

Enriching Our Work in Culture

Professional Development In Ontario's Culture Sector: A Qualitative and Quantitative Study



Cultural Careers Council Ontario
WorkInCulture.ca

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Research Plan

| PHASE | RESEARCH / ANALYSIS | RESEARCH OBJECTIVE |
|----------------|--|--|
| PHASE 1 | <ul style="list-style-type: none">• Literature Review• Qualitative Elite Interviews | 1. Identify current themes, trends, theories, issues and practices relevant to professional development in Ontario's cultural sector. |
| PHASE 2 | <ul style="list-style-type: none">• Survey of Organisations• Survey of Individual Artists | <ul style="list-style-type: none">2. Provide a summary of best practices in professional development.3. Determine what professional development and skills renewal training is currently being undertaken in Ontario's cultural sector.4. Identify major barriers to, and motivations for, artists pursuing professional development.5. Explore the financial investment being made and the benefits attributed to this investment.6. Explore perceptions within Ontario's cultural sector of what training is needed. |
| PHASE 3 | <ul style="list-style-type: none">• Integration of Phases 1 & 2 Findings | <ul style="list-style-type: none">7. Provide a summary of best practices in professional development.8. Provide CCCO with clear recommendations for enhancing professional development and skills renewal in Ontario's cultural sector. |



Methodology – Qualitative Phase

➤ Literature Search.

- The qualitative research began with an exploration of literature related to professional development practices. It entailed a review of available research reports, journal articles, websites, and government and charitable sector publications in the cultural sector and outside of the sector.

➤ Elite Interviews.

- 12 elite interviews were conducted with key informants in professional development in Canada, the United States, Australia and the United Kingdom.
- Interviewees were selected for their perceived 'big picture' knowledge of current professional development practices and their understanding of trends.
- Conducted by telephone
- Average of 20 minutes each.



Methodology – Survey of Professional Artists

- Respondent Selection.
 - CCCO sent out invitations to arts organisations across the province who in turn actively encouraged their membership/contacts to participate.
- Sample size = 614
 - Includes a representative sample of 200 professional artists, plus
 - An over-sample of 414 professional artists in specific sub-sectors.
- The survey was conducted online in English and French from September 17 to October 9, 2007.
- The resulting data were weighted to the expected distribution of professional artists in Ontario across the sub-sectors.
- Margin of Error. +/- 6.9%



Methodology – Survey of Cultural Organisations

- Ipsos Reid conducted a survey of 500 cultural organisations in Ontario.
- The survey was conducted by telephone in English and French between September 10 and October 17, 2007.
- Arts & cultural organisations within the following five sub-sectors:
 - Visual arts and crafts
 - Film and new media
 - Writing and publishing
 - Performing arts
 - Heritage
- Respondent Selection.
 - Person in the organisation who is in charge of human resources.
 - Or if no HR, to the owner, managing director or the person most knowledgeable about professional development activities.
- The resulting data were weighted according to the proportion of organisations in these five categories according to Statistics Canada data.
- Margin of Error. +/- 5.6%



Definitions

Professional Artist

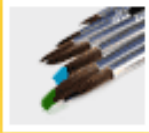
- Persons who have developed skills through training and/or practices; are recognized as such by artists working in the same artistic tradition, and seek payment for their work and actively practice their art.

Other Cultural Workers

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

Professional Development

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

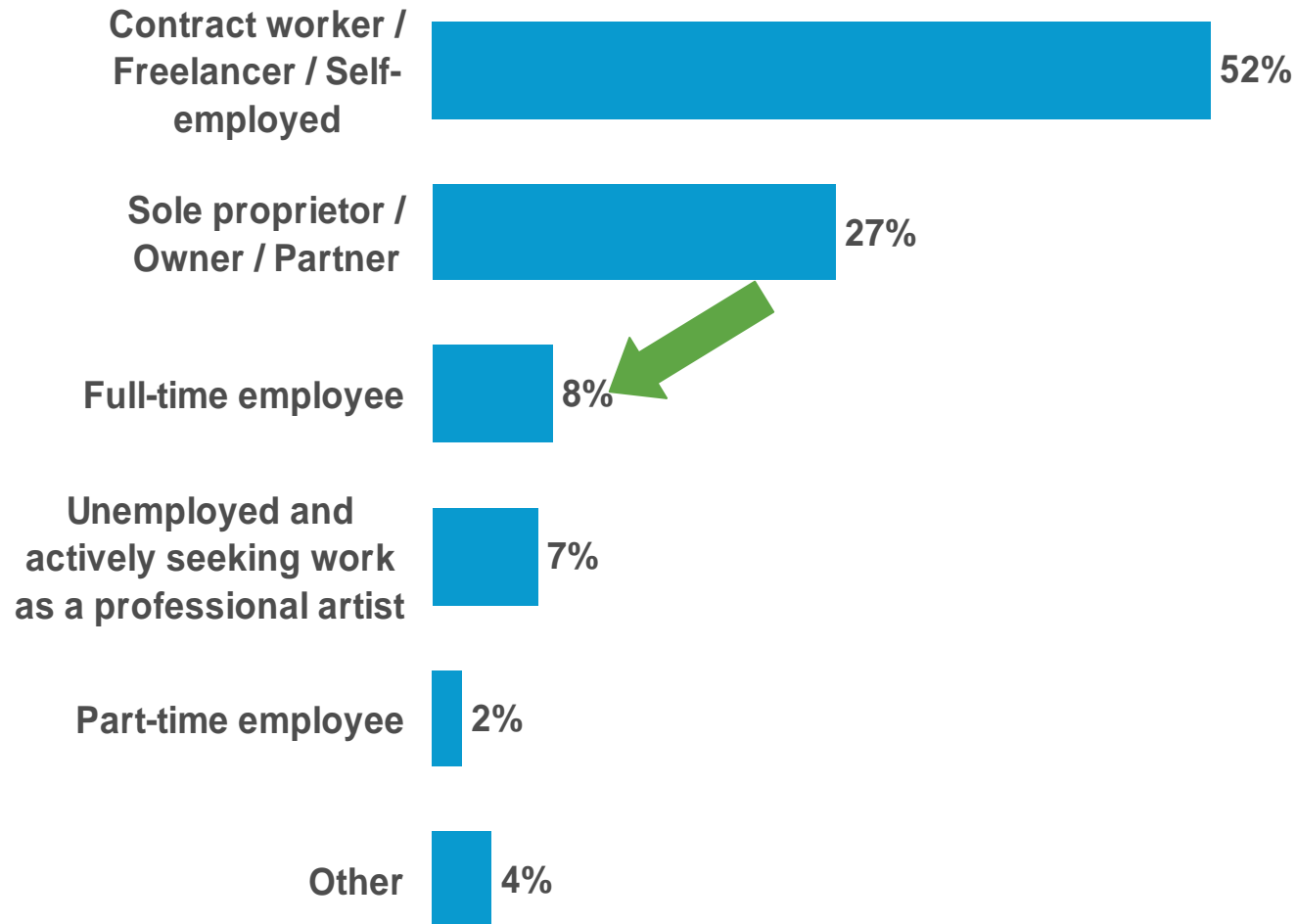


PART I: PROFESSIONAL ARTISTS ←

PART II: CULTURAL ORGANISATIONS



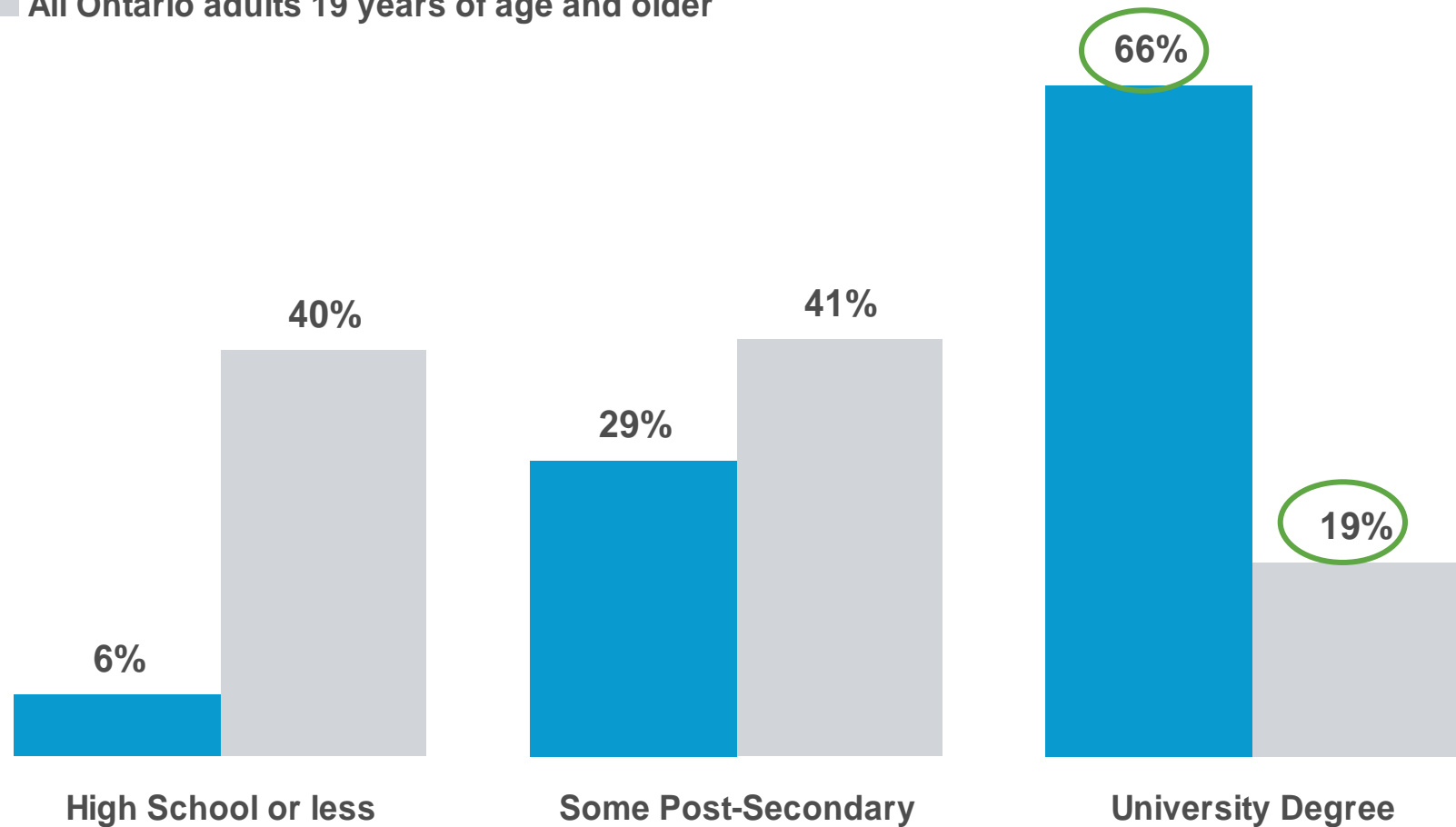
Half of professional artists are contract workers, freelancers or self-employed





3½ half times more professional artists than Ontario adults overall have a university degree

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

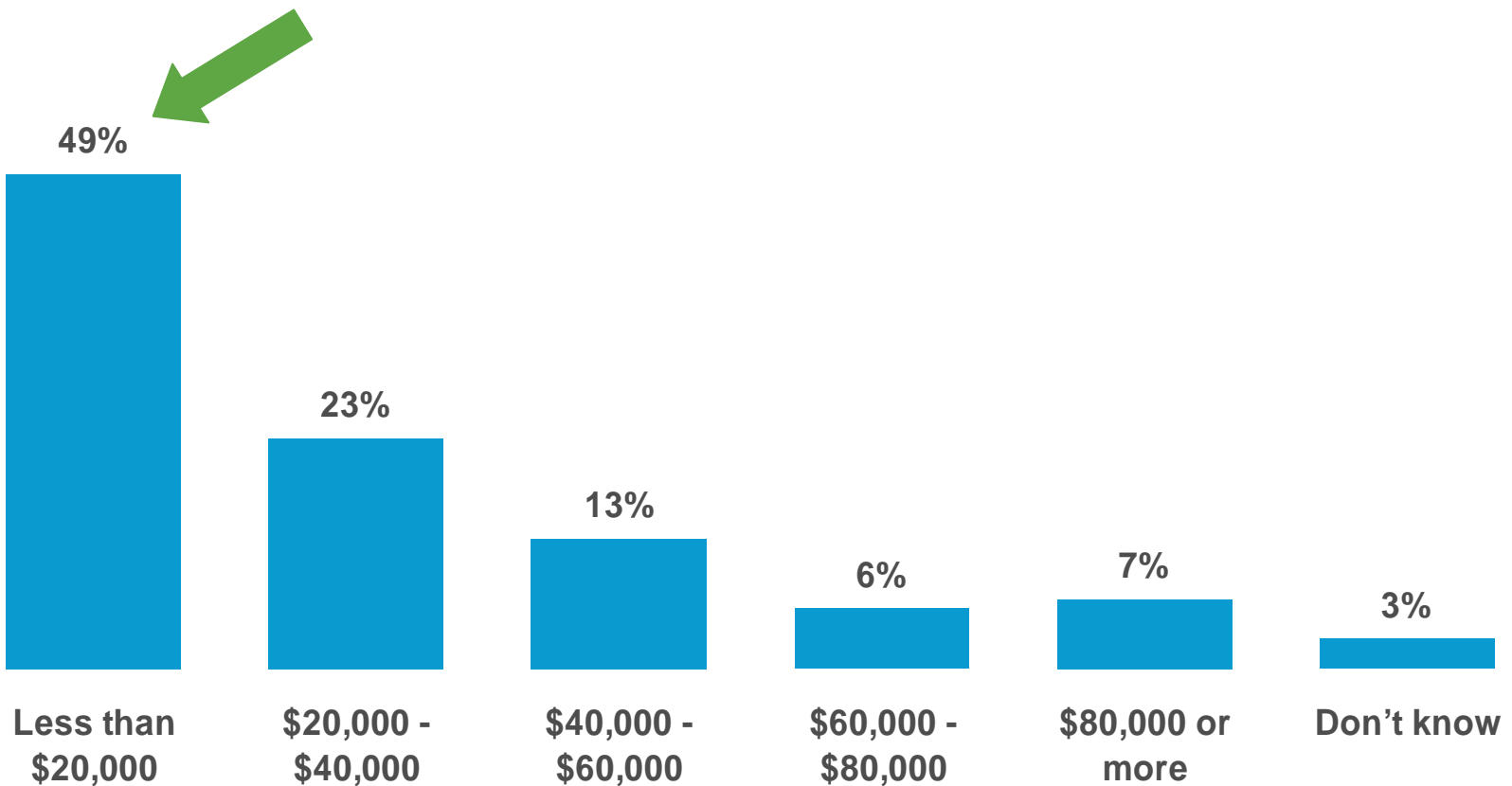


D4. What is the highest level of formal education that you have completed? Base: All respondents N= 200

*Statistics Canada, 2001 Census of Canada



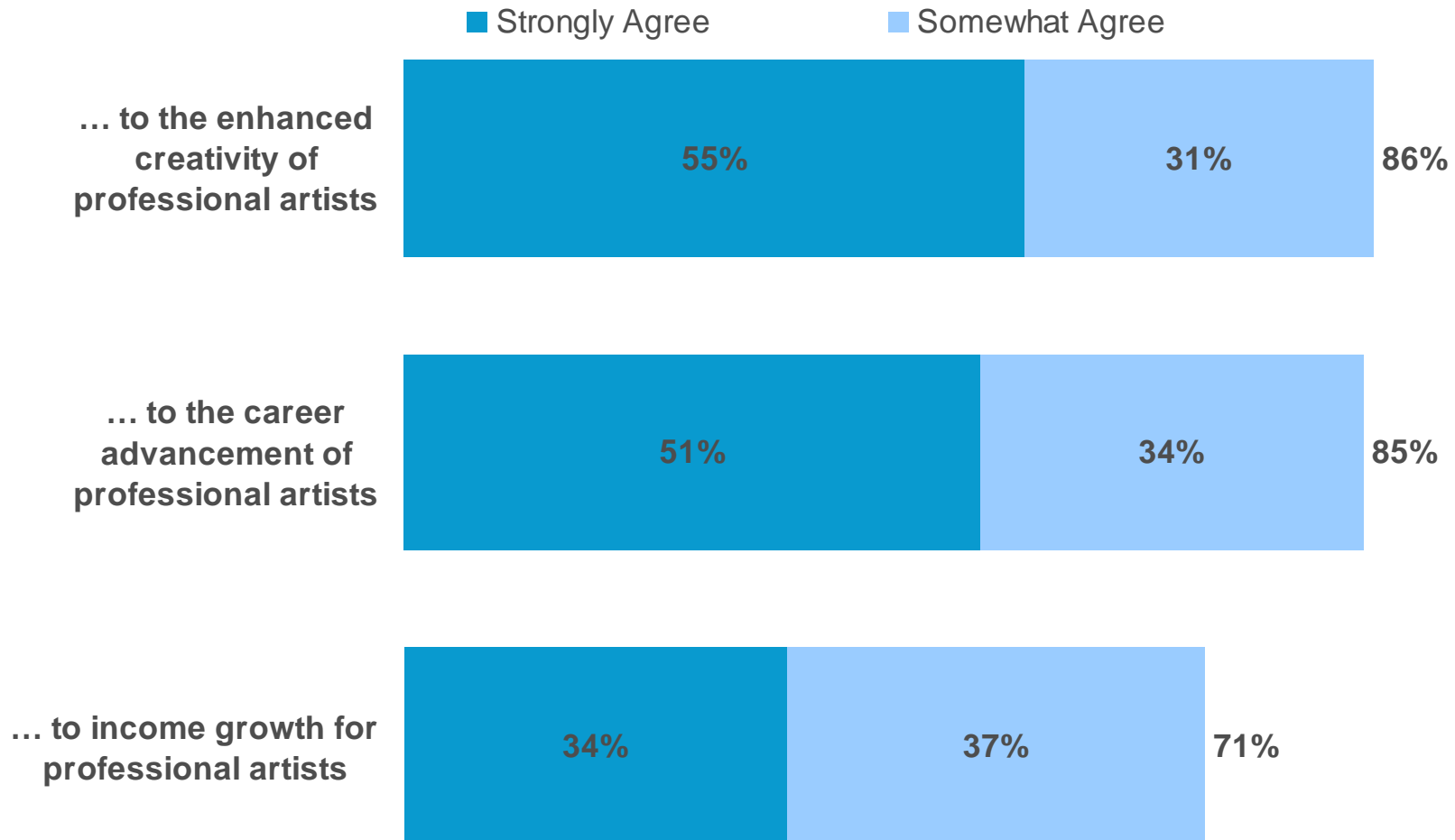
Half of professional artists make less than \$20,000 per year from their work as an artist



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

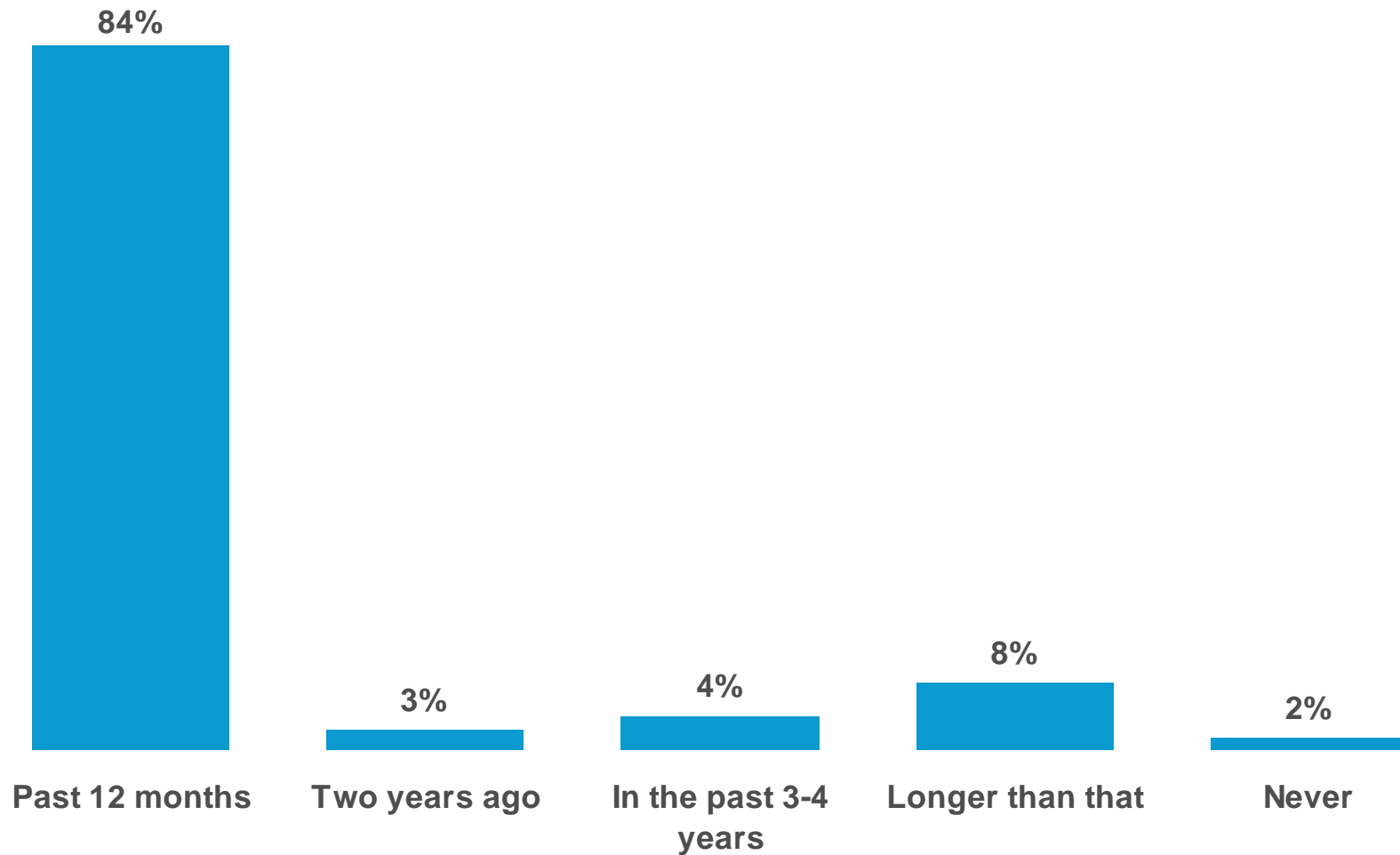


Professional artists agree professional development contributes substantially ...





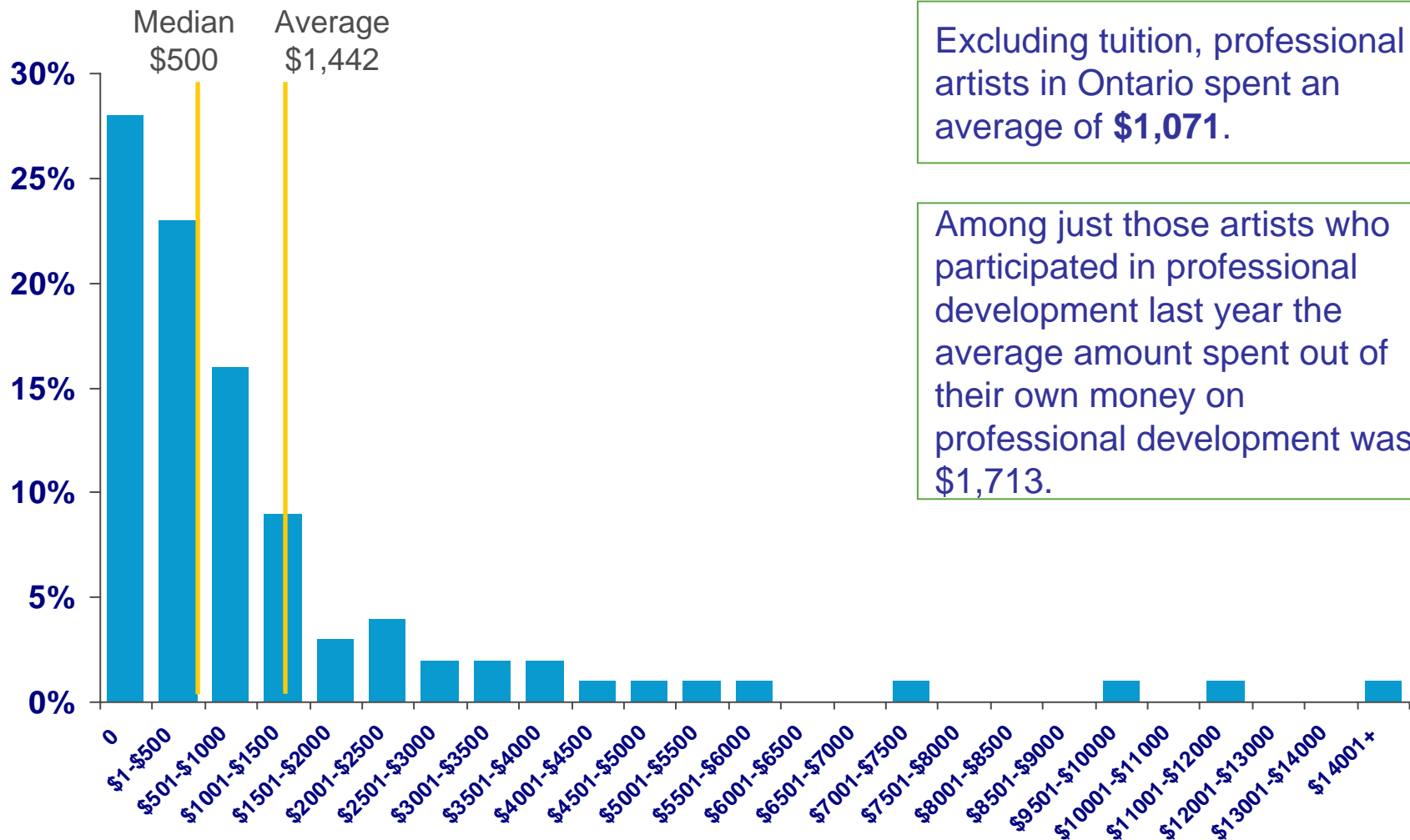
84% of professional artists participate in professional development annually



Q2a. Thinking about the past 12 months, which of the following types of professional development have you done? Q9a. Since you have been a professional artist, when was the last time, if ever, that you undertook any professional development training? Base: All responses N=200



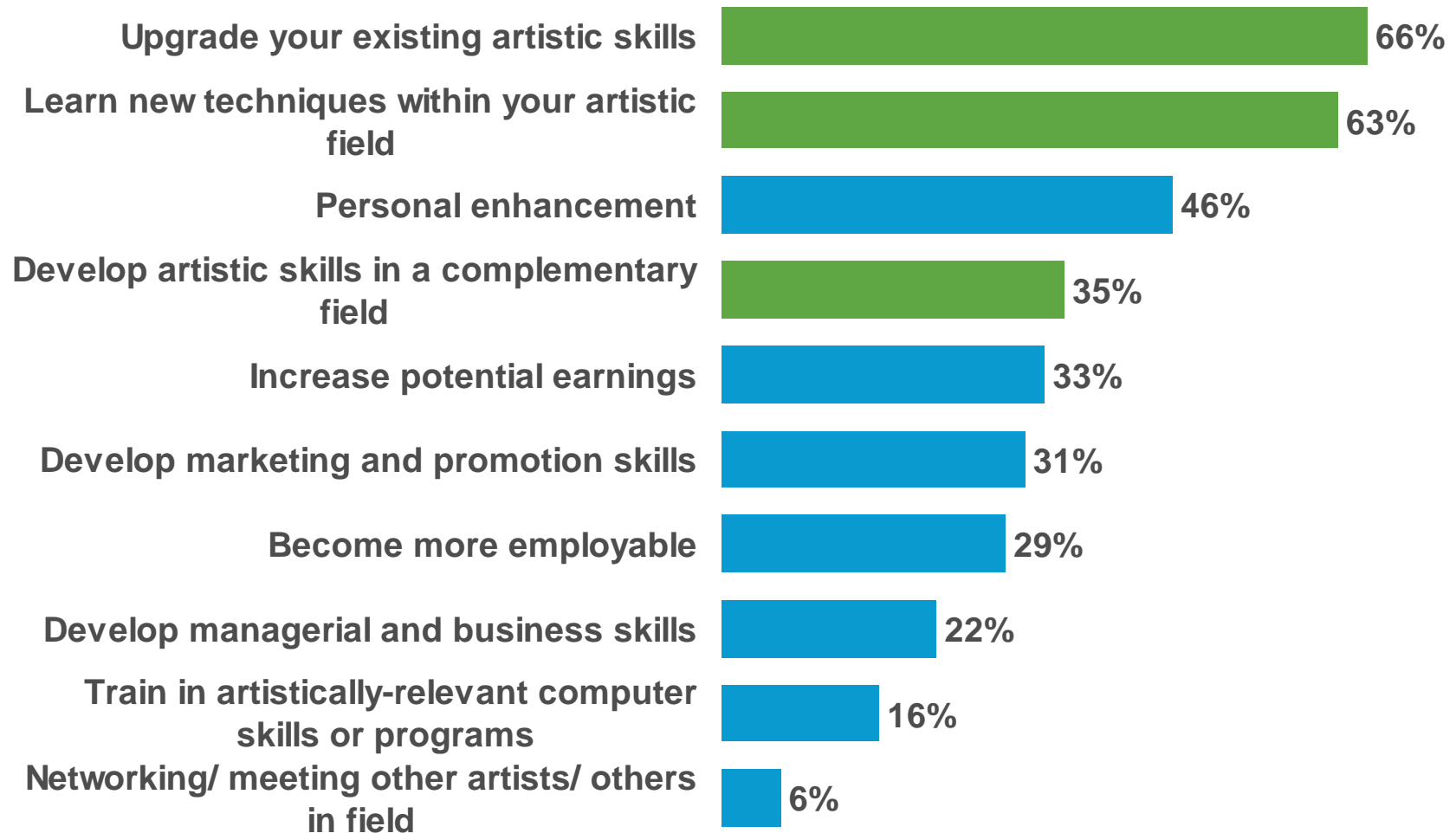
Overall, professional artists spent an average of \$1,442 out of their own money on professional development in the past year. (median= \$500)





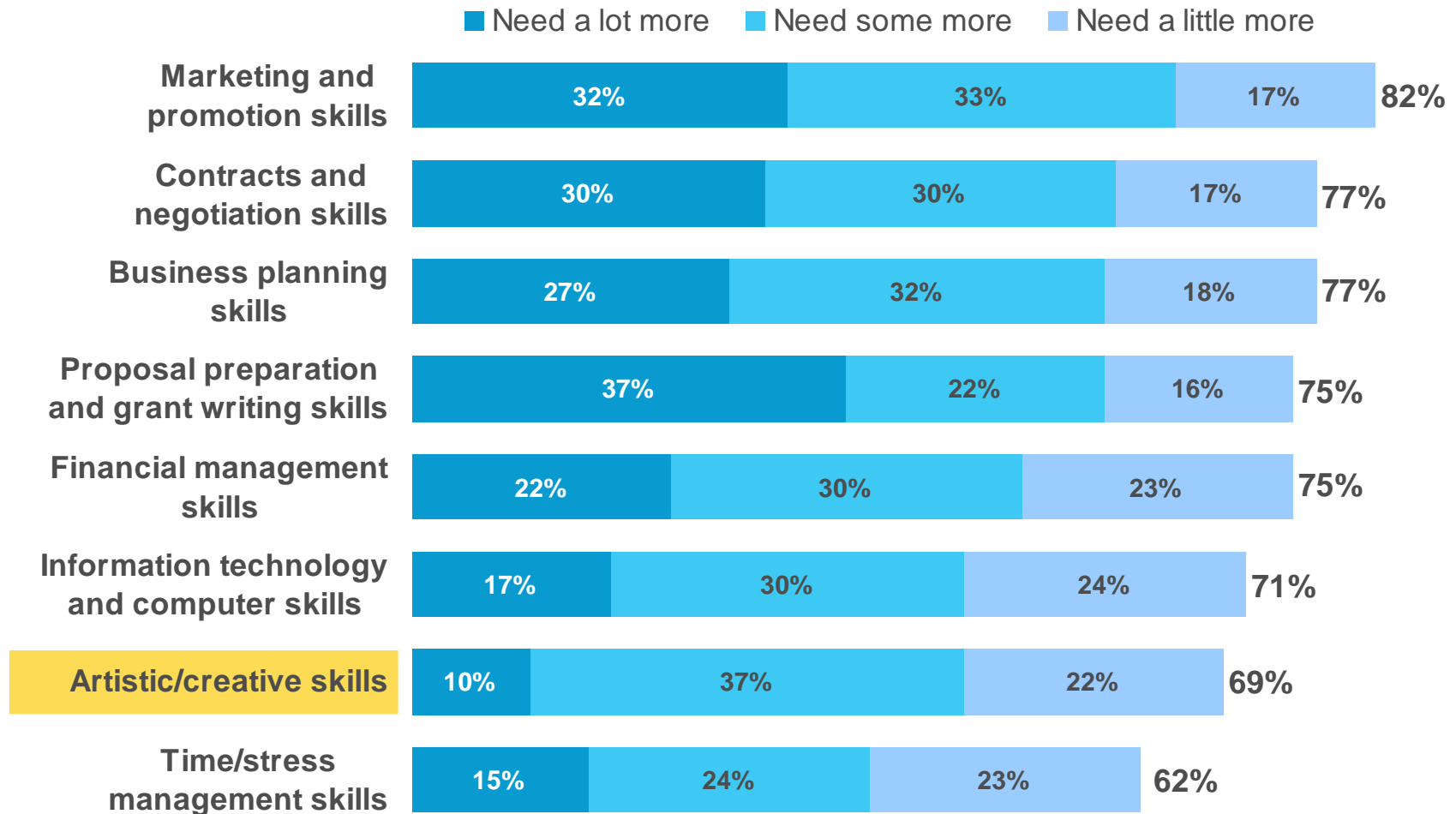
The main reason for pursuing professional development is artistic development...

Aided; Multi-mention





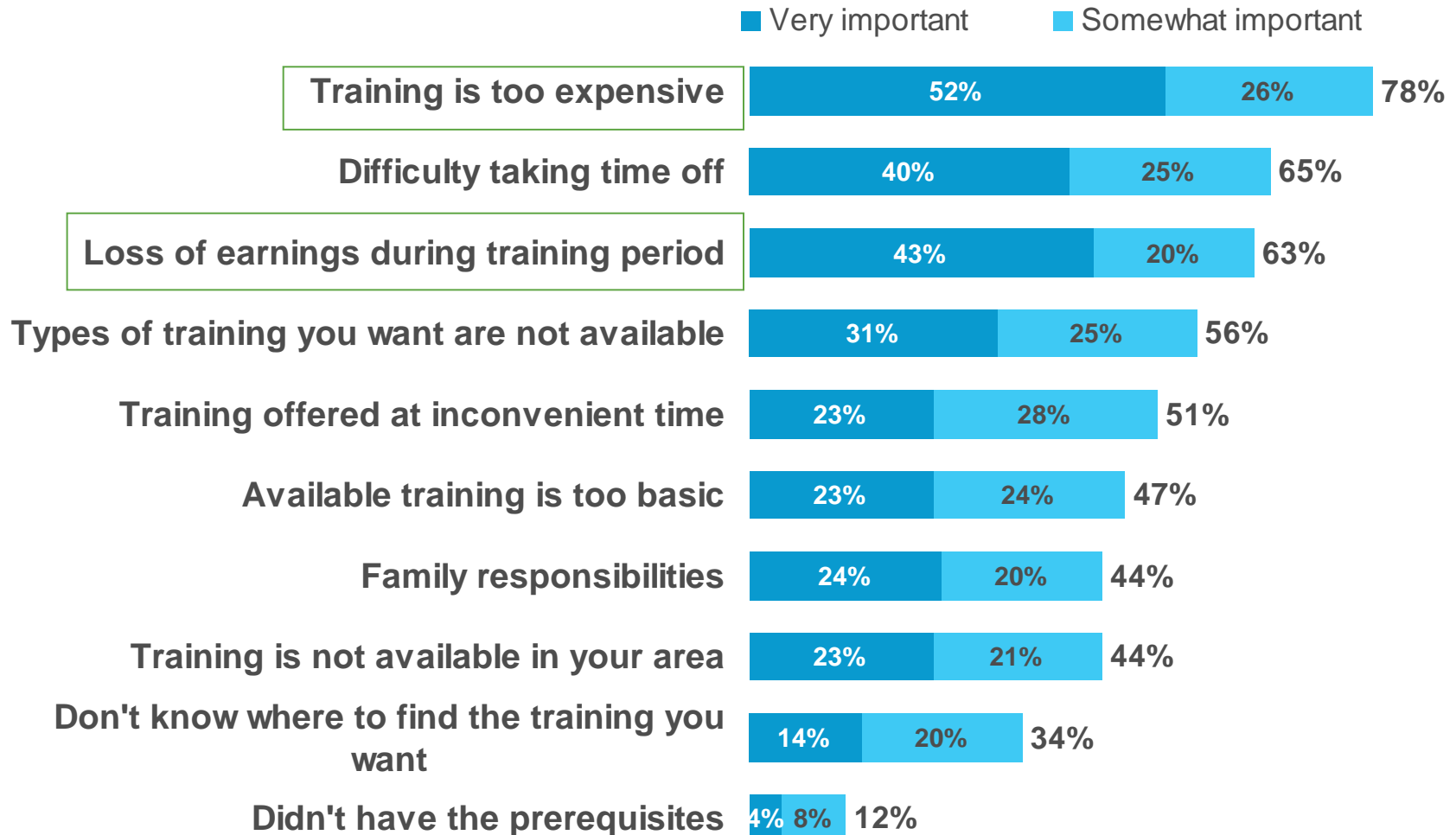
But looking forward, most professional artists see a need for business skills



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



Costs top the list of important barriers to professional development



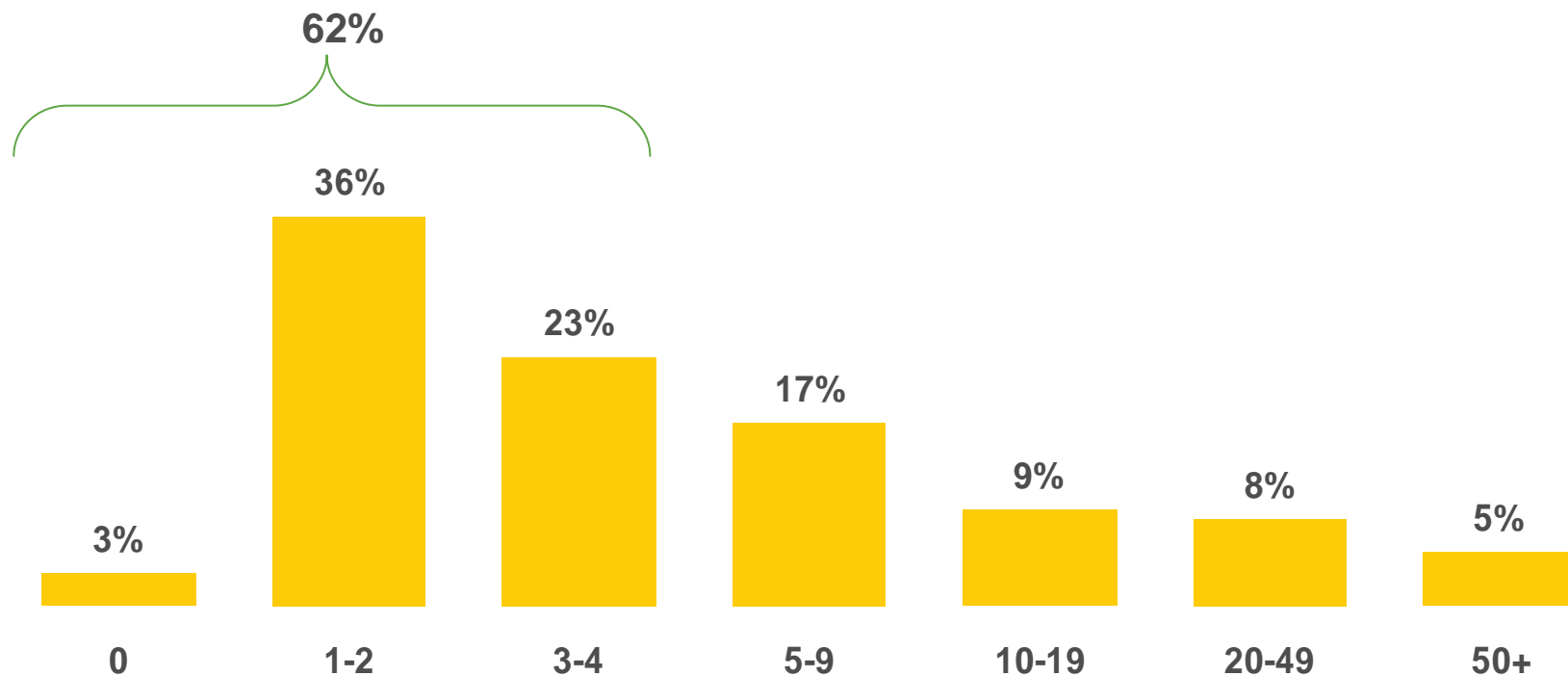


PART I: PROFESSIONAL ARTISTS

PART II: CULTURAL ORGANISATIONS ←



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



D4o. Including yourself, approximately how many full-time individuals does your organisation employ? All respondents N=500



More organisations than artists agree professional development contributes substantially to

... to the career advancement of artists

Organisations



93%

Professional Artists



85%

... to the enhanced creativity of artists

Organisations



90%

Professional Artists



86%

... to income growth for artists

Organisations



90%

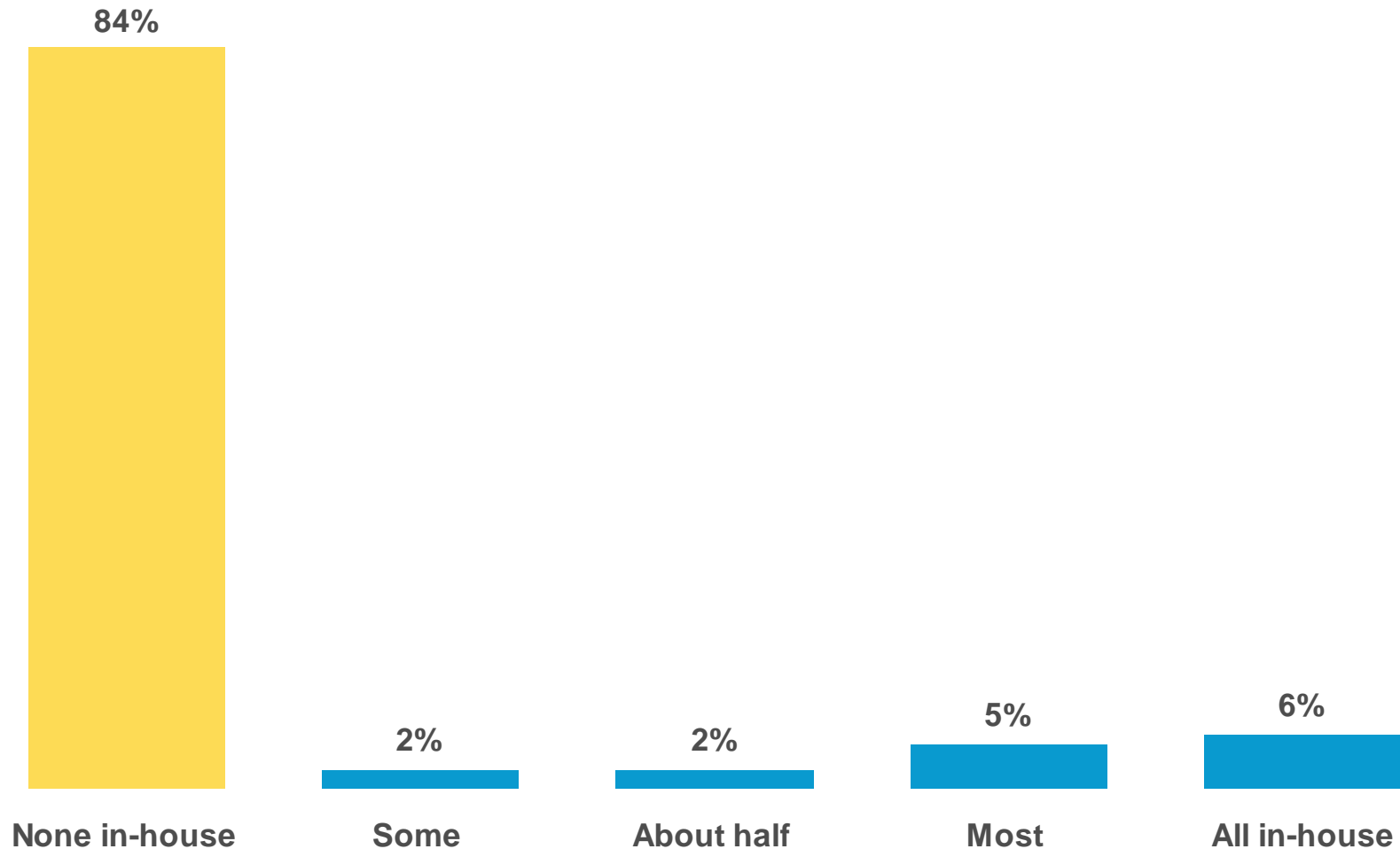
Professional Artists



71%



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



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



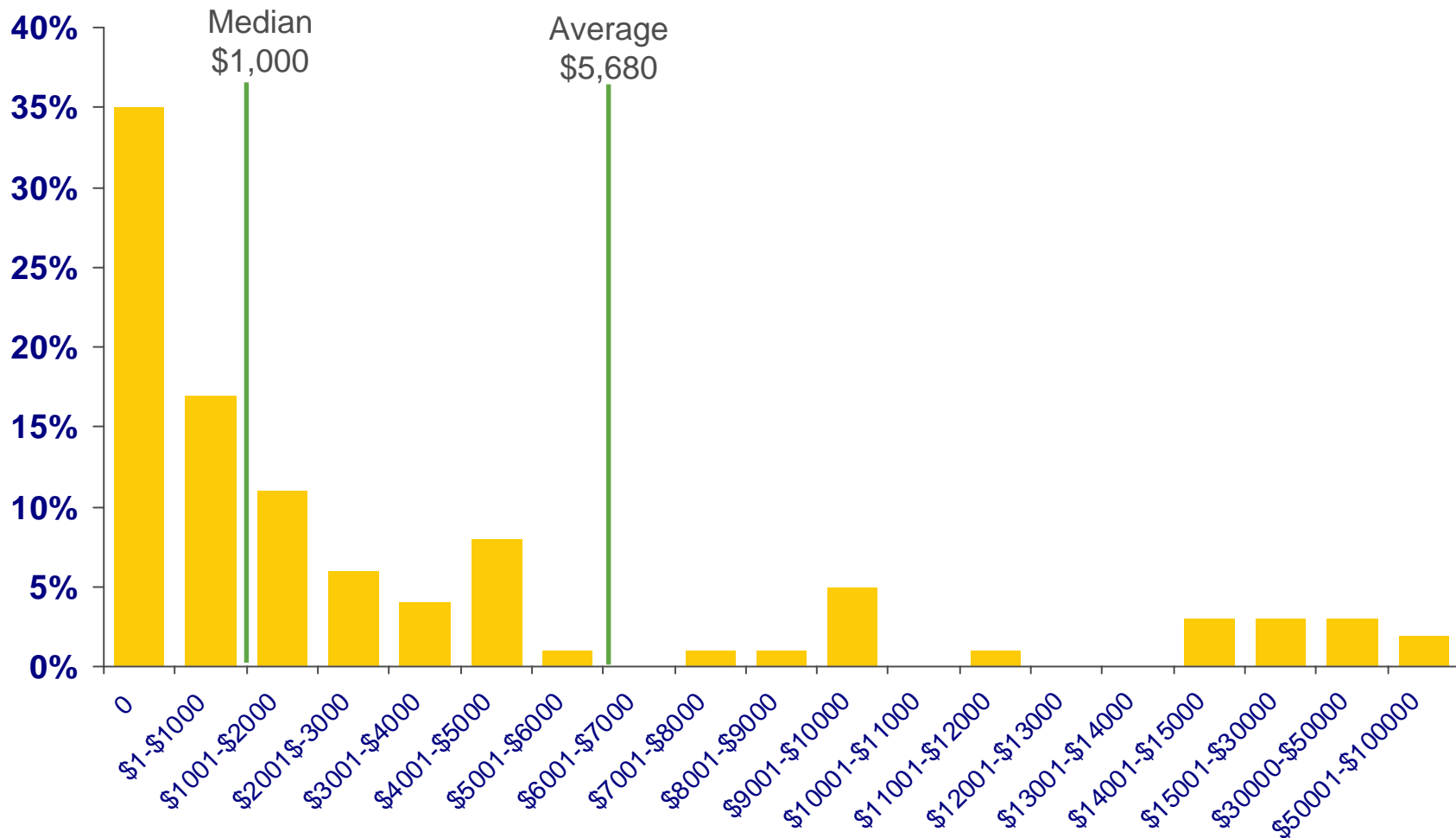
Organisations are twice as likely as professional artists to strongly agree that informal on-the-job learning is more effective than formal pd for artists.

% saying they strongly agree





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



Q16. Can you tell me please what was the total amount your organisation spent in its last fiscal year on professional development? Base: All respondents N=500



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

Unaided; Multi-mention





IMPLICATIONS



Implications

- Highlight the need for business-type training among professional artists in Ontario
- Encourage both professional artists and Ontario's cultural organisations to budget a sum of money, however modest, for professional development.
- Build the economic story for professional development.
- Create a network of like-minded organisations in Ontario, Canada and internationally to develop a Best Practices literature for professional development in the cultural sector



Thank you

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NAICS code included in Organisations sample.

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