

**Report on Professional Development  
Needs and Opportunities in the  
Performing Arts Touring Industry  
in Canada**

Prepared for  
CAPACOA  
by  
Donna Cardinal  
Cardinal Concepts

Contents

Summary.....	2
Background.....	3
Needs Identified.....	3
Opportunities Available.....	5
Gap Analysis.....	12
Professional Development and the HR Agenda.....	15
Opportunities for CAPACOA.....	17
Appendices.....	21
A. Organizations Consulted	
B. Survey of CAPACOA Members	

November 2002

## Summary

The Canadian Arts Presenting Association/L'Association canadienne des organismes artistiques (CAPACOA) is a federally incorporated non-profit association serving the live performing arts touring industry in Canada. CAPACOA has recently identified professional development as one of three core business activities for the association. CAPACOA currently offers limited professional development opportunities to members through the annual conference, pre-conference seminars and workshops, and a mentorship program. In the late spring of 2002, CAPACOA surveyed its members by e-mail to identify their interest in specific topics for professional development. Topics identified by respondents as being of interest for professional development are shown in Table 1 below.

Colleges and universities offering arts management programs, conservatories, and service organizations active in touring and sponsorship (regional) and/or in performing arts (national) were surveyed for the professional development opportunities they offer. See Tables 3, 4 and 5 below.

University undergraduate programs do not seem to be avenues for accessing professional development of the specialized nature sought by CAPACOA members since undergraduate programs require the student to be enrolled in a course of study at that institution. Some national arts service organizations and all regional/provincial touring service organizations are avenues for touring-specific professional development through their annual or biennial conferences and pre-conference workshops.

Colleges with arts/cultural/entertainment management programs appear to provide the most opportunities for professional development, and the most accessible opportunities. Most professional development topics identified by CAPACOA members are available in some form. The significant gaps in available formal learning opportunities are export marketing, sharing programming initiatives, and the two topics that relate to managing artists—training artists' managers/ reps, and marketing artists from emergence through maturity. The significant gaps in electronic availability are the above plus new marketing initiatives and e-marketing.

Availability of learning opportunities does not necessarily translate into enrolment, even when the learner indicates an interest in or need for professional development on a particular topic. CAPACOA may want to probe more fully the stated "demand" for professional development opportunities in order to add a layered understanding of the barriers that might be present even when a professional identifies a need or interest.

In addition to probing more fully the stated demand for professional development, CAPACOA may want to consider shifting the context of the discussion from demand, supply and gaps in professional development to professional development as an essential

component of building a new culture of human resources in the performing arts touring sector.

### **Background**

The Canadian Arts Presenting Association/L'Association canadienne des organismes artistiques (CAPACOA) is a federally incorporated non-profit association serving the live performing arts touring industry in Canada. CAPACOA strives to be a unifying voice for those involved in presenting the performing arts, serving members' needs and enhancing their opportunities through communication, professional development, and advocacy. More information is available on the CAPACOA website at [www.capacoa.ca](http://www.capacoa.ca).

The Executive Director of CAPACOA recently identified professional development as one of three core business activities for the association.

CAPACOA currently offers limited professional development opportunities to members through the annual conference, pre-conference seminars and workshops, and a mentorship program.

In the late spring of 2002, CAPACOA surveyed its members by e-mail to identify their interest in specific topics for professional development.

### **Needs Identified**

The survey questionnaire (see Appendix A) offered a list of 11 possible topics with space to write in additional topics. It also invited respondents to identify potential resource people and potential partners in the delivery of professional development and to indicate preferred delivery mode (electronic or face to face). Fifty-eight (58) completed questionnaires were returned out of 170 distributed. They are arranged in order of number of indications of interest. Not everyone who expressed interest in a topic chose a preferred delivery method.

Table 1:

Topics identified by respondents as being of interest for professional development.

Topic	Number expressing interest	Live delivery	Electronic delivery
New Marketing Initiatives	33	8	12
E-Marketing	29	7	11
Educational/Outreach Programming	28	9	18
Strategic/Business Planning	27	12	10
Renewing Facilities/Capital Campaigns	23	9	9
Fundraising/Sponsorships	23	7	9
Risk/Revenue Management	18	6	9
Sharing Program Initiatives	16	3	7
Export Marketing/Promotion	16	8	5
Board/Volunteer Management	12	6	3
Training Artist Managers/Representatives	10	4	4
Marketing Artists from Emergence through Maturity	9	5	3
Health/Safety Issues	8	1	4

According to Peter Feldman’s analysis, the first eight topics were strongly favoured by non-Business members (that is, presenters), with the exception of “Strategic/business planning” which was split almost evenly between Business and non-Business members. "Export Marketing/Promotion", "Training Artist Managers" and "Marketing Artists" were strongly favored by Business members (artists and artists’ managers), but the percentage of those interested seemed low. Business members accounted for 22 of the 58 responses.

Questionnaire recipients were also asked to indicate if they were interested in acting as a mentor or buddy to another CAPACOA member, or if they would be interested in having a mentor.

Table 2:

Interest in mentor or buddy relationship.

	Yes	No
Interested in acting as a mentor	26	22
Interested in having a mentor	13	26

Of the 26 who were interested in being a mentor, 20 were presenters. Of the 13 who were interested in having a mentor, 7 were presenters and 6 were artists or artists' managers.

The survey did not ask for information about present professional development practices.

### **Opportunities Available**

Three sets of organizations were surveyed for the learning opportunities they provide on the topics indicated by CAPACOA members as being of interest: colleges and universities offering arts and cultural management programs and which are members of the Canadian Association of Arts Administration Educators (CAAAE); conservatories such as The Banff Centre and the National Theatre School of Canada; and service organizations in touring and sponsorship (regional) and/or in performing arts (national).<sup>1</sup>

#### Colleges

---

<sup>1</sup> I was greatly assisted in the third category, regional and national performing arts touring and service associations, by Jocelyn Harvey generously making available to me early drafts of the databases she is assembling on inventories of professional development and professional renewal programs for the *Creative Management Project*.

Table 3:

Professional development opportunities available from Colleges for topics identified as being of interest.

Professional Development Opportunities Sought by Practitioners →	new mktg initiatives	e-mktg	export mktg	educ/outreach pgming	sharing pgming initi- atives	strate- gic/ bus. plng	renewing facilities/ capital campaigns	fund- raising, sponsor- ships	risk/ rev. mgt	Board/ volun- teer mgt	trng artists', mgrs/ reps	mktg artists', entire careers	health/ safety issues
<b>Colleges</b>													
Capilano <i>Arts and Entertainment Management</i>	√	√	X	work term	work term	√	X	full course	√	√	√	√	work term
Grant MacEwan <i>Arts and Cultural Mgt</i>	√	√	X	√ online	X	X	√ online	√ online	√ online	√	X	X	√ online
Humber <i>Arts Administration</i>	X	X	X	X	X	full course	X	full course	√	full course	X	X	full course (2003)

Three colleges provided information on their arts management program offerings in the topic areas requested. Generally, college arts management programs can be accessed for part time study. Humber College has two separate programs, one for students enrolled full time and another for part time study. Courses in the latter program are modular (30 hours) and lend themselves to a variety of alternative formats, from the standard 10 week evening course to full time over three weekends or two-week summer intensives. The four compulsory courses can be custom offered for 12 or more students. One experiment in customized delivery involved providing two of the courses to students at U of T Scarborough for credit at both institutions. Another example currently under development jointly with Theatre Ontario is a safety training course to be offered at Humber in 2003.

Grant MacEwan College has five of the arts and cultural management program courses available online. GMC has worked with the Alberta Recording Industry Association (ARIA) to develop short outreach workshops for musicians in managing their own careers. GMC is also cooperating with the Edmonton Arts Council and the Arts and Cultural Administrators Association (ACAA) to develop a one-day workshop in e-marketing which will become a module in the Applied Marketing course. Two other programs at Grant MacEwan College are relevant to topics identified in the CAPACOA survey. The Voluntary Sector Management program is available part time and for evening study, but is not available online. The Management Studies Program offers courses in strategic/business planning.

Capilano College's Arts and Entertainment Management Program is available for part time study but is not yet available online.

All three colleges (and probably the other colleges with arts and cultural management programs) are interested in collaborating on the delivery of workshops, seminars and short courses. They are potential partners for CAPACOA in any professional development curriculum planning and delivery.

### Universities

Table 4:

Professional development opportunities available from Universities for topics identified as being of interest.

Professional Development Opportunities Sought by Practitioners →	new mktg initiatives	e-mktg	export mktg	educ/ outreach pgming	sharing pgming initiatives	strategic/ bus. plng	renewing facilities/ capital campaigns	fund-raising, sponsorships	risk/ rev. mgt	Board/ volunteer mgt	trng artists' mgrs/ reps	mktg artists' entire careers	health/ safety issues
<b>Universities</b>													
Ecole des Hautes Etudes Commerciales <i>Gestion des arts</i>	X	X	full course	X	X	X	X	X	X	X	X	X	X
U. of Ottawa <i>Concentration in Arts Admin.</i>	X	X	X	X	X	√	√	√	√	√	X	X	X
U. of Toronto Scarborough <i>Co-op Arts Mgt. Program</i>	X	X	X	X	X	course	√	√	√	V	X	X	X
U. of Waterloo <i>A &amp; C Mgt. *full time only</i>													
U. of Waterloo <i>Cultural Mgt. Institute</i>	X	X	X	X	X	online course	X	√	X	two online courses	X	X	X
U. of Waterloo <i>Income Mgrs. Program</i>	X	√	X	X	X	X	√	√	X	√	X	X	X

Ecole des Hautes Etudes Commerciales (HEC) and the University of Waterloo (UW) house significant centres of activity related to arts and cultural management and collaborate on various leading edge academic enterprises such as international symposia. The Chaire de Gestion at HEC publishes the *Journal of Arts Management* and is seeking funds to establish a French-language equivalent to the UW's online Cultural Management Institute. The Centre for Cultural Management at the University of Waterloo hosts the annual Income Managers Program and has developed and maintains the Cultural Management Institute, an online repository of self-study modules in topics related to arts and cultural management. Both institutions offer full time undergraduate programs in arts and cultural management; however, the programs are not available for part time study.

The Cultural Management Institute now has 12 online interactive learning modules. They can be used by anyone at any time, but in order to receive a Certificate of Completion from CCM, the person needs to register online, choose the module (up to a maximum of two at one time) and, once they have completed the module, send an e-mail message. The Centre confirms completion and sends the certificate.

The Income Manager's program offered by the Cultural Careers Council Ontario in conjunction with the Centre for Cultural Management and Genovese, Vanderhoof and Associates is a three-week summer institute specifically designed for arts professionals and those who have a genuine interest in developing a career in arts marketing and fund-raising. The Institute is the only comprehensive certificate training program in North America exclusively devoted to the improvement of skills in arts income development.

The University of Ottawa now offers a bachelor's degree with a concentration in arts administration (formerly a post-degree certificate). Core courses (two in fall 2002, two in winter 2003) plus five courses offered by the Business faculty are available for part time study and/or auditing, however are not available online. The Universities of Winnipeg, Manitoba and Brandon are collaborating on an arts and cultural management program to be offered beginning in January 2003.

### Conservatories

The two conservatories contacted for this research were The Banff Centre and the National Theatre School. Neither is offering professional development opportunities that can be accessed by CAPACOA members. The National Theatre School's courses are open only to students enrolled in the school full time. The Banff Centre has cancelled its previous arts management and non-profit management programs with the intent to replace them with a high level international program. It is possible that the international program will include a component on export marketing.

### Service Organizations

Table 5:

Professional development opportunities available from Service Organizations for topics identified as being of interest.

Professional Development Opportunities Sought by Practitioners →	new mktg initiatives	e-mktg	export mktg	educ/ outreach pgming	sharing pgming initiatives	strategic/ bus. plng	renewing facilities/ capital campaigns	fund-raising, sponsorships	risk/ rev. mgt	Board/ volunteer mgt	trng artists mgrs/ reps	mktg artists' entire careers	health/ safety issues
<b>Service Organizations</b>													
CINARS	X	X	annual conf; wkshp	X	X	X	X	X	X	X	X	X	X
Community Cultural Impressarios	annual conf; wkshp	annual conf; wkshp	X	annual conf	X	X	X	annual conf	annual conf; wkshp	wkshp	X	X	wkshp
Organization of Saskatchewan Arts Councils	annual conf	X	X	directly with artists	X	with selected presenters	X	annual conf	X	annual conf	annual conf	X	X
BC Touring Council	annual conf	X	X	X	X	annual conf; online	X	annual conf	X	annual conf	X	X	X

Most regional touring service organizations offer professional development opportunities at their annual or biennial conferences, in the form of workshops or seminars. Topics vary from year to year and, over time appear, to cover almost all of the topics identified as being of interest to CAPACOA members. Few formal professional development opportunities are offered outside the context of the annual conference, and only one is offered online.

The largest regional touring association, Community Cultural Impresarios (CCI) recently established a secretariat charged with developing professional development programs for an expanded membership to include volunteer community presenters in addition to the established core of professional community presenters. Of 400 presenters in Ontario, only 80 employ professional staff. Because many of the professional presenters are linked to municipal governance structures, they participate in their municipal strategic planning processes.

Réseau Ontario offers professional development to members at its annual conference on topics identified by the membership in visits by the Executive Director over the summer. Contact Ontario is also an excellent opportunity to offer professional development to those interested in presenting the arts in francophone Ontario. Topics this year will be development and coordination of artistic programming, development of audiences, promotion, school performances, recruiting and management of volunteers, and finances. Réseau Ontario has published a manual describing the steps in developing and coordinating artistic programming, including many practical working tools. "La programmation artistique en un clin d'œil" is available from Réseau Ontario at a cost of \$30.

The Manitoba Arts Network indicated that many of the topics on the CAPACOA list of professional development areas would be of interest to their organization. Except for small informal workshops for member community arts organizations, the Manitoba Arts Network does not offer professional development opportunities.

The Organization of Saskatchewan Arts Councils (OSAC) works directly with artists and with selected presenters on developing education/outreach programming and facilitates the sharing of program initiatives. OSAC also works directly with selected communities on strategic business planning, including follow up sessions.

Similarly, the Arts Touring Alliance of Alberta (ATAA) does not offer formal learning opportunities, however, it does provide customized workshops on any topic on request.

The BC Touring Council offers, in addition to workshops, seminars, and an annual conference, an online seminar on strategic business planning.

The Atlantic Presenters Association professional development opportunities are informal in nature, exchanging best practices as well as offering each other advice.

None of the national discipline-based arts service organizations identified touring topics as the subject of professional development, although the Canadian Dance Assembly indicated an interest in partnering with CAPACOA to address professional development needs of their members with respect to presenting and touring issues. The CDA's first annual conference is slated for June, 2003.

### Governments

Two government programs of interest to touring arts presenters came to my attention. Neither program is designed to provide professional development for individual employees, however, both might offer potential for partnering with CAPACOA and regional touring organizations in capacity development at the local level.

The Department of Canadian Heritage Arts Presentation Canada program can provide support to professional arts presenters in order to establish or strengthen the networking activities of Canadian arts presenters, i.e., showcases, conferences, strategy meetings, etc. In addition, the program supports service organizations and networks for the professional development and networking activities they offer to arts presenters on an ongoing basis. In Alberta a new-presenter development component is being created through the Alberta Touring Alliance as part of the federal program.

In Ontario, the Ontario Arts Council (OAC) Touring and Collaborations Program is intended to assist touring, distribution and exhibition of art and artists in the literary, media, performing and visual arts to communities throughout Ontario to encourage a range of collaborations among touring artists, exhibiting artists, arts organizations and communities. Presenters, exhibitors and arts organizations in all disciplines -- literary, media, performing and visual arts -- that are Ontario-based professional artists and not-for-profit arts organizations are eligible.

## **Gap Analysis**

### Patterns of Supply

Governments are not direct providers of professional development opportunities for individuals in the performing arts touring industry; however, they may be sources of funding for initiatives led by or including CAPACOA that result in the creation of professional development opportunities for individuals.

University undergraduate programs do not seem to be avenues for accessing professional development of the specialized nature sought by CAPACOA members since undergraduate programs require the student to be enrolled in a course of study at that institution. The possible exception is in the case where an instructor gives permission for a learner to audit her or his course. These can be very valuable professional development opportunities albeit arranged on an ad hoc basis.

Some national arts service organizations and all regional/provincial touring service organizations are avenues for touring-specific professional development through their annual or biennial conferences and pre-conference workshops. Most of the topics of interest to CAPACOA members are covered in this manner over time in a rotational pattern. However, these opportunities are only available when programmed by the provider, not necessarily when sought by the learner. Certain topics of interest to CAPACOA members do not appear even in annual conference sessions; for example, renewing facilities/capital campaigns, sharing program initiatives, and marketing artists from emergence through maturity. Not surprisingly, CINARS is the one service organization that offers a professional development opportunity in export marketing.

Colleges with arts/cultural/entertainment management programs appear to provide the most opportunities for professional development, and the most accessible opportunities. Two or more of the three colleges responding to this survey indicated available learning opportunities in new marketing initiatives, e-marketing, educational/outreach programming, strategic business planning, fund raising/sponsorships, risk/revenue management, Board/volunteer management, and health/safety issues.

When one adds the UW Cultural Management Institute and the UW Income Managers Program, most professional development topics identified by CAPACOA members are available in some form. The exceptions are export marketing (although HEC has a full course on this topic for students enrolled in their program), sharing programming initiatives, training artists' managers/ reps, and marketing artists from emergence through maturity.

Full courses are available only in strategic business planning (Humber), fund raising/sponsorship (Capilano, Humber), Board/volunteer management (Humber), and health/safety issues (Humber, 2003). It may be that full courses, given the time investment they require, are not the most appropriate mode of learning opportunity for a working professional. Full courses seem to be available for topics that have been priorities for some time and in which a substantial body of knowledge has developed.

Availability does not equate with accessibility, however. One factor in accessibility is the availability of a course or module at a distance by means of electronic delivery. The UW Cultural Management Institute's twelve modules and Grant MacEwan College's five online courses address the following topics: education/outreach programming, strategic

business planning, renewing facilities/capital campaigns, fund raising/sponsorships, risk/revenue management, Board/volunteer management, and health/safety issues. The BC Touring Council's online seminar adds an additional opportunity in strategic business planning.

The significant gaps in available formal learning opportunities are export marketing, sharing programming initiatives, and the two topics that relate to managing artists—training artists' managers/ reps, and marketing artists from emergence through maturity.

The significant gaps in electronic availability are the above plus new marketing initiatives and e-marketing.

### Take-up Issues

Availability of learning opportunities does not necessarily translate into enrollment, even when the learner indicates an interest in or need for professional development on a particular topic. There are many barriers to professional development beyond availability of opportunities and the barrier of distance considered above. Some of the barriers that may prevent a practising professional from taking advantage of existing opportunities are extrinsic; others are intrinsic. Extrinsic barriers include cost, distance, time, lack of awareness of (quality) offerings, etc. These barriers are often viewed by cultural workers as insurmountable. However, this perspective may be at least partially determined by intrinsic factors such as low value placed on professional development, lack of commitment to own learning, lack of self-confidence to undertake learning, absence of pleasure in the acquisition of knowledge, fear of feedback, etc. A helpful next step for CAPACOA would be to probe more fully the stated "demand" for professional development opportunities in order to add a layered understanding of the barriers that might be present even when a professional indicates a professional development need.

### Refining Demand

A further probing of the declared demand for professional development might involve an exploration of several information sets, including:

- Past/present professional development activities of members
- Intrinsic motivators for continuing education at work in the learner (pleasure in the acquisition of knowledge, pleasure in the process of learning, sense of professional identity, desire for feedback, crises of self-identification and stress)<sup>2</sup>

---

<sup>2</sup> Joy Davis. *Good Intentions, Complex Realities: Perspectives on Continuing Professional Education in Canada's Museum Sector* (University of Victoria: Division of Continuing Studies, 2001) 127.

- Intrinsic deterrents to continuing education at work in the learner (negative perceptions of education, lack of self-confidence, dislike of learning environment/group gatherings, apathy)<sup>3</sup>
- Price sensitivity and willingness on the part of the learner to invest time and money
- Impact of employer/Board attitudes to professional development
- Extrinsic factors affecting professional development decisions of the learner (cost, distance, time, awareness of existing opportunities).

This information might be gathered by means of focus groups (in person or online), or member surveys of the type distributed in the late spring of 2002.

The information gained from members may enable the Board to make more informed decisions about professional development initiatives that CAPACOA might launch and about appropriate partners for those initiatives.

### Beyond Supply and Demand

In addition to probing more fully the stated demand for professional development, CAPACOA may want to consider shifting the context of the discussion from demand, supply and gaps in professional development to professional development as an essential component of building a new culture of human resources in the performing arts touring sector.

## **Professional Development and the HR Agenda**

Two recent enquiries have focused significant attention on human resource issues in the arts and culture sector. The Cultural Human Resource Council (CHRC) is directing a Study on Human Resources Conditions in the Cultural Sector. The primary data gathering has been a review of the literature and extensive interviews of managers.

Concurrently the CCA, in conjunction with the CHRC and with financial support from The Samuel and Saidye Bronfman Family Foundation and the Department of Canadian Heritage, is undertaking a project focused on the challenges of retaining experienced managers for the arts and attracting a new generation of committed managers into the field. The project has involved extensive consultations with persons concerned about retaining, renewing and recruiting the leadership needed for Canada's arts organizations in an environment of keen competition for managerial talent. Subsequent phases of the project will produce inventories of professional development and professional renewal programs and of internship/mentorship programs for new and emerging administrators/ managers.

---

<sup>3</sup>*ibid.*, page 127.

A third project, The Arts Leadership Network (pilot phase), emerged out of an extensive study of leadership development needs among senior managers in the performing arts in Canada in 2000. It is a joint initiative of three national arts service organizations: Opera.ca, PACT, and Orchestras Canada. The study found widespread burn-out and a sense of isolation and abandonment among senior managers, few who feel prepared to do their jobs, and little attention being paid to systematic human resource strategies. In this context senior arts managers identified the need for peer-to-peer dialogue, fresh ideas and leading edge thinking, and strategies to strengthen the legitimacy of arts management as a field of knowledge and professional practice. Arts leadership roundtables grew out of this need for peer-to-peer dialogue, the preferred learning method for senior arts managers. The development of online tools and resources and creation of two self-managed task teams comprised the remaining activities in Phase II, carried out in Ontario.

1955+All three of the studies point to the weak “culture” of human resources in the cultural sector. A weak HR culture and weak human resources *management* (e.g., weak knowledge base, inadequate policies and procedures), although not synonymous, can reinforce one another. The pattern of under-resourcing in the arts is so persistent<sup>4</sup> that one commentator has named it a culture of exploitation.<sup>5</sup>

Contributing to the weak HR culture in the arts sector is a weak research infrastructure. Training and professional development in the sector is not well ‘fed’ by current research.<sup>6</sup>

Spending on human resources in the cultural sector is insecure in large organizations and often nonexistent in smaller organizations, in comparison with an accepted benchmark in other sectors of 1.5% of payroll<sup>7</sup> and the example set by the province of Quebec in requiring municipalities to allocate 1.0% of salary budgets to professional development of employees.<sup>8</sup>

If the recommendations of the three studies/projects are taken seriously by the sector, we will see considerable attention paid to the development and institutionalization of a human resources culture in the arts in Canada over the next decade. The opportunity exists for CAPACOA to position itself at the head of this curve by reframing professional development in the context of developing a strong human resources culture among its members and in the performing arts touring industry in Canada.

---

<sup>4</sup> American arts consultants George Thorne and Nello McDaniel argue that arts organizations in the US operate at a level of activity 45-50% above the level of human and financial resources needed to sustain this activity. Baeker, G. (2001) *From Board Development to Cultural Leadership: Past Experience and Emerging Issues*.

<sup>5</sup> Greg Baeker, personal communication.

<sup>6</sup> Baeker, G. (1996) *Strengthening Management Practice in Canada’s Cultural Sector: A Learning Strategy*

<sup>7</sup> Jocelyn Harvey, *Creative Management*, p. 7

<sup>8</sup> Michel de la Durantaye, personal communication.

## **Opportunities for CAPACOA**

### Set the Pace with an HR Agenda

One of the biggest contributions CAPACOA can make to the professional development of its members and their staff and volunteers is to champion the development and institutionalization of a HR culture in the arts, both through CAPACOA's internal functioning and in its services to members. The suggestions below comprise a menu of possibilities to be taken up by CAPACOA as opportunities present themselves or can be created.

### Continue Annual Conferences

The annual conferences of CAPACOA and of regional touring associations currently comprise a major component of professional development for members. CAPACOA uses its annual conferences to respond to the emerging professional development, communication and advocacy needs of its members. The conferences should continue, as should the organization's practice of continually evaluating and refining the conference design so as to address emerging needs. As CAPACOA progresses in some of the other initiatives outlined below, the conferences will be freed up from serving as a sole source of professional development, and will be able to respond more fully to continually emerging new needs.

### Strengthen and expand mentorship program

CAPACOA's professional development committee has taken an important step in launching the Pilot Mentorship Program at this year's annual conference. Twelve pairs have been matched up on the basis of professional goals stipulated, experience offered and sought, and amount of time offered and asked. Mentor and "mentees" decide for themselves the nature and frequency of their contact, however the program guidelines specify the purpose, process and goals of the program. The Professional Development Committee intends to evaluate the program at the end of the pilot year and to then decide how to proceed.

Given the current interest in mentorship as a promising form of development for practising professionals, CAPACOA has an opportunity to contribute to the growing body of knowledge and practice through publicizing the pilot program, sharing the program purpose, process and guidelines, and reporting widely on the outcomes of the evaluation at the end of the pilot year. The evaluation and outcomes will be of potential interest to local, regional, and national arts service organizations as well as to educators and researchers, and specifically to the colleges and universities offering programs in arts and cultural management. CAPACOA's experience with the mentorship pilot may

contribute to the development of a distance learning module on mentoring by one of the education providers.

### Develop Web Resources

CAPACOA has an effective Web presence. The members-only area of the site is an opportunity for CAPACOA to post information concerning professional development of potential interest to members, as it has done with information concerning grants of potential interest to members.

The contents of this report, together with the lists of providers of professional development opportunities and links to their sites, would be an inexpensive and manageable way to begin. When available, the results of the Pilot Mentorship Program can be added. Resource materials prepared for specific sessions offered at annual conferences might be added, and any papers delivered by speakers or conference resource people. Arrangements might be worked out with the Arts Leadership Network to provide access for CAPACOA members to the resources accumulated for that project, especially the extensive database on mentoring strategies and resources.

In furthering the HR agenda, CAPACOA might expand its Web resources to include sample professional development and human resource policies and guidelines, including guidelines it will have adopted as part of setting the pace with an HR agenda.

### Seek Partners in Creating Learning Opportunities Desired by Members

CAPACOA is uniquely positioned to instigate partnerships with both national and local/regional players in creating the formal learning opportunities sought by members. Learning materials and strategies have been developed in almost all of the topic areas identified by CAPACOA members as being of interest for professional development. However, the availability of formal opportunities varies greatly from place to place. Having something of an overview of both providers and needs, CAPACOA has the opportunity to match-make, assembling players to meet specific needs.

Some suggestions emerging from the information contained in this report include:

- Partner with CINARS and HEC to develop a module or Web resources on export marketing, which may also be of interest to the Cultural Management Institute;
- Publicize the current offerings of the Cultural Management Institute;
- Publicize the five Grant MacEwan College courses offered online and the BC Touring Council's online seminar on strategic business planning;
- Partner with Humber College in making their custom course on Health and Safety available in other locales (in cooperation with regional touring service organizations) and/or for distance delivery (possibly in conjunction with the Cultural Management Institute);

- Collaborate with Capilano, Grant MacEwan and Humber colleges and the touring service organizations in BC, AB, and ON on developing or customizing modules, seminars, workshops and courses in topic areas of greatest interest in their regions, and whenever possible design for distance delivery or in such a way as to produce resources for posting on the Web;
- Seek education providers as collaborators for the remaining regions, in conjunction with the touring service organizations in Saskatchewan, Manitoba, Atlantic, Quebec;
- Initiate, with provincial/regional touring service organizations and local hosts, local round tables/sanity circles for peer to peer networking (round tables that might serve as examples exist in Edmonton (ACAA), Toronto (ALN), and Winnipeg (Arts and Cultural Industries Development Team)); and
- Consider instituting a two-week summer intensive, modeled on the Income Managers Program, as an extension of the promising pre-conference institutes that have been offered by CAPACOA in the past.

#### Join the Arts Leadership Network

The Arts Leadership Network (ALN) is a concrete and innovative response to issues in professional development among senior arts leaders in Canada. It is considering expanding its membership for the next phase to include another national performing arts service organization. The opportunity exists for CAPACOA to make its interest in the goals and outcomes of the project known to the organizers and to consider joining in the subsequent phases. At the very least, CAPACOA should negotiate with the project organizers to gain access to the valuable database on mentoring resources and to make these available to CAPACOA's membership.

#### Model good HR practices

Advocating for the institutionalizing of professional development as part of a human resources culture in the performing arts touring industry requires CAPACOA to model good HR practices. With the recent publication of *Creative Management in the Arts and Heritage: Sustaining and Renewing Professional Management for the 21<sup>st</sup> Century*, CAPACOA has the opportunity to both implement and advocate the recommendations formulated on behalf of the larger arts and heritage sector. Some of the recommendations directed at national arts service organizations and pertinent to CAPACOA include:

- Collaborate in undertaking and distributing the results of a comprehensive national compensation survey;
- Collaborate in research on opportunities and options for group benefits packages for managers, artists, and other cultural workers;
- Maintain and, where possible, expand opportunities for managers to meet, network, take part in short, focused professional development sessions, and share solutions to common problems; and

- Collaborate in making formal HR policies and procedures available to members.

Other useful ideas garnered from the *Creative Management* study report include:

- Share an HR professional with one or more sister organizations;
- Collect and post HR policies and procedures of members (and exemplary policies and procedures from any source) for the information of members;
- Recruit an HR professional to the Board of CAPACOA; and
- Take up the National Arts Centre's offer of HR expertise.

Perhaps when the time is ripe, CAPACOA might champion, with other members of the arts and heritage community in Canada, an HR "stabilization" program that invests in organizations that dedicate funds to professional development.<sup>9</sup>

---

<sup>9</sup> Several variations on this theme are found in Jocelyn Harvey's *Creative Management* report. One involves public sector funders requiring applicants to submit their human resource plans along with their financial and artistic/program plans. Another combines mentoring, career advancement and sabbatical opportunities. An existing example of the latter cited by Harvey was the Durfee Foundation in Los Angeles which provides stipends to senior leaders for leave from their jobs for renewal purposes and makes a contribution to the organization if it is willing to establish a permanent revolving fund for professional development.

## Appendix A

### Organizations Consulted

#### Regional Touring Service Organizations

Arts Touring Alliance of Alberta  
P.O. Box 1652  
Edmonton AB T5J 2N9  
Phone: 780-420-0604  
Fax: 780-426-1049  
Email: [ataal@telus.net](mailto:ataal@telus.net)

Atlantic Presenters Association  
Richard Stoker  
Arts and Cultural Centre  
Box 1854  
St. John's NF A1C 5P9  
Phone: 709-729-3650  
Email: [dstoker@artsandculturalcentre.com](mailto:dstoker@artsandculturalcentre.com)

BC Touring Council  
Joanna Maratta  
Box 547  
Nelson BC V1L 5R3  
Phone: 250-352-0021  
Email: [fyi@bctouring.org](mailto:fyi@bctouring.org)

CINARS  
Suzanne Benoit  
Coordonnatrice projets spéciaux / Coordinator Special Projects  
3575, boul. St-Laurent, Bureau 216  
Montréal QC H2X 2T7  
tél.: (514) 842-5866  
télééc. : (514) 843-3168  
courriel: [sbenoit@cinars.org](mailto:sbenoit@cinars.org)

Community Cultural Impresarios  
Warren Garrett  
115 Front Street East, Box 487  
Toronto ON M5A 4S6  
Phone: 416-703-6709  
Fax: 416-504-2418  
Email: [wgarrett@symptico.ca](mailto:wgarrett@symptico.ca)  
Website: [www.ccio.on.ca](http://www.ccio.on.ca)

Manitoba Arts Network  
Lydia Giles  
203-100 Arthur St.  
Winnipeg MB R3B1H3  
Phone: 204-943-0036  
Fax: 204-943-1126  
Email: [mbarts@escape.ca](mailto:mbarts@escape.ca)

Organization of Saskatchewan Arts Councils  
Karen Mondor  
1102 8th Avenue  
Regina SK S4R 1C9  
Phone: 306-586-1250  
Email: [Karen@osac.sk.ca](mailto:Karen@osac.sk.ca)

Réseau Ontario  
Chantal Lamoureux  
Directrice générale par intérim  
255, chemin Montréal, pièce 204  
Ottawa ON K1L 6C4  
tél.: 613-745-7945  
télé.: 613-745-1733  
courriel: [Réseauontario@franco.ca](mailto:Réseauontario@franco.ca)

RIDEAU  
Hélène Binette  
1550, boul. Saint-Joseph East  
Montreal H2J 1M7  
Phone: 514-598-8024  
Fax: 514-598-8353  
Email: [hbinette@rideau-inc.qc.ca](mailto:hbinette@rideau-inc.qc.ca)

## Related Organizations

Canadian Dance Assembly (CDA)/Assemblée canadienne de la danse (ACD)

Hamal Docter

Executive Director/Directeur général

100 rue Maitland Street, #505

Toronto ON M4Y 1E2

tel./tél. : (416) 515-8444

fax/télé. : (416) 515-9444

Email/Courriel : [cda-acd@canadance.org](mailto:cda-acd@canadance.org)

Website: <http://www.canadance.org> or <http://www.canadanse.org>

Cultural Careers Council Ontario

Karen Ennis

27 Carlton Street, Suite 303

Toronto ON M5B 1L2

Ph: 416/340-0086

Fx: 416/340-6276

Email: [info@workinculture.on.ca](mailto:info@workinculture.on.ca)

Website: [www.workinculture.on.ca](http://www.workinculture.on.ca)

## Universities and Colleges

(Members of the Canadian Arts Administration Educators' Association)

François Colbert

Chaire de gestion des arts

École des Hautes Études Commerciales

3000 Chemin de la Côte Sainte-Catherine

Montréal, QC H3T 2A7

tél.: 514-340-6827

télé. : 514-340-6432

courriel: [francois.Colbert@hec.ca](mailto:francois.Colbert@hec.ca)

site Web: <http://www.hec.ca/artsmanagement>

Nancy Bradshaw

University of Toronto at Scarborough

1265 Military Trail

Scarborough ON M1C 1A4

Phone: 416-287-7310

Fax: 416-287-7290

Email: [Crawford@utsc.utoronto.ca](mailto:Crawford@utsc.utoronto.ca)

Website: [www.citd.utoronto.ca/artsmgt/](http://www.citd.utoronto.ca/artsmgt/)

Murray Dineen  
University of Ottawa  
Department of Music  
Ottawa ON K1N 6N5  
Phone: 613-562-5800 (ext 3818)  
Fax: 613-562-5140  
Email: [pdineen@uottawa.ca](mailto:pdineen@uottawa.ca)  
Website: [www.uottawa.ca](http://www.uottawa.ca)

Rose Ginther, Chair  
Arts & Cultural Management  
Grant MacEwan College  
275-10045 – 156 St.  
Edmonton AB T5P 2P7  
Phone: 780-497-4415  
Fax: 780-497-4330  
Email: [gintherr@macewan.ca](mailto:gintherr@macewan.ca)  
Website: [www.macewan.ca](http://www.macewan.ca)

Sylvia Hannigan  
Placement Coordinator  
Cultural Management Specialization  
Centre for Cultural Management  
University of Waterloo, Hagey Hall 143  
Waterloo ON N2L 3G1  
Phone: 519-888-4567 (ext 5058)  
Fax: 519-746-3956  
Email: [shannig@uwaterloo.ca](mailto:shannig@uwaterloo.ca)  
Website: [www.ccm.uwaterloo.ca](http://www.ccm.uwaterloo.ca)

Richard Nordrum  
Management Studies  
University of Winnipeg  
515 Portage Ave  
Winnipeg MB R3B 2E9  
Phone: 204-982-1174  
Email: [r.nordrum@uwinnipeg.ca](mailto:r.nordrum@uwinnipeg.ca)

Graeme Page, Associate Director  
Arts Management Programs  
Banff Centre for Management  
5440 Rice Lake Scenic Drive, RR#1  
Gores Landing ON KOK 2E0  
Phone: 905-342-2141  
Fax: 905-342-5611  
Email: [graeme\\_page@banffcentre.ca](mailto:graeme_page@banffcentre.ca)

Gerald Smith  
Coordinator, Arts Administration  
Humber College  
3199 Lakeshore Blvd. West  
Toronto ON M8V 1K8  
Phone: 416-675-6622 (ext 3244)  
Email: [smithg@humberc.on.ca](mailto:smithg@humberc.on.ca)  
Website: [www.performingarts@humberc.on.ca](http://www.performingarts@humberc.on.ca)

Julie Vanderyagt  
Arts and Entertainment Program  
Capilano College  
2055 Purcell Way  
North Vancouver BC V7J 3H5  
Phone: 604-990-7910  
Email: [jvandery@capcollege.bc.ca](mailto:jvandery@capcollege.bc.ca)

#### Related Government Programs

Compass Program  
Janice Lambrakos  
Information Services Coordinator  
Arts Services Department  
Ontario Arts Council  
Phone: 416-969-7429  
Email: [jlambrakos@arts.on.ca](mailto:jlambrakos@arts.on.ca)

Arts Presentation Canada  
Speros Vlassopoulos  
Dept. of Canadian Heritage  
Edmonton AB  
Tel: 780-495-5621  
E-mail: [Speros\\_Vlassopoulos@pch.gc.ca](mailto:Speros_Vlassopoulos@pch.gc.ca)

## Appendix B

### Dear CAPACOA member:

To assist CAPACOA in the creation of a complete training curriculum for professional development for its members and a pool of resource people, please take a minute to answer and return this questionnaire by **Thursday, March 28**. This survey should take 5 minutes, TOPS!

1. Simply indicate with an "X" the topics in which you have an interest.
2. After the topic, type "E" if you think this information is best delivered electronically on-line; type "L" if you prefer a live, person-to-person session.
3. If you like, suggest a resource person - and don't be shy if it's you!

- New Marketing Initiatives
- E-Marketing
- Fund Raising/Sponsorships
- Health & Safety Issues
- Education & Outreach Programming
- Export Marketing/Promotion
- Strategic/Business Planning
- Risk/Revenue Management
- Board/Volunteer Management
- Renewing Facilities/Capital Campaigns
- Sharing Program Initiative
- Other topic(s): (please specify)
- 1)
- 2)

Would you be interested in acting as a mentor or "buddy" for another CAPACOA member? Yes  No

Would you like to have a mentor/buddy? Yes  No

Can you suggest any partners who could work with CAPACOA to develop and deliver PD programming (e.g. Banff School of Management or a regional association)?

Do you have any other comments or ideas about professional development? Thanks!

**Now do your e-mail reply. It's that easy!**