

Discussion Paper

Creative Management in the Arts and Heritage:
Sustaining and Renewing Professional Management
For the 21st Century

A project of the Canadian Conference of the Arts
In collaboration with the Cultural Human Resources Council

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"Creative Management, Creative Solutions"
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INTRODUCTION

This paper deals with one of the most challenging resource dilemmas facing Canada's not-for-profit arts and heritage sector -- how we can keep our current experienced managers in the sector and provide for their professional renewal, and how we can attract, develop and retain a new generation of committed managers to continue the work of our present leaders.

Over the next five to ten years, the huge baby boom generation, whose members occupy many mid- to senior-level jobs in all sectors of the economy, will begin retiring, while the number of workers under age 30 starts to plummet. The next generations of professionals will be the best-educated cohorts in Canadian history, technologically savvy, culturally diverse, and highly marketable -- but few in number and burdened by record-high student debt loads.

With their pick of jobs, will they choose to work in Canada's not-for-profit arts and heritage organizations?

Throughout Canada, in governments, corporations and the not-for-profit sector, there is a growing sense of urgency about the chronic shortage of workers in the decades ahead. Employers are well-aware that the market for tomorrow's professionals will be highly competitive, and organizations from the Conference Board of Canada, the Public Service Commission of Canada, the Canadian Federation of Independent Business, the Canadian Policy Research Networks, and the Voluntary Sector Initiative to a host of Canadian corporations have undertaken or initiated major studies on human resource development, leadership succession, and attracting and retaining young workers.

Within the arts and heritage sector, serious systemic problems are already apparent. A recent edition of *Muse*, the news magazine of the Canadian Museums Association, reflected that "the first generation of Canadian museums is coming to a close, and with it the generation of people that have been running them for the past 25 or 30 years. In its wake is, in many cases, a noticeable dearth of leadership or support."¹

A report on performing arts managers undertaken for the Professional Opera Companies of Canada, the Professional Association of Canadian Theatres, and Orchestras Canada found that:

"There is a crisis of people leaving the field and the next generation of leaders not being there to replace them. . . . The funding cuts of the mid 1990s decimated the ranks of upcoming young managers and now there is a squeeze: the current generation of managers is quitting or retiring and the succeeding generation is insufficient to provide replacements."²

At last November's annual Chalmers conference, convened by the Canadian Conference of the Arts for national arts service organizations, the participants identified the next generation of management personnel and issues of leadership and succession planning as a major priority and the theme for the Chalmers conference taking place on June 22, 2002. This discussion paper has been prepared for that conference, which will be attended by representatives of national arts service organizations, the boards of the Cultural Human Resources Council and the Canadian Conference of the Arts, and other participants.

The Creative Management Project

To improve conditions for leadership renewal, the Canadian Conference of the Arts (CCA) has undertaken a project called Creative Management in the Arts and Heritage: Sustaining and Renewing Professional Management for the 21st Century. The goal of the project is a comprehensive human resources strategy for professional management in arts and heritage organizations. The project aims to identify issues, challenges and gaps and develop practical, actionable recommendations to improve conditions for the retention and renewal of the management labour force and the recruitment of qualified young and new workers.

Initiated by The Samuel and Saidye Bronfman Family Foundation (SSBFF), which is providing the major financial support for the project, Creative Management is being carried out in collaboration with the Cultural Human Resources Council (CHRC) and with additional financial assistance from the Department of Canadian Heritage (DCH). It is coordinated by cultural consultant Jocelyn Harvey.

While the CCA recognizes that management personnel move around the cultural sector, into government and consultancies, and sometimes leave the sector altogether, the project focuses on paid management/administrative staff in not-for-profit arts organizations, museums and galleries. It is concerned with all levels of administrative personnel -- senior, mid-career, and new entrants currently in the arts and heritage labour force, and those preparing for and interested in such careers.

Phase 1 of the project began with a roundtable meeting in March 2002 which brought together a group of 25 Canadians with extensive knowledge and experience in professional management to advise on the substance and process of the project. It will conclude following the Chalmers conference.

Phase 1 has been directed to identifying the major issues, challenges and barriers to the retention, renewal and recruitment of managerial personnel and initiating the process of identifying potential solutions and improvements. A Steering Committee made up of the SSBFF, CHRC, the CCA and the coordinator has overseen the work.

Following the roundtable meeting, the CCA informed its members about the details of the project and invited their participation. From March to May, the coordinator undertook one-on-one focussed interviews to solicit advice and guidance on the major issues facing management today and made presentations to and consulted the participants at the Canadian Arts Summit, organized by the Council for Business and the Arts in Canada at the Banff Centre, and the annual meeting of the Canadian Association of Arts Administration Educators. In all, about 125 people were consulted during this period, and a review of literature and data on cultural management issues and the needs and expectations of young workers was undertaken.

Related Initiatives

During the course of phase 1, the CCA has worked closely with two related initiatives.

The first is the Cultural Human Resources Sector Study Update, a study of the characteristics of work and key issues affecting human resource development in the cultural sector, which is being undertaken through the CHRC with the support of Human Resources Development Canada (HRDC) and Canadian Heritage.

This study deals with the entire Canadian cultural sector, both commercial and not-for-profit, focussing on modes of employment, access to learning, recruitment/retention, and new competency demands. Though its universe is much broader than that of Creative Management, the study recognizes, as its terms of reference state, that "of all the major factors influencing the culture sector, the development and retention of effective culture managers seems a key building block."³

The second initiative with which the CCA is collaborating is the work of the Portfolio Arts Policy committee, a group of senior federal officials from the Department of Canadian Heritage, the Canada Council for the Arts, the National Arts Centre, the National Film Board of Canada, and the National Gallery of Canada. The leaders of these organizations have identified the development of the next generation of management/administrative personnel in Canadian arts organizations as a priority concern. The CCA is working with the committee on this subject, keeping members informed as the Creative Management project develops, and reporting to them at intervals.

The interest in management succession and leadership at the federal level is consistent with the Government of Canada's objective of improving conditions for organizational development and stability in the arts and heritage, which was announced as part of the major new investment of federal resources under the *Tomorrow Starts Today* umbrella in May 2001. These resources include significant allocations of funds for arts stabilization programs, capacity-building, and endowments.

The Pivotal Role of the Chalmers Conference

Marking the culmination of phase 1 of Creative Management, the Chalmers conference provides an opportunity for the national arts service organizations and members of the CHRC and CCA boards to reflect on the project findings to-date, "test" their validity and appropriateness, introduce important additional perspectives, and help guide development of the second and final phase of the project, which will focus on specific practical solutions.

During phase 2, any further research required will be completed and the recommended solutions will be fully developed and discussed with the organizations, agencies and groups to which they are addressed, to encourage consensus and implementation. A final report with a comprehensive action plan for implementation will be prepared and disseminated widely at the end of November -- to the Chalmers participants, the project sponsors, those consulted on the project, members of the CCA and CHRC, relevant government departments and agencies, and other stakeholders and interested parties.

The partners in this project are aiming to produce a final report which is practical and actionable. The intent is to build a process which can reasonably be expected to produce

concrete results. We anticipate that, in all likelihood, the solutions will be multi-faceted and addressed to a diverse group of organizations, potential funders, and other stakeholders.

This paper is divided into two major sections, both based on the consultations carried out for this project and the literature review.

- ♦ The first -- The Challenges: Findings To-Date -- presents the consensus which has emerged in the course of the consultations about the systemic issues and barriers to keeping current management personnel in the workforce, providing opportunities for their professional renewal, and attracting and retaining the next generation.
- ♦ The second -- Creating Winning Conditions: A Preliminary List of Potential Solutions -- presents the possible solutions which were suggested by the respondents in the consultation process. This section is tentative, as time did not allow us to consult systematically about these suggestions.

The participants at the Chalmers conference are invited to reflect on both of these sections - to validate or adjust the findings about challenges and to indicate which of the potential solutions sketched here, and others they may wish to introduce, should be actively pursued in phase 2 of the project.

The Consultations

The project partners are greatly indebted to the individuals and organizations who generously contributed their views and advice to the development of the issues and potential solutions outlined in this paper. Consulted individually or in groups, they included:

- ♦ a wide variety of managers, administrators, and directors (senior, mid-career, and young entrants) from different disciplines and regions and organizations of various sizes, and students preparing for management careers in the sector;
- ♦ representatives of national arts and cultural service organizations;
- ♦ public sector and foundation funders, particularly those involved in capacity-building, organizational development, technical assistance, mentoring and professional development programs;
- ♦ educators in formal education programs for arts/cultural management;
- ♦ representatives of cultural human resource councils and networks, federal and provincial;
- ♦ mentors and consultants to cultural organizations; and
- ♦ other organizational development, technical assistance and human resource specialists.

As is the norm in the arts and heritage, many of the people interviewed wear several hats - working professionally as a manager, mentoring other people, lecturing in cultural management programs, serving on not-for-profit boards, supervising interns, consulting for a technical assistance or capacity-building program, etc. As a result, the respondents' views were well-informed, multi-dimensional and took in the "big picture".

This paper makes extensive use of direct quotations from those consulted, though without personal attribution. Nothing tells the story of managers' lives, their struggles and challenges better than these passionate, intelligent, lively and sometimes brutally honest remarks. This lived experience, so generously shared, has been invaluable in developing the ideas in this paper.

THE CHALLENGES - FINDINGS TO-DATE

This section of the paper presents the major conclusions emerging from the consultations about the fundamental challenges to keeping experienced managers in the work force, providing opportunities for their professional renewal, and attracting and retaining the next generation of leaders.

Respondents defined several major barriers or gaps, with a number of sub-points. The section is structured under the following challenges:

- ♦ Structural and Attitudinal Realities,
- ♦ Compensation and Working Conditions,
- ♦ Attracting the Next Generation,
- ♦ Diversification and Representation,
- ♦ Training and Professional Development,
- ♦ Professionalizing Human Resource Policies and Management, and
- ♦ Funders and Boards.

The major conclusions reached by the respondents are framed, with further explanation and direct quotations added to provide detail and depth.

1. Structural and Attitudinal Realities

The profession of arts/heritage manager is a relatively young one and it tends not to be understood and valued by trustees, artists and sometimes managers themselves. Its importance to artistic success, organizational stability and the connection with the public is often unrecognized.

Many respondents who are themselves arts and museum managers pointed out that they are part of the first generation of professional cultural managers in Canada. As one festival producer put it,

"I'm a member of the first generation in Canada to spend a whole career as a professional arts manager. Most of us are still in the workforce."

Formal post-secondary education in cultural management (arts and museums) has been widely available in Canada only in the last 20-25 years. Depending on the size and complexity of a cultural organization, cultural management can encapsulate many diverse specializations (from general management to marketing to development, communications, media relations, personnel management, financial planning, education and community outreach, membership and volunteer management, board management, strategic planning, government relations, etc.).

The relative youth of the profession as a subject for formal education and its diversity may help explain the view reiterated by a large number of respondents, managers, educators,

funders and consultants alike, that the profession is poorly understood and largely undervalued within the sector. Respondents also pointed out that the under-valuing of "administration" is endemic in mission-driven organizations, whether they are faith-based institutions, charities or arts and cultural organizations.

As one public sector funder explained it,

"The tendency in arts organizations is to put any spare resources into production, the work on stage, the program. There's an inherent bias against spending on the administrative side."

Another public funder pointed out that:

"There's some resentment from artists about anything that takes dollars away from artistic production. This has an impact on attitudes about the work of managers. If the manager is not over-extended, he or she is resented. How can we break down this attitude?"

One educator said:

"I know people who think that administration is the antithesis of art and artists who think of the manager as a necessary evil."

A number of respondents pointed out that these attitudes are deep-seated and ingrained in the overall culture of the sector. One performing arts manager captured the perspective of a good number of those consulted in remarking that:

"Boards of cultural organizations assume the values of the sector; so do the funders. And our sector is dominated by keeping the art on stage and balancing the budget."

However respondents defined the root causes of the under-valuing of arts and museum managers, there was strong agreement that this attitude is deeply destructive, not only to managers today and the possibility of attracting another generation but to the cultural organizations themselves.

One dance manager summed up the general view, which was reiterated by many respondents:

"It is absolutely essential that all the people in our organization understand the value of the roles each and every member of the team plays. Yes, those roles are different, but every one of them is vital to the survival of the company."

The environment in which arts and heritage managers work has undergone revolutionary change in the last decade. Managing a not-for-profit arts organization or museum is extraordinarily complex and demanding, requiring new and sophisticated skills.

The study of performing arts managers referred to earlier provides an excellent summary of how cultural management jobs have changed and the new demands on them:

"An increasingly complex operating environment over the past decade has resulted in a shift from a relatively known and dependable system of government investment and support to a system that is volatile and unknowable.

Deficit-driven agendas at senior levels of government have resulted in the devolution of greater responsibility for the arts and culture to market forces, to private sector sponsorship, and to local government.

Increased competition for charitable and sponsorship support across the voluntary sector and aggressive fundraising by such traditionally well-funded public institutions as universities and hospitals have drawn substantial sums away from less well-funded areas such as the arts and culture.

Growing ethno-racial and cultural diversity in communities challenges many existing cultural institutions originally established to serve a more specific (largely European) set of cultural traditions.

Changing demographics and decreased discretionary income and time in the midst of an expanding set of leisure time options challenge cultural institutions to maintain existing audiences and to develop new ones.

The impact of new technologies, . . . while extending access to some forms of cultural expression, also results in declining attendance in some traditional parts of the sector."⁴

To this description, a group of students now studying cultural management posited some additional developments which place new demands on the manager:

- ♦ the reduction of arts education programs in the schools,
- ♦ the aging of audiences,
- ♦ the development of e-commerce and advanced database software for fundraising,
- ♦ political regimes that do not support the arts,
- ♦ the decline in volunteering,
- ♦ the visually stimulating computer and multi-media entertainment products on which young people are raised, and
- ♦ higher and higher expectations for customer service standards.

One public sector funder summed up the new work imperatives in this way:

"What it means is that managers have to work differently today - to work collaboratively, across organizations, disciplines, sectors; to develop partnerships; to work with less government money, with better business practices; to diversify revenues, develop new audiences, and meet increased pressures for accountability."

There is no doubt that these environmental changes have affected all professionals in the sector, including artistic personnel and technical staff. But the changes have been experienced most profoundly by management personnel, who have the chief custodial responsibilities for their organizations' development, stability and survival.

During the consultations, a public sector funder advanced the trenchant opinion that:

"The general manager or executive director or general director position, as it has evolved over the last 10 years, is simply no longer do-able. No one person, no matter how gifted and educated, can do it all."

While the managers we consulted did not put the issue so dramatically, many reflected on the super-human expectations of the job. Here are some observations from a media arts administrator and two orchestra managers:

"By being really successful -- doing a lot well with almost no resources -- all we do is raise the bar. Everyone comes to expect this level of achievement all the time - our boards, the funders, the artists. If we can't repeat it, we're considered failures."

"The manager is expected to create miracles."

"There's a magical view of what executive directors can do. When they fail, they're demonized."

The ethical obligation to respect and treat artists appropriately is one of the hard-won achievements of Canadian cultural policy and a goal which has been internalized in the organizational values and behaviour of arts organizations and public sector funding agencies. As yet, such a transformation in policy has not occurred regarding management personnel.

A number of respondents pointed out that over the years Canadian arts service organizations, professional associations, and unions have advocated and worked for recognition of the role and importance of the artist, the need to compensate artists appropriately and to provide protections for their health and safety. While this struggle is far from over -- artists' incomes are still inadequate, sometimes deplorably so, and they lack access to social benefits that are taken for granted by other Canadians -- the arts community has come to accept as a matter of ethics and public policy an obligation to treat artists properly.

This obligation is deeply internalized in the culture of arts organizations, among boards and managers, and it plays an important role in the criteria used by most public funding bodies in assessing applications for operating funding.

Said an orchestra manager, reflecting a view raised by many of those consulted:

"We are justifiably proud that artists have become more professional, with improved pay and working conditions. Unions, associations, labour agreements and even the attitudes of the funding agencies help protect artists' rights in the workplace. We haven't done this yet for managers."

An arts service organization concluded that:

"Our next task must be to professionalize our treatment of managers and administrators."

As managers are beginning to admit, they are in some cases their own worst enemy -- accepting the under-valuing of their profession and acceding to unreasonable working conditions and pay. There is an increasing awareness that managers have to take responsibility for changing attitudes, beginning with their own.

A variety of comments, respectively from a dance manager, an arts service organization, an orchestra manager, and a cultural consultant, will indicate the widespread realization that managers need to embrace change:

"We suppress our own professional needs because we feel no one else can run our organizations. We must find ways of helping ourselves."

"We pride ourselves on over-working -- that's sick. We have to stop encouraging this situation."

"It would scare me to bring a new generation to the business as it is today."

"What is needed is a value shift -- not just by the boards but managers themselves."

2. Compensation and Working Conditions

Traditionally, compensation in the not-for-profit cultural sector (whether for artists, managers or technical staff) is low, sometimes very low, in comparison with positions in other sectors requiring similar education, training or experience. In many arts organizations and museums, current rates of pay and benefits, exhausting working conditions and limited career development opportunities are driving managers out of the work force and making it difficult to replace them.

While respondents recognized that people work hard in many sectors of the economy and that other not-for-profit workers also feel underpaid, virtually every one consulted in this project identified compensation and working conditions as a major issue for current and future management personnel.

A recent national compensation survey carried out for the Canadian Museums Association found that, for both large and small museums, "The most significant challenge in attracting and retaining qualified resources was their limited ability to pay competitive salaries."⁵

One performing arts manager described the issue this way:

"I'm increasingly aware that conditions of employment in our sector are a major hindrance. When we're young, we get into this field because we love the arts so passionately we're willing to forego ordinary rewards. As we get older, it's more obvious that our skills are not valued in any of the ways operative in the outside world - in pay, in respect - so people come to their senses and leave, for government, for business, or other non-profits."

National statistics on the salaries and compensation of management and administrative personnel across not-for-profit arts organizations and museums are not available. Information from Statistics Canada, whether from the census, cultural labour force data, or the surveys of heritage institutions and performing arts organizations, does not provide this degree of specificity.

There are two standard occupation classification groups used by Statistics Canada which explicitly relate to culture managers: "Library, Archive, Museum and Art Gallery Managers"; and "Managers in Publishing, Motion Pictures, Broadcasting and Performing Arts". Unfortunately, these occupational groups cannot be further disaggregated, and it is probable that the individual constituent parts of the groups have different average salary levels.

In addition, some arts and cultural manager positions are included in other occupations not specific to culture. Arts Administrator, for example, is a category within the occupation group "Other Administrative Services Manager". Finally, as is well-known, Statistics Canada's data-gathering in the not-for-profit media arts field and in visual arts (outside art galleries) is still under-developed.

At a discipline level, the most recent comprehensive study is the national compensation survey by the Canadian Museums Association. Other existing surveys which are publicly

available include a 1997 study of art gallery compensation by the Canadian Art Museum Directors Organization, a compensation survey by the Professional Association of Canadian Theatres, also done in 1997, recent studies by the Conseil des arts et des lettres du Québec (CALQ) of performing, visual and media arts organizations receiving CALQ funding, which include compensation information, and a study of Nova Scotia performing arts organizations which also includes such information.⁶

A survey of opera company compensation by Opera America has limited public availability (it is provided only to the general directors of the member companies, which include both American and Canadian organizations). A survey undertaken by Orchestras Canada of many aspects of orchestral revenues and expenses includes compensation information, but it is also confidential.

Our review found no national compensation surveys of managers/administrators in dance, the media arts, and the contemporary visual arts (other than art galleries). Even the surveys which do exist do not allow for comparisons on a cross-disciplinary basis and are from different time periods with different methodologies.

While it is difficult in the absence of definitive and comparable compensation information to reach exacting conclusions, the surveys which do exist confirm the conclusions reached by respondents that:

- ♦ Within the not-for-profit arts and heritage sector in general, salaries tend to be low.
- ♦ Larger budget organizations usually pay better than mid-sized and considerably better than small-budget organizations (some small-budget organizations pay so poorly that in effect the employees -- often a single employee -- are really volunteers).
- ♦ Among the disciplines and arts practices, there appears to be a link between longevity as recipients of public sector funding and salary levels.
- ♦ Even among the largest organizations, staff below the level of the senior-most positions are often poorly paid.

Respondents to this project expressed great interest in obtaining factual information on compensation in their discipline and, as possible benchmarks, information about what comparable positions in other sectors pay. The following positions were suggested as worth exploring for comparisons: arts and policy officers in governments and arts councils, university faculty, and managers and administrators in not-for-profit professional associations in other sectors.

Several respondents pointed out that good information on current compensation is useful in advancing the case for improved pay with boards of trustees, who, as one said, "tend to want to keep the numbers of administrative staff and the compensation costs as low as possible."

Some managers reported that salary surveys have helped them persuade their boards of the need to increase pay levels for staff, as this comment from a gallery director indicates:

"With the CAMDO survey, I managed to convince the board our staff deserved a significant salary increase, but their initial reaction was 'no, these people chose to work in the arts.' The first priority in working with the board is to inform them about the high degree of specialization of management personnel . . . We have to increase salaries to attract the talent we need."

At the senior levels, arts and museum management positions are increasingly international. As a consequence of greater trade and labour mobility between sectors and countries, managers have more opportunities to leave for better-paying jobs here and abroad. Respondents to this project easily reeled off lists of names of experienced colleagues who have taken better-paying jobs in other countries, and the potential rewards of such ventures were captured in an anecdote by this performing arts manager:

"I was offered a job in the United States last week, at twice the salary with half the taxes. I turned it down, but you can understand why someone would be attracted."

There is a high degree of stress and burnout among current managers, and many are taking early departures from the arts and heritage workforce. Staff turnover is excessive and has serious consequences for the individuals and organizations concerned.

Among those consulted, stories about the loss of mid-level and senior managers to better paying and possibly less strenuous jobs elsewhere -- in the cultural industries, universities and hospitals, governments and arts councils, consultancies, and for-profit businesses -- were legion.

Some organizations reported losing people in competitive professions such as marketing and development almost annually. Many reported grave difficulties in filling key administrative positions.

Comments like the following from an arts consultant, a theatre manager, an orchestra manager, a performing arts service organization and a media arts service organization were typical across disciplines, regions and organizational sizes:

"The rate of turnover is accelerating as GMs resign because they are exhausted or overwhelmed and decide to 'get a life', or are 'let go' because of a conflict with individual directors of the board and/or the artistic director. "

"We lose mid-level managers to better paying jobs elsewhere all the time."

"Below my level, the salaries in this organization are utterly inadequate - we ask people to work 55 hour weeks for \$28,000 a year. People love the work but they can't pay their bills. After two to three years they burn out and leave, and we find someone else to accept the situation. Our new board chair was horrified by the staff conditions and pay -- he asked me, 'how do you get anyone to work here?'"

"We train people for career path jobs in critical administrative positions in our organizations, only to lose them to other sectors. And then we hire again and retrain again."

"When knowledgeable people leave, many media arts centres have to start over again when they hire a new director."

Respondents were overwhelmingly agreed that, while some turnover is healthy for an organization, the costs of the huge turnover endemic in the sector are enormous. A performing arts service organization said:

"Turnover impacts on everything -- it undermines the stability of the organization and its ability to implement any long-term plans."

An educator concluded, sadly,

"They leave because of burnout. Passion brought them to the job and lack of passion drives them out."

Reflecting the fact that many of the problems facing managers are not unique to Canada, a Harvard Business School professor recently characterized the treatment of staff turnover in U.S. cultural organizations in these harsh words:

"The tacit contract goes something like, 'you're serving a noble cause and we are without adequate resources; therefore we don't have to create interesting and rewarding work environments.... We're going to just work you until you burn out. As soon as you burn out, there'll be someone else,' and that is true because it's a sexy field to go into. The reality is, the cost to the sector is enormous. The lost talent is incalculable. Turnover and demoralization is a source of significant inefficiency in many arts organizations." ⁷

3. Attracting the Next Generation

In the past, the cultural sector was blessed with an abundant supply of workers and the spectacular growth in the cultural labour force in recent decades paralleled the baby boomer generation. But within the next decade, there will be a heavy turnover of senior leaders, and the "replacement" generation coming along will be smaller. Under the best of circumstances, there will be intense competition for competent new workers. This new generation, because of its small size, high degree of education and technological skills, is likely to have its pick of good jobs.

In 1996, there were 4.2 million 35- to 44-year-olds in the Canadian labour force. These people will be replaced by a younger generation of only 1.9 million born in the 1990s. According to Canadian labour market expert Graham Lowe, this is "the first time a retiring cohort will be numerically larger than the replacement generation."⁸ As one young manager consulted on this project said, "In 15 years, Canada will have a million fewer workers."

In addition, Canadian university students have an average debt load of \$25,000 when they graduate. As one journalist pointed out, this is "one of the very highest student-debt levels among industrialized countries."⁹

Unfortunately, one way arts and heritage organizations coped with government cutbacks in the late 1990s was by reducing staff and eliminating many entry-level career-path jobs (e.g., the assistant or associate to the general manager positions), which were traditionally a means for developing future managers. Ironically, the sector diminished its capacity to develop potential leaders just as doing so was becoming more urgent.

Commented one performing arts service organization:

"Grant cutbacks have impacted most substantially on what were traditionally used as management training positions. In many cases, we simply do not have people in those positions who are prepared for senior leadership jobs."

A number of detailed Canadian research studies produced in recent years provide a clear picture of what young Canadians want from a job. With slight variations, they show that they are looking for (in priority order) interesting work, competitive wages, opportunities to work in their field of study, a good work-life balance, long-term job security, and chances for career advancement and ongoing professional development. On balance, only interesting work and possible opportunities to work in the field of study bode well for not-for-profit arts and heritage organizations.¹⁰

Both experienced and new managers remarked, virtually unanimously, that what brought them to arts management was a "passion" for the subject matter. In the words of an experienced festival manager:

"The work environment is creative and stimulating; I'm able to experience great art; I can enjoy watching happy audiences; I can collaborate with other people and sectors, and I'm always surrounded by artists passionate about their work."

But it is clear from consultations with young managers, students preparing for management careers, their teachers and employers that unless there are significant changes in the sector, in its compensation, working conditions, human resource practices, and organizational values, it will have grave difficulty attracting and retaining another generation of competent and committed managers.

Typical comments by young managers and their teachers included the following:

"I love this so much I will try to stay. But I might leave when I need a better salary or it stops being fun."

"Compensation is the key issue for me and that includes time off for professional development."

"I want to stay in the arts but lack of benefits is a problem -- I'm a single mother and I also want opportunities to keep learning."

"I like this job a lot. Staying in it? That probably depends on how much abuse I can take."

"My students tend to go into the commercial cultural industries, where there are more work opportunities and significantly better pay."

"Most of our graduates go into the cultural industries. Why would they be attracted to arts organizations? What they see there are tired, burned out, dysfunctional places."

One young manager summed up what it will take to encourage young Canadians to become arts and heritage managers:

"A creative environment, team work, reasonable working conditions, reasonable salaries, benefits, a healthy balance of work and life, and opportunities for mentoring and professional development on the job."

Many respondents pointed out that compensation demands are rising and will continue to rise because the new entrants to the work force are well-educated, have strong technological skills, and need salaries big enough to allow them to pay off their debts.

One cultural consultant, echoing a view expressed by many respondents, said:

"We've got to face the harsh reality -- we won't attract a second generation without providing greater resources in administration. For that to happen, the funders have to balance their arts focus with attention to human resources and organizational needs. It's time to attend to our human deficits."

One educator concluded:

"We'll always have artists -- the will to make art is simply so strong. But I'm not so certain about managers."

4. Diversification and Representation

To reflect and represent the evolving demographics of the Canadian population and audiences, Canadian arts and heritage organizations need to attract young managers from culturally diverse and Aboriginal communities.

Many respondents observed that the sector must do a better job in attracting managers from culturally diverse and Aboriginal communities. While noting that cultural management programs, especially those located in major metropolitan areas, have been successful in attracting culturally diverse student bodies, they suggested that keeping these graduates in the not-for-profit arts and heritage -- and attracting managers from Aboriginal communities - will require the improved conditions outlined earlier.

Respondents raised three particular reasons for concern about the diversification and representation of cultural managers. First, the sector work force is still not representative of the increasingly diverse population of Canada. Second, population growth in Canada is now deriving almost exclusively from immigration, while Aboriginal youth represent one of the only large cohorts in the next generation of workers. Third, at present there are few role models for culturally diverse and Aboriginal managers.

Two service organizations commented:

"The homogeneity of our workforce -- its lack of diversity -- is one of our major failings as a sector."

"Immigration will be essential to all workforces in the future, and it will come heavily from developing countries -- how can we position our field here?"

A public funder pointed out that

"920,000 Aboriginal youth will be entering the workforce by 2006, but there is no tradition of Aboriginal people becoming arts managers. We may need special programs to encourage their participation in the work force."

One young culturally diverse manager said,

"Why would young people of colour, seeing almost no one of colour in senior arts management, join the profession? We need good mentoring opportunities for young entrants to help address the under-representation of culturally diverse people in our field."

The final words on the subject of the next generation are those of an arts consultant, who summed up a number of points in a letter to the coordinator:

"Boards entrusted with running arts organizations must come to recognize that there is more on offer for women, that there are wider possibilities for all graduates, that the reflection of cultural diversity on boards and in staff are urgent matters. And just as other industries have recognized in the past, it is time to tighten up our own. We will not attract qualified individuals to our field with the state it is in today. It is our job to make it ready and attractive. Once we have done that, I believe the bright upcoming generation of qualified arts managers will flock to work for and with artists in our country."

5. Training and Professional Development

Training and professional development for arts and heritage managers take place through formal management training programs offered by colleges, universities and other specialized institutions; apprenticeships, internships, and mentorships (AIM), some of which occur on-the-job; and ongoing short- and long-term professional development opportunities. While Canada has many excellent formal education programs in the arts and museum management, provision is uneven across the country, and some provinces lack access to one or both. Additionally, advanced level leadership development courses for senior arts and museum managers are not available in Canada.

Among the respondents to this project, there is widespread agreement that at the level of formal education in arts and museum management, Canada has many high-quality programs. The major problem is the unevenness of education provision across the country: some regions of Canada have no arts or museum management programs. Preliminary work has begun in Manitoba, New Brunswick and Newfoundland on the possibility of establishing formal programs in cultural management, and distance and on-line learning, while at any early stage of development, is likely to become a more important part of the education and ongoing learning of managers as time goes on.

While respondents to this project generally acknowledged the excellent overall quality of cultural management education in Canada, some pointed out that the country lacks advanced level leadership development opportunities. Museum managers mentioned the Museum Management Institute at Berkeley as an example of effective advanced training for senior leaders.

Three particular problems were identified by the respondents: the limitations of available internships for new entrants; the limited supply of experienced mentors; and the barriers to ongoing professional development for those working in the field.

Internship programs are in constant use by arts and heritage organizations but most are not optimally structured for developing the career of the individual or the strategic development of the organization. The particular difficulties of most government internships are: their limitation to people ages 30 and under; their thematic restrictions (e.g., science and technology); and their generally short duration.

Respondents agreed wholeheartedly that, while they are happy to have internship programs available and, in the words of one opera manager, "take advantage of every intern program we can," most internships are not strategically structured for the career development of the individual.

Most government internships are limited by age (to people 30 and under), focussed on unemployed or underemployed youth, sometimes oriented around a given youth employment strategy theme (e.g., international, science and technology, etc.) and fairly short in duration (typically, six months or less). Respondents unanimously concurred that longer internships, with better pay and expanded age parameters, are desirable in the cultural sector and far more likely to lead to career development and ongoing work for the interns.

One young intern, currently benefiting from a rare two-year internship in culture, described the situation this way:

"There are very few entry level jobs in arts and heritage with career prospects. But there is an abundance of such jobs in other sectors. As a result, internships in arts and heritage have to be good, sufficiently long for real training to occur, and competitively paid if they are to attract the best candidates."

A public funder remarked that:

"We aren't training for the future if the new jobs are entry-level and don't last or lead anywhere."

Asked about their preferred length of internship, most respondents indicated that a one to two year period would provide genuine and lasting job-related development for the intern, while the minimum required is eight to twelve months. An educator commented,

"Students need a substantial apprenticeship after graduation -- an 8-12 month position in an arts organization with real training. In most internships, the money and length of time are both inadequate. To be in a job and be mentored -- this is the critical need for the career development of the cultural manager."

A number of respondents whose organizations received funding from the former Training Initiatives Program of the Cultural Human Resources Council -- or who had themselves been mentored through those funds -- expressed the need for a similar program available on a national basis which would provide mentoring and training opportunities for young people and those in mid-career, be unrestricted by themes of limited usefulness in the arts and culture, and be delivered by sector service organizations and professional associations. The CHRC Board has recently endorsed the need for a TIP-style program.

In defining "internships that work", respondents consistently cited the following factors: real opportunities to learn on-the-job, access to a good mentor, and training that involves learning leading to career development and advancement.

Mentorship is one of the preferred means of learning and development in the arts and heritage sector, a fact reaffirmed by the project consultations. Concern was expressed, however, that, in comparison with the needs, we have a limited supply of experienced mentors and run the risk of burning them out through over-use.

Experienced mentors are in great demand in the sector, and many mentorships involve negotiating complex and difficult human resource and "relationship" issues within the organization as well as helping individuals grow and develop. Mentors indicated that in such situations they can serve only 2-3 organizations at a given time.

One young manager in her mid-twenties, who has already been called on to mentor new groups of emerging artists, noted that the demand for mentors is so strong that "even people my age need to acquire mentoring skills."

There are a number of obstacles to experienced managers' taking advantage of opportunities for ongoing professional development and renewal, including time, money and attitudes.

Recent studies in the sector emphasize the degree to which opportunities for staff training and professional development have declined or been neglected in recent years.

The CMA's compensation survey found that:

"Many [museums] are faced with the challenge of securing adequate funding for training initiatives Insufficient funds and staff training are relatively common challenges."¹¹

A study of new and mid-career managers in the performing arts reported that arts managers tend not to avail themselves of ongoing learning and professional development opportunities and noted that:

"Study participants . . . acknowledge that professional development for managers has not been a high priority in the battle for resources to produce and promote the performing arts."¹²

Several managers and public sector funders suggested that the major barrier to ongoing professional development for current managers is the huge workload of the manager's job. One arts consultant said the problem is especially severe for the senior-most manager:

"As the one responsible for the organization, she can't just walk away from it. As a result, because there's no means to take advantage of these opportunities, managers stop looking and don't hear about them."

As one theatre manager concluded, summing up what many respondents said:

"We need to adopt a training development culture and put money into our budgets specifically for staff development. If we don't do this for ourselves, let's for heaven's sake do it for the younger people on staff -- they want opportunities to continue to learn."

Respondents to this project confirmed what is widely known in the arts and heritage sector, that managers value mentoring and peer networking opportunities very highly. Many remarked on the importance of annual general meetings and other networking and professional development events organized by national, provincial and municipal arts service organizations.

As one manager put it:

"These meetings help us overcome our isolation; they buoy our hopes, provide us with opportunities to share solutions and help us conquer fear."

6. Professionalizing Human Resource Policies and Management

There is a growing awareness in arts and heritage organizations of the need to professionalize their human resource policies and management and a strong interest in finding means of doing so.

One public sector funder pointed out in our consultations that:

"Many of the most profound needs in these organizations are human resource needs or are exacerbated by HR issues."

A museum manager remarked that:

"The most serious issues in Canadian museums revolve around human resource issues -- succession planning, leadership development, the lack of culturally diverse professionals, the shortage of qualified people to become directors."

Except in government-operated or affiliated institutions and a handful of other large organizations, most not-for-profit arts organizations and museums in Canada do not have access to trained professional advice in human resources (on staff or contract), and many lack established, formal HR policies and procedures. Indeed, all indications are, to use the words of a performing arts manager, that "as a sector we have not developed an HR culture."

A major study carried out by the Conseil québécois des ressources humaines en culture, a guide to evaluating the needs and management of ongoing professional development, pointed out that few organizations in the sector have formally defined their HR policies or developed means for managing HR issues. Specifically, most organizations lack a strategic plan for organizational development, job descriptions, and policies in areas such as hiring, compensation, performance evaluation, training and professional development.¹³

A study undertaken for the Cultural Human Resources Council came to similar conclusions:

"Many interviewees ventured that the [HR] function does not receive adequate consideration in their organizations In most organizations contacted, having an HR manager was considered a 'luxury' Formally devoting even a part of an individual's time specifically to HR management was seen as 'taking away resources from the primary business function'. As a result, HR management is often practiced by entry and mid-level management or supervisory staff with little or no experience or training in HR management."¹⁴

One of the unexpected findings in the consultations for this project was that there may be a will to change this situation. Repeatedly managers spoke of their need for access to professional HR advice and for information about benchmarks and best practices in HR management and their desire to set up professional HR policies and procedures in their organizations.

Here are the comments of respectively an art gallery director, a cultural consultant, a theatre manager and a media arts manager::

"In my 20 years working in the arts, the complexity of issues related to HR and the time needed for them have grown exponentially. I realize it's dangerous for us to be so unprepared and uninformed. There is more and more labour law, more regulations. Staff are better educated and want more clarity about their working conditions. They expect a humane and modern environment. I think we're reaching the point where we need the help of an HR professional."

"Boards have learned about their fiduciary roles, revenue diversification and accountability. Now they are recognizing the next big step needed -- HR policies and procedures."

"We brought in a full-time HR manager. It was a fantastic break-through. She solves problems before they can grow. She finds dollars, brings in interns, saves money on liability, stretches the existing budget and increases morale and productivity. Ultimately she saves money. This is an investment in institutional change. Sometimes we jeopardize the long-term capacity of the art by not investing in human resources."

"Arts service organizations should provide opportunities for regional or national meetings specifically on HR issues."

While many organizations which want access to professional HR help are not financially able to support a full-time position, their managers reported pursuing a number of options, including:

- ♦ two or more companies sharing an HR manager;
- ♦ the loan of an HR professional from one organization to a number of smaller ones;
- ♦ a service organization arranging a retainer for an HR manager to work for several organizations; and
- ♦ organizations with developed HR policies sharing these with others.

7. Funders and Boards

Boards of trustees of arts and heritage organizations are strongly influenced by the signals that come from the public sector funding agencies which provide their organization's operating funds. If the funders' program objectives and criteria were to actively encourage sane and healthy organizational cultures, up-to-date human resource policies and practices, and appropriate investments in staff compensation and professional development, that would have a real impact on the resource decisions made by boards of trustees.

With remarkable frequency, respondents to this project from all disciplines and regions pointed out that boards of arts organizations and museums are strongly influenced by what they believe their major public sector funders "want" and tend to make their planning, programming and expenditure decisions on that basis. Rightly or wrongly, the main messages the boards have taken from the public funders are to balance the budget and cut administrative costs.

In the words of one performing arts manager,

"The message we get is that money spent on artistic production is valuable, but money spent on administration or marketing is wasteful."

A media arts manager commented,

"If our funders were to say we're also judging you on the quality of your administration, that would help convince our boards to take that side of the operation seriously."

Concluded one educator:

"The human infrastructure needed for the production of art has to be seen by funders as a legitimate and necessary part of creating art and bringing it to the public."

Over the last decade, there has been a retreat from core funding by both the public sector and foundation funders in Canada. The balance between general operating grants and short-term, focussed project funding has shifted in the direction of the latter, and operating support has often been frozen or reduced. This systemic problem, which affects the entire not-for-profit sector, directly contributes to the precariousness and instability of cultural organizations.

Many respondents pointed out that, as funding has become increasingly irregular and unstable, organizations are kept going by special project grants that were never designed to provide organizational continuity and stability.

In the words of a public funder,

"Organizations are being maintained -- just barely -- through the altruism of their staff and short-term government grants which aren't meant to be sustaining. This is not good for the organization -- how on earth can it plan long-term? -- and certainly not good for the people."

Another funder said,

"Part of the strain on managers is that we ask organizations to operate at the edge of insolvency."

Reflecting the changes in the funding structure and their impact on the boards of cultural organizations, an educator commented:

"The basic causes of the stress on managers are twofold -- unreliable, precarious granting agencies and unreliable, precarious boards."

A number of interviewees noted favourably that in some parts of the country and some disciplines there has been a recent increase in programs devoted to capacity-building, organizational development, technical assistance, mentoring and consulting services, and professional development opportunities.

These include the arts stabilization programs in various regions of Canada (which all have a technical assistance component), the new Department of Canadian Heritage capacity-building program, the Flying Squad programs in dance and theatre at the Canada Council for the Arts, the Canada Council's capacity building program for culturally diverse arts practices, several programs offered by the provincial arts councils, including the Compass program at the Ontario Arts Council, and some foundation programs.

While these programs differ in detail, they aim to improve the resilience and stability of cultural organizations often through providing outside assistance and advice from a consultant-mentor to help with a problem(s) identified by the organization. Typically the programs deal with issues such as strategic planning, organizational development, board governance, succession planning, change management, development planning, marketing planning, and other targeted problem areas.

The majority of managers consulted in this project appreciate the availability of these programs and believe that, in recognizing the importance of organizational and administrative issues, they respond to genuine needs. But, as the quotations below suggest, respondents voiced a number of concerns:

- ♦ these programs are not available in all regions and disciplines;
- ♦ where they do exist, there is a need for greater coordination to improve their effectiveness;

- ♦ in some cases, cultural organizations lack the money and staff to implement the changes proposed through a capacity-building consultancy;
 - ♦ lest capacity-building be simply "the flavour of the month", we need to determine how to sustain its objectives in the long term, possibly by integrating them into the main public sector operating grants.
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As one educator remarked,

"If the current batch of capacity-building programs aren't effective, they won't be repeated again for decades."

An arts consultant and former manager involved with a number of capacity-building initiatives had this criticism:

"Brilliant consultants provide expert advice; devise action plans, marketing plans, etc. for organizations who lack the money, the staff, the tools and the time to implement them. This has a debilitating effect on the entire staff, who feel they've failed to meet their goals, even if those goals were impossible to attain given the circumstances.... The key to success is flexibility and willingness to provide operational dollars to help a company help itself...coupled with outside expertise to jointly identify the best way to effect change."

A number of respondents suggested that the funders should develop means of sharing information and ensuring coordination among the capacity-building programs to improve their effectiveness in contributing to organizational development and stability.

Several respondents recommended that, as a longer term development, the objectives and criteria of capacity-building programs should be integrated into the main operating grants provided by the public sector funders, to recognize capacity-building goals as essential to the overall health of the organization and provide greater stability and regularity in the pursuit of such goals.

One public funder commented that:

"Our funding programs are compartmentalized and if you compartmentalize, you actually contribute to the organization's instability."

A cultural consultant made the point that:

"Adequate pay for staff and organizational and professional development have to be built into the economy of the organization, as core operating expenses. This means that they should be dealt with through the main operating grants. A sustainable organization is one in which all essential aspects of the infrastructure are healthy, developed and resilient."

CREATING WINNING CONDITIONS: A PRELIMINARY LIST OF POTENTIAL SOLUTIONS

As noted at the beginning of this paper, phase 1 of the Creative Management project has been focussed on defining the major issues and challenges facing the arts and heritage managers of today and tomorrow. Respondents to the project were also asked to recommend solutions, but time did not permit us to consult systematically about these proposals. What follows therefore is simply the list of suggested solutions which have emerged thus far.

To help develop a comprehensive strategy to create "winning conditions", with concrete, practical recommendations for solutions, the participants at the Chalmers conference are invited to discuss this topic and indicate which of the solutions listed here -- and others they may wish to propose -- should be actively pursued in phase 2 of the project.

For ease of reference, the proposed solutions are organized below by the organizations and interests to whom they would be recommended. Space has been provided for the reader's notes.

Solutions recommended to arts and cultural service organizations

- ♦ Maintain and, with additional resources, expand opportunities for managers to meet, network, take part in short, focussed professional development sessions, and share solutions to common problems.
- ♦ Share information on successful innovative projects for mentoring, networking and professional development.
- ♦ Encourage member organizations to attract to their boards human resource professionals interested in helping the organization on HR matters.
- ♦ For national arts and cultural service organizations, with additional resources undertake and distribute to members the results of a comprehensive compensation survey (see below).
- ♦ For national arts and cultural service organizations, with additional resources develop and distribute to members a basic human resources manual of policies, procedures and best practices (see below).
- ♦ For provincial and municipal arts and cultural service organizations, investigate the need for and interest in a retainer arrangement whereby several small and medium-sized organizations can share the services of an HR professional, and explore the need for and interest in "cluster" or "shared" management services which undertake administrative and management tasks for small cultural organizations and individuals.

Solutions recommended to funding agencies and departments which provide the major operating funding for arts and heritage organizations (includes the Canada Council for the Arts, the provincial arts councils, the Department of Canadian Heritage and where relevant provincial ministries)

- ♦ In programs providing operating funding to not-for-profit arts organizations and museums, ensure that the criteria and assessment are comprehensive and holistic, based on the organization's total performance (artistic program, organizational, managerial and financial health).
- ♦ Ensure that organizations and their boards in receipt of operating funding understand the importance of management and administrative excellence as an operating grant criterion.
- ♦ Ensure that in making operating grant decisions, appropriate compensation, training and professional development for staff are treated as legitimate core operating costs.
- ♦ Examine how to integrate the objectives of capacity-building, organizational development, and mentoring initiatives into the operating grant programs.
- ♦ Examine how current or new programs can accommodate professional renewal opportunities for experienced managers (this may include providing grants to individual managers for sabbatical leave or professional development).
- ♦ Examine the need for targeted internship opportunities for new entrants in administration and management from Aboriginal and culturally diverse communities.

Solutions recommended to the Department of Canadian Heritage (in addition to the above)

- ♦ Propose that the Government of Canada renew the *Tomorrow Starts Today* investment in the arts and heritage sector when the current three-year funding is complete.
- ♦ Examine the feasibility of a national training program for arts and heritage management, with a financial contribution from HRDC, as a parallel to DCH's current National Arts Training Contribution Program (which supports the training of professional artists).
- ♦ Organize a meeting which brings together the federal, provincial and foundation funders of arts stabilization, capacity-building, organizational development and mentoring programs to 1) share information and best practices and improve coordination and 2) consider how to increase the supply of good mentors in Canada.
- ♦ Develop a strategy for investing in effective, bilingual on-line learning materials for cultural managers.

Solutions recommended to the Canada Council for the Arts (in addition to the above)

- ♦ To honour and validate the profession, establish annual awards with cash prizes to recognize the work of distinguished experienced arts managers and their protégés (upcoming young managers selected by the senior winners).
- ♦ Consider making available human resource specialists to arts organizations across the country (on the model of the subscription ticket specialist and board governance specialist the Council provided in earlier years).
- ♦ In consultation with the relevant community, examine the possible need for "flying squad"-type programs in music, visual arts, media arts, and writing and publishing.
- ♦ Over the longer term, examine how to integrate the objectives of the flying squad programs (capacity-building, organizational development, mentoring, etc.) in the operating grants to arts organizations. (see above)

Solutions recommended to the Department of Canadian Heritage and the Canada Council for the Arts (in addition to the above)

- ♦ Provide resources to national arts service organizations representing arts organizations to undertake and distribute a comprehensive compensation survey of their members, using a basic template for comparability and, as needed, additional survey questions appropriate to a given discipline (see above).
- ♦ Provide resources to national arts and cultural service organizations to develop and distribute a basic human resources manual, including policies, procedures and best practices (see above).
- ♦ Provide resources to national arts and cultural service organizations in the sector to offer mentoring, networking and professional development opportunities for managers.

Solution recommended to the National Arts Centre

In accord with the National Arts Centre's new strategic plan, its national leadership role and its commitment to professional development, explore with the relevant national arts service organizations and other large organizations in the sector which employ a human resources manager the possibility of hosting a national meeting for managers with HR responsibilities to share information and improve the sector's knowledge of the subject.

Solutions recommended to the Cultural Human Resources Council, Human Resources Development Canada, and cultural sector service organizations and professional associations

- ♦ Examine the possibility of and develop a model for a Training Initiatives Program which includes internships for the career development of cultural managers, is available on a national basis, is not limited by age, can be delivered through service organizations and professional associations in the sector, and is of sufficient duration to provide real career development/advancement opportunities for the interns.
- ♦ Examine the possibility of and develop a model for a youth internship program for cultural managers.
- ♦ Include cultural managers in CHRC's promotion of careers in culture.
- ♦ Explore with educators and cultural managers the development of a competency chart for managers, to be used in creating courses and human resource modules.

Solution recommended to provincial cultural human resources councils/organizations

Where the need exists, examine with provincial post-secondary institutions and in conjunction with the Cultural Human Resources Council needs and gaps in the provision of post-secondary cultural and museum management programs.

Solutions recommended to the Canadian Association of Arts Administration Educators and educational institutions offering cultural management education

- ♦ To monitor the employment choices of new managers and contribute to the sector's understanding of training and professional development needs, share information on the post-graduation employment paths of graduates with arts service organizations and the funders of internship, apprenticeship and mentoring programs.
- ♦ Share information on available classroom and on-line learning tools with the service organizations and the provincial cultural human resource councils investigating the possibility of setting up new educational programs in cultural management.
- ♦ With the Banff Centre, examine the needs and opportunities for advanced leadership development opportunities for experienced senior managers.

Solution recommended to the Canadian Conference of the Arts

As an active participant in the Voluntary Sector Initiative, take part in the development of the human resource strategy for the sector, including the development of a common pension plan, ensuring the plan's appropriateness to the cultural sector and keeping the cultural community informed about the initiative.

ENDNOTES

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- 3 *Cultural Human Resources Sector Study -- Update: Terms of Reference*, July 2001, p. 13.
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- 6 The surveys and studies referred to are: the CMA, *National Compensation Survey 2000/2001*; the Canadian Art Museum Directors Organization, *1997 CAMDO Salary Survey*, by Jann L. M. Bailey; the Professional Association of Canadian Theatres, *Human Resources in the Canadian Theatre: A Guide to Hiring, Contracts, Positions, Compensation, Benefits and Policies*, November 1997; Conseil des arts et des lettres du Québec, *Portrait économique: Les organismes de production en arts de la scène et les centres d'artistes en arts visuels et en arts médiatiques subventionnés par le Conseil des arts et des lettres du Québec de 1994-1995 à 1997-1998*, October 2000; Genesis Consulting, *Human Resources Issues in Nova Scotia's Performing Arts: A study of personnel issues facing not-for-profit arts organizations*, August 2001; Opera America, *Human Resources Survey Report 2000*, and Orchestras Canada, *Comparative Report 1999-2000*.
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- 8 Warren Dow, *Trends in the Workforce and Workplace*, prepared for the Human Resources Committee of the Capacity Joint Table, Voluntary Sector Initiative, Fall 2001, p. 34.
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- 13 Conseil québécois des ressources humaines en culture, *Guide d'évaluation des besoins et de gestion de la formation continue: Document de travail*, October 2001. CQRHC has also published other documents related to managing in the cultural sector, including *La gestion d'une corporation sans but lucratif dans le secteur culturel au Québec*, 2001; *L'exercice de la profession dirigeante ou dirigeant d'association*, 1999; and *Compétences de management*, 2000.
- 14 Eric Wilner, WME Consulting Associates, *The Human Resources Management Function in the Cultural Sector*, for the Cultural Human Resources Council, January 2001, pp. 15-16.

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