BUILDING ON SUCCESS

A Human Resources Development Strategy for the Cultural Sector – 2004

CHRC Cultural Human Resources Council

CRHSC Conseil des ressources humaines du secteur culturel

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Prepared for the
Cultural Human Resources Council
by
T.J. Cheney Research Inc.

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BUILDING ON SUCCESS — HIGHLIGHTS
A CULTURAL SECTOR HUMAN RESOURCES DEVELOPMENT STRATEGY

The cultural labour force has been one of the fastest growing components of the Canadian economy over the past three decades. This strategy is designed to solidify that success. Three issues stand out as the key elements of a national, cross-sectoral human resources development strategy:

Issue 1. Management: management in the sector is characterized by:

a) people undertaking management roles needing access to related training;

b) professional managers leaving the sector.

- The loss of managers and limited management skills in the sector are a recurring, prominent feature in the research. Developing successful management is fundamental to the health of the sector: past models need to be reviewed and new approaches determined so people "trained" through experience in the cultural sector do not go to other sectors, and that people committed to the sector acquire and develop such skills.

Issue 2. Career self-employment: self-employment remains a mainstay of many culture-based occupations. To develop their careers, the self-employed need improved access to:

a) career-management training customized to the sector;

b) "standard" incomes and benefits.

- Self-employment is an employment status increasingly found across the entire labour force: it has been and remains a mainstay of many in the cultural sector who represent 6.3% of all self-employed in Canada. It is necessary to devise approaches to support self-employed cultural workers by developing a mechanism, within government or the sector itself, to improve access to basic social benefits and to training customized to the sector.

Issue 3. Career-long learning: there is a need for improved access to career-long learning in two areas:

a) skills beyond the core cultural expertise;

b) culture expertise maintenance and enhancement.

- Career-long learning begins with the entry of young people to the sector. They need to develop not only their cultural expertise but also complementary skills to integrate successfully into the workplace. Culture-based skills also have to broaden and expand within the culture labour force as careers progress.

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FOREWORD
THE CULTURAL SECTOR HUMAN RESOURCES STRATEGY – 2004

It is my pleasure, on behalf of the Cultural Human Resources Council (CHRC), to deliver this *Human Resources Development Strategy for the Cultural Sector – 2004.*

As recently as a generation ago the concept of a career in culture was almost unthinkable. Today culture-based occupations are among the fastest growing in the country, in many cases tripling their numbers over the past thirty years.

Such rapid growth brings with it a multiplicity of challenges. Dealing with environmental circumstances such as globalization and new technologies, and the domestic realities of government policies and economic cycles, the sector has many key issues to address.

The priority for this human resources strategy was to narrow all the concerns expressed by the sector down to a few broad issues relevant across the sector. This strategy distills three issues, and seven specific targets within those issues, to be the focus, not only of CHRC, but of the sector overall, for the next five years. Successfully addressing these issues will, we believe, establish a stronger foundation for the cultural sector in Canada.

This strategy does not come from nowhere. Over a decade ago, the Canadian Conference of the Arts worked with Human Resources Development Canada (then Employment and Immigration Canada) to study the human resources needs of our sector. This resulted in what is called a "sector study" through which consulting firms developed a profile of the characteristics and needs of five broad disciplines (audio-visual and live performing arts, writing and publishing, sound recording and music, visual arts and crafts, and heritage).

That sector study produced a first understanding of human resources issues for the cultural sector and set up the first strategy to come to terms with those issues. One of the outcomes of that work was the creation of the Cultural Human Resources Council (CHRC) itself. It also put on the stage the need to consider human resources issues as fundamental to developing our Canadian cultural sector.

Over the intervening decade a number of significant accomplishments have been achieved. CHRC, with assistance from Human Resources Development Canada and in partnership with the Department of Canadian Heritage, has: administered granting programs to assist training; undertaken human resources related projects; provided informational materials; and, promoted dialogue on human resources issues within the sector.

Meanwhile on the research front, important work has been taking place. In the mid-nineties Statistics Canada undertook the first, and only, survey of the cultural

labour force providing detailed evidence on the working conditions and career development needs of our sector. Towards the end of the nineties a major reappraisal of the cultural labour force resulted in the study *Face of the Future* based on consultations with the sector. This has now been complemented by new data from Statistics Canada developed for this report, to draw out the most evident, pressing, national, cross-sectoral, human resources issues.

Culture-based occupations are now identified by Statistics Canada as involving 500,000 people. The sector represents $33 billion in economic impact. While being nearly 3% of the entire labour force, culture-based jobs also represent over 6% of all self-employed jobs, making this an important and challenging feature of this work force to which the sector and government has to respond.

This report outlines the current major cross-sectoral human resources issues of the sector and proposes an initial sector-wide response to strengthen the fundamentals of the sector, and of a career in culture-based occupations, over the next decade.

We ask you to join with the efforts of CHRC in responding to the key issues identified in this strategy to see that the challenges of this strategy are addressed and the sector is able to build on its success.

Richard Hornsby
President
Cultural Human Resources Council

INTRODUCTION

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Occupations based on arts and culture skills have been recognized as among the fastest growing occupations in Canada since the occupations began to be studied by Statistics Canada in the 1970s. They have added tens of thousands of jobs to the Canadian labour force each of the last three decades, growing at twice the rate of the labour force as a whole during the 1990s. Culture-based occupations outnumber jobs in fishing or forestry or mining, or, for that matter, teaching. According to the 2001 Census these occupations are the career of half a million Canadians.

The culture-based industries now compete effectively on world markets, are bought or acquire businesses valued in the hundreds of millions of dollars, and individual "stars" are world famous. During the working day the culture labour force investigates native land claims, illustrates scientific journals, prepares training films, designs cars, and mounts advertising campaigns. During leisure hours, culture-based products account for over half of all time spent by Canadians (55%), outranking socializing with family and friends (31%), and playing sports (8%). [1]

Still, a career in a cultural occupation suffers from being poorly perceived, both in the sense of being poorly recognized or acknowledged, and in being seen as not really a "job." Thus past efforts for public policy attention to human resources issues have been as much to social policy or cultural policy as to human resources strategies.

This report focuses squarely on human resources issues, reviewing the economic dimensions of the sector, highlighting informative details of the culture labour force as determined from the most recent census (2001), and describing key national cross-sectoral human resources development issues identified from recent research. It concludes by presenting a focused strategy to respond to key human resources issues.

Based on the evidence presented in this document, it can be said that human resources development issues in the cultural sector are not a cultural policy problem, they are not a social policy problem, they are not a welfare problem, they are a human resources problem and a human resources strategy can be delineated to address them.

2 CONTEXT AND HISTORY OF STUDYING CULTURE-BASED OCCUPATIONS

Official reporting on the arts and culture labour force began with a study carried out in the early 1980s at Statistics Canada which looked at trends in arts and culture occupations.[2] Its conclusions remain essentially true to this day; those involved with culture-based occupations

- are growing rapidly in number;
- are characterized by high levels of career-long self-employment;
- are highly educated; and
- have financial remuneration levels which are often low.

These early statistical reports were followed in the first half of the 1990s with in-depth statistical and broadly based "sector studies," funded by Human Resources Development Canada (formerly Employment and Immigration Canada).[3] These resulted in specific studies of half a dozen culture-based disciplines. As one consequence of these studies, a national strategy for the sector was developed, and the Cultural Human Resources Council (CHRC) and subsequently several provincial sector councils were created.

Within the past few years the human resources in the sector have received a fresh look. Statistics Canada conducted a national survey of the culture labour force in the mid-nineties,[4] an overview of data from multiple sources was prepared for the Cultural Human Resources Council in 2000,[5] data on the sector has been developed from the monthly Labour Force Survey,[6] and, data from the 1996 and 2001 Census are now available to assess recent developments.[7] Finally, a consultative review, *Face of the Future* (Mercadex, 2002), was conducted for the Cultural Human Resources Council (CHRC) with representatives from the sector. This research has been primarily funded by Human Resources Development Canada as the lead with support from the Department of Canadian Heritage, in addition to the efforts of the sector as lead by CHRC.

This strategy document is the next phase of this re-appraisal, bringing together the findings and implications from these sources.

PURPOSE OF THIS DOCUMENT

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The purpose of this document is to link issues identified by the sector in the recent report *Face of the Future* with new statistical evidence to outline a relevant, defensible and practical national, cross-disciplinary human resources development strategy for culture-based occupations.

METHODS

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The development of this strategy relied on:

(a) review of *Face of the Future* and its background documentation, including the "Literature Review" and the "Interview's Report";

(b) review of existing statistical studies on the culture labour force and cultural sector organizations and institutions;

(c) new tabulations from the 2001 Census on culture occupations.

These sources were combined to delineate and assess a framework of human resources issues by considering the issues thought to be evident by the sector in light of statistical evidence. For example, "recruitment" is often cited as an issue in discussions and was highlighted in *Face of the Future*. This is basically a question of "are youth entering culture-based occupations?" An indicator of the rate of youth entering these occupations can be determined from the census and compared (a) to the proportion of youth in the labour force overall and (b) to this rate from ten years earlier, to see if there is a trend away from cultural occupations among youth. The overall validity and relative priority of issues raised by the sector were thus reviewed by calling upon the statistics.

General overviews of the strengths and weaknesses of the culture-based industry were also noted using existing Statistics Canada data from the past ten years.

DEFINITIONS, SCOPE AND IMPACT

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5.1 DEFINITION AND SCOPE OF THE STRATEGY

"Culture" is a word renowned for multiple and varied meanings.

For the purposes of this strategy, culture-based occupations (CBOs) are identified as areas relating to arts and heritage skills (sound, form, writing, movement) not socio-ethnic groups, for example. They include:

(a) those using creative and performing skills;

(b) those supporting such work through technical expertise; and

(c) administration and management within culture-based organizations and institutions.

This labour force has consistently been marked by unusual features. It is highly educated, yet relatively under-compensated; it is based on high levels of career self-employment, positioning it outside many basic career development mechanisms, such as access to training and social benefits. Some occupations, such as dancers, have short careers. For many, training opportunities are limited; and, to be financially successful may require emigration to the United States. Many people develop their skills over a lifetime. And many of these Canadians are increasingly present at the forefront of the world stage, in the realms of writing, music and movie animation, bringing financial success, as well as taking an increasing sense of place on the public agenda.

What is the "culture labour force": where do you begin, and where can they be found? An internal review done by the CBC in 1985 tried to assess who cultural workers were. They identified:[8]

- actors, singers, dancers, choreographers, puppeteers, models, stuntmen, masters of ceremonies, hosts;

  and

- script writers, drama writers, adaptation writers, documentary writers, commentary writers, story writers, novelists, short story writers, poets, researchers, musicians, conductors, vocalists, orchestra musicians, soloists, composers, accompanists, arrangers;

all of which are required to make the CBC (and any broadcasting network) work.

But this doesn't include the occupations which make it physically happen:

- producers, directors, designers: stage, sound, light, carpenters, electricians, cameramen, make-up artists, costume makers, stagehands, etc.

And these don't include promoters, copyright experts, music publishing companies, facilities managers and so on, let alone security firms, catering firms, accountants, lawyers and everyone else without a culture-based skill who works for a culture-based industry, and the many people with culture-based skills who work outside the culture-based industries.

Nor does the CBC accounting list accommodate whole sub-sectors, such as libraries, archives and museums, which are part and parcel of the cultural sector.

For this strategy, people with culture-based skills:

- write corporate annual reports;
- craft public policy documents;
- prepare media releases;
- produce competitive advertising campaigns for businesses;
- supply the content of the daily mass media;
- run continuing education programs at community centres;
- provide music lessons for children;
- produce training films for industry;
- are key attractions for international tourism;
- manage the resource centres for law firms;
- research Aboriginal land claims;
- do illustrations for scientific journals;
- and more.

All of these are linked to culture-based jobs and economic spin-offs, but, equally importantly, to the un-measured indirect impact on the quality of individual and community life.

"Quality of life" has become an increasingly important focus of both the business community and public governance and relate strongly to the growing democratic deficit. Major works such as Richard Florida's *The Rise of the Creative Class* have emphasized the significance of having a "creative community" to enhance business success, while Robert Putnam's *Bowling Alone* has drawn the attention of government to the key importance of culture-based activities to what is often referred to as "social-cohesion" and a healthy civil society.

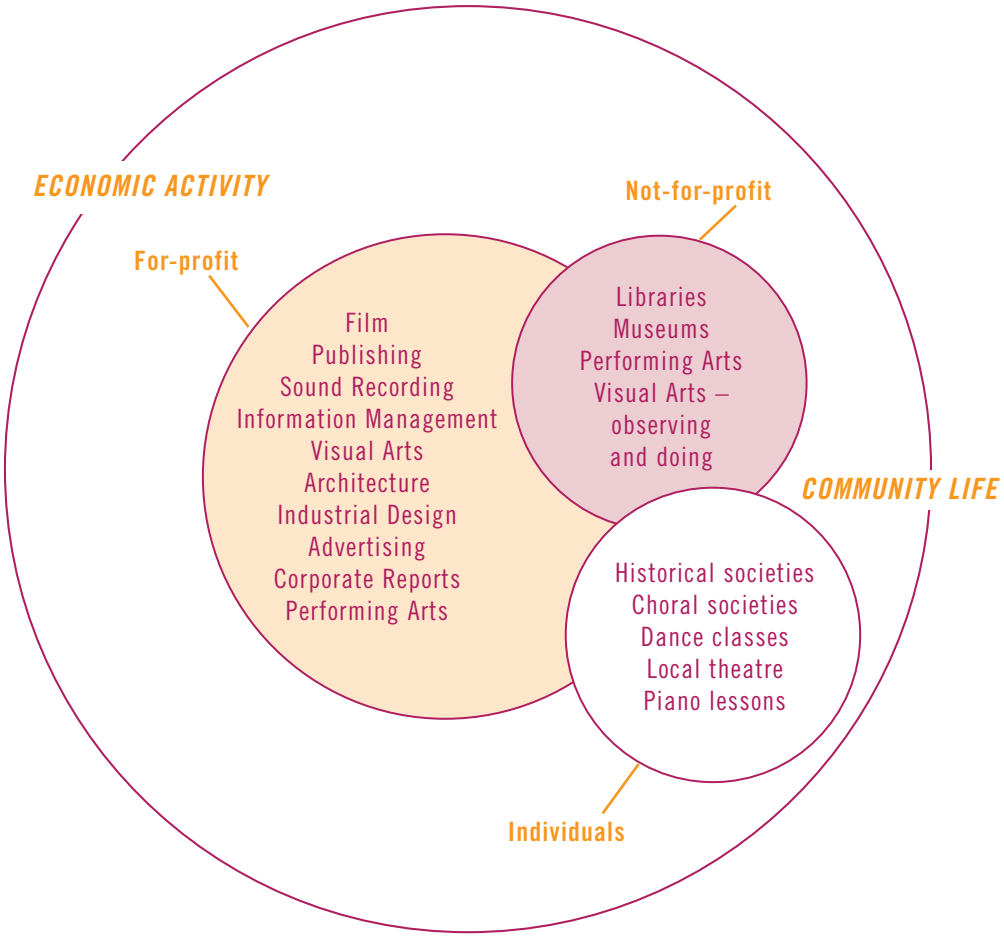
Who works in culture: individuals making over $1 million a year; groups of people with average earnings of only $10,000 a year; world leading corporations; community-based groups dependent upon volunteers. The person on a world tour and the person next door.

What are the characteristics of a culture-based occupation? It is part of a sector which lacks social recognition: culture-based occupations are not people who fix roads, cure the physically ill, run the city finances, manufacture airplanes, put out fires, educate children — they do not apparently respond to any life-threatening or material need. They cannot be evaluated against auto mechanics, farmers, physicians, engineers or accountants — all occupations which are from homogeneous sectors, and for whom there are good official statistics.

The culture-based sector is both big and complex. It is also under-documented, and under-represented in official statistics and labour market studies, many of which are founded on economic theories from the 1960s. This makes developing a strategy for this sector, while important, also difficult.

Culture-based occupations cut across almost every facet of Canadian life, both commercial and personal. The following graphic provides an example of the presence and overlap of activities based upon cultural skills, from running public libraries to drafting corporate reports to providing community engagement for individuals via cultural facilities and cultural facilitators and trainers.

THE PRESENCE OF THE "CULTURAL" SECTOR IN CANADIAN SOCIETY



Providing: mass entertainment, television shows including news, sports, documentaries and drama, training films for corporations, educational films for schools, information management for corporations and law firms, a cultural presence at international events, the architecture of office buildings and national institutions, arts training for school children, community activities for adults…

Representing over 700,000 jobs and economic impacts over $33 billion.

5.2 THE SOCIAL AND ECONOMIC PRESENCE OF THE CULTURAL SECTOR

This section reviews a selection of data on the scale of culture-based activities in Canada.

5.2.A DEMAND

Studies of the national "market" for culture have existed for over 30 years. The first leisure-time use survey conducted by Statistics Canada in the early 1970s demonstrated that significant numbers of Canadians attended cultural events. For such specialized areas as going to the performing arts or attending museums, the numbers equaled those going to sporting events (around 30%–50%). Millions of Canadians attend or visit arts and heritage activities in Canada. Furthermore, millions themselves actively participate in performing and visual arts activities, belong to heritage societies, and take courses in photography, writing and new media for both personal and professional development. For those involved with the 'cultural industries' — going to films, watching TV, listening to music — the proportions are 60%–90% — touching virtually every Canadian Household. These figures remain true into the 1990s.[9]

This participation is supported by data on household expenditures which show families committing over $1,000 of their discretionary spending on arts, heritage, audio-visual and print-based activity, totaling $14 billion of consumer spending for 1996. An important social aspect of this figure is that the relative culture and recreation spending is independent of income: both the lowest and highest income households spend almost the same percentage of total household spending in this area.[10]

Recent data on these activities as measured by Statistics Canada indicate that overall participation and expenditures on some culture-based activities have stabilized (e.g. reported attendance at performing arts, or museums, or reading books, and listening to recorded music). However, in the face of radical changes in technology (the multi-channel universe, the Internet) and societal norms (e.g. percentage of women who work, longer work weeks), the stability of culture involvement in the "old" cultural expressions over the past quarter century is a statement by itself.

Furthermore, data on the new e-culture presence is scarce, but public attention to such things as downloading music from the Internet, and accessing museums via virtual museums, suggests the presence of cultural products is in fact dramatically increasing although this increase is not yet reflected in the data collected by Statistics Canada.

A complete picture of all culture-based activity in the work place and at home is not available.

5.2.B INFRASTRUCTURE

From an "industrial" point of view, data gathered by Statistics Canada have documented the presence and change in such things as the numbers of museums, number of Canadian books published, and so on.

Over the past generation

- the number of not-for-profit performing arts companies identified by Statistics Canada has increased from 41 to over 500 with revenues of over half a billion dollars;
- the revenues of book publishers grew from $1.5 billion to $1.9 billion from 1992 to 1997;
- the revenues of film production companies tracked by Statistics Canada doubled from about $700 million to $1.4 billion between 1991 and 1997. Industry estimates put the overall value of production at $4.4 billion;[11]
- the visual arts market is a billion dollar business, with Canadian paintings now selling for over $1 million each;[12]
- there are over 2,000 heritage institutions in Canada providing employment for 70,000 people.[13]

Overall, Statistics Canada estimates the impact of the cultural sector on the economy, incorporating creation, production, manufacturing and distribution, as

- $33 billion.[14]

Governments in Canada spend directly about $5.5 billion on culture-specific activity, of which

- $2.6 billion is federal;
- $1.7 billion is provincial; and
- $1.5 billion is municipal.

Governments also stimulate the cultural sector through tax treatment (especially for film) and content regulations (especially affecting sound recording and the export of cultural property).

> The total extent of the sector is really unknown — the "sector" has never been effectively distinguished in official statistics. Are, for example, university libraries accounted for under "culture" or under "education?" Commercial performing arts major musicals for example) are not in existing data, and "new media" forms: Web site development, in some ways the future of culture-based occupations, are not in the data. But they involve culture-based occupations.[15]

Suffice it to say that the cultural sector, and the elements of the economy influenced by culture-based occupations are substantial — it is not the odd poet or ballerina — it is hundreds of thousands of jobs, and billions of dollars of direct and indirect economic impact affecting areas as diverse as tourism and the construction industry.

What then of the cultural sector labour force itself? How does this labour force contribute to this economic and social activity? What are its characteristics? And what are its strategic needs to continue to contribute to both the national and international scene?

The next section looks at the human resources issues identified by the sector in *Face of the Future* and appraises them in terms of the available statistics to distill the principle features of a national strategy for culture-based occupations.

THE EVIDENCE ON CULTURE-BASED OCCUPATIONS 6

This section provides an overview of culture-based occupations and then proceeds to explore the issues identified summarized in *Face of the Future* in light of recent statistical evidence. The issues identified in *Face of the Future* were:

1. The weak "culture" of human resources
2. Lack of awareness of structural change
3. Employment status
4. Recruitment and retention
5. Access to training
6. Demand for new competencies

The sector also shares with most of the economy features relating to

- an aging workforce;
- an aging marketplace;
- an increasingly diverse population;
- the presence of global markets;
- global competition; and
- strong impacts of digital technology.

Culture also exists in a public policy environment with special concerns for youth, for visible minorities, for aboriginals and for regional disparities.

OVERVIEW OF CULTURE-BASED OCCUPATIONS

The total numbers of those in CBOs are quite substantial, representing 2%–3% of the entire labour force — metaphorically more than one person on every block. From a national human resources strategy — not just a culture-based human resources strategy — those in culture-based occupations represent 6.3% of all self-employed workers in the country.

The size of this sector is significant not just because of its size relative to the labour force as a whole, but also because of its rate of growth — consistently surpassing the growth of the labour force as a whole as documented for the 1970s and 1980s. The most recent census data for 2001 indicate this rate of job creation is still going strong.

As examples, the number of people making their living from dancing essentially tripled during the 1970s, increased by further 40% during the 1980s, and a strong additional 70% in the 1990s. Actors also tripled in numbers in the 1970s, increased by 50% through the 1980s and doubled again in the 1990s. A core group of the arts and culture-based occupations has grown from a reported 156,000 in 1971 to 272,000 for 1981, to 375,000 for 2001. A more inclusive definition now used by the Department of Canadian Heritage and Statistics Canada puts the total of culture-related jobs at half a million using the 2001 Census data.[16]

The future for this as an area in which people want to work, and do work, is indicated by looking at the number of people employed by age. The percentage of the labour force identified with culture-based occupations is 2.7%. However, it is only 2.2% for those over 55 years old, 2.5% for those between 35 and 44, but 3.1% for those between 25 and 35 and 3.4% for those under 25: i.e., younger people are present in culture-based occupations at a higher rate than has been the case in the past. There are proportionately more people 25–34 years old (a stage to become established in a career) in culture-based occupations in 2001 than there were in 1991.

This situation is reinforced by cohort analysis (looking at people ten years later, e.g., 2001 versus 1991) which indicates that people stay in their cultural occupations, and in some cases, such as writers and visual artists, people enter these fields as primary occupations more as they get older.

Over the past thirty years, culture-based occupations have become a substantial part of the Canadian Labour Force and this is a presence which Statistics Canada data indicates is increasing. Will their careers be successful?

6.1 "THE WEAK CULTURE OF HUMAN RESOURCES" AND "LACK OF AWARENESS OF STRUCTURAL CHANGE"

As a preamble to its delineation of human resources issues felt to be affecting the sector, the qualitative report noted two "restrictive attitudes or beliefs that…pervade the sector."

> *"A central theme that emerged throughout the study which has far-reaching implications for the cultural sector is the weak 'culture' of human resources that exists within the sector."* – Face of the Future

This theme, the lack of attention to human resources as an issue, has been expressed by the sector throughout the decade. This can be attributed to the small scale of many culture operations which do not allow for an expert to be employed in this area. It also is assumed to be a particular spin-off of the "character" of a cultural job which may be more concerned with artistic skills than attention to administration or management or career development from a financial point of view. These features the sector shares in general with many other sectors characterized by small or micro-businesses.

Specific, high-profile programs on culture-based human resources issues from a national strategy will help address this concern.

Another contextual theme raised in *Face of the Future* is the lack of a "big-picture" view of economic, technical and social changes in the sector — "the cultural sector appears to fail to appreciate the scope and importance of structural changes that are taking place in the workplace and in society in general" (7). This requires a strategic management perspective, which once again may be endemic in many areas of the economy dominated by micro-businesses and self-employment where there are not enough resources to allow contemplation of this scenario.

The big picture themes identified in *Face of the Future* include globalization, new technologies, international trade regulations, changes in the role of government, and demographic shifts and are present across the economy, with new technologies perhaps being the one most highlighted for culture-based occupations. These big issues tend to be seen as challenges whose negative impacts have to be mitigated by management as well as being seen as opportunities for growth.

This concern can be addressed both by more attention to strategic management in the sector and the evolution of culture-specific lifelong skills upgrading in the face of the digital universe. But as a context for implementing responses to human resources issues, these features will make the task more difficult.

6.2 "EMPLOYMENT STATUS"

Employment status considers whether a person is employed or self-employed, works full-time or part-time, is permanently employed or temporarily employed, whether the person holds multiple jobs, and whether the job is unionized or not. Each of these brings with it factors relating to earnings, career development, access to social benefits, access to training, and stress related to working.

The profiles of work in the sector derived from existing data confirm the sector as one with high levels of part-time employment and of self-employment. These contribute to the concern with the "precariousness of employment" as identified in *Face of the Future*. Specifically, *Face of the Future* delineated this area as incorporating several sub-components: "precariousness of employment" (status of full-time or part-time employment, holding multiple jobs, systemic barriers to the self-employed); "working conditions" (e.g. level of remuneration, demand to multi-function, excessive time requirements, lack of opportunities for advancement); the role of "volunteering" (volunteers displacing workers, and workers expected to "volunteer" extra time for free); and acute problems facing disadvantaged groups (those living in regions and remote areas outside large urban areas, and for certain ethno-cultural minorities, notably Aboriginals.)

The Census provides quantitative indicators of the degree of self-employment in the sector: cultural occupations have an overall average self-employment rate of over one-third, three times higher than the average for the labour force as a whole. This feature is not shared equally across the sector with those in the creative and performing arts occupations having dramatically high levels of self-employment, thus presenting a clear feature to be addressed by the strategy. The self-employed in this sector represent 6.3% of all the self-employed in Canada.

Other indicators of employment status include the extent of full-time as opposed to part-time work. Data from the mid-1990s revealed that culture-based occupations are slightly more likely than average to work part-time (28% versus 23%) but this again varies by discipline (for heritage and for performing and audio-visual arts, it is nearer 40%).

Another indicator of employment status is the proportion of people working full-time all year round ("full-time, full-year"). For all culture-based occupations this is 48%, almost identical to the labour force average (50%). Again there are differences by discipline, with those in writing and publishing being higher than the national average, but those in performing and audio-visual arts noticeably below average (35%).

This Census data also provide indicators of the presence of visible minority groups and found that they represented 9.7% of culture-based occupations compared with 9.9% of the labour force as a whole. Aboriginal people as reported in the Census represented 1.7% of the labour force and 1.5% of culture-based occupations.[17]

A final demographic indicator of employment characteristics is the proportion of culture-based occupations filled by women where the overall total was 49%, slightly higher than the representation of women in the labour force (46%). While about average in most disciplines, the representation of women was quite high in "heritage" (which includes libraries) and quite low in architecture-related occupations.

These overall national averages portray the culture-based occupations as being in many respects "average," but distinguish the special features of this labour force requiring attention in a national strategy, in particular the distinctive component of a large representation of self-employed. Further, the national averages conceal areas of concern which may exist on an occupation-by-occupation basis, or for different regions of the country (e.g. the dominance of self-employment among the creative occupations — with consequent much lower incomes as well as limited access to training and social benefits). These are grounds for specific human resources development strategies customized to particular situations.

Finally, income, and income distribution is another important element in assessing the overall quality of a career. Average incomes of those in culture-based occupations are often reported as low (often attributed to a lack of "full-time, full-year" work). But some CBOs compensate quite well, with the overall culture-based occupations earning about 90% of the average labour force income.

These overall figures are informed by the breakdown of incomes, where certain occupation groups make more than average — typically technical occupations, especially in the cultural industries — and the presence of above average proportions with high incomes (over $60,000). For example, librarians, curators, authors, producers, composers, and, audio-video technicians and broadcast technicians all report larger percentages of these occupations earning above $60,000 than the labour force as a whole. Those working as authors, producers, composers, actors and video technicians are also above average amongst those earning over $80,000.

But equally importantly, and more important in developing a strategy to address human resources concerns, are the lower end of income earners, where occupations such as musicians, dancers, actors, and visual artists — the creative and performing occupations — are over-represented. In the extreme

cases, half of all dancers earn less than $10,000 per year. For these people, developing skills to achieve improved economic circumstances and a more successful career has to be a focus of a strategy.

While the evidence provides mixed messages (reflecting the complexity of the type of "jobs" in the cultural sector) the qualitative and the quantitative evidence come together to confirm the importance of

- self-employment as a major issue to consider;
- broadening skills for many culture workers beyond their cultural skills to achieve a more successful career and improved employment status.

6.3 "RECRUITMENT AND RETENTION"

Examples drawn from *Face of the Future* provided a picture of a sector which is not attracting people into culture-based occupations, the initial presumption perhaps that it is not attracting a new generation of young people into cultural jobs. It also sensed that people were leaving the sector at a disturbing rate.

Face of the Future distinguishes seven sub-issues in this area.

Working conditions — the sector has to continually recruit and retain because working conditions are "far below comparable market standards" and "the very difficult working conditions for creators and cultural workers across the cultural sector appear to be at the heart of the cultural sector's difficulty in attracting new workers and encouraging its current workers to stay;"

Employment requirements — the need to find workers with a cross-over of culture-specific and "soft skills" and to find workers with a passion for the sector;

Instability of organizations — attributed to the inability of the sector organizations to achieve effective revenues or to suffer from environmental challenges (e.g. globalization);

Turnover and mobility — perception that "experienced workers are leaving the sector in large numbers" especially within management jobs and in smaller organizations;

Succession — the double effect of the retirement of the baby-boomers coupled with diminished ranks of managers in particular leaving the sector;

Cultural managers — "a growing crisis," with high attrition due to working conditions, lack of opportunity, limited compensation, little recognition and support, and lack of professional development opportunities;

Acute problems facing disadvantaged groups — recruitment and retention concerns were stronger for those in regions and remote areas, and by ethno-cultural and linguistic minorities, immigrants, the disabled, and youth (over half the labour force.)

With this background the data from the 1991 and 2001 Census were studied to shed a quantitative scale to these sub-issues. Evidence from the 2001 Census data, looking (a) at the numbers of youth entering CBOs and (b) people staying in CBOs over a ten-year period imply that neither recruitment nor retention are a problem for the culture labour force as a whole. A similar conclusion was made in a **Profile of Small- and Medium-sized Enterprises in the Cultural Industries** which states "the availability of skilled creative and technical personnel was not a problem."[18]

The discussions in the preceding section reinforce this when looking at the features of employment, which indicate while individual disciplines and individual cases may have concerns, on the average, culture-based occupations can be as good as, or better than, the labour force as a whole: the human resources issue is making these careers viable and more successful. The link to recruitment is the desire to find new entrants with a more comprehensive and work-ready set of skills and attitudes.

There is however, strong corroborating evidence that:

- retention is a serious problem for manager occupations.

The sense is that people with well-developed, practical skills may be drawn away to other sectors, but even to bigger operations within the sector. A related conclusion is also found in the study of SMEs in the cultural industries which remarked that "high-calibre people are often hired away by large firms or even foreign companies." That study also emphasizes the special case of management capacity: "like SMEs in other industries, cultural SMEs tend to lack many people with the management capabilities that can help them grow."

The relatively high proportion of youth in cultural occupations suggests skills upgrading and a culture of lifelong learning should be a focus to assure these people establish and retain productive jobs in the sector. This emphasis is reinforced in *Face of the Future* which noted that young people who are coming into the sector often do not have enough of the right kinds of skills to work effectively on the job. This too is reinforced by the study of SMEs in the cultural industries who noted difficulties in finding 'well-trained' employees.

Of special note, the data indicate:

- young people are disproportionately present in culture-based occupations, and their presence increased from 1991 to 2001 (perhaps stimulated by major successes of Canadians in music, film and writing);
- young people are especially strong in the areas of application of technology: the technical occupations in film, sound, and broadcasting;
- over a ten-year period, the number of people in most occupations remained relatively stable as the population aged;
- many people seem to be drawn to culture-based occupations as they age, especially the more contemplative creative occupations of writing and visual arts;

- those working in the heritage sector — libraries, museums, archives — are distinctly older than the average labour force and entry by young people is declining.

Of consequence to a human resources strategy, the prime problematic occupations referenced in *Face of the Future* for recruitment and retention tend to refer to non-culture-based occupations working in cultural endeavours, such as managers and fundraisers. The data from the Census provides a clear pattern here. Managers are one of the few culture-related occupational groups where the numbers clearly fall off with age: i.e., people who were managers in the cultural sector when they were 35–44 are not there ten years later when they are 45–54.

6.4 "ACCESS TO TRAINING" AND "DEMAND FOR NEW COMPETENCIES"

The sense of the sector around access to training is broken down in *Face of the Future* into two categories: "intrinsic obstacles — the perceived value of training" and the "gap between training offered and training needs."

The demands for new competencies were grouped into five individual target areas: over-arching or multi-disciplinary competencies, career management, new technology, export marketing, and personal competencies. Developing a successful career needs to include expanding the tool-box of skills beyond the culture-specific expertise (to marketing, budgeting, and so on). Career management includes establishing goals and networking. Strengthening capacity relating to new technology encompassed both fundamental computer literacy, and advanced applications for artistic creation, performance, and distribution. Export markets were seen as an important way to increase sales, while personal competencies of life skills necessary to improve career prospects touched on such things as the ability to work in teams, to remain focused, and flexibility.

Training as a human resources issue has also been a recurrent concern from consultations with the sector over the past decade. Many, if not most, of the issues noted in *Face of the Future* reflect those found in the earlier sector studies.

Specific challenges relating to skills upgrading range from training opportunities:

- not being available;
- not being appropriate to the sector;
- not being delivered in a way that they can be used;
- being too costly in terms of time and money.

One of the general conclusions regarding education and training has been that the basic formal education in the primary culture-related skills is quite good. What is lacking is

- the ability to integrate these skills into the marketplace and the work force to establish a career; and
- the need to expand these skills over the course of a career to accept broader and increased responsibilities.

The weaknesses noted with existing training opportunities include:

- a lack of awareness of what exists;
- a lack of knowledge of the value of what exists;
- the lack of cultural sector-specific relevance of what exists;
- the lack of format to meet the needs of culture career characteristics, including the high degree of self-employment; and
- the perceived lack of the value of training in the eyes of management.

The Statistics Canada survey of the cultural labour force carried out in the mid-nineties provided quantitative indicators of these concerns, and reinforced how variable specific circumstances are in the sector. That study found:

- "on-the-job" rather than formal courses are the preferred and more effective method of learning;
- over one-third of the culture labour force express dissatisfaction with existing training;
- one-third report not being able to take the training they need;
- the prime reason for not taking training is the barrier of cost: time and money.

The recent qualitative research confirmed the sense that the "right" training is not available, that it is not recognized in career development (the "culture of human resources" issue noted earlier), and resources spent on training do not seem to yield satisfactory results — thereby discouraging interest in training. It is also sensed that the highly technical aspects of a job (e.g. new technologies) are often addressed by training, but the broader-based career enhancement skills referred to in *Face of the Future* are not.

Thus training opportunities have to be in targeted subject areas (communications skills, marketing skills) with examples relevant to the sector, and available on a flexible basis (including being short duration). The preferred method of acquiring skills is on-the-job and through mentorship as evidenced in both the qualitative and quantitative data.

A cultural human resources development strategy has to consider the need for culture context-specific training, broaden the skills of those working in the sector, and assist the transition into the workforce of youth.

CREATING SUCCESS: A HUMAN RESOURCES DEVELOPMENT STRATEGY FOR CULTURE-BASED OCCUPATIONS — 2004

7

7.1 BACKGROUND

This human resources development strategy is derived from three years of recent research and consultations within the sector. The research reviewed existing statistical evidence on culture-based occupations,[19] and carried out an extensive review of literature on the cultural sector in the economy and on culture-based occupations.[20] It also involved nearly two hundred interviews with people involved in the sector[21] and invited expert input on the findings from these investigations. These led to the consultative report *Face of the Future*. Finally, the project accessed updated statistical trends by calling upon the 2001 Census to provide a quantitative filter to the qualitative findings.

This research found:

- Culture is a substantial element of the Canadian economy — estimated by Statistics Canada at $33 billion in economic impact.
- Culture-based occupations have been among the fastest growing occupation groups for three decades, tripling the number of jobs they represent in the economy during that time. Culture created jobs at a faster rate than almost any other sector through the past three decades.
- The social and commercial impacts of the sector have also grown with Canadian cultural products competing effectively in global markets and receiving international recognition and awards.
- Culture-based occupations are distinguished by
  - unusually high levels of career self-employment, representing 6.3% of all self-employed;
  - above average levels of education;
  - often below average levels of remuneration;
  - working in not-for-profit or micro/small businesses.

This national strategy marries issues identified in *Face of the Future* with current statistical evidence to outline a relevant, defensible and practical national, cross-disciplinary human resources development strategy intended to assist in strengthening the foundation for culture-based occupations over the next five years.

7.2 WHAT IS A "CULTURE-BASED OCCUPATION?"

"Culture" is a word renowned for multiple and varied meanings.

For the purposes of this strategy, culture-based occupations (CBOs) were identified as occupations relating to arts and heritage skills (sound, form, writing, movement) — not socio-ethnic groups, for example. CBOs involve:

(a) those using creative and performing skills;

(b) those supporting such work through technical expertise; and

(c) administrators and managers within cultural organizations and institutions.

7.3 CENTRAL FINDINGS

The discussions with representatives of the sector (see Appendix of the *Face of the Future* CD for a list of those 185 or so individuals consulted) provided a wide array of issues which were seen to be impacting on those working in the sector. The quantitative filtering of these issues helped to simplify this array into a smaller number of key issues which could be confirmed as important from the cross-sectoral, cross-national perspective.

The qualitative and quantitative research came together to confirm key concerns affecting CBOs. These concerns relate to:

- a crisis in management occupations with managers frequently leaving the sector, and those in the sector lacking developed management skills;
- the career status of self-employment, who lack both economic benefits paralleling those in other "jobs," and access to needed training;
- a lack of rewarding entry-level jobs, and an assessment that those entering the sector lack skills needed to work effectively;
- a lack of broad-based skills outside the culture expertise, and of effective training vehicles for those at all stages of a career in a CBO. Such skills include communications, promotion, marketing, accounting and budgeting;
- lack of appreciation of the role of human resources management on both an organizational and individual level.

These concerns can be grouped into three primary human resources issues:

1. Management skills development
2. Support for career self-employment
3. Access to effective career-long learning.

(While management is not technically a CBO, management skills within cultural sector organizations and the awareness of, and presence of, management skills within the career self-employed culture labour force *are* cultural sector issues.)

Management is at the source of many of the broad concerns of the culture-based industries: such things as poor access to training, concerns with working conditions and incomes, capitalizing on global markets, strategic thinking around broad issues such as the impacts of technology, and responding to regulatory and social trends are all management responsibilities.

The career self-employed lack a cross-sectoral mechanism addressing needs for improved and equitable access to benefits and training, as well as stimulating collegial environment for discourse and sharing information to support their careers.

A lack of access to "appropriate" training, training recognized as effective for a culture-based career (whether due to lack of information, lack of funding support, training which is not relevant to the circumstances of the sector, etc.), restricts the ability of many in the sector to achieve higher career satisfaction.

7.4 SETTING THE SCENE TO RESPOND

POTENTIAL APPROACHES

Potential actions to address the three central issues include:

1. Management — identify resources, money and programs to
   (a) provide skills upgrading for people in CBOs to take on management responsibilities; and
   (b) recruit and retain people with management expertise.
2. Career self-employment — develop a national coordinating/delivery mechanism to oversee and propose responses to self-employment issues:
   (a) social benefits (health care, retirement); and
   (b) skills development (especially career management skills).

   Both could use a nationally recognized framework of courses and corresponding certification/accreditation, and thus an increased sense of professionalism and identity.
3. Effective career-long learning — rigorous study of existing training in the areas of management, non-culture skills and technology as well as culture-specific skills, to
   (a) identify weaknesses around content and delivery for the specific features of the sector; and
   (b) propose solutions, including a framework of courses and a method of certification/accreditation.

In almost every case these options will require concerted coordination and partnering with those in other sectors of the economy (e.g. regarding self-employment issues) and with individual disciplines in the cultural sector (regarding existing models).

CIRCUMSTANCES AFFECTING THE MEANS OF THE SECTOR TO RESPOND

The sector is characterized by:

- high degrees of career self-employment (three times the national average) with many of the creative and performing occupations having between 50%–90% of the labour force in this category;
- many organizations are "micro-businesses" with limited dedicated management capacity;
- a limited appreciation of human resources issues and the value of lifelong learning;
- a limited infrastructure to provide access to training, including information about training opportunities and training delivery, and limited training customized to the realities of the sector;
- a highly diversified range of occupations, businesses and organizations;
- a highly dispersed labour force;
- the sector is not seen as contributing necessary "products" and it and its human resources issues are not recognized by society at large nor potentially relevant public programs at all levels of government;

- culture-based occupations are typically not considered as important by ministries of human resources, industry, labour or education, and, human resources are not seen as a strategic issue to departments responsible for culture;
- culture-based occupations represent a fragmented and diverse workforce where agreeing on, and reacting to, human resources development issues can be difficult.

RESOURCES THE SECTOR CAN CALL ON TO RESPOND

The resources the sector can call upon include:

- people in the sector who are committed to the sector;
- existing government programs in either labour/human resources departments or culture and culture-related departments (e.g. tourism);
- foundations and granting agencies supporting the development of the sector;
- CBO associations and organizations focusing on human resources issues (e.g. national and provincial sector councils, Association of Cultural Executives, Centre for Cultural Management);
- other cultural sector associations and unions (e.g. Union des artistes, Canadian Conference of the Arts, Canadian Museums Association, Actors' equity, CFTPA, CMPA…);
- major corporations (in the sector or with a need for culture-based skills);
- broad-based associations/research organizations related to human resources professionals and human resources issues (including other sector councils);
- associations of educators and trainers, and existing academic programs relating to training in the cultural sector (e.g. Grant McEwan College, Sheridan College, L'École des hautes études commerciales…).

CHALLENGES FACING THE SECTOR'S RESPONSE

As a corollary to the circumstances of culture-based occupations, the sector lacks:

- an established network in the formal post-secondary education system to review and develop curricula. Indeed, those working in culture-based occupations can come from a variety of subject areas, and in many cases have specialized or mentor-based training outside the formal education system;
- major national unions/associations representing all areas of the sector to promote the needs for training, to provide access to training, or to argue effectively for better working conditions;

- a national organization with the capacity to respond to major human resources issues through research, information, and developing and delivering programs.

7.5 A STRATEGY FOR CONTINUED GROWTH

Each of the three strategic issues is reviewed in this section considering:

- why the issue is important;
- what needs to be achieved;
- options for action;
- resources needed for success.

ISSUE 1. MANAGEMENT

WHY THE ISSUE IS IMPORTANT

Many of the observations made about the state of the sector and of careers in the sector highlighted in *Face of the Future* relate to such areas as under-financing, marketing, fundraising, dealing with global realities, foreseeing and planning for technological change, foreseeing and planning for demographic change, and especially, human resources development itself, whether of organizations or of self-employed careers. All of these are management issues. However, the management capacity of the sector was frequently cited as a weak link, with people under-qualified for the work, or people who are qualified but who leave the sector.

Of all the cultural sector occupations for which data can be derived from the Census, the one with clear recruitment and retention issues is management. It was referred to in *Face of the Future* as a "crisis." The economic strength of the culture-based industries relies on the quality of its management, be it professional managers or people from culture-based occupations who take on management functions.

WHAT NEEDS TO BE ACHIEVED

The sector's two key challenges to respond to the "management" issue are:

(a) The first issue in terms of strengthening management is to focus on those already committed to a culture-based occupation who have an interest in management, or a responsibility for management, and provide them the means to acquire and refine management skills.

(b) The second, parallel, challenge is to be able to take those with well-developed management skills and recruit them into the sector and keep them in the sector.

OPTIONS FOR ACTION

Responses to improve management skills include:

(i) developing and delivering management skills improvement programs customized to the sector for those in the sector; and

(ii) allocating increased financial resources to management.

The former would entail: a critical review of training which currently exists; modifying content and delivery where these are weak; making information available to the sector that such courses do exist; and outlining an overall program to be pursued over time with corresponding certification/accreditation. This would be primarily for those in CBOs who take on management roles as their careers progress.

The question of increasing financial resources for management tasks is up to those in the sector to allocate more resources to this, if indeed it is critical; and for funding programs within cultural bodies or human resources and training departments to target this area within their grants and programs and the assessment criteria for approving grant applications.

RESOURCES NEEDED FOR SUCCESS

The resources needed to respond to this strategic issue include re-allocating or acquiring new funds to carry out these tasks, and to work with existing programs and associations already active in this area. This would require not only financial resources but access to people with specialized skills in these areas, covering off both training expertise and a sensitivity to the sector.

Players would include:

- government funding bodies (both cultural and human resources), private sector funding bodies, sector associations, educators and trainers, organizations and individuals in the sector including businesses and unions, and national and provincial cultural sector councils.

ISSUE 2. CAREER SELF-EMPLOYMENT

WHY THE ISSUE IS IMPORTANT

The cultural sector is marked by high percentages of self-employed individuals (reaching 100% for many occupations, especially in the creative and performing arts). These people, who are not "short-term unemployed" but who are self-employed as a career choice, are characterized by having lower than average incomes, but also lack a professional infrastructure offering access to training and benefits for a job which requires a wide range of skills, including accounting, business plans, marketing, technology expertise and office administration. Strategically, the culture-based occupations represent one-in-twelve of all self-employed people in Canada.

The career self-employed often function as "small businesses" for themselves and are also de facto the labour pool for major organizations (e.g. film production). Self-employment is often the first step on career progression for young people seeking a culture career. Self-employment also has important corollary features, such as providing economic activity throughout the country, not just major urban centres. The career self-employed are the ones most lacking in effective access to career-long learning, to social benefits, and with important needs to acquire career management skills.

WHAT NEEDS TO BE ACHIEVED

Two key objectives are evident:

(a) Career self-employment support skills — above and beyond many in the sector, the self-employed need a wide range of skills, especially business or personal skills, much more than those who are employed, and their capacity to develop such skills is limited by a lack of access to both information related to training, and, physical access to the training itself.

(b) The second key need relates both to the viability of this as a career and the sense of satisfaction or comfort on a financial and "social-benefits" level. Incomes of the self-employed do not match those of regular full-time employees, and equitable access to social benefits such as health insurance is needed.

Thus, for the cultural sector's career self-employed:

(a) training needs to be offered which is more effective for self-employed culture-based occupations; and

(b) a mechanism is needed to offer a more effective social safety net for the self-employed all across the sector.

OPTIONS FOR ACTION

(a) Training

The provision of effective training for self-employed culture-based occupations has to respond to specific needs for

- more information on training which is available;
- guidance on the relevance and importance of this training;
- evaluating the appropriateness of existing training in non-culture areas;
- developing culture-sensitive training content as required.

These needs can be addressed by establishing a training framework for a "culture profession" with possible related accreditation or certification (including self-certification). An entry-level version would address those just out of formal education seeking a career in culture, but lacking "all" the right skills. Such a framework would highlight broad areas of skills development without the detail of a "core-competencies" map nor that of individual course curricula.

To address this would require such things as a high-profile, national organization which would be a first-stop for those looking for training information; the development of a knowledge base of recommended courses; a framework for these courses including levels of progression; development of new courses as needed; development of effective delivery mechanism for the self-employed (e.g. regional workshops, or as-and-where-needed digital courses).

(b) Socio-economic benefits

The provision of basic socio-economic fall-backs for the career self-employed who do not have access to institutional

resources needs the development of such programs. Examples already exist within some disciplines to provide such benefits to members. These need to be studied and a means of comprehensive coverage developed for all those in self-employed culture-based occupations.

RESOURCES NEEDED FOR SUCCESS

Training

A national task force, with human resources and training expertise is a requirement, to undertake a national review of existing lifelong-learning opportunities available for career support skills to make recommendations for establishing an effective network of training for culture-based occupations.

Safety Net

A national task force with a cross-sectoral advisory board, including professions in financial planning is needed, to assess in detail the existing situation and propose solutions. This would be followed by establishing a mechanism to implement solutions.

Players would include:

- sector associations, self-employed individuals, non-sector organizations with a focus on self-employment, government departments with responsibility for self-employment or the cultural sector, sector associations involved with training.

ISSUE 3. ACCESS TO RELEVANT, NEEDED CAREER-LONG LEARNING

WHY THE ISSUE IS IMPORTANT

The cultural sector is confronted by two contrasting features. On the one hand, major corporations which are successful both domestically and internationally are in need of an expanding and up-to-the-minute labour force with state-of-the-art culture expertise — often in technical occupations. The culture labour force is growing in numbers at a rate matched by few areas of the economy. On the other hand there are those in struggling organizations or stalled careers needing auxiliary expertise to strengthen these organizations and careers which are not effectively established.

It is not a lack of people, but a lack of people with enough of the "right" skills which is the prominent observation on the culture labour force. Those who are getting jobs, or those who are established in jobs, need access to training to broaden their range of skills in non-culture areas, and to refine the culture-based skills they have. Importantly, there is limited criticism of formal education pre-employment: the essential culture-based skills were fine, it is ongoing learning in the work environment which is required.

The data from the early-nineties culture labour force survey found one-third of respondents desired training, with many saying they were not getting the training they needed. Both the qualitative and quantitative evidence suggests this is in two areas: broad ranging career-support skills (management, people skills) and improved skills in the culture area. The former were seen as important in both becoming more effective in a current job and preparing for promotion.

Concerns expressed around the lack of such training were often the environment for such training. Management was not supportive of training, or, training which was taken was seen as ineffective. In a sense training took more time than it seemed to be worth to management and employees. Existing training was seen to have materials and examples which were not relevant to the sector, guides to useful training were not available, and training which was available was seen as ineffective (e.g. lengthy formal courses were not wanted, on-the-job experiences were) and inaccessible (cost, geography). The past evidence, both qualitative and quantitative, imply that formal courses do not achieve the impact that on-the-job learning does: i.e., a training experience customized to the circumstances of the sector and the realities of working in the sector is required.

WHAT NEEDS TO BE ACHIEVED

Responding to these issues for career-long learning requires

(a) developing a more in-grained acceptance of the importance of training: training being seen as an investment and a career-long requirement; training which integrates the experience and examples of the sector within a framework where the relevance of the training is evident for career planning and work force development, and training customized to the realities of the sector made accessible in terms of awareness, content and delivery to:

(b) broaden skills beyond culture-specific skills; and

(c) upgrading and expanding culture-specific skills (e.g. adapting new technologies).

OPTIONS FOR ACTION

(a) Initially within the targeted areas of career support skills, there should be a review of existing course/training offerings which seem appropriate to the sector. This should be followed by the development of a lifelong-learning framework for the sector which identifies training needs and options, recommends types of training, and provides recognition both for culture workers and organizations via certification of acquisition of these skills along a career path.

It is important to recognize within this schema that such lifelong learning for culture-based occupations begins the day after graduation from formal education. A specific module needs to be developed for youth (and others) anticipating entering the sector. Indeed such a "certification" could provide important basic skills and also a reality check on desire for and the necessities of pursuing a career in culture.

(b) Career development for culture-specific skills will vary by discipline: for crafts it may be the use of new software programs for design, for sound recording, the application of digital technology, for publishing, the Internet as a distribution mechanism. Such skills upgrading needs to be undertaken in a discipline-specific context.

RESOURCES NEEDED FOR SUCCESS

On the one hand, the training topics covered are to be found widely in existing training offerings. What is needed here is a culture-specific review to identify or develop a core of culture-sensitive content to facilitate the acquisition and application of these skills. This again requires a national organization (or steering committee, task force) to design the needed mechanism. Such work will require financial as well as human resources support.

As a supplement to this, public and private sector funding sources will have to be developed, and an efficient communications mechanism established to keep this issue present in the eyes of employers and employees.

Players would include:

- unions, educators, associations and businesses from the sector; government departments concerned with life-long learning.

7.6 OTHER ISSUES

The three key structural issues will be the basis for actions that will strengthen culture-based occupations overall. A number of other important features of the culture labour force have been identified throughout the research and should be borne in mind in evolving responses to the strategic directions explicit in this strategy.

SUPPLY/DEMAND

One of the clear features of the evidence on the culture-based occupations is the increasing involvement of youth, coupled with a perception in the sector that new entrants do not have enough of a broad range of skills and that incomes in the sector are quite low. A means is required to address this dichotomy: large numbers of interested and basically trained individuals who have difficulty establishing a career in the sector.

INCOME LEVELS

While the income levels of those in CBOs on the average are close to national averages they consistently remain low relative to others with similar education and years of experience. People do choose careers in culture for reasons other than income, but addressing these low-income figures has to be a concern. The key element of support for career self-employed cultural occupations should help address this issue. On the other hand, reality checks may mean that people trying a career in culture may have to adapt to economic realities.

IMMIGRATION/VISIBLE MINORITIES

The assessment of culture-based occupations in these circumstances lacks effective data. Much of the data which do exist indicate there is no problem: people who are visible minorities/immigrants seem to attend and work in cultural sector activities as much or moreso than other Canadians. This may be due to lack of effective coverage in surveys such as the Census and other sources such as specialized surveys of Aboriginals and immigrants could provide a different picture.

7.7 RESEARCH NEEDS

The data on culture-based occupations have become more effective over the past decade. Nonetheless more in-depth information is needed to assess human resource development needs for this specialized area. The Culture Labour Force Survey of 1993 could well be refined and repeated. Developing data on new forms of culture creation and consumption are needed to accurately reflect the role of the sector in the economy and in society.

7.8 CONCLUSIONS OF THE RESEARCH

In looking at these three issues, specific responses need to be developed and fine-tuned. For example, technical occupations are predominated in younger age groups, and are more prominent among the cultural industries. Self-employment is especially the situation among creative and performing culture-based occupations. Management issues cut across all disciplines.

Many other human resources issues exist. In some cases these are discipline-specific (e.g. the lack of recruitment into library occupations and the clear aging of library, archive and museums managers; the need for technically qualified young people for film production). In other cases the issues relate to features which cut across Canadian society but need treatment on a topical basis (e.g. access to training in remote areas). Certain occupations have distinctly low incomes, and these need specific attention as to their unique characteristics.

However, the clear cross-sectoral strategic issues are:

- strengthening the management functions within the sector;
- acting on human resources development for the career self-employed;
- assuring an effective program of lifelong learning for the sector focusing on career support skills as well as the culture-specific skills.

Responding to these issues will require commitment from the sector and may affect the way the sector allocates resources and the people the sector partners with. It will require more recognition of management skills, and more recognition of the value of training and the need to develop sector appropriate training content and delivery mechanisms. An established framework of training to guide individuals to enhance skills with corresponding certification and recognition would advance the professional image of a culture-based occupation.

Solutions will require clear shifts in the present (certification as an option, increasing emphasis on management) and some will require substantial investment of resources (defining, developing and delivering a customized framework of training over the course of a CBO).

The strategy is relatively finite in terms of topics, but quite expansive in terms of developing a response. The next challenge is to involve all the players (associations, organizations, educators, unions, government), identify the functions each can play (funding, program delivery, promotion, coordination, advice), and establish roles in developing solutions.

LOOKING FORWARD: THE CHRC RESPONSE

8

As outlined in Chapter 2, the process of developing an HR strategy for the cultural sector has been a highly consultative one over three years. The HR landscape of the Canadian cultural sector in 2003, with its challenges and opportunities in a complex and evolving demographic, policy, technological and global context, has been mapped, and a path has been drawn. As described in Chapter 7 and validated by delegates of CHRC's National HR Forum, *Strategy 21*, three macro HR issues will be the priorities over the coming decade: management, self-employment and career-long learning. Chapter 8 outlines how CHRC is translating these HR strategic directions into an effective multifaceted action plan that embraces all segments of the cultural sector.

The seamless progress from recent and current CHRC activities, through the HR strategy development process, to future directions, testifies to both the accuracy of the research on cultural HR challenges and to CHRC's ability to respond to and lead on the issues.

8.1 MANAGEMENT

IMMEDIATE ACTIVITIES

The warning bells on management challenges in the cultural sector have been sounding for over two years. They came under sharp scrutiny at a Roundtable in March 2001 which identified recruitment and retention of cultural managers as an urgent issue, and have since been the subject of the Creative Management project, a multi-year initiative funded by the Samuel and Saidye Bronfman Family Foundation. CHRC has been a partner in this activity since its inception, undertaking a national compensation survey of arts managers in the visual, literary and performing arts; commissioning the research for and writing of HR tools and best practices for cultural managers; and calling for a special focus on cultural management in the criteria of the internship programs it administers.

Work continues. In the short term, CHRC will:

- deliver a series of workshops in major urban centers across the country to promote HR management practices and the use of the HR tools; and will ensure easy

access to the tools through its Web site;

- enhance these tools with the development of a document over viewing HR management, and one that provides information on benefits and pension plans;
- undertake a survey of graduates of university and college cultural management courses, in collaboration with the Canadian Association of Arts Administration Educators;
- oversee the development of a competency chart and profile for cultural managers;
- commission a feasibility study on certification of cultural managers, aimed at recognizing experiential learning as well as consistency among post secondary education and training;
- oversee the development of a Toolkit for Board/management relationships;
- oversee the development of a document entitled "Arts Management as a Career" that explores the benefits, challenges, requirements and opportunities of a career in arts management, targeted at high school and college/university audiences;
- continue to work with its partners to keep information on arts administration courses up to date and available.

MEDIUM- TO LONG-TERM ACTIVITIES

In the medium and long term, CHRC, working with the cultural sector, educational institutions, federal cultural agencies and the private sector, will encourage, facilitate and participate in other initiatives designed to ensure a strong, vibrant corps of cultural managers with healthy career progression and well-trained recruits. Many of the following ideas were raised by delegates at *Strategy 21*:

- certification for cultural managers;
- improved compensation and working conditions for cultural managers;
- a training needs and gaps analysis of cultural management training and professional development;
- accessible short-term professional development courses for mid and senior managers;
- job sharing among similar organizations;
- mentoring programs which draw on and compensate experienced managers who train new managers "on the job";
- sabbaticals for senior managers;
- a "flying squad" of expert cultural managers, including HR specialists, to assist small and medium cultural organizations with management problems.

8.2 SELF-EMPLOYMENT

IMMEDIATE ACTIVITIES

One of the distinguishing characteristics of the cultural sector is its high level of self-employment — much higher than in the broad labor force. The particular HR needs of this segment of the cultural workforce are in the area of training and access to social benefits.

Training

Access to training for the self-employed has been and will continue to be a focus for CHRC. Training in business skills in particular, which has been identified over the years as a key need for self-employed artists and cultural workers, still occupies much of CHRC's attention. *The Art of Managing Your Career*, a manual of business skills for self-employed artists and cultural workers, will be promoted in a specific marketing campaign in the education sector to stimulate the integration of this document into courses. In addition, a Teacher's Guide to accompany the manual will be developed in the coming months to encourage its use in colleges and universities. The marketing of the manual to self-employed artists and cultural workers, often through professional associations, is ongoing.

A second area where training for the self employed is lacking, which is particularly vital in this 21st century global environment, is in export marketing. CHRC is conducting workshops on export marketing skills, based on its competency chart and profile, across the country. Furthermore, it will develop a cultural supplement to the Going Global workshop developed by the Forum for International Trade Training (FITT), thus improving access by artists and cultural workers to the excellent training that FITT makes available to the broader Canadian workforce.

Social benefits

Access to social benefits for the self-employed also continues to be a focus for CHRC. Through dissemination of information on private benefit and pension plans, CHRC will assist professional associations to consider the possibility of providing some group benefit coverage to their members. CHRC will also work with researchers and organizations within and beyond the cultural sector to constructively work with policy makers to address this growing need of a rapidly growing number of self-employed in the broad Canadian workforce.

MEDIUM- TO LONG-TERM ACTIVITIES

In the medium to long term, CHRC will work with the sector to explore funding models to assist the self-employed to access training, including a registered income training program for the self-employed (RITP), the Quebec 1% program, and programs in other countries. These possibilities were raised by the delegates at *Strategy 21.*

8.3 CAREER-LONG LEARNING

IMMEDIATE ACTIVITIES

Competency charts and profiles

CHRC has effectively used the development of competency charts and profiles as a means of identifying and addressing career-long learning needs. Through this process, for example, CHRC's New Media Steering Committee oversaw the identification of skills of New Media content creators, and is now conducting a survey to measure training offerings and identify training needs and gaps for New Media content creators. Documentary filmmakers who have identified a sharp increase in demand for their products as well as a growing need for training in new technology are engaging in the same process, and will also undertake a training needs and gaps analysis under CHRC's direction. In the coming year, CHRC will oversee this process for film and television producers and production managers.

As artists and cultural workers recognize the value of competency charts and profiles, there will be an increasing demand for them by specific disciplines. In an effort to develop its own strategic direction in this area of activity and to coordinate similar work by other organizations such as the Banff Centre and the Government of Quebec, over the coming year, CHRC will develop an inventory of competency charts and profiles in Canada. This will assist the sector in seeking out appropriate training, and educators in providing it.

Needs identification

In addition to the training surveys and needs analyses carried out in conjunction with specific competency chart and profile exercises, CHRC brings together artists, cultural workers and employers to discuss career-long learning as a "mini-strategy" within a single industry or discipline. With this objective, CHRC is holding a national HR Summit for Film and Television in Spring 2004. It is also undertaking the first national survey of the "built heritage" labour force to identify the training offerings and needs in that specialized workforce.

MEDIUM- TO LONG-TERM ACTIVITIES

In the medium to long term, CHRC, building on the dialogue at *Strategy 21*, will explore a number of ways to improve and promote career-long learning, including:

- coordination of training within unions, including certification;
- promoting corporate secondments;
- developing a national inventory of professional development opportunities;
- pursuing incentives for career-long learning, through granting bodies, arts organizations, unions, professional associations;
- improving online learning opportunities.

8.4 ONGOING SUPPORT

CHRC's infrastructure provides ongoing support for all these initiatives through

- an up-to-date Web site with the widely acclaimed CultureWorks.ca job opportunities board;
- research and statistics to support informed HR planning;
- career development products such as *The Art of Managing Your Career*, the Information Resource Managers *Learning Guides*, and competency charts and profiles;
- delivery of internship programs to help young people enter the cultural workforce;
- regular communication with members on relevant cultural HR issues and developments;
- communication with the broad sector through national fora and regional meetings;
- communication with the education sector at the high school level about the potential for careers in culture;
- communication with post secondary institutions about training needs;
- collaboration with provincial partners to encourage wide and coordinated support for HR needs in the cultural sector across the country;
- building of a network of regional contacts with responsibility to identify the need for, and facilitate the delivery of, HR initiatives across the country.

THE GOVERNMENT'S SUPPORT OF SECTOR COUNCILS

In the Speech from the Throne, February 2004, the Government undertook to work with sector councils to encourage skills upgrading. In his response to the Speech from the Throne, the Prime Minister reiterated the intention of his government to work with sector councils "to develop a new Workplace Skills Strategy". In this new environment of government interest in workplace skills acquisition, CHRC is a ready and willing partner.

CHRC'S LEADERSHIP

Both *Face of the Future* and *Building on Success* have called on CHRC to exercise leadership in addressing the HR issues of such vital concern to the cultural sector — and CHRC is ready to take on the challenge identified through this sector review with energy and determination. Its Board and Staff are committed to the strategy and action plan outlined above, and to fulfilling CHRC's role in ensuring the ongoing health and vitality of Canada's cultural sector as it enters the 21st century.

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NOTES

1. Foote, John (2003: 36).
2. Graser, Gail (1983).
3. Summarized in Cheney (1995).
4. Cultural Labour Force Survey (see "Culture Counts").
5. Lavallée (2000).
6. See "La Novara."
7. These data were made available for this study by the Department of Canadian Heritage and The Canada Council for the Arts.
8. Canadian Broadcasting Corporation (1985).
9. See "A Leisure Study – Canada, 1972," "A Leisure Study — Canada, 1975," and Ogrodnick (2002).
10. See "Canadian Culture in Perspective."
11. "Study of HR Issues in Canada's Cultural Sector — Summary of the Literature Review" p. 40.
12. See "The Presence of the Visual Arts in Canada." Available from the Canada Council for the Arts.
13. "Study of HR Issues in Canada's Cultural Sector — Summary of the Literature Review" p. 82.
14. Canada: a portrait (Statistics Canada: 2002, 99).
15. The lack of an official framework of cultural statistics further complicates work in the area by the presence of multiple reports which present different figures for such things as employment and economic impact thereby calling into question the legitimacy of the numbers and the conclusions of those studies. It is worth highlighting that this is especially the case outside of Quebec which has systematically carried out statistical research on culture in that province and now maintains a "cultural observatory" as part of the Quebec Bureau of Statistics.
16. The self-employed in this sector represent 6.3% of all the self-employed in Canada.
17. It is worth clarifying that "visible minorities" does not include all ethnic minorities, nor is it the same as immigrants. Aboriginal data might be better found on the post-censal aboriginal peoples survey.
18. Prepared by Nordicity Group Ltd. for the Department of Canadian Heritage (2003).
19. Lavallée (2000).
20. Mercadex, "Summary of Literature Review."
21. Mercadex, "Summary of Interviews."