

training strategy



This report was produced for the Prince Edward Island Cultural Human Resources Sector Council by Hill Strategies, Kelly Hill and Megan Williams between December 2008 and May 2009.

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The opinions and interpretations contained in this report are those of the authors and do not necessarily reflect the views of the Government of Canada or the Government of Prince Edward Island.

Front cover paintings: Brian Burke, paintings from the series Many Years Later, 2004-2005
Collection of Confederation Centre Art Gallery, Purchased with the assistance of the Canada Council for the Arts, 2005



PEI CULTURAL HUMAN RESOURCES SECTOR COUNCIL

PRINCE EDWARD ISLAND CULTURAL SECTOR TRAINING STRATEGY

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This is a condensed version of a full length report prepared for the CHRSC Board of Directors. It is intended as background for a discussion at the May 8 2009 forum. The forum will provide an opportunity for artists, cultural workers and other experts to react to the training strategy. Any issues raised at the forum which need to be factored into the strategy will be recorded and integrated.

1. INTRODUCTION

Consultants Kelly Hill (Hill Strategies) and Megan Williams have been working closely with the PEI Cultural Human Resources Sector Council (CHRSC)¹ over a period of five months to identify a strategy for continued training of the cultural sector; to directly address recruitment, retention and skills development of the sector; to encourage life long learning in the sector; to ensure the existence of sufficient numbers of properly trained professionals in order to maintain leadership capacity in the sector and to respond to training needs. In addition to the research into existing data, a series of investigative interviews with over 45 individuals was conducted. This process of engaging with individuals making a living as cultural workers and listening to their analysis of training issues, is a less tangible but equally important contribution to the ultimate success of the strategic directions set out here.

The PEI CHRSC has been forward-looking in undertaking, in its third year of existence, the development of a training strategy tailored to suit the needs of the Island's cultural workers. The challenge has been to outline a strategy that is simple, effective, attuned to the needs of the cultural sector in the province and, perhaps most importantly, of a size and scope that the CHRSC can readily implement within its current capacity and limited resources

SECTION 2: ENVIRONMENTAL SCAN

The training strategy is built on the solid understanding of the size and scope of the cultural sector on PEI, which has been compiled using 2006 census data, the first such analysis produced using the newly available data. The data amplifies existing work on the cultural labour force on the Island, such as the Supply and Demand Study and the Economic Impact of Culture in PEI and the Charlottetown Region. The new data (and previous reports) support the finding that the sector has experienced substantial growth in the past decade. All the studies mention the importance of training, both to entice new workers into cultural occupations and to retain (and retrain) workers.

¹ Steering Committee for this report: Mark Sandiford, Peggy Reddin, Margaret McEachern, David Keenlyside, Director Julia Pike

However the growth trend is slowing and in its analysis of overall labour force trends, Statistics Canada indicates that “only three provinces – Ontario, Alberta and British Columbia – will see a larger labour force in 2031 than was the case in 2005. These provinces are also the only ones currently experiencing population growth near or above than the Canadian average. In contrast, three of the Atlantic Provinces (Newfoundland and Labrador, Nova Scotia and New Brunswick) along with Saskatchewan, would have a smaller labour force in 2031 than they did in 2005. The labour force could be either lower or higher, depending on the scenario, in Prince Edward Island, Quebec and Manitoba.” Statistics Canada develops these projections by creating and extrapolating 4 different but possible scenarios.

Statistics Canada also points to “the inevitable decline in the overall labour force participation rate occurring in Canada and in all provinces.... This projected decline is a consequence of the low birth rate and aging of the population, which will be exacerbated as the boomers reach retirement age”.²

KEY STATISTICS ON PEI'S CULTURAL SECTOR

The analysis in this section is presented around seven key questions:

- Size of the cultural sector and percentage of the overall labour force
- Particular nature of the PEI cultural sector
- Cultural workers by age
- Other facts about PEI's cultural sector labour force
- Rate of growth in the cultural sector
- Projection of growth in the cultural sector
- Economic impacts of the cultural sector

Notes about census data

The census provides occupation estimates based on a relatively large population base: the 20% of households that completed a long census form. However, this still has limits. Some breakdowns of the number of cultural workers in areas with lower populations (such as PEI) are less accurate because of the fairly small sample of cultural workers in these locations. In addition, Statistics Canada's efforts to ensure confidentiality of individual responses result in some distortion of the estimates of cultural workers in areas with low populations. No figures below 50 are presented in this section because of possible inaccuracies.

² Labour force projections in Canada, **Canadian Economic Observer**, June 2007, p.3.8

There are other important aspects to note about the census classification of cultural workers:

- Individuals are classified in the occupation in which they worked the most hours between May 7 and 13, 2006 (the census reference week).
- Individuals who are employed or self-employed are captured in each occupation.
- This section includes only those people who reported some employment or self-employment earnings. This provides a reasonable estimate of the number of people who commit a significant amount of time to their cultural occupation. However, this restriction means that individuals who reported no employment or self-employment earnings in 2005 are excluded from the analysis.
- Those who teach in post-secondary, secondary or elementary schools are classified as teachers or professors and are therefore excluded from the count of cultural workers.
- Cultural workers may have worked in any sector of the economy, not just in cultural organizations.
- Earnings are reported for the 2005 calendar year.
- The earnings statistics include an individual's wages and salaries as well as net self-employment income. Other income sources, such as income from government programs, pensions or investments, are excluded from the earnings statistics.
- Artists' project grants are not included in employment earnings but are captured in a separate component of income ("other income") that was not available in the custom data request.
- The earnings statistics include amounts received from all employment and self-employment positions in 2005, not just the position at which the respondent worked the most hours during the census reference week. In some cases, individuals may have worked in a different occupation in 2005 (the basis for earnings statistics) than the one in which they worked the most hours during the census reference week (the basis for occupational classifications).

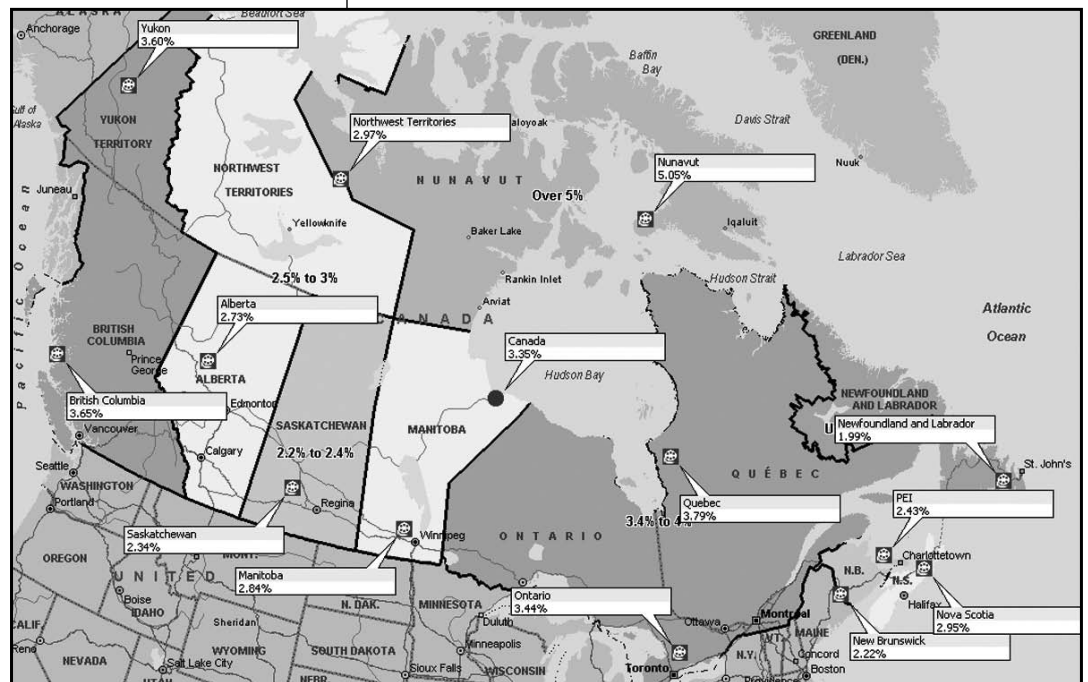
Size of the cultural sector and percentage of the overall labour force

Based on 2006 census counts, there are approximately 1,960 cultural workers on Prince Edward Island.³ The 1,960 cultural workers on PEI represent 2.43% of PEI's overall labour force (80,700).

This is well below the national average. In Canada, 3.35% of the overall labour force has a cultural occupation.

The ratio on PEI is less than the equivalent ratio in Nova Scotia (2.95%) but higher than the other two Atlantic provinces (Newfoundland, 1.99% and New Brunswick, 2.22%).

Other than the two aforementioned Atlantic provinces, Saskatchewan is the only other province with a concentration of cultural workers (2.34%) that is lower than PEI (2.43%).



Map 1 presents the concentration of cultural workers in each province and territory.

Particular nature of the PEI cultural sector

The number of cultural workers on PEI by sector grouping is presented in Table 1. The table shows that about one-third of cultural workers are in architecture, design, crafts and visual arts. Almost one-quarter of cultural workers are in each of two sectors: 1) archives, libraries and heritage; and 2) writing and publishing. Smaller numbers of cultural workers are in the two remaining sectors: Audio-visual and live performing arts; and music and sound recording.

³ The PEI Supply and Demand study cited 1,670 cultural workers based on the 2006 census. The difference (290 workers) is due to four occupation codes that were not included in the Supply and Demand Study but that are considered "standard" cultural occupations according to Statistics Canada's Framework for Cultural Statistics.

Table 1: Cultural workers on PEI, 2006

Sector Grouping	Number	% of cultural sector
Architecture, Design, Crafts and Visual Arts	625	32%
Archives, Libraries and Heritage	455	23%
Writing and Publishing	455	23%
A/V and Live Performing Arts	260	13%
Music and Sound Recording	160	8%
Total Number of cultural workers	1,960	100%

Source: Analysis by Hill Strategies Research based on 2006 census data.

High concentration in heritage occupations compared with other jurisdictions

PEI's cultural sector has a higher concentration of workers in archive, library and heritage occupations than Canada (23% of the cultural sector on PEI vs. 12% in Canada). However, the percentage on PEI is similar to the other Atlantic provinces (where archive, library and heritage occupations comprise 25% of the cultural labour force).

On the other hand, PEI's cultural sector has a lower concentration of workers in architecture, design, crafts and visual arts compared with the national average (32% of the cultural sector on PEI and 38% in Canada). Again, the percentage on PEI is similar to the other Atlantic provinces (where architecture, design, crafts and visual arts comprise 31% of the cultural labour force).

PEI also has a lower concentration of workers in writing and publishing compared with the national average (23% of the cultural sector on PEI and 28% in Canada). Once again, the proportion of workers in writing and publishing is similar to the other Atlantic provinces (24%).

PEI is most similar to other Atlantic provinces: there are only very mild differences between PEI and the other Atlantic Provinces in other sector groupings (A/V and Live Performing Arts as well as Music and Sound Recording).

Artists on PEI

Table 2 provides the number of artists by occupation on PEI.

There are approximately 460 artists on the Island who spent more time at their art than at any other occupation in May 2006. Across Canada, there are 140,000 artists. The concentration of artists on PEI is lower than the national average (0.58% vs. 0.77%).

Table 2: Artists by occupation on PEI, 2006

Occupations	Number
All artists	460
All artists as % of overall PEI labour force	0.58%
Musicians and singers	125
Artisans and craftspersons	90
Producers, directors, choreographers and related occupations	80
Authors and writers	70
Painters, sculptors and other visual artists	50
Four other occupations (actors and comedians; conductors, composers and arrangers; dancers; and other performers)	40

Source: Analysis by Hill Strategies Research based on 2006 census data. Note: Only those occupations with 50 or more workers are included above due to of concerns about data reliability.

Compared with all Canadian artists, there is a higher proportion of PEI artists in two arts occupations: (1) artisans and craftspersons; and (2) musicians and singers.

Cultural workers by age

PEI's cultural labour force is older than most other provinces' cultural labour force but is similar in age to the overall PEI workforce.

On PEI, the only substantial differences in age between the cultural labour force and the overall labour force are in the youngest age categories: 7% fewer cultural workers than overall PEI workers are between 15 and 24 years of age, while 7% **more** cultural workers than overall PEI workers are between 25 and 34 years of age. This finding is not particularly surprising, since the cultural sector workforce is highly educated. Those under 25 may still be pursuing post-secondary studies.

As shown in Table 3, 19% of PEI's cultural labour force was 55 years of age or older in 2006. This compares with 12% under the age of 25. Compared with the cultural sector in other provinces and territories, the difference between these two figures (7%) is larger than in all other jurisdictions except British Columbia and the Yukon.

Compared with the national averages for the cultural sector, PEI's cultural sector has fewer people in their prime working years (3% fewer aged between 35 and 44) and a higher percentage of older workers (3% more aged 55 and over).

Table 3: Cultural workers on PEI by age, 2006

Age Group	Number	% of cultural sector
15 to 24 years	240	12%
25 to 34 years	485	25%
35 to 44 years	430	22%
45 to 54 years	435	22%
55 years and over	375	19%
Total Number of cultural workers	1,960	100%

Source: Analysis by Hill Strategies Research based on 2006 census data.

Other facts about PEI's cultural sector labour force

Earnings are around the labour force average, depending on the measurement

Average earnings in the cultural sector are \$23,600, 8% lower than average earnings in the overall labour force on Prince Edward Island (\$25,600).

Median earnings (which can be thought of as the earnings of a "typical" cultural worker) are \$20,400, which is 5% more than the overall labour force on PEI (\$19,500).

Note about median earnings: Half of individuals have earnings that are less than the median value, while the other half has earnings greater than the median. The median is less influenced than the average (more appropriately known as the "mean") by extreme observations, such as a few individuals reporting very large incomes. As a consequence, median earnings are typically lower than average earnings.

More women than men

Of the 1,960 cultural workers on PEI, more than half are women (1,060, or 54%). There are 900 male cultural workers on PEI (46%). In the overall provincial labour force, there are slightly more men (51%) than women (49%).

Highly educated

The percentage of PEI's cultural workers with a bachelor's degree or higher (33%) is double the rate in the overall provincial labour force (16%).

In addition:

- 7% of cultural workers have a university certificate or diploma below the bachelor level (compared with 4% of the overall provincial labour force).

- 30% of cultural workers have a college or other non-university certificate or diploma (compared with 22% of the overall provincial labour force).
- 5% of cultural workers have an apprenticeship or trades certificate or diploma (compared with 10% of the overall provincial labour force).
- 19% of cultural workers have a high school certificate or equivalent (compared with 27% of the overall provincial labour force).
- 6% of cultural workers have no certificate, diploma or degree (compared with 20% of the overall provincial labour force).

High self-employment rates

At 18%, the percentage of PEI cultural workers who are self-employed is double the self-employment rate in the overall labour force (9%).

Full-time, full-year work

At 56%, the percentage of PEI cultural workers who worked full-time for 40 to 52 weeks in 2005 is similar to the rate in the overall labour force (52%).

Where do cultural workers work?

As captured by Statistics Canada, two industries dominate the cultural labour force on PEI. There are 410 cultural workers (21% of all cultural workers) in each of two industries: (1) information and cultural industries; and (2) arts, entertainment and recreation.

The information and cultural industries sector includes publishing, motion pictures, sound recording, broadcasting and internet publishing and broadcasting (as well as telecommunications, internet service providers, web search portals, and data processing services).

The arts, entertainment and recreation sector includes independent artists, performing arts companies, museums, art galleries and heritage institutions (as well as spectator sports, amusement, gambling and recreation industries).

Immigrant, visible minority and Aboriginal cultural workers

The 210 immigrant cultural workers on PEI account for 11% of all cultural workers, which is a much higher percentage than first-generation immigrants in the overall provincial labour force (3%).

There is only a very small number of visible minority cultural workers on PEI (approximately 50). Visible minorities represent 2.6% of all cultural workers, double the percentage of visible minority Islanders in the overall labour force (1.1%).

According to 2006 census data, there are fewer than 50 Aboriginal cultural workers on PEI. Given the risk of inaccuracies in estimates at this level, it would not be appropriate to compare this with the overall labour force.

47% growth between 1991 and 2006. BC is followed by Alberta (31% growth), Quebec (25%) and Ontario (20%). Ranking below PEI in terms of growth are Nova Scotia (18% growth), New Brunswick (7%), Manitoba (3%), Saskatchewan (no change) and Newfoundland and Labrador (5% decrease).

Map 2 provides a view of the growth rates in all provinces and territories. For historical data, the North-west Territories and Nunavut are grouped together

Projection of growth in the cultural sector

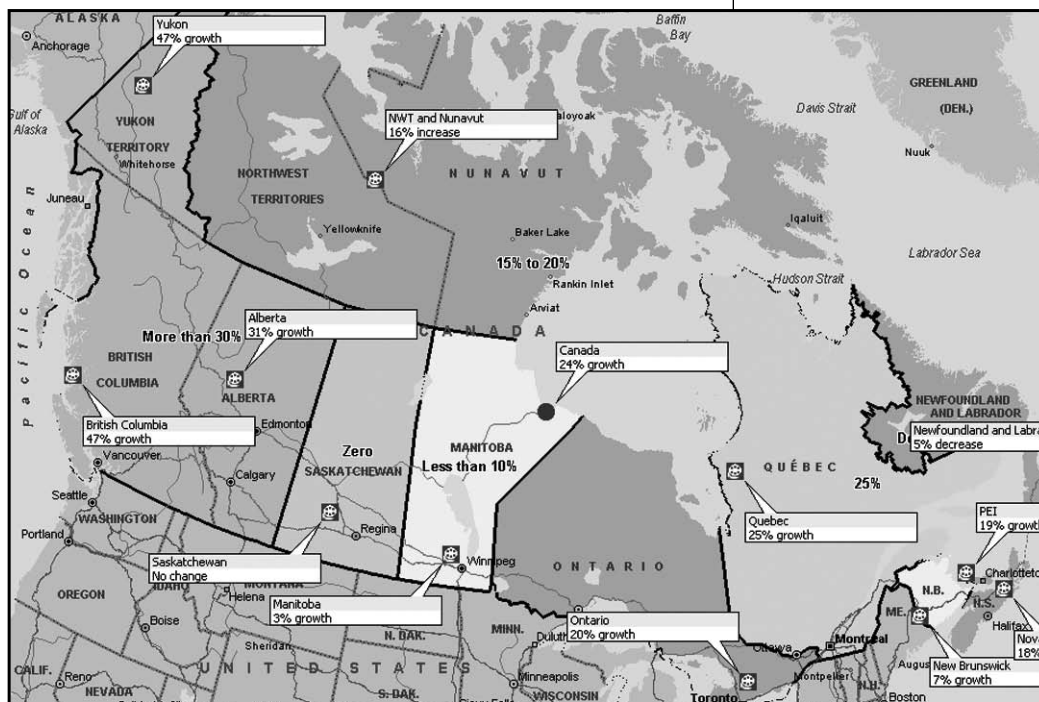


Table 4 presents four scenarios of potential changes in the cultural sector labour force on PEI, based on Statistics Canada projections for the overall labour force. In other words, Table 4 assumes the same percentage change in the cultural labour force between 2006 and 2031 as in the overall labour force.

As was the case for the overall labour force, the cultural labour force would grow in only the high growth scenario (growth of 3.3% between 2005 and 2031). The third scenario would see the overall labour force remain at the same level as in 2005,

Rate of growth in the cultural sector

PEI's cultural sector increased in size by 19% between 1991 and 2006, a figure that is higher than the 14% increase in the overall labour force on the Island during the same timeframe.

In Canada as a whole, the cultural sector increased by 24% between 1991 and 2006, slightly higher than the 22% increase in the overall labour force.

On PEI, most of the increase in the cultural labour force came between 2001 and 2006, when PEI's cultural sector increased by 18%. This is the opposite of the Canadian situation, where most of the increase (17%) came between 1991 and 2001, with a smaller increase (6%) between 2001 and 2006.

The rate of growth in PEI's cultural sector between 1991 and 2006 is higher than the three other Atlantic Provinces and ranks fifth among all 10 provinces. The province with the strongest growth in the cultural sector labour force is British Columbia, with

while the first two scenarios would see a decrease in the Island's cultural labour force (by 6.2% in scenario 1 and 2.6% in scenario 2).

Table 4: Projections for the cultural labour force, 2006 to 2031

Age Group	2006	2031	Change	% Change
Scenario 1 (low growth)	1,960	1,839	-121	-6.2%
Scenario 2 (recent trend)	1,960	1,908	-52	-2.6%
Scenario 3 (rising participation)	1,960	1,961	1	0.1%
Scenario 4 (high growth)	1,960	2,025	65	3.3%

Source: Analysis by Hill Strategies Research based on overall labour force projections.

Of course, the growth in the cultural labour force may be different from growth in the overall labour force between 2006 and 2031. Given that the cultural labour force has grown by slightly more than the overall labour force over the past 15 years, it might be prudent to assume continued growth in the cultural sector.

However, even a 5% growth rate in the cultural sector would only see a cultural labour force expansion by about 100 people.

Given the aging of the population, the trend towards culture as a second career (which was noted in the PEI Supply and Demand Study) can be seen as a key strength for the cultural sector. The ability to draw committed and skilled people into a cultural career in their later years may prove to be a source of growth for the cultural sector.

Economic impacts of the cultural sector

In a recent report, the Conference Board of Canada estimated that the economic impact of the cultural sector was \$85 billion in 2007, or 7.4% of Canada's GDP.⁴ The Conference Board also estimated that \$7.9 billion was spent on culture by all levels of government in Canada in 2007. Therefore, the economic impact of the cultural sector is **11 times more** than the level of government investment in the sector.

From the \$85 billion in total economic impact, approximately \$25 billion was generated in taxes for all levels of government in 2007. This is **more than three times higher** than the \$7.9 billion that was spent on culture by all levels of government in 2007. Unfortunately, the Conference Board report did not provide provincial estimates of the economic impact of the cultural sector.

A January 2006 report (*The Economic Impact of Culture in Prince Edward Island and in the Charlottetown Region*) estimated that the economic impact of culture on PEI "was over \$100 million in gross output in 2000".

This appears to be a fairly conservative estimate. Based on the Conference Board estimates, a **very rough provincial estimate** indicates that the economic impact of culture in PEI could be about \$150 million. (This figure was estimated using PEI's percentage of the national impact – 0.2% – the last time that provincial and national data were estimated in the same report. This was in a Statistics Canada report entitled *Economic Contribution of the Culture Sector in Canada – A Provincial Perspective*, 2001.)⁵

SECTION 3: DRAFT TRAINING STRATEGY

The objectives and outcomes identified in this section have been designed to integrate within the existing capacity of the CHRSC. The CHRSC should be able to accomplish these activities with existing resources, and some supplementary resources within a three-year timeframe.

The strategy is delineated in three components: development, implementation and promotion. Although the three parts are somewhat sequential,

elements of the three components of the strategy will be underway simultaneously

Part 1: Development

Objective 1:

Develop, review and periodically update training plan to ensure adequate fit with the Council's resources as well as support from Board, staff and members.

Outcome: A clear sense of what can be done to address training needs of the cultural sector in PEI.

Activities and timing

1. Work with consultants to produce training strategy
2. Review strategy annually (prior to every annual forum)
3. Solicit regular input from the CHRSC Board.

Details

- The strategy is well within the capacity of the CHRSC over the 3-year period it envisions. However, to fully implement the strategy supplementary resources both human and financial, will be required. The acquisition of resources is addressed in each separate case.

Objective 2:

Continue refining activities to address areas with the most unmet needs, including specific sub-sectors and the self-employed.

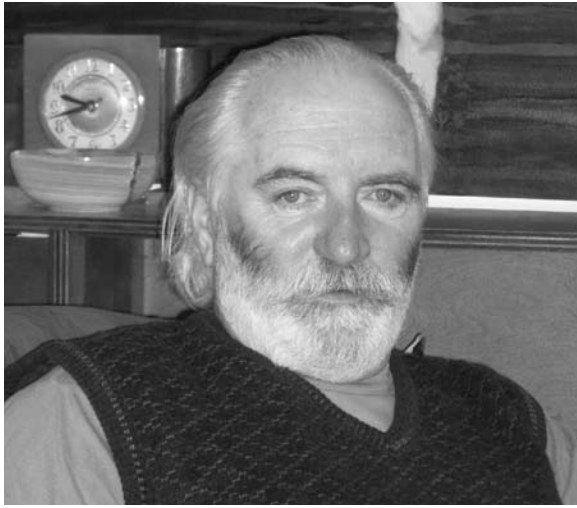
Outcome: Resources are used strategically and imbalances are redressed.

Activities and timing

1. Maintain close contact with sub-sectors to monitor needs
2. Identify projects that model broader outcomes, e.g., while working with Holland College to find on-the-job training for arts managers, opportunities may be found for graphic artists
3. Organize one training session annually to address needs of self-employed workers.

⁴ The Conference Board report did not attempt to estimate the impacts of ancillary spending (cultural attendees' spending on hotels, restaurants and transportation associated with cultural activities). Also excluded from the estimates are other potential benefits of culture, such as the possibility that the existence of cultural organizations contributes to a region's attractiveness for people and businesses. On the other hand, the report did not attempt to subtract from the economic impact of culture the opportunity costs of spending on culture (that is, the economic impact that would result if the money spent on culture was spent in another sector).

⁵ *Valuing Culture: Measuring and Understanding Canada's Creative Economy* Conference Board of Canada and the Arts Research Monitor - October 2008



BRIAN BURKE PAINTER AND MUSICIAN

EARLY EDUCATION

When I first started grade school I thought I was going to art college and couldn't wait to start drawing. I always drew and continued to draw but never considered a career as an artist. I went to the commercial art program at Holland College and basically made good use of the library and did what I always did. I was not really interested in the commercial aspects of it.

DEVELOPING A PRACTICE

I developed in a bubble, away from all the "isms" of the art world. I was never consciously creating a career, but doing what I wanted to do.

I spent a year in NYC on a Canada Council grant which was an important part of my artistic formation. At that time in NYC you could walk into galleries with your work and they'd pay attention to you. I was encouraged by gallery owners who said my work was as strong as any that was currently being sold there so I persisted. You couldn't do that today. There's pressure to move to the major centres today because there are floods of artists competing with each other.

There's a relationship between my music and my painting. There are lots of artists who don't confine their creativity to one form. You can by-pass the formula if you are not overly schooled in an art form, for example I was told you couldn't work from photos, it just wasn't done, but I've done it successfully.

ADVICE

My advice to young artists is that they live and work in a large centre with a vibrant art scene. I feel that this is crucial in the formation of critical thinking.



TERESA DOYLE SINGER SONGWRITER, VOICE TEACHER

EARLY TRAINING

I grew up in rural PEI attended a one room school which gave me a great advantage. Most of your education in music comes before the age of 5. I went to university but didn't take music so I didn't have formal music training. But I do have that unbroken folkloric tradition through my father who was a repository for fiddle tunes. I trained myself in the early part of my career by travelling around the UK learning songs and singing at pubs. Later I moved to Montreal to study voice and learned jazz and improvisation.

MID CAREER

When I put out my first album on PEI in 1987 there was hardly anyone here making recordings. I did the distribution myself. The few performers who were here invented the music industry, as an Atlantic style cottage industry. The two hot spots in the country are now Victoria and PEI – there are lots of new singer songwriters and bands here.

ADVICE

Have low expectations of earning money and if you're not prepared to make the sacrifice, then do something else. Only do music that you're really passionate about. Don't try to see too far down the path, because this path may peter out. If you say here's a step I can take, then take it, and always be ready to change direction. Look at other art forms: my music is richer because of my study of African dance.

I never start with the questions "who is my audience" and work backwards. I do what I'm interested in doing, sometimes to the detriment of earning money.

Details

- The sub-sectors of music, film & TV and interactive media have high-functioning organizational support which is addressing training needs to a large extent.
- The heritage, archives and library workers are also well-organized and have access to federal and provincial government training programs.
- The sectors with the most unmet training and professional development needs are within the occupational areas of crafts, visual arts, live performing arts (excluding music), writing and publishing.
- Self-employed workers in all categories have to organize their own training and professional development and are therefore in need of special attention.

Objective 3:

Develop and maintain a current statistical analysis.

Outcome: Understand the size, scope, trends and implications for training the cultural labour force as well as the specific nature of the cultural sector on PEI.

Activities and timing

1. Use Statistics Canada data to quantify the sector
2. Review training in PEI & Atlantic Canada
3. Update analysis annually or biannually

Details

- The analysis produced for this study should be updated periodically.
- Allocate resources annually or biannually for updated research.

Objective 4:

Identify and collaborate with partners

Outcome: Build on the strength of other sector organizations and government departments.

Activities and timing

1. Approach each pan-Atlantic cultural organization
2. Contact the Directors of Culture for Atlantic Canada to negotiate a discussion of training and education at their next meeting

Details

- The pan-Atlantic cultural organizations identified as potential partners in the first tier are:
 - ACTRA Maritimes; Atlantic Craft Trade Show; Atlantic Film Festival; Atlantic Presenters Organization; Atlantic Provinces Art Gallery Association (APAGA); Atlantic Publisher's Marketing Association; East Coast Music Awards.
- Contact the Directors of Culture for Atlantic Canada, a group whose interests include the

- recruitment and retention of the cultural labour force. It is important for the success of the strategy to develop some synergies that extend beyond PEI and connect with initiatives underway elsewhere. The Directors of Culture in Atlantic Canada are also members of a national grouping which relates to the Provincial and Territorial Ministers of Culture network so they could easily bring forward a discussion of training to their national counterparts.
- The CHRSC is already working in collaboration with its national counterpart the Cultural Human Resources Council.

Objective 5:

Investigate opportunities in federal budget

Outcome: Possibility of assembling training fund.

Activities and timing

1. Meet with LMA managers
2. Meet with Confederation Centre CEO
3. Maintain conversation with DCH
4. Discuss models from elsewhere

Part 2: Implementation

Objective 1:

Activate Advisory Committee for training strategy

Outcome: Acquire expertise and support from leaders in the sector to develop a broader vested interest in the success of the strategy.

Activities and timing

1. Identify & approach individuals
2. Invite them to participate in May forum
3. Organize first meeting shortly thereafter
4. Develop work plan at first committee meeting

Details

- The Advisory Committee membership should extend beyond the Board but should be chaired by a board member. Any current members of the CHRSC Board who wish to remain on the committee should be invited to do so. The reconstituted committee should be as broadly-based as possible and should, among its membership, encompass in-depth knowledge of the training needs of cultural workers. There should be between 5 and 9 members.

Objective 2:

Stay abreast of rapid change in sector that might affect training needs

Outcome: Prepared to shift focus in response to changes in training needs.

Activities and timing

1. Monitor changes in composition of labour force and training opportunities on the Island
2. Follow analysis of cultural workforce at the national level
3. Exchange information with Advisory Committee regarding indications of need for training (a regular agenda item for AC's meetings)

Details

- No one could have foreseen the boom in the interactive media industry, but an organization that is watchfully alert can be ready to affect the kind of training offered to workers in the event of a swing in another direction.

Objective 3:

Increase number of arts managers, administrators, agents and impresarios

Outcome: Redress lack of professional management skills.

Activities and timing

1. Act as link between Holland College business management students and arts organizations for on-the-job training
2. Partner with Music PEI to investigate music managers program at community colleges
3. Analyse and circulate CHRC's new course offering: Business Skills for Producers

Details

- Working with Holland College and UPEI to identify on-the-job training sites for business management students is an excellent start. A follow-up to this could be an intensive, weekend or week-long training session organized by CHRSC for a group of students who are doing on-the-job training in order to build cohesion among the group of fledgling managers.

Objective 4:

Ensure that international marketing training is widely available and accessible

Outcome: Cultural workers are taking full advantage of gaining income from international sales and building audiences for PEI productions.

Activities and timing

1. Meet with Forum for International Trade Training (FITT) staff to investigate incentives and/or increased access to artists & managers
2. Investigate the presentation of the FITT course tailored for PEI

3. Negotiate with NS International marketing program to send 1 or 2 PEI artists/managers to take training

Details

- PEI, the province with the least international exports in Canada, is just behind Nova Scotia in 10th place. There are many artists who have products worth exporting but who have not taken the next step to learn about how it is done.
- FITT has tailored a course to fit the needs of the cultural sector but there has been little participation.

Objective 5:

Establish a training fund

Outcome: Cultural workers and organizations have access to financial support for training.

Activities and timing

1. Meet with LMA & provincial officials to track resources
2. Assemble funding: \$150- 200k
3. Set parameters

Details

- The fund might be apportioned so that 50% would be used locally by organizations producing training for their members, including the CHRSC.
- If training is available locally, participants will not be funded to leave the Island to take it.
- Applicants to the fund would have certain obligations including making a personal or organizational financial contribution to the project.

Objective 6:

Co-ordinate mentorship and apprenticeship projects

Outcome: Cultural workers in pre-professional category hone their skills with senior practitioners and help overcome difficulties in starting their careers. Secondary school age youth with an interest in culture will have access to time with professional practitioners

Activities and timing

1. Conduct mentorship research project
2. Provide organizational support for mentorship (As defined in mentorship project report)
3. Negotiate an apprenticeship program for a selected sub-sector

Details

- The CHRSC is currently at work on an analysis of mentorship opportunities. The results of this work will form a sub-set of the overall training strategy.
- With the analysis in hand, the CHRSC will be able to serve as an organizational locus for mentorships for cultural workers.



DEIRDRE KESSLER WRITER, TEACHER

EARLY EDUCATION

I adore and value highly my early training: my childhood in the country with animal companions and freedom to roam, with a mother who encouraged us to dance to classical music on the lawn and to paint and sculpt and play.

CHOOSING WRITING AS A CAREER

There was no epiphanic moment. I began writing a journal when I was a teenager, and wrote poetry and short stories from high school onwards, but had no idea of ever making writing a career. It was only after I had been teaching for a number of years that I decided to take a year's leave of absence to write to see if I were a real writer or not, or was simply another wanker who would end up a middle-aged or old person whining: "I always wanted to be a...(dancer, writer, painter, fill in blank)."

A LESSON LEARNED

A good guidance counsellor would have noted my intense interest and my abilities in story, poetry, music, art, and would have reflected these interests back to me and made concrete suggestions about how a career might be carved out in those realms.

ADVICE FOR OTHERS

I encourage people drawn to the arts and cultural industries to get hands-on experience in different artistic disciplines and media; to learn how the creative process works from the inside out; to develop an intellectual understanding of the arts, but not at the expense of emotional, psychic, and experiential understandings of the intensities and the rewards of the creative process.



KEVIN RICE REGISTRAR AND INTERIM DIRECTOR, CONFEDERATION CENTRE ART GALLERY

EARLY EDUCATION

I started out wanting to be an artist. I was introduced to all the art forms in the fine arts program at Mount Alison and become interested in photography.

Internship I was lucky enough to be awarded an internship at the Confederation Centre Art Gallery which gave me a chance to learn from the inside, how a gallery operated. My internship was funded by the Museums Assistance Program. The critical factor was that it was for a whole year: if I'd done a short internship, it would not have had the same effect because I wouldn't have had that extended engagement. My studio studies at art school were about making work but my internship was my real work training.

MAKING A LIVING

When you're interested in the arts, if you can support your family and earn your living by finding a job in the sector, you're very fortunate. I enjoy my time here and do not regret not having an arts practice, although I could always go back to it. In the gallery or museum setting you work with a lot of creative people and have to bring creativity to the work.

ON THE JOB TRAINING

I enjoy bringing students into our institution. I like to see how they bring their fresh ideas from their own training to help improve our facility. When we bring interns here we make sure they have significant training opportunities in addition to learning about day-to-day operations

- An apprenticeship system could fit into the Government of Canada's Red Seal program which provides support for apprentices in a proscribed group of trades. An initial discussion indicated a willingness to discuss the idea of developing a certified trade status for one of the craft disciplines, such as ceramics, as a starting point.

Objective 7:

Address impending decline in number of craft producers

Outcome: More young artisans are attracted to train in the craft sector, as well as other workers who want to have a cross-over or second career

Activities and timing

1. Work with ProfitLearn to ensure their offerings are coherent and suited to fine craft producers
2. Collaborate with NSCAD, College of the North Atlantic (Anna Templeton Centre & Bay St George Campuses), NB College of Art & Design to promote learning opportunities
3. Promote broadening the foundation year at HC to include introductory courses in craft

Details

- Profitlearn has delivered courses for craft producers participating in trade fairs and markets. CHRSC should continue to use its influence to ensure that the programs offered are relevant, frequently updated and adjusted to meet current needs.
- Holland College has responded to the needs of the interactive media producers by instituting a successful program to train workers for the industry. After realizing that the students entering the program needed supplementary training in visual literacy and design, they established a foundation year with a focus on visual arts. This progress could be built upon for other sub-sectors

Objective 8:

Ensure that training opportunities meet the current needs of the heritage professions and anticipate increased needs of a provincial museum

Outcome: The ranks of heritage workers continue to meet the needs of museums and archives and the provincial museum, when it is established, will be able to engage qualified staff locally.

Activities and timing

1. Consult with Museums & Heritage Foundation as they develop a strategic plan
2. Invite a member to the Advisory Committee from heritage/museum sector

3. Promote participation in CHRC's mentorship program for heritage workers

Details

- The heritage sector is moving forward from a major study completed in 2008. Among other things, the study recommends the establishment of a provincial museum. The course of work ahead includes the development of a strategic plan. The CHRSC's role in this would be to ensure that attention is given to human resources needs and especially to training for new workers who may be required.

Objective 9:

Initiate a collaborative project with the library system

Outcome: Benefit from the expertise the libraries possess in training and HR development and from the deep connection between libraries and communities.

Activities and timing

1. Develop a writer-in-residence for one PEI library to serve as a model for future collaboration and to offer a training opportunity for writers in the library's community
2. Invite the Main Branch librarian to join the CHRSC Board when a seat becomes available.

Details

- The library system has a well established set of programs to train its staff, many initiated by branches to meet local workers needs. Unlike most libraries in Canada which are municipal responsibilities, PEI libraries are a function of the provincial government giving workers access to training envelopes within the provincial government in addition to opportunities negotiated by their union.
- Although the library workers may not need CHRSC's help with training, some mutually beneficial strategies can be implemented which would assist the libraries to serve their communities better and complement the CHRSC's efforts to support training opportunities for cultural workers: implementing a writers residency would be a good first step.

Objective 10:

Partner with Atlantic Provinces Community Colleges Consortium to develop a "community of practice" among teachers of culture-related courses

Outcome: Teachers and administrators in the community colleges are more aware of the training needs of cultural workers and are prone to improving and rationalizing course offerings.

Activities and timing

1. Meet with APCCC Director to initiate project
2. Secure an agenda item at the next Board meeting of APCCC to discuss community of practice for cultural occupations
3. Continue to foster the network as required
4. Investigate agreements with community colleges to retain spaces for PEI students

Details

- The APCCC has agreed to consider the idea of convening community of practice, which would bring together teachers of courses pertaining to the cultural sector in order to achieve synergies and do more focussed and effective curriculum planning.

Objective 11:

Set up a peer learning circle

Outcome: Address the problem of director burnout and isolation by providing actual learning that results in real change. A collateral outcome would be that CHRSC devises and implements an initial training offering for the sector that could model future similar initiatives for other groups of cultural workers.

Activities and timing

1. Identify group members and leaders from among existing arts services organizations.
2. Host a series of discussions
3. Evaluate success and consider adding one more group, perhaps self-employed producers

Details

- Peer learning circles are small groups that meet to learn about issues or solve problems surrounding a broad topic. The group determines the format and content, sometimes using a facilitator to push progress at the meetings. The learning comes from describing and discussing individual issues, receiving factual information, and developing action plans to address the issue based on the knowledge held in common by the peer group.
- Among the topics commonly discussed by executive directors of arts service organization: board governance, government relations, communications, human resources management.

Part 3: Promotion

Objective 1:

Position CHRSC to its best advantage in the minds of the cultural sector and the public

Outcome: CHRSC takes its place as a significant cultural organization.

Activities and timing

1. Attend CCA annual policy conferences and other significant national events
2. Attend APCCC annual meeting (May, Charlottetown)
3. Continue to build profile through presence at events, collaboration with partners
4. Provide direction to CHRC as member of Provincial and Territorial Advisory Committee.

Details

- The CHRSC is a new player in the milieu and can enhance its credibility and significance through publicly promoted events, participation on Boards and conferences, and through its publications and analysis.

Objective 2:

Acquaint secondary students with the possibilities for training in cultural occupations

Outcome: More students go directly from high school into cultural occupations, increasing the labour force in various cultural occupations while retiring workers are replaced by the next generation

Activities and timing

1. Produce a career booklet for students
2. Investigate the possibility of participating with sector councils in a survey of student intentions on graduation
3. Continue to produce the IMpact Expo career event with IMA and the IT Sector Council

Details

- The production of a career booklet for students which sets out the specifics of various cultural occupations will certainly have a positive impact on the number of students entering cultural occupations. It will also give their parents some needed confidence that cultural occupations do have distinct career possibilities. Guidance counsellors at schools may become more cognisant of the possibilities of cultural careers and more positive about recommending them to students.

Objective 3:

Communicate availability of training resources at CHRSC and through partners

Outcome: Cultural workers are aware of workshops, professional development and training opportunities.

Activities and timing

1. Update website regularly
2. Scan for training opportunities offered by others
3. Co-present training with partners



JODEE SAMUELSON
ANIMATOR AND FILMMAKER,
MUSICIAN

HOW I FOUND MY CAREER PATH

I don't think I ever made a firm decision about a career path. Things happened to me and I reacted, or I started something and if it felt right I kept going. I got into film animation totally by chance. I had gone back to university and finished a couple of degrees and was substitute teaching. I hated it! I got a phone call from a friend who wondered if I was interested in joining an animation workshop at our local film co-op. That was over fifteen years ago and I'm still doing animation.

Music has always been part of my life. If I wasn't doing film full time, I would be more serious about music. I like to compose, and have had some of my own music in all of my films.

ADVICE FOR OTHERS

Don't plan to get rich from art!

My father said, "Education is a light load to carry." You can't take too many courses, read too many books, talk to too many intelligent people. But you have to do your own work, so at some point you have to stop studying and get working on whatever it is you feel called to do

If you are drawn to the arts, let yourself be drawn. Why fight it? We need artists, musicians, poets, filmmakers, writers, fabric artists, leatherworkers... we need 'em all. Imagine a world without pictures on the wall, without wallpaper, without ads, without words. We're just as important to the fabric of society as anyone. Maybe more important!



JULIA SAUVÉ
DANCER, TEACHING ARTIST,
CHOREOGRAPHER

EARLY FORMATION AND EDUCATION.

I started coming to the Island and working as a dancer while I was still a student. We were very prolific and danced 25 hours a day. I had my masters in dance and I wanted to work full time at my own creative work.

When we started Montage Dance in Charlottetown, we were also creating community because we had a studio space and we invited other groups in to use it. Those were very creative times, which were in fact part of my training.

LIFE-LONG LEARNING

Training is continuous. You never get to a place where you don't need to learn anymore. Since getting my masters degree in movement education from Goddard College, I think of myself a teaching artist.

You are always reflecting on what's working and what's not, coming up with challenges that make you pause and consider. As an artist you have to be your own teacher. You don't have a chance to become complacent about your work.

QUALITIES THAT PERFORMING ARTS STUDENTS NEED

There are innate performers who were not exposed to the arts as children but who have incredible talent, who shine from within. Besides the physique, technique and musicality you must be vulnerable enough to express yourself; humble enough to take the corrections and feedback because there will be lots of it, and brave enough to take risks.

SECTION 4: CONSIDERATION AND NEXT STEPS

Considerations:

One of the specific obstacles for training of cultural workers on the Island emerged clearly from the environmental scan and interviews. It is the lack of professional service organizations to aid with human resources development in some of the sub-sectors. Although the CHRSC cannot directly address the lack of infrastructure within the scope of this particular strategy, it is well for it to be aware of the problem and to take any steps it can within its mandate to redress this lack.

The music, film and video, new-media and heritage sectors have high-functioning organizations while the crafts, visual arts, theatre, dance and writing sub-sectors do not. The provincial and federal governments and ACOA, recognizing the potential for growth in these first four industrial sectors, have invested in the organizational infrastructure, specifically in Music PEI, the ECMA's, the Island Media Arts Co-op, the Interactive Media Alliance and the Community Museum Association. It is clear that the small number of workers in the cultural sub-sectors in PEI mitigates against having organizations for each sub-sector. However, a model has been developed for sport service organizations on the Island which may serve the cultural sector equally well.

Next Steps:

With the Training Strategy in hand, the CHRSC has a newly defined set of tasks to factor into its annual work plan. Using the annual forum in 2010 as a future moment for connecting with the community and reporting on progress is an efficient way of planning for this coming year.

The Advisory Committee that has been envisioned as the driving force for implementing the strategy should be convened as soon after the forum as possible. These experts will be a valuable resource for the Director who will have the major responsibility for implementing the plan.

APPENDIX: 48 CULTURAL OCCUPATIONS

According to Statistics Canada's Canadian Framework for Cultural Statistics, the cultural sector includes those working in 48 different occupations. These occupations, along with their groupings by area, are provided below

ARCHITECTURE, DESIGN, CRAFTS AND VISUAL ARTS

Architects
Architectural technologists and technicians
Artisans and craftspersons
Camera, platemaking and other pre-press occupations
Drafting technologists and technicians
Graphic arts technicians
Graphic designers and illustrators
Industrial designers
Interior designers
Landscape and horticultural technicians and specialists
Landscape architects
Painters, sculptors and other visual artists
Patternmakers, textile, leather and fur products
Photographers
Photographic and film processors
Theatre, fashion, exhibit and other creative designers

ARCHIVES, LIBRARIES AND HERITAGE

Archivists
Conservators and curators
Librarians
Library and archive technicians and assistants
Library clerks
Library, archive, museum and art gallery managers
Supervisors, library, correspondence and related information clerks
Technical occupations related to museums and galleries

A/V AND LIVE PERFORMING ARTS

Actors and comedians
Announcers and other broadcasters
Broadcast technicians
Dancers
Film and video camera operators
Managers in publishing, motion pictures, broadcasting and performing arts
Other performers
Other technical occupations in motion pictures, broadcasting and the performing arts
Producers, directors, choreographers and related occupations
Support occupations in motion pictures, broadcasting and the performing arts

MUSIC AND SOUND RECORDING

Audio and video recording technicians
Conductors, composers and arrangers
Musicians and singers

WRITING AND PUBLISHING

Authors and writers
Binding and finishing machine operators
Correspondence, publication and related clerks
Desktop publishing operators and related occupations
Editors
Journalists
Printing machine operators
Printing press operators
Professional occupations in public relations and communications
Supervisors, printing and related occupations
Translators, terminologists and interpreters

APPENDIX

INTERVIEW SUBJECTS

(alphabetical by first name)

The strategy was developed using the expertise of the group of interviewees listed below. Included in the group are cultural workers, artists, government officials from PEI and other provinces, directors and staff of arts service organizations, and arts labour groups. Through an investigative process with the consultants, these individuals offered a range of advice and insights which forms the basis for the training strategy.

Barry King	Director	PEI	Community Museums Association PEI
Bernie Burton	Executive Director	NS	Atlantic Craft Trade Show
Brian Burke	Visual Artist, Painter, Musician	PEI	
Brian Keefe	Director	PEI	Client Services PEI Business Development Inc
Cecile Arseneault	Francophone Officer	PEI	Culture, Heritage and Libraries
Charles Ayles	Director Federal-Provincial Relations	NS	Council of Atlantic Ministers of Education and Training
Charlotte Stewart	Heritage Officer	PEI	Culture, Heritage and Libraries
Chris Ball	Director & President	NS	Astor Theatre and Atlantic Presenters Organization
Corin McFadden	Executive Director	PEI	Island Media Arts Co-op
David Keenlyside	Director	PEI	Museum & Heritage Foundation
David MacKenzie	CEO	PEI	Confederation Centre of the Arts
Deirdre Kessler	Writer, teacher	PEI	
Donald Arseneault	Director	PEI	Department of Canadian Heritage
Francois Caron	Central Region Coordinator	PEI	Sport & Recreation Communities, Cultural Affairs and Labour
Gerald Beaulieu	President	PEI	Canadian Artist Representation Front des Artists Canadiens
Greg Doran	Chair, Professor	PEI	Chair PEI Council of the Arts, Theatre at UPEI
Harry Holman	Director	PEI	Culture, Heritage and Libraries, Dept Communities, Cultural Affairs and Labour
Jane Buss	Director	NS	NS Writers Federation
Jodee Samuelson	Filmmaker, Musician	PEI	
John Eden	President	PEI	Interactive Media Alliance
Julia Sauvé	Dancer, Choreographer, Teacher	PEI	Dance Umbrella, Confederation Centre for the Arts
Karen Redmond	Manager	PEI	Apprenticeship, Continuing Education & Training
Karen Williams	Export Training	NS	NS Department of Tourism and Culture
Kathleen Eaton	Provincial Librarian	PEI	Department of Communities Cultural Affairs and Labour
Ken McRae	Executive Director	NS	Atlantic Provinces Community Colleges Consortium
Kevin Rice	Registrar and Acting Director	PEI	Confederation Centre Art Gallery
Laurel Parry	Director	YK	Manager Arts Unit, Yukon Cultural Services Branch
Laurie Brinklow	Publisher	PEI	Acorn Press
Laurie McBurney	Vice-President PEI Writer's Guild	PEI	Programs & Communications Officer, PEI Council of the Arts
Linda Hutchison	Director	NS	University Relations, NSCAD
Margaret Weeks	Co-ordinator	PEI	Profit Learn UPEI
Melissa MacLean	Assistant Admissions Officer	NS	Nova Scotia College of Art and Design
Mike Leslie	Career Curriculum Specialist	PEI	Department of Education and Early Childhood Development
Mike Maynard	Principal and Dean	NB	NB College of Craft and Design

Mike O’Grady	Vice President Innovation and Strategic Development	PEI	Holland College
Peter Guildford	Acting Director	NS	Cultural Programs, NS Dept Culture & Tourism
Rachel McDearmid	Program officer	PEI	ACOA, PEI
Richard Hadley	Branch Representative	NS	ACTRA Maritimes
Rob Oakie	Director	PEI	Music PEI
Robert Johnston	Executive Director	ON	Cultural Careers Council Ontario
Rose Gilks	Director	SK	SaskCulture
Sherilyn Acorn	Co-ordinator	PEI	Forum for International Trade Training
Susan Annis	Executive Director	ON	Cultural Human Resources Council
Susan Hanrahan	Director	NS	NS Designer Craftsmen
Susan MacKenzie	Acting Director	PEI	Department of Innovation and Advanced Learning
Teresa Doyle	Singer, Songwriter, Teacher	PEI	
Tom Sparling	Director	MNMB	Association of Cultural Industries, Manitoba
Vicki Allen-Cook	Music/Arts Specialist	PEI	Department of Education and Early Childhood Development

APPENDIX

LIST OF ACRONYMS

AC	Advisory Committee
ACOA	Atlantic Canada Opportunities Agency
ACPEI	Archives Council of PEI
ACTRA	Alliance of Canadian Cinema, Television and Radio Artists
ACTS	Atlantic Craft Trade Show
APAGA	Atlantic Provinces Art Gallery Association
APCCC	Atlantic provinces Community College Consortium
APO	Atlantic Presenters Organization
CAHSP	Canadian Arts and Heritage Sustainability Program
CARFAC	Canadian Artists representation/Front des Artistes Canadiens
CHRC	Cultural Human Resources Council
CHRSC	Cultural Human Resources Sector Council
DCH	Department of Canadian Heritage
ECMA	East Coast Music Awards
FITT	Forum for International Trade Training
HC	Holland College
IATSE	International Alliance of Theatrical Stage Employees
IMA	Interactive Media Alliance
IMAC	Island Media Arts Co-op
LMA	Labour Market Agreement
NSCAD	Nova Scotia College of Art and Design
PATAC	Provincial and Territorial Advisory Committee



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