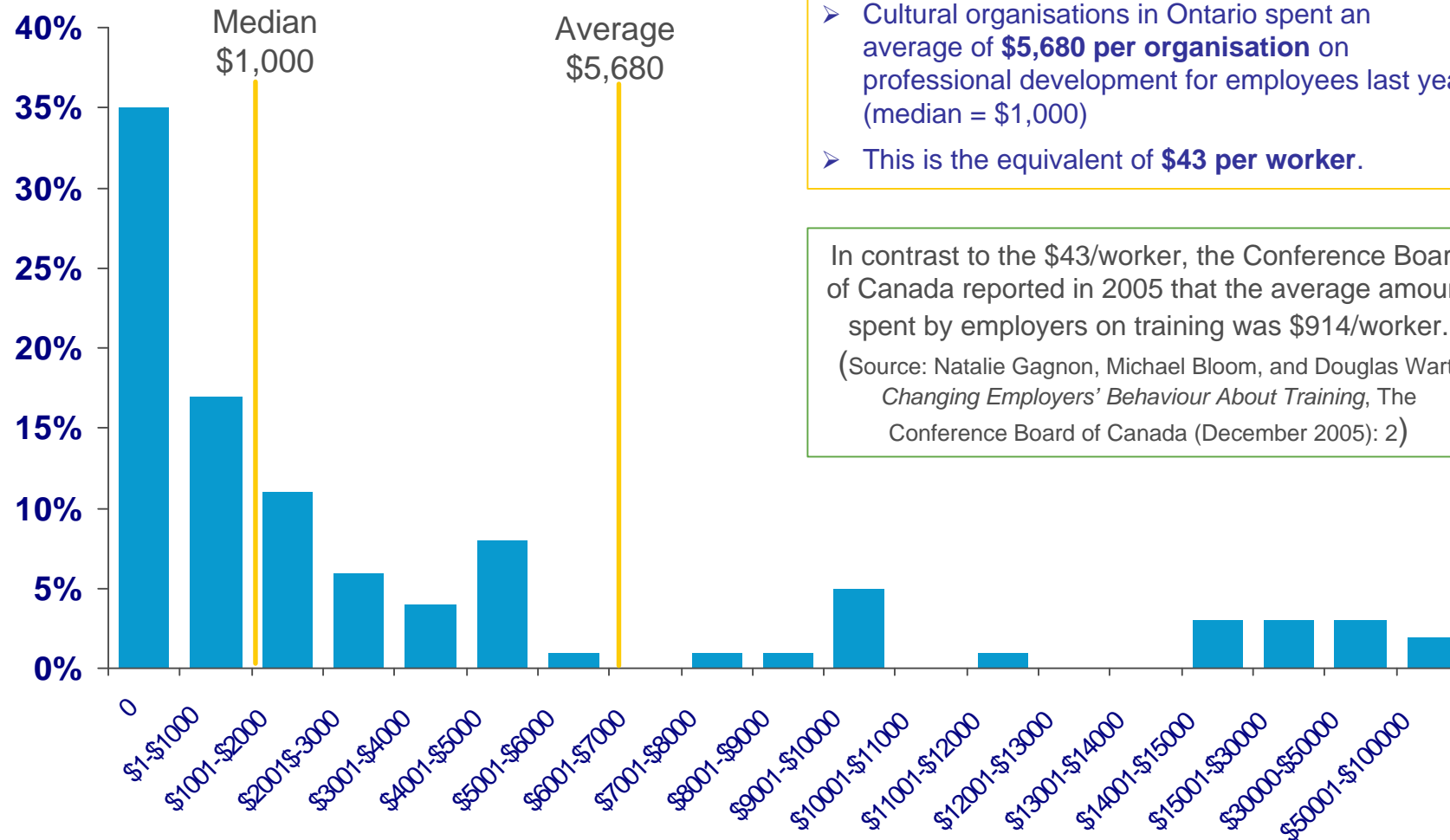


1 in 3 organisations did not spend any money on professional development in their past fiscal year.





Amount spent on professional development by organisations in their past fiscal year.

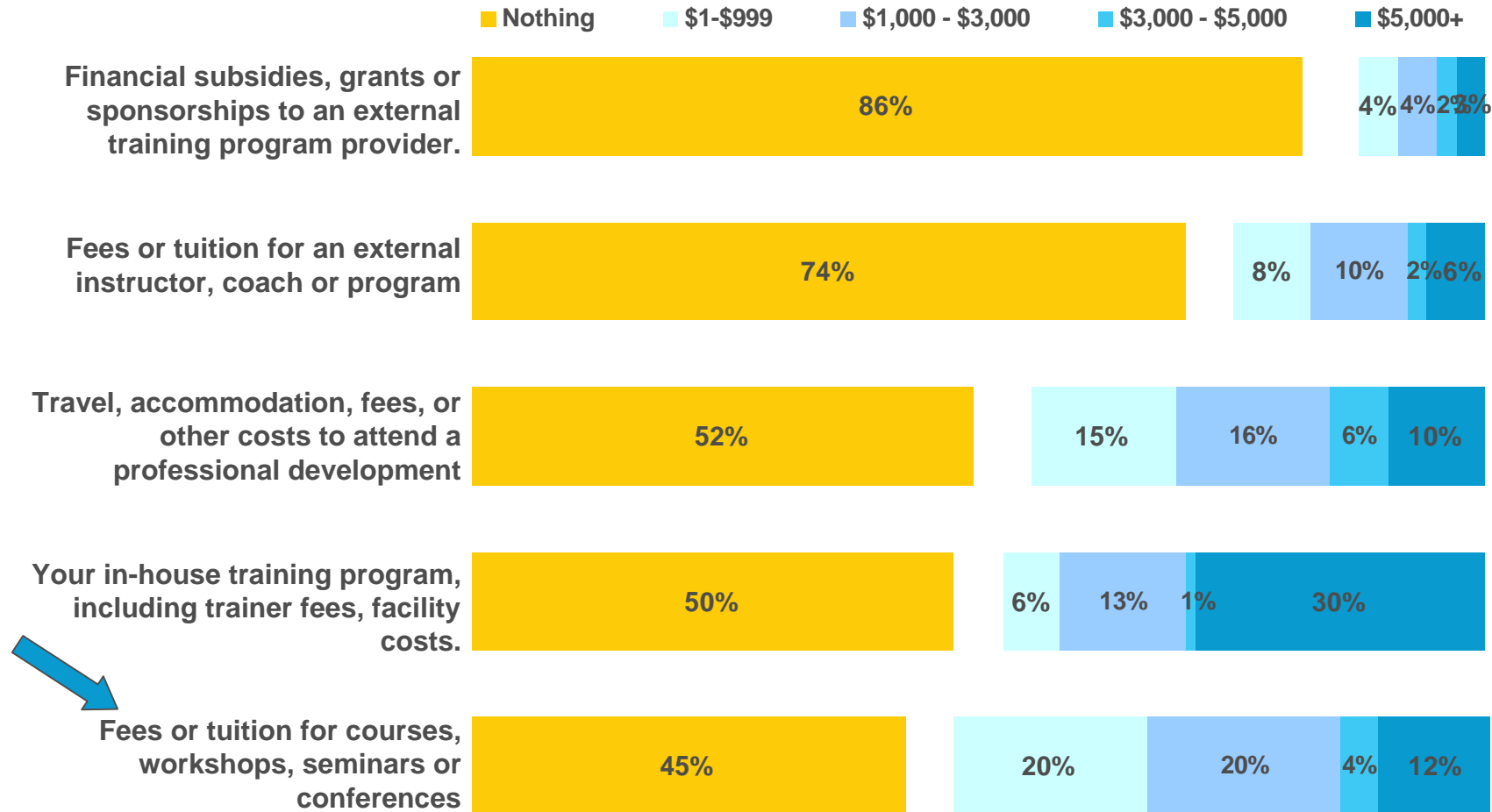


- Cultural organisations in Ontario spent an average of **\$5,680 per organisation** on professional development for employees last year (median = \$1,000)
- This is the equivalent of **\$43 per worker**.

In contrast to the \$43/worker, the Conference Board of Canada reported in 2005 that the average amount spent by employers on training was \$914/worker.
(Source: Natalie Gagnon, Michael Bloom, and Douglas Wart, *Changing Employers' Behaviour About Training*, The Conference Board of Canada (December 2005): 2)



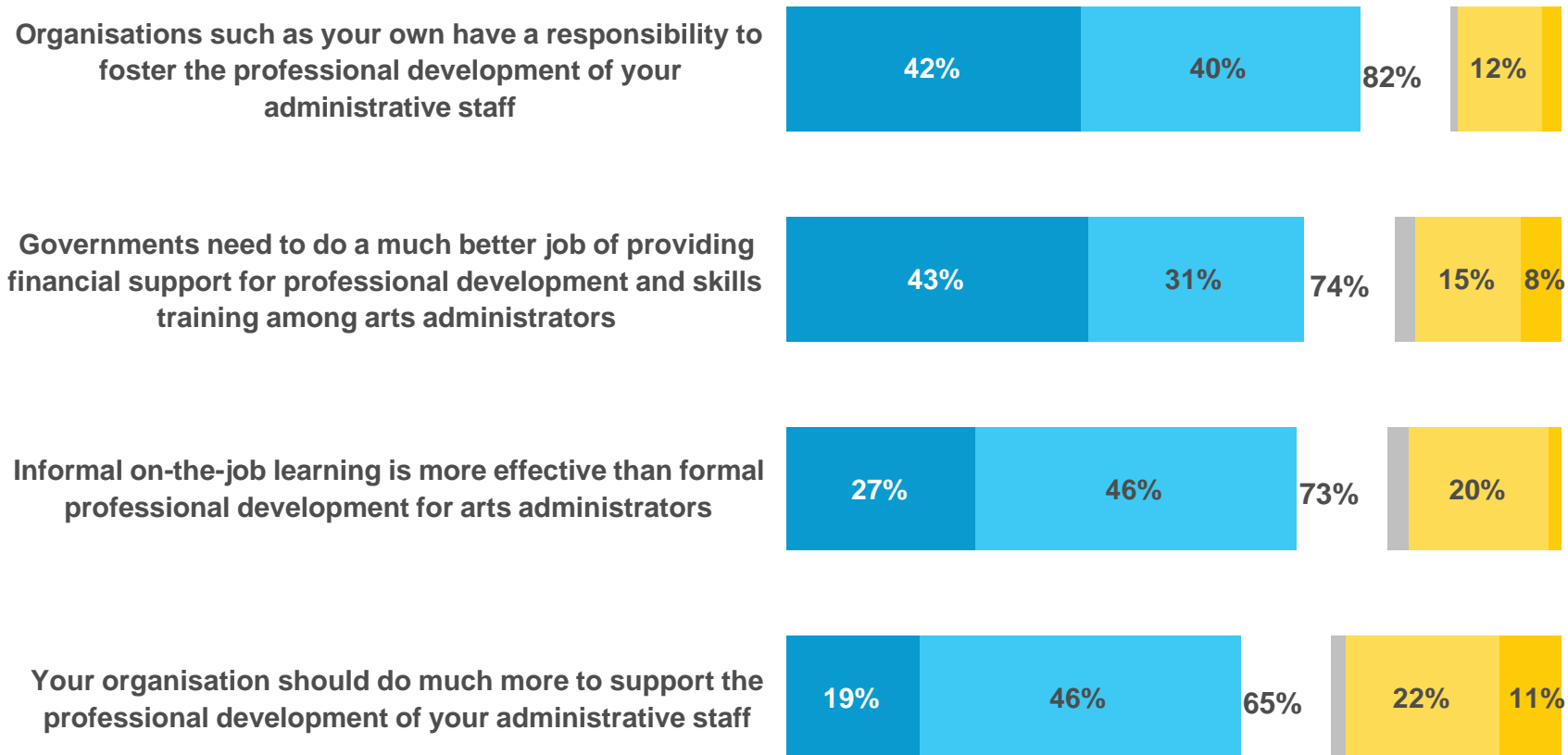
Organisations spent the most on fees/tuition for courses, workshops, seminars or conferences.





7 in 10 organisations agree that governments need to do a better job of providing financial support for professional development for arts administrators.

■ Strongly agree ■ Somewhat agree ■ Don't know ■ Somewhat disagree ■ Strongly disagree

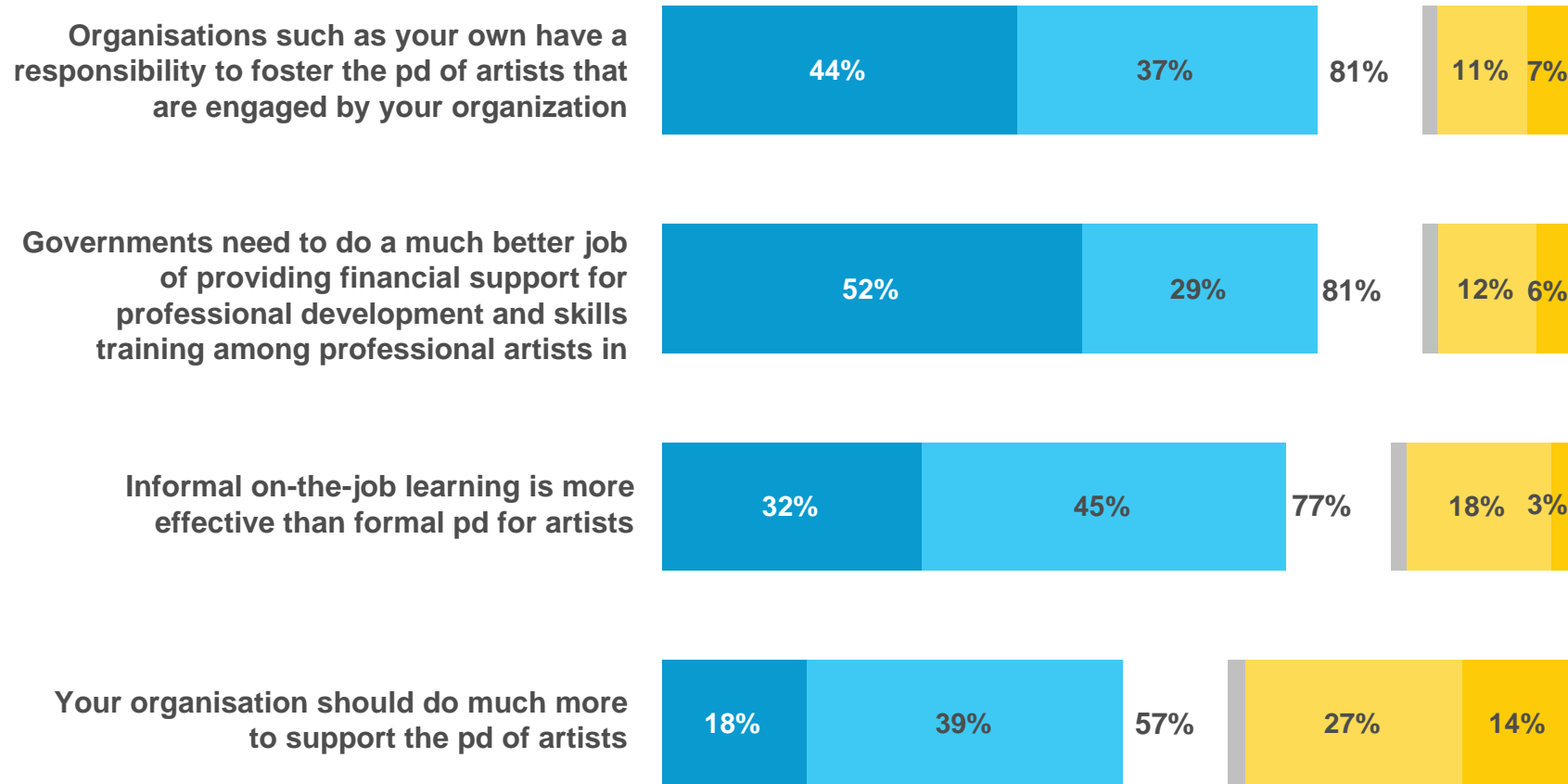


Q1a. Next we'd like to ask some questions about your perceptions of the role of professional development for arts administrators in Ontario. For each of the following statements, please tell me whether you strongly agree, somewhat agree, somewhat disagree, or strongly disagree? Base: All respondents N=500



And 8 in 10 agree that governments need to do a better job of providing financial support for professional development for professional artists.

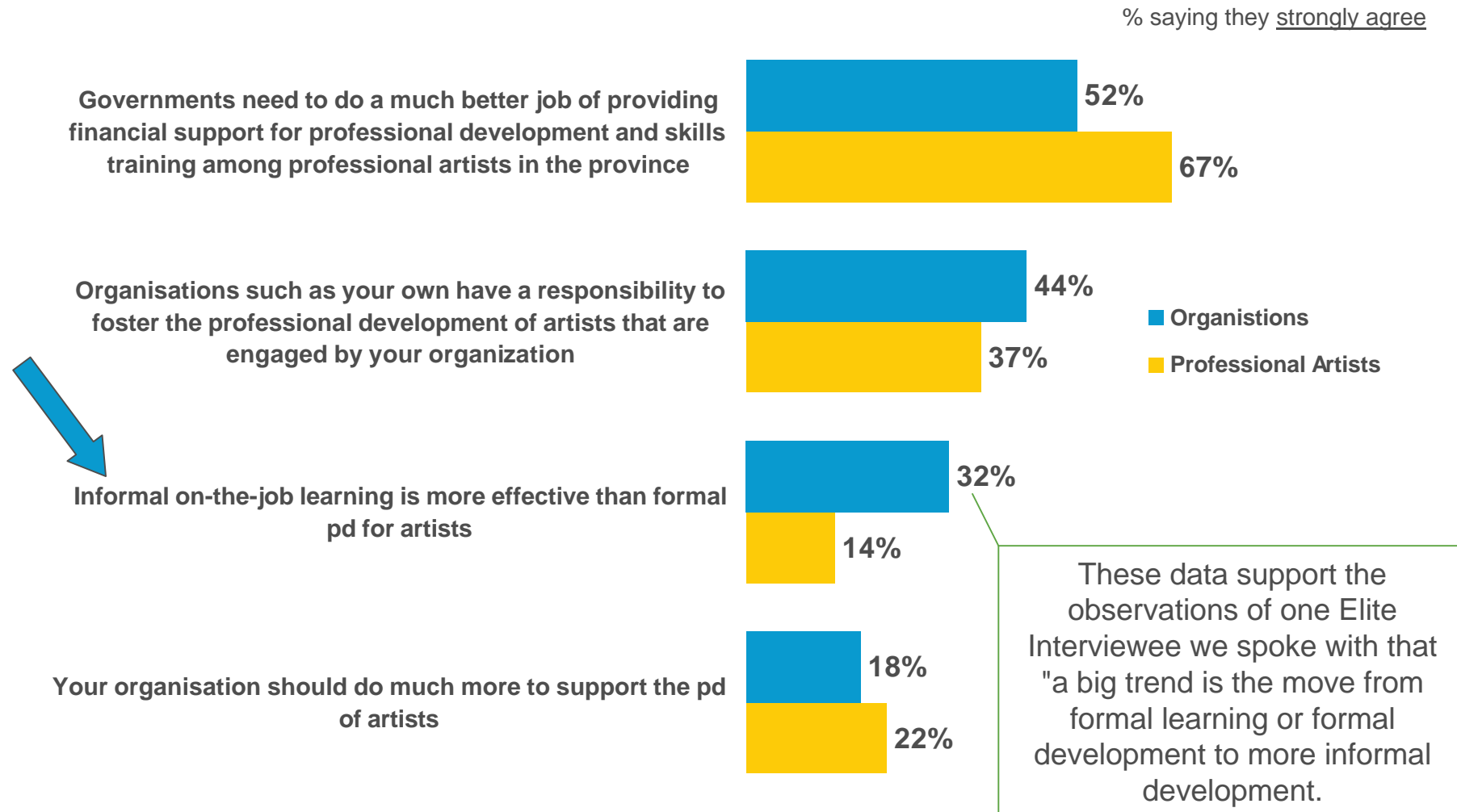
■ Strongly agree ■ Somewhat agree ■ Don't know ■ Somewhat disagree ■ Strongly disagree



10. We'll begin with some questions about your perceptions of the role of professional development for artists in Ontario. For each of the following statements, please tell me whether you strongly agree, somewhat agree, somewhat disagree, or strongly disagree? Base: All respondents N=500



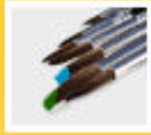
Organisations are twice as likely as professional artists to strongly agree that informal on-the-job learning is more effective than formal pd for artists.





Summary

- 75% of organisations do not have a budget for professional development
- And yet, 92% of organisations say they provide some form of support for professional development for professional artists and 81% for employees who are not professional artists.
- 35% of organisations do not spend any money on professional development.
- Organisations spent an average of:
 - \$5,680 per organisation, (median = \$1,000) or
 - \$43 per worker on professional development.
- Organisations are twice as likely as professional artists to strongly agree that informal on-the-job learning is more effective than formal professional development for artists..



PART I: PROFESSIONAL ARTISTS

PART II: ORGANISATIONS

Profile of Organisations

Attitudes Towards Professional Development

Professional Development Practices

Support for Professional Development

Motivations and Barriers ←

APPENDIX: NAICS CODES



By far, the top reason for why organisations provide financial support for professional development is to fulfill the skills needs of the organisation.

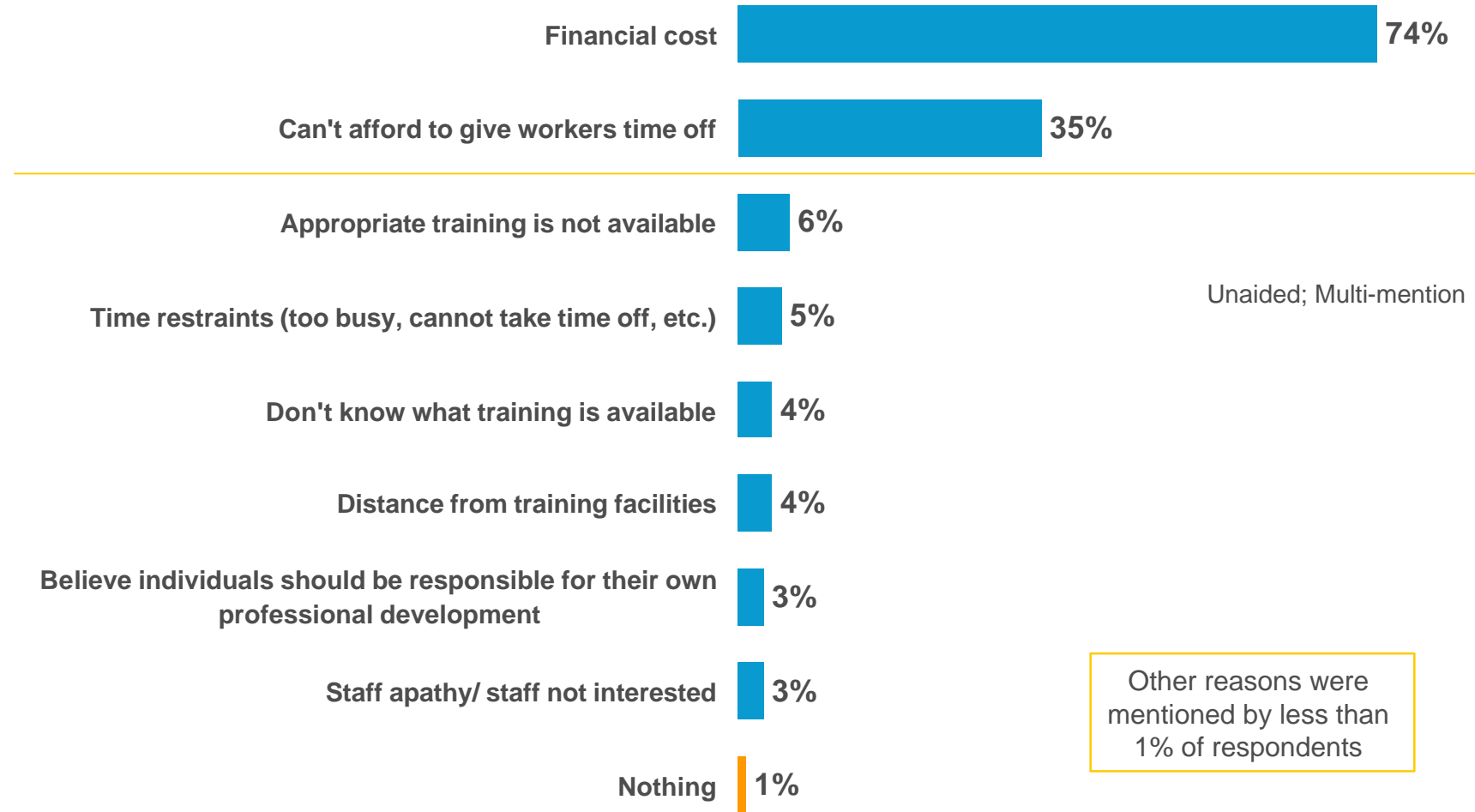


Q11. As an organisation, what are the main reasons why your organisation provides financial support for professional development?

Base: Respondents who provide support for professional development. N=336

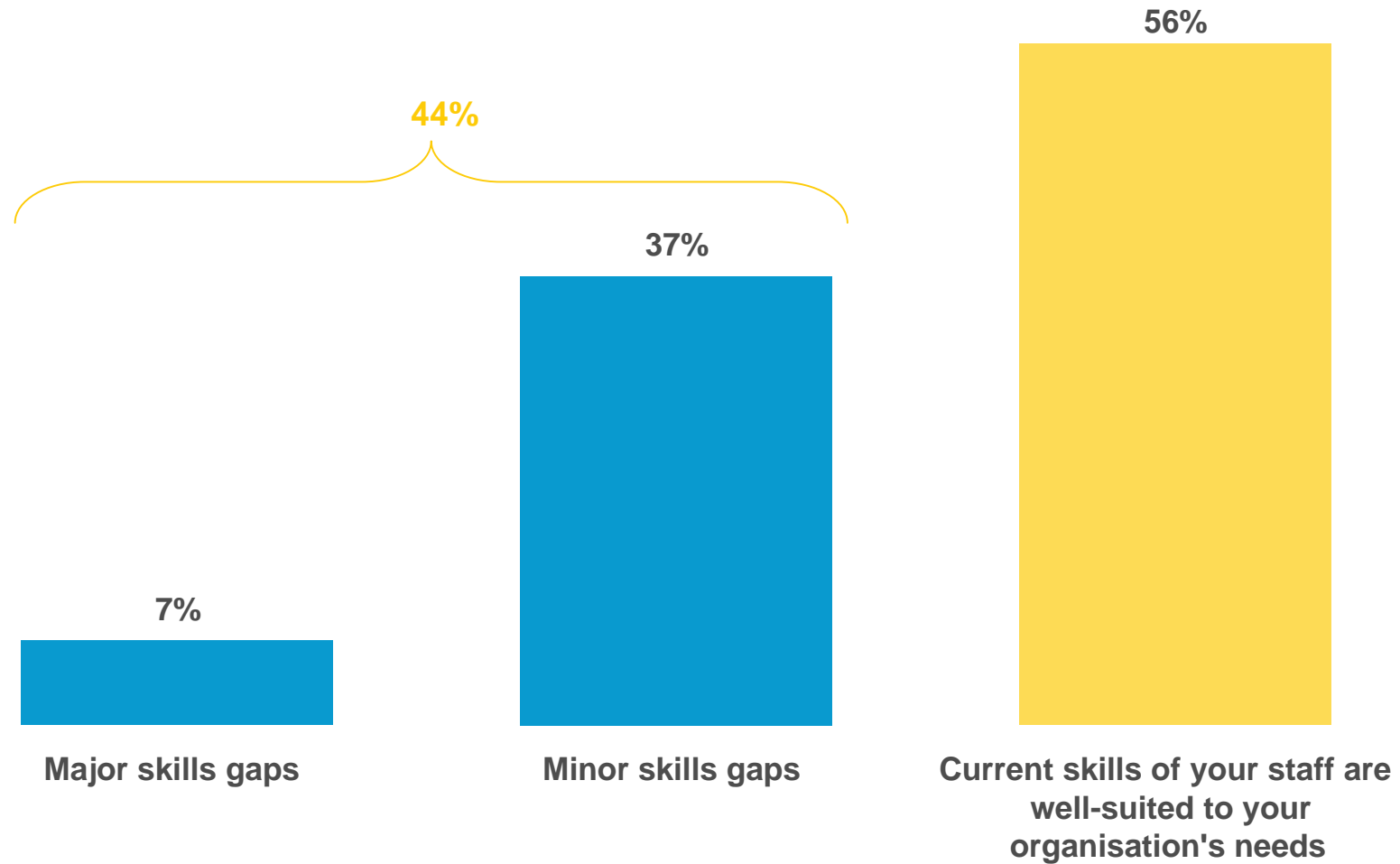


Top two reasons organisations give for not providing more professional development are both financial barriers.



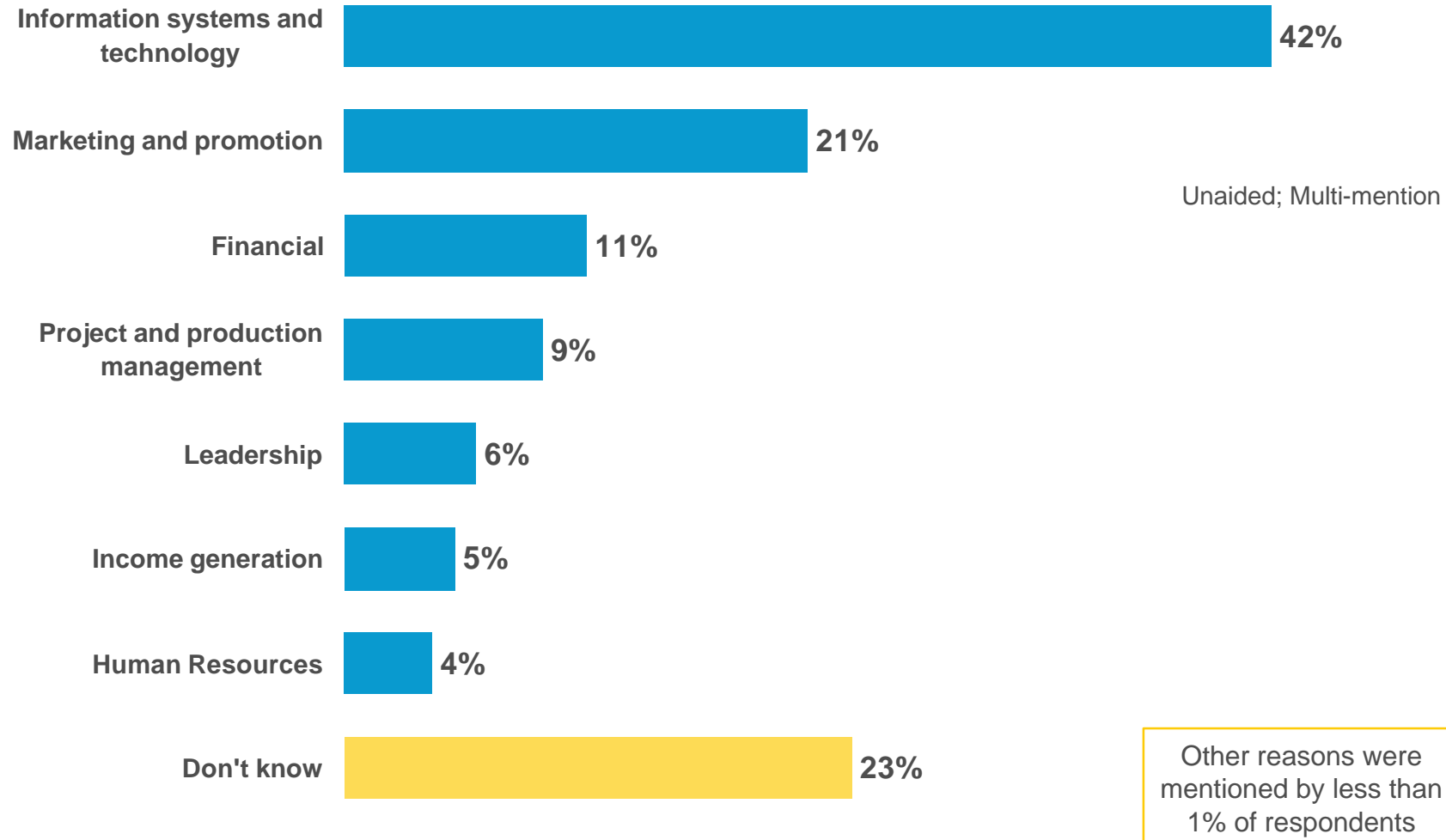


Almost 6 in 10 organisations say they do not have any skills gaps.





4 in 10 say, unaided, that development of information systems and technology skills would most benefit their organisation.





Summary

- Top reason why organisations provide financial support for professional development is to fulfill their skills needs.
- The top two barriers to providing greater support for professional development of staff are both financial barriers.
- Just over half of cultural organisations in Ontario say the current skills of their staff are well-suited to their organisation's needs.



PART I: PROFESSIONAL ARTISTS

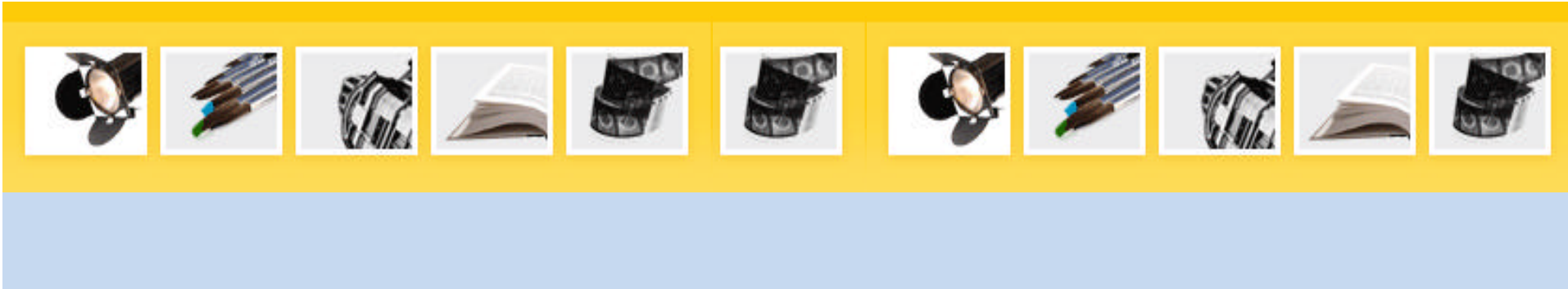
PART II: ORGANISATIONS

APPENDIX: NAICS CODES ←



NAICS code included in Organisations sample.

Sub-Sector	NAICS Code	Description
Writing/Publishing		
	511120	Periodical Publishers
	511130	Book Publishers
	511190	Other Publishers
	512230	Music Publishers
Film/Media		
	512110	Motion Picture and Video Production
	512290	Other Sound Recording Industries
	512190	Post-Production and Other Motion Picture and Video
Performing Arts		
	711111	Theatre (except Musical) Companies
	711112	Musical Theatre and Opera Companies
	711120	Dance Companies
	711130	Musical Groups and Artists
	711190	Other Performing Arts Companies
	711311	Live Theatres and Other Performing Arts Presenters
	711321	Performing Arts Promoters (Presenters) without Fac
Visual Arts and Crafts and Heritage		
	541430	Graphic Design Services
	541920	Photographic Services
	712111	Non-Commercial Art Museums and Galleries
	712119	Other Museums
	712120	Historic and Heritage Sites



For more information, please contact:

Glenys A. Babcock, Ph.D.
Vice President, Ipsos Public Affairs
416.572.4418
glenys.babcock@ipsos-reid.com

Mariela Ruetalo
Research Associate, Ipsos Public Affairs
416.324.2308
mariela.ruetalo@ipsos-reid.com