

# **Creative Manitoba: An Economic Development Strategy for the Cultural Sector**

**An Initiative of the  
Arts and Cultural Industries Development Team  
and Manitoba's Cultural Community**

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**March 2003**



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Because the cultural industries play a key role in sustaining cultural diversity and fostering intercultural communication, the flourishing of the creative economy is a central cultural policy goal everywhere in the world.

Y. Raj Isar  
Consultant and former Head of Cultural Policy at UNESCO  
November 2002

## **Foreword**

Imagine for a moment that you are at the launch of the latest book by a celebrated Manitoba author. There are several hundred people in attendance, many of whom have been out for dinner earlier at nearby restaurants. They are eagerly looking forward to having their copy of the author's book signed, and listening to the author talk about the process of developing the book. The local and national media are present, not only because the author has been recognized with several awards, but also because a national television network is planning to produce a documentary on the life of this author, whose work has inspired so many.

A Manitoba publisher, who expects to sell several thousand copies in bookstores across Canada, has published the book. They have engaged the services of a visual artist and a local design company in the design and production of the book, and had it printed in rural Manitoba using the latest digital direct-to-plate technology. Before the shipping company sends several boxes to a local independent bookstore where the launch is being held, this work of art has passed through the hands of many people who are either directly or indirectly connected to and impacted by the cultural economy.

Imagine now that a writers festival is the producing agent that organized the book launch. The festival office is located in a historic building renovated specifically for the purpose of housing artists and arts groups, in a downtown neighbourhood that a growing number of cultural sector businesses are proud to call home. More than 10,000 people come to the festival's events from all walks of life, including tourists from outside Manitoba.

The author, who teaches communications at a post-secondary institution, has also been invited to speak to a classroom of core area high school students, where the discussion will focus on the challenges of being an Aboriginal writer in Canada. Meanwhile, the author's agent successfully negotiates the international rights to the new work, a library writes to the author in anticipation of adding the author's body of work to its archive, and a local writers' service organization busily prepares the materials for the author's professional development session with emerging writers.

After the workshop the author is planning to purchase a laptop computer to make it possible to do Internet research and write on the road, since the national book tour, scheduled for the next four weeks, will require plenty of traveling.

Finally, imagine that the book is a play, which was workshopped and first produced outside Manitoba several years ago. A local theatre company is now planning to produce this author's play – which will include actors (of which the author is one), dancers, musicians and numerous technical staff – at a national historic site, in a newly constructed theatre building bearing the name of its private sector sponsor.

This is just one example of how profoundly the cultural sector affects our society and of the depth and breadth of the cultural economy.

## **Executive Summary**

Creativity has replaced raw materials or natural harbours as the crucial wellspring of economic growth. To be successful in this emerging creative age, regions must develop, attract and retain talented and creative people who generate innovations, develop technology-intensive industries and power economic growth.<sup>1</sup>

The cultural sector is the fastest growing sector in Canada, Britain, the United States and possibly the entire developed world. With the advent of the “knowledge economy” and the concept of “creative capital,” it is the cultural sector that leads the way in terms of economic and labour force growth. Essential to the development of the cultural sector is the enhancement of its labour force, since the capital in this sector is predominantly creative capital and is generated by individuals.

### **What is the Creative Manitoba Strategy?**

The Creative Manitoba Strategy is the culmination of a community-based process that examined and identified the necessary elements for the growth and sustainability of the cultural sector in Manitoba. The strategy includes nine sub-strategies that have a series of associated recommendations and actions. Successful implementation of the Creative Manitoba Strategy will establish the cultural sector as a growth industry, and position the province of Manitoba as a leader in cultural creation and the distribution of cultural product to world markets.

When we compare 1991 to 1996 labour force statistics, the cultural sector is a growth sector in most provinces in Canada. In Manitoba, however, those statistics show zero growth (see p. 17 for chart). It was this rather alarming statistic that persuaded the Manitoba government to ask the Arts and Cultural Industries Development Team (ACI Team) to develop a labour force development strategy for the cultural sector in Manitoba. The ACI Team accepted, but wanted to ensure that the strategy would provide for the stability and sustainability of the sector as well as an increase in the labour force. It was this intention that led to the development of the more broadly based economic development strategy.

As a result, the Creative Manitoba Strategy includes recommendations regarding marketing, collaboration, technological development, inclusion and infrastructure in addition to the more traditional labour force development components of attraction, education and retention.

### **How did the Creative Manitoba Strategy develop?**

Once the ACI Team accepted the challenge of leading the development of this strategy, the first step was the gathering of the community for a cultural summit meeting. Preliminary planning meetings included a diverse range of cultural sector creators and workers and resulted in a design for the summit meeting. The summit meeting was held in May 2002 and over 100 community representatives attended. At the summit meeting, task group teams were formed in various focus areas. These teams ultimately chose a leader from their group. The ACI Team created the terms of reference under which the task group teams would work and the decision to hire consultants was made.

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<sup>1</sup> Competing on Creativity: Placing Ontario’s Cities in North American Context, Meric S. Gertier, Richard Florida, Gary Gates, Tara Vinodrai (Ontario Ministry of Enterprise, Opportunity and Innovation, November 2002) p. ii

Between October 2002 and January 2003, the task group leaders met with their teams and the consultants to craft recommendations for their focus areas. The resulting recommendations were handed to the consultants, who reviewed existing research and strategies from elsewhere, interviewed additional community members and stakeholders, and coalesced the raw recommendations into the Creative Manitoba Strategy. The task group teams were asked to review the refined material and offer their feedback. Their feedback was incorporated into a document that was presented to the cultural community at the ACI Team's Professional Development Day (PD Day) on February 27, 2003. Feedback was obtained from the community through question and answer, response forms and a plenary session. The feedback from PD Day was reviewed and incorporated into this final document.

### **What are the Nine Strategies?**

The recommendations have been organized under nine broad strategies (for details see pp. 31-62). The order in which the strategies appear is not intended to indicate priority. Rather, each strategy is considered to be essential to the development of the cultural sector, and all strategies must be moved forward to some extent, simultaneously as well as coherently, for the Creative Manitoba Strategy to be realized.

#### **Organization**

- Develop the infrastructure and organization of Manitoba's cultural sector.

#### **Education**

- Develop a workforce of qualified, adaptable workers who continually upgrade their skill sets.

#### **Inclusion**

- Support the access and involvement in cultural sector activities of all cultural workers, stakeholders and audiences in Manitoba, both existing and potential.

#### **Promotion**

- Promote a greater valuing of, support for and demand for Manitoba's cultural offerings.

#### **Collaboration**

- Encourage the creation of relationships and networks within and outside the sector, and the coordination of efforts and resources of cultural sector stakeholders.

#### **Information**

- Research, collect, review and make available, on an ongoing basis, information of critical decision-making value to the cultural sector.

#### **Integration**

- Develop a comprehensive cyber-strategy to create linkages and information exchange between all sector stakeholders, and to assist with marketing and promoting the sector.

#### **Preservation**

- Support the sustainable economic development of Manitoba's cultural sector so that it may fully contribute to Manitoba's economic competitiveness and quality of life.

#### **Retention**

- Promote a healthier human resource environment across the cultural sector to make the sector more attractive for current and prospective cultural workers.

### **How and when will this Strategy be implemented?**

The implementation of the Creative Manitoba Strategy will be led by the ACI Team and then by the sectoral council. Key players will include a variety of provincial government departments as identified throughout the nine strategies, stakeholders and funders in the industry, and the sector itself represented in part by the sectoral council. It is expected that the establishment of a sectoral council will be accomplished within this calendar year with the aim of providing the structure necessary to move the strategy forward.

A preliminary timeline for implementation appears on pages 29-30 of this document. In summary, the first actions will include: the development of a sectoral council for culture, the support of sector-related education programs being developed by Manitoba's universities, the investigation of and planning for technology infrastructure, investigation into and planning for research needed for decision-making in the sector, and the development and planning of profile enhancement and marketing strategies. These actions should be accomplished within the first two years of the implementation of the Creative Manitoba Strategy.

### **What are some of the key considerations when developing and implementing this Strategy?**

One of the most discussed topics throughout the development of the Creative Manitoba Strategy was the concept of inclusion. As this Strategy evolves it is essential that those involved in its implementation come from a wide range of backgrounds and experiences. Specific consideration must be given to Aboriginal artists and Aboriginal communities within this context. Programs developed in full consultation with Aboriginal communities that provide for foundational development of arts skills, infrastructure and marketing may need to be implemented widely. In addition, the francophone community in Manitoba has produced an economic development plan that includes development of the cultural sector. It is important that this community, the largest in western Canada, be part of the overall process of implementing the Strategy. Finally, cultural workers of colour must be involved in and inform the development of this Strategy through processes identified in the Cultural Equity study completed by Ryan Takatsu and Gerry Atwell in 1997.

These issues of inclusion have to inform the development of the infrastructure of the cultural sector as well as the programs that emerge from the Creative Manitoba Strategy.

Another very important consideration is that artists want to make art, not necessarily to diversify or operate as businesses. However, they need to be supported. Artists will continue to make art whether they have support or not. But it is essential to the growth of the cultural sector that the work of Manitoba artists be available to the marketplace. It is necessary to consider ways to encourage artists to become entrepreneurs, but also to support and encourage entrepreneurial activity by others such as agents and gallery owners.

Lastly, we must consider the foundation of this industry – creativity. While we develop and plan for the expansion of cultural economic activity, we must encourage new ideas, provide fertile ground for our youth to grow as cultural workers and consumers, and support the foray into new technologies. Furthermore, we must do this with open hearts and open minds, for in the cultural sector, investment in research and development is an investment in creativity.

## **An International Perspective**

In the international context, many countries and regions have embraced cultural sector development. Singapore, for example, has made profound changes to its education system to ensure that its future generations of youth have the skills and perspective to support a creative economy. Recently, the Singapore government increased its spending on education from 3.6% of GDP to 4.5%. This represents an increase of 1.5 billion Singapore dollars that will be spent on curriculum development, teachers and technology. In 1999 Singapore cut curriculum content by 30% to make room for the development of creative and critical thinking that will “allow students to think outside the box,” said Goh Chok Tong, Prime Minister of Singapore.<sup>2</sup>

New England, USA, has undertaken an economic development strategy for their creative sector that has four streams: Creative New England – to establish an industry association and research program; Creative Cluster – to foster industry growth, strengthen the relationship between technology and creativity, expand financing and expand markets; Creative Workforce – to strengthen the work force through training and career development; and Creative Communities – to facilitate creative exchange, celebrate creative communities and showcase creative communities in corporate recruitment efforts.<sup>3</sup>

The New England Council has based their model on several international models, including Creative Scotland, which provides, among other programs, a series of ten £30,000 grants to senior artists each year.

In November 2002, a conference was held in Sheffield, England to discuss the concept of “creative clusters.” Creative clustering is an urban planning model that attempts to encourage creative industries of all kinds – from individual artists and artisans to new media and communications companies – to choose to locate in a certain physical area, not unlike the Exchange District in Winnipeg. In Sheffield, the creative cluster model was introduced to address specific community development issues like high youth unemployment. The model has been in place for more than a decade and is credited in part with the stabilization of Sheffield’s economy. The Winnipeg Arts Council’s Executive Director attended the conference and has indicated that Winnipeg is poised to develop its own creative cluster in Winnipeg’s Exchange District.

One of the presenters at the Sheffield conference was Y. Raj Isar, Consultant and former Head of Cultural Policy at UNESCO, who stated: “Because the cultural industries play a key role in sustaining cultural diversity and fostering intercultural communication, the flourishing of the creative economy is a central cultural policy goal everywhere in the world.”<sup>4</sup>

In Maryland, the Maryland Alliance for Arts Education has created a promotional video and associated materials arguing that arts education, while it does not always produce artists, it does help children to produce consistently higher scores on Scholastic Aptitude Tests (SAT) than children without the benefit of arts education. Business leaders and members of the medical community are interviewed in this video and extol the virtues of arts education in developing the essential perceptual and problem-solving skills that will help make children into successful adults who contribute to successful communities.

These are just a few examples of the kinds of cultural sector development initiatives that have been undertaken in many parts of the world.

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<sup>2</sup> “Singapore’s Reforms Seek Creative Edge,” Michael Richardson (International Herald Tribune, October 15, 2001).

<sup>3</sup> The Creative Economy Initiative (The New England Council, June 2001) pp. 2-3.

<sup>4</sup> Creative Clusters Conference Handbook (First International Summit Conference on Creative Industries Regeneration, Sheffield, England, November 2002), p. 36.

## **The Canadian Context**

Until recently the cultural sector was not seen as a significant component of the Canadian economy or labour force. In fact, little was known about the cultural sector in relation to other Canadian sectors. In the past 15 years, beginning with a study by the Canadian Association of Arts Administration Educators (CAAEE) in 1987, the cultural sector and all levels of government have been examining the economic impact and education needs of the cultural sector. Recent investigation into the cultural industries has revealed significant trends in their economic and labour force growth. Existing statistics show that the cultural labour force is one of the fastest growing sectors in the Canadian economy, with estimates of more than one million Canadians earning a living from cultural work.

In 1994 a series of studies was published by Human Resources Development Canada regarding human resource issues in the cultural sector. In the same year, a national sectoral council for culture, the Cultural Human Resources Council (CHRC), was established to strengthen the human resources dimension of the sector by focusing more attention on human resources planning, stimulating investment in human resources development, and maximizing the impact of human resources programs through the establishment of an overall human resources strategy appropriate to and supported by the sector.<sup>5</sup>

From 1997 to 1999, the CHRC examined the sector and eventually published a planning document that identified, among other needs, the need to develop comprehensive information on cultural careers and improve management skills in the sector. Interestingly, even with a number of programs existing in Canada, at both university and continuing education levels, the CHRC maintains that there is an urgent and growing need for available and quality education to support the cultural sector.

In 2002 the CHRC, with the support of Human Resources Development Canada and the Department of Canadian Heritage, undertook another in-depth examination of cultural human resources conditions to update the profile of the cultural labour force created in 1994. This qualitative study identifies current human resource issues facing the sector in light of important demographic and public policy trends, rapid changes in new technologies, and advancing globalization.

On a provincial and territorial level, there have been many initiatives over the past decade to research, organize and develop the cultural labour force. In 1996, the then Ontario Sectoral Council for Culture produced *Developing Ontario's Cultural Labour Force*, which outlined a strategy for developing skills in the sector especially with respect to technology. By 1998 the Council and other sectoral groups joined forces to form the Ontario Cultural Human Resources Council and to create a comprehensive training plan for the province's cultural sector.

In 2002 the government of New Brunswick adopted a cultural policy for the province that provides a framework for government policies and actions concerning development of the cultural sector. Nova Scotia has created a similar cultural policy. Last year, the Saskatchewan legislature passed *Status of the Artist* legislation recognizing the important contribution of artists to the cultural, social, economic and educational enrichment of Saskatchewan. Quebec has had such legislation in place since 1987 and the government of Canada passed *Status of the Artist* legislation in 1992.

Following the lead of the Cultural Human Resources Council, cultural human resource working groups have been formed in virtually every province and territory across Canada, in recognition of the need

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<sup>5</sup> Cultural Human Resources Council Business Plan (CHRC, Fall 1994).

for more formal infrastructure to support the nation's cultural labour force. These groups have formed an association, which includes the CHRC, called the Sectoral Council Interprovincial Network (SCIN). Members of SCIN, including a representative of Manitoba's ACI Team, communicate regularly to share human resources concerns in the wake of HRDC's devolution of training responsibility to the regions, and to formulate strategies for strengthening the cultural labour force across Canada.

Studies have consistently shown that core arts education – training in creative writing, visual arts, film, music and so on – is well developed in most communities in Canada; however, there is a lack of business skills both in organizations and amongst the self-employed. This is surprising, since numerous programs in cultural management are available across Canada. Only recently has Manitoba developed a post-secondary cultural management program that will be launched in the spring of 2003. Studies of cultural management education programs stress the need to ensure that the programs provide the appropriate education for the sector so that cultural workers, both employees and the self-employed, are adequately trained for the tasks they will encounter throughout their careers.

In 2001, the Canadian government launched its "Tomorrow Starts Today" program, aimed at ensuring the growth and development of Canadian culture. An investment of \$500 million was committed to promote growth in the cultural sector. The ACI Team considers this kind of investment in the cultural sector essential to its preservation. Understanding the scope and reach of the sector, its ties to our economic future, and the importance of culture in how we measure the success of our society, is an essential pretext to the act of support for the cultural sector. In the words of His Excellency John Ralston Saul, "Culture is the motor of any successful society."<sup>6</sup>

Another series of initiatives with national scope are the numerous provincial Arts Stabilization programs. These programs were established to help cultural sector organizations improve their business practices and stability. The programs include business analysis, recommendations and an influx of working capital used to generate new streams of revenue or to update existing revenue streams.

Much attention has been paid to the development of the cultural sector on a national level, and the above discussion is by no means exhaustive. Many more communities have undertaken similar initiatives and are looking at ways they can develop their cultural communities to position themselves in the new creative economy.

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<sup>6</sup> Winnipeg International Writers Festival Keynote Address, John Ralston Saul (October 17,1999).

## **Manitoba's Cultural Context**

In the past five years increased emphasis has been placed on the development of the music and film industries in Manitoba. The proclamation of Manitoba Film & Sound<sup>7</sup> as a statutory corporation under the Manitoba Film and Sound Recording Development Corporation Act in 1998 heralded a new direction for these industries. Already making a significant contribution to the growth and development of the cultural sector in Manitoba, both the Manitoba Motion Pictures Industries Association (MMPIA) and the Manitoba Audio Recording Industry Association (MARIA) conducted economic studies that indicate a value of over \$65 million in direct expenditures in 1999. Lately both industry associations have initiated new strategic directions and are successfully supporting their communities. In addition, Film Training Manitoba was established in 1999 to provide training to support the increase in volume of film industry activity in Manitoba resulting from the Manitoba Film and Video Production Tax Credit, and other incentive programs. It is certain that the activities of Manitoba Film & Sound and the above associations have contributed to the growth of the cultural labour force between the 1996 and 2001 census years. Once the data for the current census period is fully analyzed, it will be possible to quantify the contribution of the above organizations and their activities to increasing the cultural sector labour force in Manitoba.

The success of these institutions in contributing to the growth of their respective industries can be attributed in part to the support of the public sector. Legislation, a menu of investment and development programs, association support and training are the key elements that have led to the success and continued development of these healthy and thriving industries. In developing the Creative Manitoba Strategy the sector must take into consideration the success of these industries and the models upon which they have been based. However, a substantial increase in the entire cultural labour force requires a broader approach, on a much larger scale.

Historically, several initiatives have been undertaken to increase the understanding of the nature of the sector in Manitoba, as well as to demonstrate its overall economic contribution to the sector. In 1991, now twelve years ago, the Department of Culture, Heritage and Citizenship released a document called the Arts Policy Review. Within this document are a series of recommendations for the development of the cultural sector, only a few of which have been undertaken. In 1994, the Manitoba Arts Council commissioned an economic impact study produced by the Manitoba Bureau of Statistics which indicated that arts groups<sup>8</sup> in Manitoba provided a gross benefit of \$97 million to the Manitoba economy. In addition, this study concluded that, based on a relatively small part of the sector, arts groups provided a net monetary benefit (return on investment) to Manitoba of 13%.<sup>9</sup>

In 1996 Manitoba Culture, Heritage and Citizenship, Manitoba Education and Training and Manitoba Industry, Trade and Tourism developed a cultural labour force discussion paper. This document identified the existing training and training needs of the sector. In 1997, Industry, Trade and Mines created a document called the Cultural Industries Review. The preparation of this document brought together a highly qualified team of individuals from all cultural sub-sectors. This document outlines a strategic direction for the sector to be undertaken by government, some of which has been accomplished.

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<sup>7</sup> The predecessor to Manitoba Film & Sound was CIDO, which was established in 1987 and active in the development of the film and music industries until Manitoba Film & Sound was created.

<sup>8</sup> Not including broadcasting, community arts, libraries, museums or post-secondary arts institutions; nor ticket revenue, ancillary purchases like meals and transportation; nor tourism expenditures.

<sup>9</sup> Economic Impact of the Arts in Manitoba (Manitoba Bureau of Statistics, January 28, 1994) p. 3.

The Conseil de développement économique recently produced an economic development plan for francophone communities in Manitoba. This plan includes a series of recommendations on the development of francophone culture in the province. A number of partners have been identified, including the Centre culturel franco-manitobain as a central player.

Manitoba Arts Stabilization is a private sector-led initiative whose programs have started to unfold in Manitoba in the past year. This program provides cultural organizations with professional business advice and a contribution of working capital that should provide some safeguard against risk in the future. In addition, several endowment campaigns have been undertaken by Manitoba organizations, the Arts and Cultural Enhancement Initiative has been actively engaging government in discussions around increasing funding to the sector, and The Winnipeg Foundation recently helped to establish the "Leave a Legacy" organization that encourages people to make planned gifts to their favourite charities.

In 1999, the ACI Team released its study of the training needs of Manitoba's cultural sector workforce. This study confirmed for Manitoba what other studies across Canada had already determined, which was that training, especially in business skills and marketing, was desperately needed among cultural workers.

In 2001, the University of Winnipeg released a study that analyzed existing cultural management training programs in Canada, and made a case for the development of a cultural management education program in Manitoba. Over the past year, the University of Winnipeg, along with the University of Manitoba and Brandon University, has been working on program design, course development and the delivery of such a program. The universities are expecting to launch this program in late spring of 2003.

Years of investigation and study have been spent, nationally and locally, in establishing a case for defining the cultural sector as a sector, along with recommendations for sectoral support structures. The Creative Manitoba Strategy is constructed to provide the cultural sector – including government, industry and other associations, sector creators and workers, and the public – with the tools to implement its strategies and start the task of making Manitoba a world leader in cultural production and distribution.

## **Manitoba's Cultural Labour Force**

The research undertaken for this strategy points to a very clear need for standardized quantification of labour force data. It has been difficult to find conclusive data in this area, not only for Manitoba but also for the entire sector nation-wide. Although there is conflicting information on the size of the Manitoba labour force, most studies conclude that there are between 12,000 and 14,000 people working in direct jobs in Manitoba's cultural sector contributing approximately \$260 million of direct impact on gross domestic product (GDP) annually.<sup>10</sup> This significant contribution is tempered by the fact that the Training Needs Study undertaken by the ACI Team in 1999 shows that more than half of the respondents to the study reported an income of less than \$10,000 per year from work in the sector.<sup>11</sup> This poverty-level income is one of the reasons the ACI Team made the decision to expand the Creative Manitoba Strategy to include elements that would improve working conditions and quality of life for creators and cultural workers in Manitoba.

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<sup>10</sup> Cultural Industries Review (Industry, Trade and Mines, December 1996) p. 14.

<sup>11</sup> Training Needs Study for Arts and Cultural Workers in Manitoba (ACI Team, July 1999) p. 20.

## **Background**

### **The ACI Team**

The Arts and Cultural Industries Development Team is a community-driven, government-supported team with members representing the arts and cultural industries and provincial and federal government agencies. The Team was established in 1998 to address the training needs of the arts and cultural industries in Manitoba. In July 1999 it published its report – Training Needs Assessment of Arts and Cultural Workers in Manitoba. Since that time, the ACI Team has developed pilot projects, training strategies, and a board assessment process.

#### THE ACI TEAM WORKS TO

- educate potential funding partners, both public and private, on the economic benefit of working with the arts and cultural industries, demonstrating that they are economic drivers who give to the community as much as, or more than, they receive
- influence and seek out support for Manitoba arts and cultural workers and ensure that they become partners in new national training initiatives as these unfold
- assist arts and cultural workers to reach their full potential and compete in the local, national and global marketplace by facilitating access to training
- improve access to training opportunities, which in turn will increase individuals' opportunities to reach their potential
- broaden the knowledge of individuals in the arts and cultural industries by making training available on subjects identified as being essential for future success<sup>12</sup>

A recent project of the ACI Team is the Youth in Transition Mentorship Pilot, initiated in response to the findings of the Training Needs Assessment. Its objective was to start with those currently in the gap; that is, those who have finished their post-secondary education and are either employed in some area other than culture or unemployed, and create a mentorship program that would provide training in their area of interest. The pilot is complete and a final report is being developed.

### **Training Needs Study**

The Training Needs Study for Arts and Cultural Workers in Manitoba released in July 1999 identified training requirements common to all sectors of the arts and cultural community. These included marketing, with a focus on export marketing, contract negotiation, protection of intellectual property, self-employment business skills and career self-management.

Through the Training Needs Study, arts and cultural workers told the ACI Team that

- their education prepared them very well in their particular discipline (i.e., art, craft, performance, etc.)
- their education did not prepare them very well at all to make a living from their discipline (i.e., business skills, marketing, self-promotion, etc.)

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<sup>12</sup> See <http://artsculturetraining.com/about.htm>

- training that is currently available in business management, marketing, export marketing, and human resource development does not meet the needs of the arts and cultural sector
- training is needed that deals with the realities of working in the arts and cultural industries and the differences associated with marketing arts and culture
- time and money are two key factors identified as barriers to participating in training for both individuals and employees of arts and cultural organizations
- one- to three-day workshops are the most suitable delivery formats to make training most accessible; for most people to participate, subsidized training is necessary
- they find it difficult, if not impossible, to make a living in their discipline and they are apprehensive about how they will work in the future
- training should focus on how to develop a business approach to their discipline, how to access available supports and programs, and should include, where possible, an opportunity to learn from others who have achieved success through internships and mentorships
- they want and need a forum to network with others who share the same challenges working in the arts and cultural sector
- there is a need for a coordinating body to identify training needs, and develop and organize training for the arts and cultural sector<sup>13</sup>

### **Background to the Creative Manitoba Strategy**

For the past 20 years the cultural sector has been growing and developing at a rate which has finally caused governments to begin to recognize work in the cultural sector as an industry. A number of studies on the cultural sector labour force have been produced over the years, many of which have been mentioned in this report. For the past three years the Arts and Cultural Industries Development Team has been leading the cultural sector in Manitoba through a series of investigations and professional development opportunities. Having completed the study of the training needs of the cultural sector in 1999, the focus of the organization has been mainly in the area of developing, or encouraging the development of, adequate training for the sector.

In the past two years the province of Manitoba investigated the employment levels in the cultural sector across Canada and found that although the numbers were growing in other provinces, they had remained flat in Manitoba. As a result, the provincial government asked the ACI Team to lead the sector in the development of a Labour Force Development Strategy for the cultural sector in Manitoba, the implementation of which would create the environment for labour force growth of 3% per year for five years.

The ACI team accepted the challenge, and decided to take a comprehensive approach to meeting the 15% goal. Rather than simply increase the number of people working in any given sub-sector of the cultural sector (for example, this goal might be met by making the film industry even more attractive to prospective workers), the team decided to look at how the overall working conditions, wages, funding, communications and education areas of the sector could be improved to encourage existing workers to stay in the sector, and encourage new workers to come into the sector.

With this approach in mind, the ACI team created a summit conference for Manitoba's cultural sector, aimed at generating several task force teams who would lend their expertise and insight into how the sector might develop a strategy. The cultural community was invited to attend the summit that was held in May 2002. More than 150 people from a diverse range of cultural sector organizations and

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<sup>13</sup> See <http://artsculturetraining.com/training.htm>

occupations participated in the event. One of the most important results of the summit was the identification of the need to create a sectoral council for culture, which could assist in implementing the tasks identified in the impending labour force development strategy. In addition, several task groups were established to continue the work of creating the strategy.

Each task group was charged with examining a certain area of development for the sector including: working conditions; access and equity; youth; education; government funding, policy and legislation; infrastructure and organization; and profile, public awareness and external issues. A nominated chair led each task group, and all chairs became members of the ACI Team.

The ACI Team issued a Request for Tenders on September 23, 2002, to secure a consultant to manage the development of the labour force development strategy. On November 1, 2002, consultants Kathleen Darby and Judith Slivinski were hired.

Over the following two months the task groups met and created a number of recommendations for the Strategy. The consultants attended these meetings in order to provide support and background information. Following those meetings the consultants were asked to conduct further research and to develop the recommendations made by the task groups.

At this stage the ACI Team realized that the Strategy that was emerging from the community and the research was not just a labour force development strategy but a more broadly defined economic development strategy.

The cultural community has been directly involved throughout the process of developing the Creative Manitoba Strategy. The recommendations that appear in this document are the cumulative efforts of several years of work, and an intense several months, on the part of the ACI Team, the consultants and the cultural community.

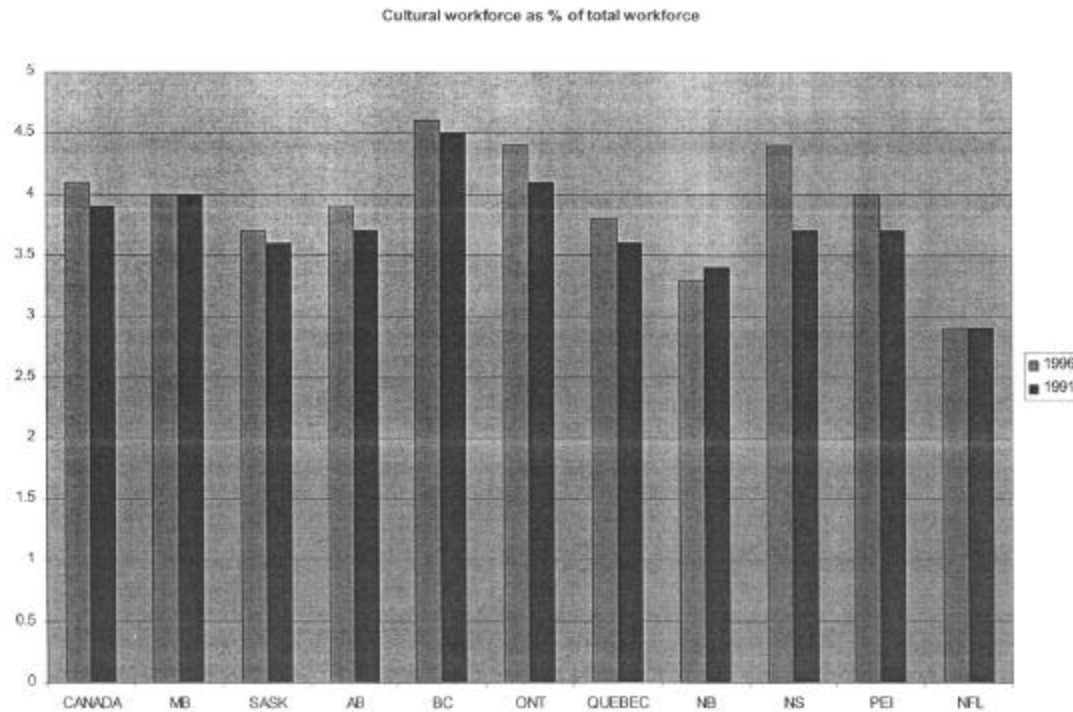
### **Measurement of Cultural Labour Force Growth**

One of the main goals of the Creative Manitoba Strategy is to increase the cultural sector labour force. The interest in developing the cultural sector labour force is in response to the observation that growth in Manitoba's cultural labour force was "flat" between 1991 and 1996 (see chart below).<sup>14</sup> In calling for the creation of a cultural labour force development strategy, the government is asking that the strategy result in a 15% increase in the cultural sector labour force by 2008, representing a 3% increase per year for 5 years. This is generally interpreted to mean that the number of direct jobs in Manitoba's cultural labour force would need to increase by 15% (or 3% each year) over this period.

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<sup>14</sup> Cultural Industries in Manitoba (Arts Branch, Manitoba, May 2001)

## Creative Manitoba: An Economic Development Strategy for the Cultural Sector



Source....Canadian Census

Upon close examination of cultural sector labour force statistics from several sources between 1991 and 1996, it has become clear that the “flatness” in Manitoba’s cultural labour force does not relate to the number of direct jobs in the cultural sector, since this number has increased by an average of 1% per year over those five years.<sup>15</sup> Rather, the “flatness” relates to the size of Manitoba’s cultural sector labour force in proportion to the total labour force in Manitoba over two census-gathering periods. In other words, the cultural sector in Manitoba is not a growth industry by labour force standards, whereas it is a growth industry in many other provinces and in Canada as a whole.

What appears to underlie the government’s call for a 15% increase in the cultural labour force is its desire to position the cultural sector as a growth industry in Manitoba, as the sector has been shown to be in a number of other provinces in Canada.

To place this objective in context, one needs to examine Manitoba’s labour force statistics. The trend over the past several decades has been for the total population of Manitoba to increase extremely slowly. As well, according to census data, the population of the city of Winnipeg did not change significantly between 1996 and 2001. In this climate, the challenges to growing the cultural workforce will be to encourage cultural workers to move to Manitoba, and/or to encourage Manitobans to choose cultural sector jobs over other jobs.

In its recent Throne Speech, the provincial government indicated its intention to grow the total labour force in Manitoba. If the goal of the Creative Manitoba Strategy is to increase the percentage of the labour force that are cultural workers, then it is a larger challenge if the total labour force increases. The cultural sector must attract its share of the new workers coming to the province.

<sup>15</sup> Statistics Canada - Manitoba Jobs in Arts, Culture, Recreation and Sport. See [www.communityprofiles.mb.ca/province/print-labour.html](http://www.communityprofiles.mb.ca/province/print-labour.html)

How, then, can a strategy be created that will, consistently over time, increase Manitoba's cultural labour force in relation to the total labour force? Perhaps the goal respecting cultural sector growth can be re-framed so that it respects the government's original intentions and meets the ACI Team's objectives of economic development.

The Creative Manitoba Strategy provides the foundation and framework to make the cultural sector a new growth industry in Manitoba. Whereas over the past number of years the size of Manitoba's cultural sector labour force, as a percentage of the overall labour force, has remained the same, the Creative Manitoba Strategy provides the means to grow that percentage so that it will match or exceed the average growth rate across Canada.

The ability to attract creative people in arts and culture fields and to be open to diverse groups of people of different ethnic, racial and lifestyle groups provides distinct advantages to regions in generating innovations, growing and attracting high-technology industries, and spurring economic growth.<sup>16</sup>

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<sup>16</sup> Competing on Creativity: Placing Ontario's Cities in North American Context, Meric S. Gertler, Richard Florida, Gary Gates, Tara Vinodrai (Ontario Ministry of Enterprise, Opportunity and Innovation, November 2002) p. ii.

## **Vision and Goal of the Creative Manitoba Strategy**

### **Vision**

To create a strategy that will establish conditions where existing workers remain in the sector; new workers come into the sector; adequate representation of the diversity of Manitoba's population exists in the sector; and the overall stability and sustainability of the sector is improved by increasing the skills, marketability, size and productivity of the cultural sector in Manitoba.

### **Goal**

To increase the cultural sector labour force in Manitoba by 15% by 2008.

**STRATEGIES** (see pp. 31-62 for details)

- Organization
- Education
- Inclusion
- Promotion
- Collaboration
- Information
- Integration
- Preservation
- Retention

### **Measurable Outcomes**

| <b>Outcome Measured by</b>   |  |
|--|--|
| An increase of 15% in employment in the sector by 2008.  | Census data for 2006 and 2011  |
| Improved working conditions measured by salary levels, length of employment, access to benefits, hours of work.                                    | Survey of the sector   |
| Increased revenue, including public and private sector investment as well as increases in self-generated income from heightened economic activity. | Collection of a wide range of statistical data   |
| New government policies which support the cultural sector.   | Their existence and application  |
| A greater public understanding of the value of the cultural sector.  | Survey of the public   |
| New education programs that are effective and sector-specific.   | Their existence, and later by survey of the sector regarding appropriate and useful training |
| A workforce that reflects the diversity of Manitoba's population.  | Survey of the sector   |
| The creation of a sectoral council for culture.  | Its existence, activity level and effectiveness  |

## **Definitions**

### **Cultural Sector**

In order to achieve reasonable measurement capability, the definition of the cultural sector will be consistent with Statistics Canada's National Occupation Codes for cultural occupations. These are the same parameters that were used to identify zero growth in the cultural labour force in Manitoba. This definition does not necessarily accurately reflect the sector, in the judgment of the ACI Team, and it is the opinion of those on the team that a new definition should be created. One community member remarked that, though the list is good, some occupations do not appear such as: marketers, fundraisers, visitor/guest services staff and retail staff.

Throughout this document the phrases "cultural workers" and "creators and cultural workers" are deemed to include all of the following occupations:

actors; announcers and other broadcasters; architects; architectural technologists; archivists; artisans and craftspersons; audio and video recording technicians; binding and finishing machine operators; broadcast technicians; camera, plate-making and other pre-press occupations; conductors, composers and arrangers; conservators and curators; correspondence, publication and related clerks; dancers; drafting technologists and technicians; editors; film and video camera operators; graphic arts technicians; graphic designers and illustrating artists; industrial designers; interior designers; journalists; landscape and horticultural technicians and specialists; landscape architects; librarians; library clerks; library, archive, museum and art gallery managers; managers in publishing, motion pictures, broadcasting and performing arts; musicians and singers; other performers; other technical occupations in motion pictures, broadcasting and the performing arts; painters, sculptors, and other visual artists; patternmakers: textile, leather and fur products; photographers; photographic and film processors; printing machine operators; printing press operators; producers, directors, choreographers and related occupations; professional occupations in public relations and communications; supervisors, library, correspondence and related information clerks; supervisors, printing and related occupations; support and assisting occupations in motion pictures, broadcasting and the performing arts; technical occupations related to museums and galleries; theatre, fashion, exhibit and other creative designers; translators, terminologists and interpreters, typesetters and related occupations; writers.<sup>17</sup>

### **Economic Development**

Economic development is about enhancing the factors of productive capacity of a national, provincial or local economy. It requires the implementation of policies, programs, and practices that generate a higher standard of living, more jobs and better jobs. Its programs must be accountable, cost-effective, and user-friendly. The strategy must enhance opportunities for all, and it must be compatible with conserving environmental assets and promoting a higher quality of life.

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<sup>17</sup> Culture Fields of Study, Jaqueline Luffman (Culture - Quarterly Bulletin from the Culture Statistics Program, Statistics Canada, vol.13, no. 4, cat # 87-004) p.2. This list represents all of the Statistics Canada NOC occupations in the cultural sector. However, it should be noted that not all workers in these occupations would be considered cultural sector workers. Where the work is considered to be outside the cultural industries, as defined by Statistics Canada, that worker is not counted. For further information contact (e-mail) [cult.tourstats@statscan.ca](mailto:cult.tourstats@statscan.ca)

Economic Development strategies are effective in enhancing a community's

- **labour force** (workforce preparation, accessibility, cost)
- **infrastructure** (accessibility, capacity, and service of basic utilities, as well as transportation and telecommunications)
- **business and community facilities** (access, capacity, and service to business incubators, industrial/technology/science parks, schools/community colleges/universities, tourist facilities)
- **environment** (physical, psychological, cultural, and entrepreneurial)
- **economic structure** (composition)
- **institutional capacity** (leadership, knowledge, skills) to support economic development and growth<sup>18</sup>

The best economic development results are achieved when

- a strong long-term strategic direction is set
- unique characteristics and opportunities are exploited
- communication and implementation are well co-ordinated
- entrepreneurship is encouraged
- an integrated approach is followed
- sufficient and consistent funding is available
- outcomes are carefully measured
- barriers to development are identified and addressed<sup>19</sup>

The success of an Economic Development Strategy can be measured by its effect on:

1. **The enrichment of material and social well-being**, which can be measured in the flow of money and goods over time; increases in a sector's quality and quantity of public goods (such as better schools, quality work environments, etc.); and access to good jobs (e.g., with wages and benefits sufficient for supporting a family, and opportunities for advancement).
2. **Shared growth**, a broad distribution of opportunities for meaningful participation in the economy and enjoyment of the benefits of an increased standard of living.
3. **Sustained growth**, where the above goals are achieved in a manner that does not detract from, but rather enhances, the economy's ability to achieve the same goals in the future.

Economic development is about qualitative change, which entails changes in the structure of the economy, including innovations in institutions, behaviour and technology.<sup>20</sup>

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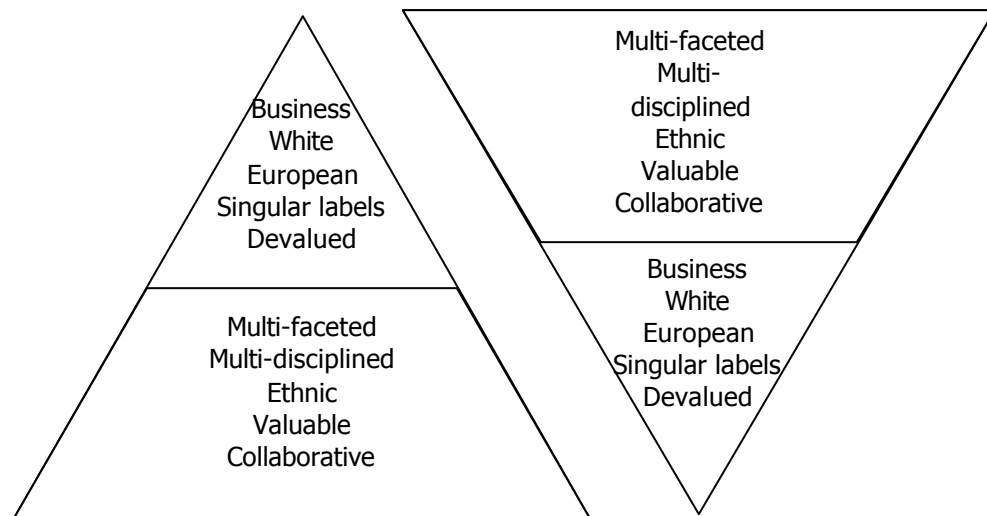
<sup>18</sup> See [http://www.osec.doc.gov/eda/html/2a1\\_whatised.htm](http://www.osec.doc.gov/eda/html/2a1_whatised.htm)

<sup>19</sup> See <http://www.enterprisefranklin.co.nz/economicStrategy/appendix1.htm>

<sup>20</sup> See [http://www.osec.doc.gov/eda/html/2a1\\_whatised.htm](http://www.osec.doc.gov/eda/html/2a1_whatised.htm)

## Access and Equity Lens

One of the essential elements within the Creative Manitoba Strategy is that of inclusion. The following access and equity lens, based on a reverse model of value, was developed by the Access and Equity Task Group to ensure that the strategy addresses issues of inclusion. This lens is the filter through which all recommendations and actions must pass before being accepted for inclusion in the strategy. The lens includes two key concepts: access and equity. These concepts, as defined below, will help to guide the individuals and groups whose task it is to implement the Creative Manitoba Strategy.



**Access** implies that all members of society have the opportunities and means to participate actively in all aspects of the cultural sector established for their benefit as creators, cultural workers, consumers, members of advisory and assessment committees and board members. Access in this context is also used to describe the right of all members of society to have access to works of art and cultural materials that reflect their identity.

**Equity** recognizes the need for measures to ensure fairness and can be defined as organizational policies, practices and initiatives aimed at increasing representation of and service provision to disadvantaged groups. Equity initiatives are measures taken to achieve specific goals regarding inclusion and ultimately to achieve a sector that represents, and provides access to, the diversity of Manitoba's population. Equity means treating everyone fairly while recognizing their unique historical context and accommodating differences.<sup>21</sup>

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<sup>21</sup> Integrating Equity/Access in Arts and Cultural Sector Background Paper, Sharon Fernandez, Equity Coordinator, Canada Council for the Arts (July 12, 2002) p.1. This paper was prepared for a workshop with the ACI Team held July 16, 2002.

## **Nine Strategies Towards Economic Development**

|   |    |
|---|----|
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| Summary of Recommendations p.                       | 25 |
| Preliminary Timeline for Primary Recommendations p. | 29 |
| Strategies, Recommendations and Actions p.          | 31 |

## **Rationale and Structure of Recommendations**

The series of recommendations that follows grew out of a lengthy strategic planning process initiated by the ACI Team at the behest of the provincial government. During a two-day cultural sector summit in Winnipeg in May 2002 and throughout the following eight months of task group work and consultations, the ACI Team succeeded in drawing the input and expertise of hundreds of members and stakeholders from Manitoba's cultural community.

The result is a collection of recommended actions, which these participants, speaking on behalf of the entire cultural sector in Manitoba, believe will increase the cultural labour force and make culture a growth industry in the province. Together, these recommendations form the Creative Manitoba Strategy.

The recommendations have been organized under nine broad strategies. The order in which the strategies appear below is not intended to indicate priority. Rather, each strategy is considered to be essential to the development of the cultural sector, and all strategies must be moved forward to some extent, simultaneously as well as coherently, for the Creative Manitoba Strategy to be realized.

A number of the recommendations have been selected and included on a Preliminary Timeline on pages 29-30. These primary recommendations are considered the most critical to implement in the coming two years according to one or more of the following criteria:

- they need to occur first in time to enable other recommendations to be implemented (e.g., research on cultural statistics)
- they have already begun to be developed or implemented (e.g., the launch of the cultural management education program)
- they provide the infrastructure or foundation for other aspects of the Strategy (e.g., creation of a sectoral council for culture)
- they have the most far-reaching ramifications or effects on the sector (e.g., the creation of a cultural policy for Manitoba)

The recommendations are framed so they can be realistically implemented and their effects measured. To ensure the ultimate success of the Creative Manitoba Strategy, it is recommended as a supportive measure that a broadly based Creative Manitoba Strategy implementation task force be created. The task force, which will be initiated by the ACI Team/Sectoral council, and which may consist of industry, government, and private sector stakeholders, would direct and monitor the implementation of the Strategy and measure its success in terms of specific deliverables.

Ultimately, it will be the collaboration and cooperation between all stakeholders implicated in the Strategy that will determine its success. The sectoral council, once created, will serve a critical role in partnering with government and funders to identify solutions, provide greater support to the sector, and ensure the sector's ongoing development.

## **Summary of Recommendations**

### **Strategy 1 – Organization**

Develop the infrastructure and organization of Manitoba's cultural sector.

#### **Recommendations**

1. Establish a provincial sectoral council for culture to represent and serve all creators and cultural workers in Manitoba.
2. Establish an office to carry out the mandate and daily operations of the sectoral council.
3. Establish a human resource centre, to be managed by the sectoral council.
4. Create a network of cultural organizations across the province, including arts service organizations, industry associations, artist-run centres and unions.

### **Strategy 2 – Education**

Develop a workforce of qualified, adaptable workers who continually upgrade their skill sets.

#### **Recommendations**

1. Promote the value of lifelong learning to cultural workers, employers and funders in the cultural sector.
2. Educate the next generations about the cultural disciplines and industries, and foster an awareness of the cultural sector as a workplace through the K-12 school system.
3. Develop structures to strategically plan and implement human resource (HR) and training initiatives for the cultural sector.
4. Conduct an HR/training needs assessment study for the cultural sector, initiated and monitored by the sectoral council, then develop a three- to five-year HR/training plan to address the needs and issues identified in the study.
5. Design and implement training and professional development programs for the cultural sector based on the training priorities identified in the HR/Training Plan.
6. Establish a partnership between the sectoral council and post-secondary institutions in the province to further develop, deliver, evaluate and enhance standardized education programs for the cultural sector.
7. Establish a partnership between the sectoral council and cultural organizations and enterprises to further develop and to deliver, evaluate and enhance apprenticeship/internship/mentorship (AIM) programs and professional development (PD) programs for the cultural sector.
8. Increase, through education, the capacity of cultural workers to manage their careers and to advance and transition from one career stage to another.

### **Strategy 3 – Inclusion**

Support the access and involvement in cultural sector activities of all cultural workers, stakeholders and audiences in Manitoba, both existing and potential.

### **Recommendations**

1. Ensure the inclusion of all cultural workers in all aspects of the cultural sector, including decision-making and access to resources, with specific attention to those who are disadvantaged or marginalized.
2. Ensure that the newly created sectoral council reflects, in its structure and its activities, access and equity concerns in the cultural sector.
3. Support the needs of self-employed creators and cultural workers.
4. Create career opportunities in the cultural sector for all Manitobans.
5. Make cultural sector training and professional development of the highest calibre available, accessible and affordable for all Manitobans.
6. Ensure access by all creators and cultural producers to markets and marketing opportunities.
7. Make cultural offerings in Manitoba accessible to broader audiences.

### **Strategy 4 – Promotion**

Promote a greater valuing of, support for and demand for Manitoba's cultural offerings.

### **Recommendations**

1. With the direction of the sectoral council, undertake initiatives that foster awareness of the unique contribution of Manitoba's cultural activity and increase the public value of this activity.
2. Develop a greater understanding among government stakeholders for the social and economic value of Manitoba's cultural activity.
3. Foster awareness and appreciation for arts and culture among children and youth in preschools and in K-12 schools.
4. Promote cultural sector work as a valid and respected career option.
5. Promote greater recognition and validation of cultural sector workers.
6. Create a comprehensive marketing strategy to market and promote the diverse range of cultural offerings to Manitobans and to the rest of the world.

### **Strategy 5 – Collaboration**

Encourage the creation of relationships and networks within and outside the sector, and the coordination of efforts and resources of cultural sector stakeholders.

### **Recommendations**

1. Solicit the support from key stakeholders for implementation of the Creative Manitoba Strategy.
2. Create a broadly based Creative Manitoba Strategy implementation task force made up of industry, government, and private sector stakeholders.
3. The sectoral council to establish relationships and networks with government, funders, and other stakeholders, which will advance the economic viability and growth of the cultural sector.
4. In implementing the Creative Manitoba Strategy, as far as possible link up with existing government and quasi-government programs in Manitoba.

5. Establish long-term working relationships between the sectoral council and appropriate faculties within Manitoba's post-secondary institutions to develop valuable and effective training for the cultural sector.
6. Develop close relationships between the cultural sector and K-12 schools and school authorities in the province to facilitate the delivery of education, programming, and outreach to the next generations of cultural consumers, creators and cultural workers.
7. Create and facilitate cooperative marketing initiatives and relationships with partners from within and outside the cultural sector to market and promote cultural products from creators across Manitoba.
8. Develop strategic alliances and innovative partnerships between the cultural sector and other related industries and sectors, to create a critical mass of collaboration, opportunity and growth.

### **Strategy 6 – Information**

Research, collect, review and make available, on an ongoing basis, information of critical decision-making value to the cultural sector.

#### **Recommendations**

1. The sectoral council to take the lead in collecting and disseminating information of relevance and value to the sector.
2. Create the Cultural Industries Research Program (CIRP) to coordinate representatives from all cultural industries and stakeholders to conduct research and analysis on information relevant to the cultural sector.
3. Collect baseline data and conduct baseline research relevant to Manitoba's cultural sector.
4. Conduct ongoing research to track growth across the cultural sector over time.
5. Conduct research and disseminate information on training and professional development in the cultural sector.
6. Conduct research and disseminate information on careers and career paths in the cultural sector.
7. Conduct research and disseminate information on working conditions in the cultural sector.
8. Research the impact of tax issues on individual workers and the impact of tax incentives on cultural industries.

### **Strategy 7 – Integration**

Develop a comprehensive cyber-strategy to create linkages and information exchange between all sector stakeholders, and to assist with marketing and promoting the sector.

#### **Recommendations**

1. Create across the province, particularly in rural and remote areas, the physical infrastructure and user knowledge base to support a cyber-strategy.
2. The sectoral council to develop a central Web site, with appropriate linkages, to serve the entire cultural community.
3. The sectoral council to create and maintain a centralized "mega-database," accessible to all cultural sector stakeholders.
4. Develop an information exchange strategy for the cultural sector.

5. Develop distance learning and on-line delivery programs to provide accessible, high-calibre training and professional development to the entire sector.

### **Strategy 8 – Preservation**

Support the sustainable economic development of Manitoba's cultural sector so that it may fully contribute to Manitoba's economic competitiveness and quality of life.

#### **Recommendations**

1. The provincial government to adopt policies and pass legislation to ensure that growth and development of the cultural sector and its labour force become a central priority in Manitoba.
2. The provincial government to commit resources to ensure implementation of the recommendations of the Creative Manitoba Strategy.
3. Develop the physical and organizational infrastructure to support the growth of Manitoba's cultural industries.
4. Assist cultural sector workers and organizations to access existing support and source out new support from both the public and private sectors.
5. Establish a system of scholarships, bursaries and endowments to subsidize the costs of training and professional development for creators and cultural workers, particularly the self-employed.

### **Strategy 9 – Retention**

Promote a healthier human resource environment across the cultural sector to make the sector more attractive for current and prospective cultural workers.

#### **Recommendations**

1. Implement more formal human resource practices and enhance human resource planning.
2. Implement measures to improve worker satisfaction and promote professional renewal.
3. Enable all cultural workers to better protect themselves and enforce their rights.
4. Provide board development and training on board governance for non-profit cultural organizations to ensure board members are facilitative and competent.

## Preliminary Timeline

### Primary Recommendations<sup>22</sup>

| Recommendation  | Start Date   | Groups Responsible  | Resources Required  |
|---|--|---|---|
| <b>Develop the infrastructure and organization of Manitoba's cultural sector:</b>   |  |   |   |
| Establish a provincial sectoral council for culture to represent and serve all creators and cultural workers in Manitoba with an office, a human resource centre, and a training coordinator.   | 9/30/03  | ACI Team in consultation with the cultural community and with financial support from the province and other supporters. | Operating support   |
| <b>Develop a workforce of qualified, adaptable workers who continually upgrade their skill sets:</b>  |  |   |   |
| <ul style="list-style-type: none"> <li>Support, encourage and give direction to the cultural management program being developed by Manitoba's universities.</li> </ul>  | To be launched Spring 2003                                     | ACI Team/sectoral council in cooperation with U of W and Industry Training Partnerships (ITP).                          | Support program development through ACI Team (\$50,000 committed).                                    |
| <ul style="list-style-type: none"> <li>Conduct an HR/training needs assessment study for the cultural sector, initiated and monitored by the sectoral council, then develop a three- to five-year HR/training plan to address the needs and issues identified in the study.</li> </ul>  | 9/30/03  | Sectoral council with the support of ITP  | Support for study and plan.   |
| <ul style="list-style-type: none"> <li>Establish a partnership between the sectoral council and cultural organizations and enterprises to further develop and to deliver, evaluate and modify apprenticeship, internship, mentorship (AIM) programs and professional development (PD) programs for the cultural sector.</li> </ul>                  | 9/30/03  | Sectoral council in cooperation with government, educational institutions and cultural sector.                          | Sectoral council Committee or industry working group. (Note: ACI Youth in Transition Pilot complete.) |
| <ul style="list-style-type: none"> <li>Develop close relationships between the cultural sector and K-12 schools and school authorities in the province to facilitate the delivery of education, programming, and outreach to the next generations of cultural consumers, creators and cultural workers.</li> </ul>                                  | 9/30/03  | Sectoral council in cooperation with Education and Youth and Manitoba Alliance of Arts Educators.                       | Support for cultural curriculum development and qualified instructors.                                |
| <b>Research, collect, review and make available on an ongoing basis information of critical decision-making value to the cultural sector:</b>   |  |   |   |
| <ul style="list-style-type: none"> <li>Create the Cultural Industries Research Program (CIRP) to coordinate representatives from all cultural industries and stakeholders to determine research and information need, review existing research and conduct primary research and analysis on information relevant to the cultural sector.</li> </ul> | Establish CIRP by December 31, 2003. Research will be ongoing. | The sectoral council will lead the collection and dissemination of information of relevance and value to the sector.    | Access to information, database software, Web site for distribution.                                  |
| Note: the support of agencies collecting statistical data on the cultural sector is essential.  |  |   |   |

<sup>22</sup> See page 24, paragraph four, for an explanation of Primary Recommendations.

**Creative Manitoba:  
An Economic Development Strategy for the Cultural Sector**

| <b>Recommendation</b>  | <b>Start Date</b>   | <b>Groups Responsible</b>   | <b>Resources Required</b>   |
|--|---|---|---|
| <b>Develop a comprehensive cyber-strategy to create linkages and information exchange between all sector stakeholders, and to assist with marketing and promoting the sector:</b>  |   |   |   |
| <ul style="list-style-type: none"> <li>• Create, across the province, the physical infrastructure and user knowledge base to support a cyber-strategy (that is, equipment, training and access to the world-wide Web).</li> </ul>  | 1/1/04  | Sectoral council with Energy, Science and Technology, and in consultation with Intergovernmental Affairs and Aboriginal and Northern Affairs. | Major support for technology infrastructure and networking between rural communities. |
| <ul style="list-style-type: none"> <li>• The sectoral council will develop a central Web site, with appropriate linkages, to serve the entire cultural community, including the creation and maintenance of a centralized "mega-database," accessible to all cultural sector stakeholders.</li> </ul>  | 1/1/04  | As above  | Support for Web site development and maintenance.                                     |
| <ul style="list-style-type: none"> <li>• Establish distance learning and on-line delivery options to provide accessible, high-calibre training and professional development to the entire sector.</li> </ul>   | 1/1/04  | As above, along with educational institutions.  | Support for investigation and implementation.   |
| <b>Promote a greater valuing of, support for and demand for Manitoba's cultural offerings:</b>   |   |   |   |
| <ul style="list-style-type: none"> <li>• Undertake initiatives that foster awareness of the unique contribution of arts and culture and increase the public value of arts and culture, contribute to a greater understanding of the social and economic value of Manitoba's cultural activity, and promote cultural sector work as a valid and respected career option.</li> </ul> | Estimate September 2004 (may have to wait for some research).                           | Sectoral council with private sector partnership, Tourism; Industry, Trade and Mines and Communications.                                      | In-kind partnership from media, investment in Manitoba identity by the province.      |
| <ul style="list-style-type: none"> <li>• Create a comprehensive marketing strategy to market and promote the diverse range of cultural offerings to Manitobans and to the rest of the world.</li> </ul>  | Must have technology in place; however some components may begin earlier. January 2004. | Sectoral council in cooperation with Industry, Trade and Mines and Energy, Science and Technology.  | Fully integrated technology, marketing expertise, branding campaign.                  |
| <b>Support the sustainable economic development of Manitoba's cultural sector so that it may fully contribute to Manitoba's economic competitiveness and quality of life:</b>  |   |   |   |
| <ul style="list-style-type: none"> <li>• Adopt policy and pass legislation to ensure that development of the cultural sector and its labour force becomes a central priority in Manitoba (e.g., cultural sector lens, cultural policy for Manitoba, status of the artist legislation).</li> </ul>  | Possibly September 30, 2003, with the intention of being in place by March 2005.        | Culture, Heritage and Tourism in communication with the sectoral council.   | Human resources   |
| <ul style="list-style-type: none"> <li>• Ongoing and increased support for strategic initiatives intended to ensure the sector's economic growth and labour force development.</li> </ul>  | Ongoing   | A number of provincial departments in communication with the sectoral council.  | Financial investment  |
| <ul style="list-style-type: none"> <li>• Support the physical and organizational infrastructure to support the growth of Manitoba's cultural industries.</li> </ul>  | Starting March 2003   | As above.   | Financial investment  |

## **Strategies, Recommendations and Actions**

### **Strategy 1 – Organization**

Develop the infrastructure and organization of Manitoba's cultural sector.

A better infrastructure is needed in Manitoba's cultural sector to

- unify the entire cultural sector in Manitoba
- provide ongoing consultation to government as the official voice of Manitoba's cultural sector
- direct and support initiatives originating with the sector to ensure they remain industry-driven
- provide services and support to all workers in the sector
- promote the growth and economic development of the province's cultural industries
- oversee the implementation of recommendations arising from this economic development strategy

A more developed infrastructure and better organization within the sector will provide the vehicles and the fuel to drive important labour force and economic development initiatives, and to keep their momentum and direction as implementation of this Creative Manitoba Strategy unfolds. At the same time, infrastructure and organization will be the means by which all cultural stakeholders will stay connected, informed and able to collaborate in moving the Creative Manitoba Strategy forward.

In order to thrive, communities must be able to define their own means of expression. They need access to basic tools, such as facilities and production systems, as well as organizational support for planning, communication and decision-making. Building an environment that enables all communities to create and respond to cultural opportunities requires commitment and sustained effort at local and provincial levels.

Fourth Wave Strategic Management Associates,  
Consultants for the Nova Scotia Sector Strategy Management Committee  
The Nova Scotia Culture Sector Strategy: Culture in the New Millennium  
September 1999

#### **Recommendation 1**

Establish a provincial sectoral council for culture to represent and serve all creators and cultural workers in Manitoba.

#### **Actions**

1. Seek resources and support for the creation of the sectoral council from provincial and federal sources.
2. Incorporate the sectoral council as a non-profit corporation in the province of Manitoba.
3. Constitute the sectoral council by soliciting members and associate members from across Manitoba's cultural sector.
4. Recruit members who reflect the diversity of Manitoba creators and cultural workers and the province's population.
5. Ensure that industry associations, arts service organizations, artist-run centres and collective bargaining units for Manitoba's cultural workers are integrally involved in the sectoral council.

6. Have the members review, revise and adopt the proposed constitution and by-laws of the sectoral council (attached to this report as Appendix 3) and adopt an appropriate name for the organization.
7. The ACI Team to transfer their powers and responsibilities to the board of directors of the sectoral council (once it is fully constituted) and thereafter to dissolve.
8. Ensure the sectoral council's board of directors, including non-voting directors, reflect the diversity of Manitoba's creators and cultural workers and the province's population.
9. Include youth representatives on the sectoral council's board and establish a youth advisory committee.
10. Involve representatives from all interested government departments and agencies as Board members without voting privileges or as committee members, including Manitoba Arts Council, Winnipeg Arts Council, The Canada Council for the Arts, Manitoba Arts Network, Human Resources Development Canada, Department of Canadian Heritage, Canada Export Development Corporation, Industry Canada, Department of Foreign Affairs and International Trade, Manitoba Culture Heritage and Tourism, Manitoba Education and Youth, Manitoba Advanced Education and Training, Manitoba Energy Science and Technology, Manitoba Aboriginal and Northern Affairs, Manitoba Industry Trade and Mines, and Manitoba Intergovernmental Affairs.

### **Recommendation 2**

Establish an office to carry out the mandate and daily operations of the sectoral council.

#### **Actions**

1. Seek resources and support for the establishment and operation of the office, including communications and information functions.
2. Set up the office in Winnipeg, with an infrastructure and a budget to support communications and meetings with members and communities across the province.
3. Recruit and retain a dynamic, highly skilled executive director who will oversee the sectoral council's operations and demonstrate initiative and leadership.
4. Establish the initial staff positions of training coordinator and administrative assistant.
5. Hire contract staff as funds permit to fill programming, communications and research functions.
6. Seek resources and support from the Department of Energy, Science and Technology for the development of the Web site and ongoing Web site management.

### **Recommendation 3**

Establish a human resource centre, to be managed by the sectoral council, to provide

- general support and information to cultural organizations and enterprises on human resource management, planning and practices
- information to the sector on legal issues, workplace safety and health issues, and human rights issues
- access to human resource expertise and consultants
- access to mediation services for issues that arise in the cultural sector involving cultural workers, cultural organizations and cultural enterprises
- information on professional development opportunities and assistance in developing professional development curricula

- board governance and board development assistance (board certification, training resource manuals, etc.)
- assistance with developing and implementing succession planning strategies
- information on all aspects of managing employees, contract personnel and volunteers

**Actions**

1. Establish the relationship between the human resource centre and the sectoral council in terms of organization, structure, physical space, resource sharing, management and promotion.
2. Seek funds and resources for support of the centre's operations and programs.

**Recommendation 4**

Create a network of cultural organizations across the province, including arts service organizations, industry associations, artist-run centres and unions.

**Actions**

1. Increase support to existing organizations for infrastructure (space, equipment, computers) and member services.
2. Increase support for the creation and operation of organizations, which support cultural workers and activity in rural and remote areas of the province.
3. Determine how the sectoral council and these organizations will co-exist and interact to provide maximum mutual support, to avoid duplication of services, to maximize sharing of resources and to reinforce their value to Manitoba's cultural community.
4. The sectoral council to provide support to these organizations in the form of communications with government, information dissemination, member recruitment and networking (particularly through cyber-links).
5. The sectoral council to unify and coordinate these organizations in common initiatives and directions, which support development of the cultural sector.

## **Strategy 2 – Education**

Develop a workforce of qualified, adaptable workers who continually upgrade their skill sets.

Research indicates that significant shifts are occurring in our society as a result of social and political factors, like demographic change, rapid advances in technology, a reduction in the role of government, globalization and urbanization. In the cultural sector, these influences are strongly felt. Technological innovations are blurring the lines between artistic disciplines and are changing the face of communications and product promotion.

In the current climate of change, disruption and uncertainty, Manitoba's cultural workers will need to confront what is fundamentally a new set of conditions affecting their work and transforming their occupations and functions. The cultural sector will need to adopt new strategies and implement innovative solutions in the area of education and training to prepare our current and coming generations to succeed in this environment of profound and constant change.

Workers along the cultural sector's value chain must pay greater attention to lifelong learning and must change, reevaluate, and update their thinking in this area. For some [cultural workers] more affected by current changes, training is no longer optional but is a necessity to safeguard their professional survival.

Mercadex International Inc., Consultant for the CHRC, PCH and HRDC  
Face of the Future: A Study of Human Resource Issues in Canada's Cultural Sector  
December 2002

### **Recommendation 1**

Promote the value of lifelong learning to cultural workers, employers and funders in the cultural sector.

#### **Actions**

1. Support lifelong learning as a priority of the cultural sector by promoting its importance through conferences and seminars, the dissemination of materials and the sectoral council's Web site.
2. Develop a lifelong learning guide, similar to a career management guide, to help workers in the sector create a training/professional development plan for their career.
3. Support the creation of a cultural training continuum<sup>23</sup> extending from senior high through post-secondary.
4. Develop an inventory of available internship/mentorship and other training programs for all cultural occupations, and disseminate widely across the sector.
5. Encourage employers across the cultural sector commit to increase professional development opportunities for all workers to accepted benchmark levels of 1.5% of total payroll.
6. Encourage increased public sector support for professional development for individual creators and cultural workers, and for arts organizations.
7. Develop an inventory of available professional development and professional renewal programs for all cultural occupations, and disseminate widely across the sector.

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<sup>23</sup> Using programs like the ACI's Youth in Transition Mentorship Program

## **Recommendation 2**

Educate the next generations about the cultural disciplines and industries and foster an awareness of the cultural sector as a workplace through the K-12 school system.

### **Actions**

1. In consultation with professional creators and cultural workers, work with educators and the Department of Education to develop province-wide arts and culture curriculum and make the curriculum compulsory from K-12.
2. Promote the existing credit options in the high school system that apply to the cultural disciplines (i.e., Special Language Credit Option, Private Music Credit Option, Challenge for Credit Option, and Community Service Student-Initiated Project Credit).
3. Institute province-wide training, enhanced by the input of and exposure to professional artists, to develop teachers who are well qualified to deliver the arts and culture curriculum to K-12 students.
4. Organize school tours to cultural organizations (art galleries, museums, studios, theatres, publishing houses, etc.) and support artists in the schools programs and other arts and cultural outreach programs.
5. Establish a broadly based youth volunteer certificate program, administered through the sectoral council's training staff.

## **Recommendation 3**

Develop structures to strategically plan and implement training initiatives for the cultural sector.

### **Actions**

1. Establish, as part of the sectoral council's staff, the position of training coordinator and seek funding to support the position from the Department of Advanced Education and Training.
2. Establish, with the advice of the training coordinator, a training and education committee of the sectoral council comprised of a balanced representation from the cultural community.

## **Recommendation 4**

Conduct an HR/training needs assessment study for the cultural sector, initiated and monitored by the sectoral council, then develop a three- to five-year HR/Training Plan to address the needs and issues identified in the study.

### **Actions**

1. Identify the priority learning requirements of the cultural sub-sectors based on needs identified in the 1999 Training Needs Study<sup>24</sup> and those identified since then.
2. Prepare annual training plans for each of the next three to five years according to best business practices.
3. Include in the training plans a mechanism for monitoring and evaluating the program's success. An example model is the ITP Accountability Framework used by the Industry Training Partnerships Branch.<sup>25</sup>
4. Create mechanisms to monitor implementation of the plan and evaluate the plan's effectiveness.

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<sup>24</sup> Training Needs Study of Arts and Cultural Workers in Manitoba, Alison Elliot (ACI July 1999).

<sup>25</sup> The Accountability Framework employed by the Industry Training Partnerships Branch requires that sectors receiving funding identify sectoral goals as they relate to labour force development, then report regularly on progress made in achieving those goals.

### **Recommendation 5**

Design and implement training and professional development programs for the cultural sector based on the training priorities identified in the HR/training plan.

#### **Actions**

1. Follow best practices to ensure good training design.
2. Ensure that course content reflects the diversity of functions and needs among workers in the sector.
3. Identify the range of appropriate delivery methods in light of the circumstances, capacities and needs of workers in the sector (e.g., distance learning for workers in rural and remote areas, one- or two-day workshops for busy senior managers, on-line self-directed learning for the self-employed).
4. Promote and provide information across the cultural sector on all new training and professional development programs.

### **Recommendation 6**

Establish a partnership between the sectoral council and post-secondary institutions in the province to further develop, deliver, evaluate and enhance standardized education programs for the cultural sector.

#### **Actions**

1. Support the Arts and Cultural Management Program at the University of Winnipeg.
2. Encourage the continued involvement of the University of Manitoba, Brandon University and Red River College in training for the cultural sector.
3. Obtain recognition and accreditation for cultural training from appropriate institutions wherever possible.
4. Establish an industry committee to examine existing and new cultural education programs to ensure they meet the standards and needs of the sector.

### **Recommendation 7**

Establish a partnership between the sectoral council and cultural organizations and enterprises to further develop and to deliver, evaluate and enhance apprenticeship/internship/mentorship (AIM) programs and professional development (PD) programs for the cultural sector.

#### **Actions**

1. Identify sub-sectors where AIM and PD are needed.
2. Identify and evaluate existing AIM and PD programs and make recommendations for new programs.
3. Assist organizations to secure funding where required to develop AIM and PD programs that meet best practices.
4. Provide training to organizations on establishing mentoring programs for new and existing workers, including training on best practices and training on developing individual career paths.
5. Develop AIM programs for youth with a view to career development, with particular attention to disadvantaged and marginalized youth.

6. Develop the Youth in Transition Mentorship Pilot into a paid mentorship program that is cross-disciplinary and accessible across Manitoba.

### **Recommendation 8**

Increase, through education, the capacity of cultural workers to manage their careers and to advance and transition from one career stage to another.

### **Actions**

1. Inform students and others preparing for careers in the cultural sector about employment and self-employment opportunities and challenges, the respective skills/professional requirements for each career choice, and the para-disciplinary skills needed in addition to core skills.
2. Encourage the development and delivery of business skills and career self-management training as part of the core arts curriculum in post-secondary institutions and in ongoing professional development initiatives in the sector.
3. Ensure that business and management training contains appropriate emphasis on copyright issues, contracts and other information concerning protection of the rights of cultural creators and workers.
4. Provide opportunities and forums for cultural workers to communicate and gather together to share information and perspectives on career development and career transitions, and to work toward common solutions.
5. Promote and disseminate existing materials and guides concerning career self-management for cultural workers.
6. Provide resources to assist workers in preparing marketing, financial and business plans, and in developing portfolios and promotional materials.
7. Provide professional development and mentorship programs to assist workers with entry to senior positions.

### **Strategy 3 – Inclusion**

Support the access and involvement in cultural sector activities of all cultural workers, stakeholders and audiences in Manitoba, both existing and potential.

The intent of this strategy is to make the cultural sector accessible and relevant to a larger number of Manitobans as creators, cultural workers and consumers. The elements of the strategy are

- understanding current demographic realities and future demographic trends in the province
- ensuring that the cultural workforce is representative of the province’s diversity through concerted efforts to recruit and train workers from all backgrounds
- ensuring that cultural offerings are accessible and appealing to the breadth of Manitoba’s audiences

The strategy will increase the cultural labour force and improve the economic stability of the cultural sector by

- making it easier and more attractive for a broader range of people to become part of the sector as creators and cultural workers
- increasing demand for cultural products generally
- increasing the diversity within the sector, which will increase the diversity of cultural offerings, which will expand markets and audiences for the sector’s offerings

The implication is that today cultural institutions are confronted with the challenge of responding to unprecedented levels of cultural diversity. The degree to which the diversity of the society that we live in is reflected in our public strategies and institutions is a key indicator of inclusion...[T]he legitimacy of virtually all Canada’s public institutions is at risk due to their failure to reflect and serve pluralist interests.

Sharon Fernandez, Former Equity Coordinator  
The Canada Council for the Arts

### **Recommendation 1**

Ensure the inclusion of all cultural workers in all aspects of the cultural sector, including decision making and access to resources, with specific attention to those who are disadvantaged or marginalized due to:

- |  |   |
|--|---|
| 1. ethnic background or origin                   | 11. physical or mental ability  |
| 2. ancestry, including colour and perceived race | 12. geographic location   |
| 3. nationality or national origin                | 13. cultural discipline   |
| 4. language                                      | 14. occupation  |
| 5. religion or creed                             | 15. employment status (self-employed vs. employed; full-time vs. part-time or seasonal, etc.) |
| 6. age   |   |
| 7. career stage                                  | 16. size of organization or enterprise with which one is associated or employed               |
| 8. gender or gender identity                     | 17. income  |
| 9. sexual orientation                            |   |
| 10. marital or family status                     |   |

### **Actions**

1. Analyze and make widely available research on the current demographics and characteristics and probable future trends for Manitoba's population and labourforce, to enable sector stakeholders to strategically plan for access and inclusion.
2. Create, maintain and expand the role of outreach and diversity officers within arts funding bodies in Manitoba to enable them to provide adequate ongoing support to their constituents.
3. Adjust structures, practices and policies to create a "level playing field" for all Manitobans wanting to access cultural sector funding (e.g., greater assistance in completing applications, allowing applications in video or on-line format, more inclusive eligibility criteria, etc.).
4. Increase support for pre-professional, amateur, rural, remote and community cultural activity.
5. Enable the Manitoba Arts Council to act on the recommendations arising from the Community Connections project.<sup>26</sup>
6. Address isolation among artists in rural and remote areas by establishing Artists in the Community programs and artist exchanges, with extra support for the smaller and more remote communities.
7. Establish specific and targeted programs in full consultation with Aboriginal communities for the development of arts skills, infrastructure and marketing.

### **Recommendation 2**

Ensure that the newly created sectoral council reflects, in its structure and its activities, access and equity concerns in the cultural sector.

### **Actions**

1. Ensure that the board of directors of the sectoral council adopts an alternative to the traditional representation-by-artistic-discipline structure, to better reflect current realities of the sector.
2. Ensure that the board of directors of the sectoral council represents the diversity of Manitoba artists and the province's population, including the disadvantaged and marginalized.
3. Ensure that the sectoral council recruits members who represent the diversity of Manitoba creators and cultural workers and the province's population, including the disadvantaged and marginalized.
4. Create an access and equity committee of the sectoral council to assist the council in addressing access and equity issues, and to monitor the activities of other cultural sector stakeholders respecting access and equity.

### **Recommendation 3**

Support the needs of self-employed creators and cultural workers.

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<sup>26</sup> The Manitoba Arts Council, the provincial agency that funds professional artists and arts organizations, established the project to conduct a province-wide consultation to review its programs and their delivery and to assess the needs of artists outside Winnipeg. The first report, Community Connections Report, 2001, identified a series of issues concerning inclusion of artists.

**Actions**

1. Ensure that all self-employed creators and cultural workers remain in the information and opportunities "loop" by including them in an inclusive database created and updated by the sectoral council.
2. Establish membership fees in the sectoral council for the self-employed, which take into account their generally lower levels of annual income, and provide more extensive services, which take into account their specific needs.
3. Promote and disseminate existing materials and guides concerning career self-management for the self-employed.
4. Enact status of the artist legislation with provisions that address the particular concerns of the self-employed, including the guarantee of a reasonable range of social benefits.
5. Ensure that the sectoral council, funders and government programs assist in making funding more available and accessible to self-employed creators and cultural workers through better information dissemination, less onerous application requirements for granting programs, and more funding for major grants that allow creators the financial freedom to work on a project for a significant period of time.

**Recommendation 4**

Create career opportunities in the cultural sector for all Manitobans.

**Actions**

1. Conduct a strategic campaign to connect with and recruit individuals from disadvantaged or marginalized groups who might be interested in a career in the cultural sector.
2. Identify ways to bring career opportunities and career development initiatives like AIM programs (apprenticeship, mentorship and internship programs) to rural and remote communities in Manitoba.
3. Develop career development initiatives for youth, with an emphasis on initiatives aimed at marginalized and disadvantaged youth, which include co-operative placements, career symposia and mentorships with established artists.
4. Increase opportunities for creators and cultural workers in rural and remote centres to work, perform and exhibit in larger centres through rural/urban cooperative programs and co-productions, travel grants, special project grants, and increased support to cultural and community organizations in these areas.

**Recommendation 5**

Make cultural sector training and professional development of the highest calibre available, accessible and affordable for all Manitobans.

**Actions**

1. Conduct an information/promotion campaign aimed at disadvantaged and marginalized groups regarding training and professional development relevant to their cultural career.
2. Establish the infrastructure and provide support for distance learning and satellite training for students and cultural workers in rural and remote communities.
3. Identify ways to bring AIM programs to rural and remote communities.

4. Provide travel and accommodation support for students and cultural workers in rural and remote communities to access training in larger centres.
5. Establish more education bursaries for the economically disadvantaged through partnerships between training institutions, government and the private sector.
6. Expand the mandate of current training initiatives or create special training initiatives to ensure increased service provision to and participation from diverse groups, particularly the disadvantaged and marginalized.

#### **Recommendation 6**

Ensure access by all creators and cultural producers to markets and marketing opportunities.

#### **Actions**

1. Foster a collaborative effort by all stakeholders to market and promote cultural products from creators across Manitoba, particularly those in rural and remote areas and those from disadvantaged and marginalized groups.
2. Encourage the involvement of cultural producers and cultural brokers (agents, promoters, representatives, etc.) from across the province in trade shows and Manitoba trade missions.
3. The sectoral council to research and provide information on marketing opportunities through its Web site and associated links.
4. Provide support to cultural producers, particularly independent creators and those outside large centres, for the creation of promotional Web sites with linkages to the sectoral council Web site and other marketing Web sites.

#### **Recommendation 7**

Make cultural offerings in Manitoba accessible to broader audiences.

#### **Actions**

1. Encourage, through special project grants, public commissions and increased support for new creators from target groups, a diversity of cultural offerings to expand markets and audiences for the sector's offerings.
2. Provide increased support for audience outreach and education, including artist talks, symposia, program notes, performances and exhibitions in public venues, and broader dissemination of work through a variety of accessible media (i.e., the Internet, television, radio).

## **Strategy 4 – Promotion**

Promote a greater valuing of, support for and demand for Manitoba’s cultural offerings.

A starting point in developing the stability and vitality of a society’s cultural sector is to ensure that there is general agreement within that society that cultural activities are valuable and desirable. The Creative Manitoba Strategy aims to promote among members of Manitoba’s public, private sector and government a true appreciation of the value of culture and a demand for the offerings of the sector.

A higher public value on culture and the work of cultural workers has been shown to positively affect the cultural labour force by

- making the sector more attractive to potential workers (recruitment and succession)
- creating a higher level of satisfaction among current workers (retention)
- inducing the public and private sector to provide higher levels of support and funding
- creating more demand for Manitoba cultural products, which will expand audiences and markets both locally and internationally, which makes for more robust and stable industries
- helping the community expand and diversify its economic base by making the arts and cultural sector a central element of economic growth

Our arts and cultural industries are composed of highly competitive products and services that have a profound impact on the Canadian economy. They contribute significantly to our overall prosperity by creating wealth—over \$20 billion to our GDP—and employment—over 600,000 jobs.

Pierre S. Pettigrew, Minister for International Trade  
CanadExport Supplement’s Focus on the Arts and Cultural Industries

### **Recommendation 1**

With the direction of the sectoral council, undertake initiatives that foster awareness of the unique contribution of Manitoba’s cultural activity and increase the public value of this activity.

#### **Actions**

1. Conduct a strategic public relations campaign that profiles arts and culture, with an overarching signature theme, like “ARTicipation” or “ARTicipation.” A component of the campaign could be a series of television commercials profiling the professional histories of well-known Manitoba artists and/or a public awareness campaign on the theme of “life without culture” or “what culture contributes to your life.”
2. Establish a Manitoba cultural sector “brand” and tag line to be used on all materials.
3. Research and develop materials that profile the cultural sector’s hidden contribution to corporate/private sector business success in Manitoba, with case studies (e.g., Friesens Printing; Labworks).

### **Recommendation 2**

Develop a greater understanding among government stakeholders for the social and economic value of Manitoba’s cultural activity.

**Actions**

1. The sectoral council, on behalf of the cultural sector, to monitor the implementation of the cultural Economic Development Strategy (EDS) and to participate and partner with government in appropriate initiatives to that end.
2. The sectoral council to demonstrate the value of the province adopting an arts policy, increasing support to the cultural sector, and enhancing resources and infrastructure in isolated and marginalized communities.

**Recommendation 3**

Foster awareness and appreciation for arts and culture among children and youth in K-12 schools.

**Actions**

1. The Department of Family Services to develop programming for preschools with an arts and cultural focus.
2. Work with government and educators to ensure that primary school curriculum includes a wide range of disciplines, including learning the value of art to a society.
3. Enhance the interaction between school-aged children and artists and arts organizations.
4. Involve school-aged children in large public art-making projects like Art on the Avenue (Winnipeg) and in art projects (e.g., decorations, stage sets, etc.) for public events like festivals, theatre events and ceremonies.
5. Promote among parents the value of cultural education for their children.
6. Work with parent councils and other existing groups and with the newly created Alliance for Arts Education.

**Recommendation 4**

Promote cultural sector work as a valid and respected career option.

**Actions**

1. Educate guidance and career counselors in middle schools and collegiates about cultural sector opportunities as viable post-secondary options and career paths for their students.
2. Conduct a strategic campaign promoting the desirability of cultural careers in Manitoba aimed at recruiting students in post-secondary institutions and individuals currently in the workforce across Canada, particularly highly skilled workers.
3. Work co-operatively with youth to develop a multi-faceted communication/marketing strategy (e.g., brochures, posters, Web sites, classroom speakers) to attract youth to the cultural sector. One theme of the campaign could be choosing a career more on the basis of self-expression and appropriate personal choice and less on the basis of available jobs and potential annual income.
4. Support career development initiatives like apprenticeship, mentorship and internship programs (AIM programs).
5. Initiate outreach activities like career fairs, symposia, career information tours and speakers in the schools.
6. Conduct a broad promotional campaign to connect with Manitobans from all geographic locations and all interest groups to promote interest in arts and culture careers and to provide information on training for a cultural career.

### **Recommendation 5**

Promote greater recognition and validation of cultural sector workers.

#### **Actions**

1. Seek accreditation by appropriate post-secondary institutions for arts and cultural sector training as a way of obtaining recognition for this training and elevating the sector in the global marketplace.
2. Investigate certification, accreditation, competency development and benchmarks/best practices as means of validating cultural managers.
3. Encourage within cultural organizations and institutions human resource practices and board initiatives, which recognize and value individual workers for their achievement and effort.
4. With the support of private sector partners, create a mechanism for the annual recognition of workers in the sector, such as an annual awards ceremony or training scholarships based on performance.
5. Set up a youth volunteer certificate program, which is broadly based and administered through the sectoral council's training staff, and provides recognition and possibly academic credits to young people for volunteer activity in the cultural sector.
6. Promote the continuation and expansion of existing partnership programs to improve leadership and management in the sector.

### **Recommendation 6**

Create a comprehensive marketing strategy to market and promote the diverse range of cultural offerings to Manitobans and to the rest of the world.

#### **Actions**

1. Conduct market research into existing and potential markets for the range of Manitoba cultural products, locally, nationally and internationally.
2. Create cooperative marketing initiatives, which combine efforts and resources of several producers or industries, particularly for cultural tourism.
3. Consult sector stakeholders to create a Manitoba brand and a global promotions "package" for marketing Manitoba cultural products outside our borders.
4. Provide support for cultural creators and enterprises to develop marketing packages, portfolios and Web sites for the marketing of their products.
5. Provide support for cultural creators and enterprises to engage in all forms of audience development and audience outreach.
6. Implement cultural tourism strategies that are focused on the development of a wider range of cultural products for the tourist market and the effective promotion of these products.
7. Link with Trade and Investment Manitoba to promote the inclusion of cultural product on all provincial trade missions.

8. Connect with the Trade Routes initiative and the Cultural Trade Advisory Board through the Department of Canadian Heritage to expand and diversify exports of Manitoba cultural products.<sup>27</sup>
9. Organize regular trade shows (e.g., Uniquely Prairies, Contact Manitoba) in larger centres and ensure the involvement of cultural producers from across the province through information linkages and funding to support travel and accommodations.
10. Provide support to help cultural producers and entrepreneurs become export-ready and to export on an ongoing basis.
11. Develop training and professional development programs that equip cultural workers and organizations to participate fully in promotion and marketing of their products, including curricula in new technologies, Web site development, marketing, audience development, business skills, business development, agency and brokering, and export marketing.

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<sup>27</sup> For details on these and other export development programs through the Department of Canadian Heritage, see [www.pch.gc.ca/progs/ac-ca/progs/rc-tr](http://www.pch.gc.ca/progs/ac-ca/progs/rc-tr).

## **Strategy 5 – Collaboration**

Encourage the creation of relationships and networks within and outside the sector, and the coordination of efforts and resources of cultural sector stakeholders.

The essence of this strategy is to ensure that all stakeholders with an interest in development of the cultural economy first “get together,” then “pull together” in the same direction. Collaboration in this context is about avoiding duplication of efforts and about pooling available resources to achieve maximum efficiency and effectiveness. The establishment of networks and ongoing communication via these networks is essential.

This strategy aims to encourage collaboration both within the cultural sector – between the various industries/sub-sectors and stakeholders – and between the cultural sector and other related sectors of the economy. As the Creative Clusters paradigm reinforces, an industry can develop more quickly and effectively when related industries cluster together to create a “critical mass of growth, collaboration, competition and opportunities for investment and knowledge sharing.”<sup>28</sup>

To successfully promote itself, its workers, industries and products, the culture sector must build innovative partnerships with the [provincial] government, Crown agencies and the private sector. This new “strategic alliance” in the service of culture must look to the future rather than apply the panaceas of the past.

Michael Evans  
Consultant for the Alberta Cultural Human Resources Steering Committee  
Culture Steps Forward: Setting the Stage for Human Resource Development in Alberta’s Culture Sector February 2000

### **Recommendation 1**

Solicit the support from key stakeholders for implementation of the Creative Manitoba Strategy.

#### **Actions**

1. Create and execute a communications strategy for the Creative Manitoba Strategy to ensure that all key stakeholders become informed of the Creative Manitoba Strategy and where each is implicated.
2. The sectoral council to adopt as one of its primary objectives to assist government with the implementation of the Creative Manitoba Strategy, and to inform and involve its members during the implementation phase.
3. Create a Cultural Industry Liaison within the Department of Industry Trade and Mines to serve as a conduit between the cultural sector and government departments during the implementation of the Creative Manitoba Strategy.
4. Promote formal and informal linkages with provincial and federal government departments and agencies with a view to advancing the economic development and growth of the cultural sector.

### **Recommendation 2**

Create a broadly based Creative Manitoba Strategy implementation task force made up of industry, government, and private sector stakeholders.

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<sup>28</sup> Creative Clusters Conference Handbook, First International Summit Conference on Creative Industries Regeneration, Dr. Kim Howells, Minister for Tourism, Film and Broadcasting, U.K. (November 2002) p. 3. See also [www.creativeclusters.co.uk](http://www.creativeclusters.co.uk)

**Actions**

1. Establish a Chair of the task force to coordinate the task force and report back to Cabinet about progress made in implementing the Creative Manitoba Strategy.
2. The task force to establish mechanisms to monitor the implementation of the Strategy and to measure its success in terms of specific deliverables.
3. The task force to coordinate research to compile baseline data with which to measure the success of the strategy.
4. The sectoral council to be integrally involved with the task force.

**Recommendation 3**

The sectoral council to establish relationships and networks with government, funders, and other stakeholders, which will advance the economic viability and growth of the cultural sector.

**Actions**

1. The sectoral council to seek immediate membership on the Sectoral Council Inter-provincial Network (SCIN), a pan-Canadian association of provincial sectoral councils, and the Cultural Human Resources Council (CHRC), the national sectoral council for culture.
2. The sectoral council to maintain close relationships with and to participate in initiatives and programs of organizations that deal with human resources, industry development and economic development concerns (e.g., the CHRC, the Canadian Conference for the Arts, the Centre for Cultural Management, the Association of Cultural Executives).
3. The sectoral council to sponsor a series of cultural forums to develop linkages between stakeholders, to involve more industry stakeholders in the implementation of the Creative Manitoba Strategy and to discuss future action.
4. The sectoral council to work through the Cultural Industry Liaison and other channels to promote formal and informal linkages with provincial and federal government departments and agencies which can promote the growth of the cultural sector.

**Recommendation 4**

In implementing the Creative Manitoba Strategy, as far as possible link with existing government and quasi-government programs in Manitoba.

**Actions**

1. Use the community and economic development programs and initiatives of Intergovernmental Affairs in rural and remote communities to promote the goals of this strategy.
2. Seek private and public support for Artists in the Schools, Artists in the Communities and artist exchanges in rural and remote communities.
3. Use the communication network established by the Department of Aboriginal and Northern Affairs to reach Aboriginal and remote communities.

**Recommendation 5**

Establish long-term working relationships between the sectoral council and appropriate faculties within Manitoba's post-secondary institutions to develop valuable and effective training for the cultural sector.

**Actions**

1. Provide information to help these institutions enhance their understanding of the educational needs and career demands of individuals working in the cultural sector.
2. Partner to develop practical curricula in para-disciplinary skills, including business skills, management, career self-management, marketing and self-promotion.
3. Help develop mechanisms for the cultural sector to provide ongoing feedback to these institutions to ensure that curricula remain relevant and valuable to the sector.

**Recommendation 6**

Develop close relationships between the cultural sector and K-12 schools and school authorities in the province to facilitate the delivery of education, programming and outreach to the next generations of cultural consumers, creators and cultural workers.

**Actions**

1. The sectoral council's training coordinator to serve on behalf of the cultural sector as the official link with educational institutions and with provincial and federal government branches dealing with education and training.
2. Create relationships with school boards, the Manitoba Teachers' Society, the Alliance for Arts Education in Manitoba, government departments involved in education and other school authorities.

**Recommendation 7**

Create and facilitate cooperative marketing initiatives and relationships with partners from within and outside the cultural sector to market and promote cultural products from creators across Manitoba.

**Actions**

1. Create a comprehensive network of "cultural brokers" (i.e., agents, representatives, promoters, distributors and marketers) working on behalf of Manitoba creators to market and promote their work.
2. Create information links to encourage the involvement of cultural producers and cultural brokers from across the province in provincial trade shows, Manitoba trade missions and other marketing initiatives.
3. Forge dynamic partnerships with tourism stakeholders at the civic, provincial and national levels to promote cultural tourism in Manitoba.
4. Inform Canadian cultural attachés throughout the world about the cultural offerings of Manitoba and encourage their promotion.

**Recommendation 8**

Develop strategic alliances and innovative partnerships between the cultural sector and other related industries and sectors, to create a critical mass of collaboration, opportunity and growth.

**Actions**

1. The Creative Manitoba Strategy Implementation Task Force to investigate successful creative cluster models from around the world and consult with creative industry development experts, to create a vision for the development of Manitoba's creative industries through clustering.<sup>29</sup>
2. Organize a series of regional and provincial conferences and think-tanks to promote networking, information sharing, visioning and planning amongst all potential partners from creative industries and related industries.
3. Investigate opportunities for underdeveloped or declining urban neighbourhoods and rural/remote communities to be regenerated through the introduction and integration of creative industries, including the establishment of affordable artists' housing, studio spaces and instruction facilities.

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<sup>29</sup> Creative Clusters Conference Handbook, Simon Evans, pp. 6-9, op. cit.

## **Strategy 6 – Information**

Research, collect, review and make available, on an ongoing basis, information of critical decision-making value to the cultural sector.

This strategy addresses a very basic need within the cultural sector, to develop the knowledge base of the sector. In many ways, information is the critical starting point for the creation and implementation of an economic development strategy for the sector. Firstly, to grow the labour force and the economic contribution of the sector, we need to know with certainty what our current conditions are through the collection and analysis of representative statistical data. Secondly, we need to track this data over time to measure actual growth, to predict future growth, and to observe other significant trends. Thirdly, knowledge of all kinds is needed if the policies and actions aimed at development of the sector are to be responsive, strategic and, ultimately, effective.

The need to strengthen the knowledge base to inform planning and decision-making in culture was a principal conclusion of the 1998 UNESCO World Conference on Cultural Policies for Development. Nowhere was this need seen to be greater than at the local level. Cities have become the drivers of our social, economic and cultural life in Canada, yet the research and information base to support municipal cultural development is weak and underdeveloped. If the full potential of culture in Canadian communities is to be realized, this challenge must be faced.

Greg Baeker, Ph.D.  
Managing Director, ACP (Arts and Cultural Planning) Consulting  
2002

### **Recommendation 1**

The sectoral council to take the lead in collecting and disseminating information of relevance and value to the sector.

#### **Actions**

1. The sectoral council office and the human resource centre to serve as clearinghouses to provide needed information to the sector.
2. The sectoral council's access and equity committee to investigate avenues for effective dissemination of information to disadvantaged and marginalized creators and cultural workers.

### **Recommendation 2**

Create the Cultural Industries Research Program (CIRP) to coordinate representatives from all cultural industries and stakeholders to conduct research and analysis on information relevant to the cultural sector.

#### **Actions**

1. Establish an inclusive definition of the universe of activities and occupations that form "the cultural sector" for use in researching the cultural sector and measuring its growth.

2. Study past research by the Cultural Statistics Program at Statistics Canada and the current work being done by the National Consulting Committee on Cultural Statistics to establish uniform data collection and statistical analysis guidelines for cultural sector research.<sup>30</sup>
3. CIRP to collaborate with the sectoral council to facilitate the dissemination of research on an ongoing basis.

### **Recommendation 3**

Collect baseline data and conduct baseline research relevant to Manitoba's cultural sector.

#### **Actions**

1. Create an inventory of all cultural sector activity in Manitoba.
2. Analyze the economic impact of cultural sector activity on Manitoba's economy, in terms of both the direct and the indirect impacts, and in terms of contribution by each cultural industry.
3. Collect statistics on the demographics of Manitoba's population and its labour force, both current and recent, and analyze trends.
4. Collect statistics on the number of people currently working in the cultural labour force in Manitoba and across Canada as an initial starting point for the measurement of the success of the Creative Manitoba Strategy.
5. Collect information on the characteristics and demographics of the cultural labour force from industries, associations, unions and other representative bodies.
6. Investigate current levels of public and private sector support to the cultural sector.
7. Continue with research on existing arts education/curriculum in Manitoba's primary schools, determine whether arts education programs have been cut, and determine how funding cuts for arts education compares with funding cuts to other curriculum areas.
8. Maintain an inventory of existing apprenticeship/mentorship/internship programs in Manitoba and Canada.
9. Identify high demand occupations in Manitoba's cultural sector labour force and existing gaps in skilled workers to fill the demand.

### **Recommendation 4**

Conduct ongoing research to track growth across the cultural sector over time.

#### **Actions**

1. Identify the resources needed to conduct new research on an ongoing basis and to track research being done by government, academia and the cultural community.
2. Collect statistics on the growth of the cultural labour force.
3. Collect information to assess and analyze in detail the trends in characteristics and demographics of the cultural labour force, including the nature of the jobs created (i.e., full-time, part-time, entry level, contract, etc.), any increase in representation from marginalized and disadvantaged groups, and the number of young people joining the labour force.

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<sup>30</sup> For a description of the current challenges with collecting and analyzing national data and creating cultural sector statistics, see Canadian Culture in Perspective: A Statistical Overview, Statistics Canada, 2000, available in PDF form from Statistics Canada as catalogue number 87-211-X1B.

4. Compare the performance trends of Manitoba's cultural sector against national, provincial and territorial trends using information from the Manitoba Bureau of Statistics, the Sectoral Council Interprovincial Network (SCIN), the CHRC and similar national or provincial bodies.
5. Where gaps exist in available data, partner with the SCIN and the CHRC to purchase specific data from Statistics Canada and other sources.
6. Collect ongoing profile information on the cultural labour force at specific time periods, including indicators on the number of workers, class of work (i.e., full-time, part-time, seasonal, employed, self-employed/contractual), salary levels of individual occupations/functions, level of benefits, age, gender and career stage.

#### **Recommendation 5**

Conduct research and disseminate information on training and professional development in the cultural sector.

#### **Actions**

1. The sectoral council to serve as a resource to solicit information from its individual and association members.
2. Conduct an HR/training needs assessment study that builds on the 1999 Training Needs Study of the cultural sector and that focuses on industry requirements and training opportunities currently available to the industry.
3. Conduct research to establish the resources and funding required to meet the professional development and training needs of the cultural sector.
4. Develop mechanisms for new entrants and workers already employed in the sector at all levels to access information on training, education and professional development opportunities and requirements.
5. Collect information regarding all training available for developing core art skills in the province.
6. Define education and training pathways to assist new entrants and current workers to plan and develop their cultural careers, and compile information on all training and educational programs that support these pathways.
7. Disseminate information broadly within the sector about cultural management training and its value.

#### **Recommendation 6**

Conduct research and disseminate information on careers and career paths in the cultural sector.

#### **Actions**

1. Provide a copy of the CHRC's Careers in Culture resource kit to the guidance departments in all middle schools and collegiates in the province.
2. The sectoral council, in partnership with sub-sectors and industries within the cultural sector, to identify career paths in the sector and communicate these to people interested in a career in the cultural sector.
3. The sectoral council, in partnership with sub-sectors and industries within the cultural sector, to develop key competency profiles for all cultural sector occupations and to communicate these broadly within the sector, particularly to prospective workers.

4. Create occupational profiles for all cultural sector occupations, including definitions of responsibilities, corresponding pay scales and skills requirements.
5. Establish a Job Bank for employers to post available positions and prospective employees to post their résumés, and link with the CHRC's Talent Gallery (national job bank).

**Recommendation 7**

Conduct research and disseminate information on working conditions in the cultural sector.

**Actions**

1. Compile updated legislative provisions and interpretive information regarding employment standards, workplace health and safety regulations, the provincial Human Rights Code, the Canadian Charter of Rights and other legislation affecting the workplace, and provide regular communiqués to keep the sector up-to-date.
2. The sectoral council to disseminate information and orientation on the common benefits program once established.
3. The sectoral council to provide information relevant to employing and engaging workers, both from the perspective of the employer and the employee or self-employed.

**Recommendation 8**

Research the impact of tax issues on individual workers and the impact of tax incentives on cultural industries.

**Actions**

1. Establish a task force to study tax issues for individual cultural workers, with representation from cultural employees, the self-employed and all occupations and functions in the cultural sector, as well as representatives from provincial and federal taxation departments.
2. Establish a task force to study tax incentives and charitable donations incentives, with representatives from all cultural industries and from relevant provincial and federal taxation and industry departments.
3. Develop recommendations on desirable legislative reform, which will benefit cultural workers and cultural industries, and encourage donations and investment in the cultural sector.

## **Strategy 7 – Integration**

Develop a comprehensive cyber-strategy to create linkages and information exchange between all sector stakeholders, and to assist with marketing and promoting the sector.

This strategy is concerned with connecting cultural sector stakeholders – including creators and cultural workers, funders and consumers – with one another and with critical information. Through the integration of digital tools and the organization of information on digital platforms, communication becomes easy and efficient, while finding and providing information becomes an activity accessible to all.

These activities can serve the economic development of the cultural sector best if incorporated into a comprehensive cyber-strategy. The cyber-strategy would include elements like Web sites, e-mail, databases, research, job bank, bulletins, a communication strategy, a marketing strategy, a Web store and distance/on-line education.

It is critical that the sector have effective equitable access to new electronic distribution systems to maintain the economic strength of the sector and to have the potential for significant growth in the future.

Terry Cheney  
Consultant for Working Groups for Human Resources in the Cultural Sector  
Creating Careers: Human Resource Issues in the Cultural Sector  
1995

### **Recommendation 1**

Create across the province, particularly in rural and remote areas, the physical infrastructure and user knowledge base to support a cyber-strategy.

#### **Actions**

1. The provincial government to commit significant resources and to establish public and private sector partnerships to create a province-wide high-speed network, and to provide digital equipment and software in all Manitoba communities.
2. Retain expert trainers and technicians to provide necessary training, support and follow-up to users across the province.

### **Recommendation 2**

The sectoral council to develop a central Web site, with appropriate linkages, to serve the entire cultural community.

#### **Actions**

1. Provide to all cultural creators and organizations in Manitoba the opportunity to link to the Web site for an affordable fee.
2. Provide ongoing affordable and accessible technical support.
3. To overcome user reluctance and to increase usage, promote to all cultural sector stakeholders the Web site and its advantages, particularly the technical support.
4. Ensure that the Web site is user-friendly and accessible with information of value to its users.

5. Use the Web site to promote Manitoba's cultural products locally, nationally and internationally, and ensure links to Manitoba Trade's Web site.
6. Create as one component a Web-store to market Manitoba's cultural products.

### **Recommendation 3**

The sectoral council to create and maintain a centralized "mega-database," accessible to all cultural sector stakeholders, which includes

- an up-to-date database of cultural workers, consultants, organizations, enterprises, associations, funders, educational institutions and government stakeholders involved in the cultural sector
- a Job Bank for employers to post available positions and prospective employees to post their résumés
- information on existing training programs and professional development opportunities within the sector
- a global events calendar which includes cultural events (e.g., performances, exhibitions, book launches, festivals, etc.), professional events (e.g., conferences, annual general meetings, etc.), scheduled training and professional development, and funding deadlines
- a menu of information and courses aimed at funders and policy-makers to increase their knowledge of the sector

### **Actions**

1. The sectoral council to submit a proposal to Manitoba Energy Science and Technology for assistance with developing the database and with regularly updating and upgrading the database.
2. Solicit from members, educators, government and all other cultural sector stakeholders regularly updated information to ensure that the most current information is made available to users.
3. Include the events calendar on the sectoral council's central Web site.

### **Recommendation 4**

Develop an information exchange strategy for the cultural sector.

### **Actions**

1. The sectoral council to take the lead in developing the strategy.
2. Seek out support from public and private sector stakeholders, and consider the potential for sponsorship/advertising.
3. Consult cultural sector stakeholders to create overall branding and design.
4. Assess the digital capacities of all potential participants.
5. Use Web sites and e-mail as primary tools of communication where the capacity exists, and faxing for all other participants.
6. Establish a system of periodic communiqués and bulletins to provide regular information of value to the sector.
7. Create on-line bulletin boards and chat-rooms to facilitate direct exchange and information sharing within the sector.

**Recommendation 5**

Develop distance learning and on-line delivery programs to provide accessible, high-calibre training and professional development to the entire sector.

**Actions**

1. Involve post-secondary institutions, arts service organizations and government.
2. Ensure that delivery options meet the needs of rural and remote communities in Manitoba, particularly the provision of qualified trainers, adequate technical support and appropriate follow-up.

## **Strategy 8 – Preservation**

Support the sustainable economic development of Manitoba’s cultural sector so that it may fully contribute to Manitoba’s economic competitiveness and quality of life.

This strategy is the essential premise upon which the Creative Manitoba Strategy is based. For Manitoba’s cultural sector to become a thriving element of the provincial economy, it will be critical to implement province-wide policies, programs and practices that will support the sector’s economic development. The creation of a strategic plan of action to develop the cultural sector implies a commitment by Manitoba’s public and private sectors of the resources necessary to implement the plan. The direct result will be better and more job opportunities, an increase in the size of the cultural labour force, and a higher standard of living for cultural workers.

Provincial government support for the cultural sector may take three forms: policies, legislation and funding. Private sector support, which is also critical, can be levered through strategic partnerships between the cultural sector, government and the private sector and through various investment and tax incentives established by government.

Countries such as Canada and England have restructured their governments to focus more attention on creative industries, and what they mean to the public purpose. The European Commission recently concluded that creative activities have a huge role to play in their economy as demand for cultural and creative goods and services grows, and technology opens up new opportunities in the global marketplace for reaching new audiences and customers.

The New England Council  
The Creative Economy Initiative: The Role of the Arts and Culture in  
New England’s Economic Competitiveness  
June 2000

### **Recommendation 1**

The provincial government to adopt policies and pass legislation to ensure that growth and development of the cultural sector and its labour force become a central priority in Manitoba.

#### **Actions**

1. The provincial government to implement the recommendations of this Creative Manitoba Strategy.
2. The provincial government to adopt a cultural policy for Manitoba guided by the principles outlined in Appendix 2 to this report.
3. The provincial government to develop a cultural policy lens and commit to its application by all government departments.
4. The provincial government to pass a Manitoba Cultural Act, which includes status of the artist provisions.

### **Recommendation 2**

The provincial government to commit resources to ensure implementation of the recommendations of the Creative Manitoba Strategy.

**Actions**

1. The provincial government to commit to strategic initiatives intended to ensure the sector's economic growth and labour force development.
2. The provincial government to enhance existing programs and services that benefit the cultural sector.
3. The provincial government to make a secure and long-term commitment to the cultural sector of a proportion of annual revenues from provincial gaming (lotteries, casinos and VLTs/slot machines).

**Recommendation 3**

Develop the physical and organizational infrastructure to support the growth of Manitoba's cultural industries.

**Actions**

1. The provincial government to commit resources for the creation of a provincial sectoral council for culture, its operations and activities.
2. The provincial government and private and public sector partners to provide assistance with developing a Web site and central database for the sector, and with regularly updating and upgrading both.
3. Create, across the province, particularly in rural and remote areas, the physical infrastructure (i.e., computers, software, Internet access, telecommunications) and user knowledge base to support a cyber-strategy, high quality distance and on-line learning, communications within the sector and between sectors, on-line marketing and promotion of cultural products, and the ability of cultural creators and workers to keep pace with advances in technology and globalization.

**Recommendation 4**

Assist cultural sector workers and organizations to access existing support and source out new support from both the public and private sectors.

**Actions**

1. The sectoral council to encourage the maintenance and expansion of funding programs that support cultural industry development, like the Tomorrow Starts Today program at the Department of Canadian Heritage.
2. The sectoral council to encourage the allocation of increased resources to support creation and cultural industry development.
3. The sectoral council to encourage the standardization of application and reporting processes associated with civic, provincial and federal grants to the cultural sector.
4. The sectoral council to provide information on available funding programs in the sector and resource people to help with applying for funding.
5. The provincial government to help cultural enterprises and individual entrepreneurs access capital by facilitating private sector financial partnerships and sourcing private sector capital, using existing methods and models from the for-profit sector (e.g., Business Development Bank of Canada, Invest Manitoba's Venture Showcase) and new models developed for the cultural sector.

**Recommendation 5**

Establish a system of scholarships, bursaries and endowments to subsidize the costs of training and professional development for creators and cultural workers, particularly the self-employed.

**Actions**

1. Create funding partnerships between the cultural sector, private sector, and government departments, including Industry Trade and Mines, Energy Science and Technology, and Advanced Education and Training.
2. Provide bursary programs for students of arts and cultural management training.
3. Provide bursary programs for students taking core training to cover registration and travel within the province.
4. Increase the number of scholarships for students.
5. Create an endowment fund with matching funds from the provincial government.

## **Strategy 9 – Retention**

Promote a healthier human resource environment across the cultural sector to make the sector more attractive for current and prospective cultural workers.

This strategy addresses the essential issues of retention and recruitment of workers to Manitoba's cultural labour force. Despite the otherwise stimulating and fulfilling aspects of cultural work, the cultural sector has developed a reputation for exploiting its human resources, particularly in recent years with cutbacks in resources to the sector. The minimum conditions to attract and keep workers in the sector, such as fair remuneration, benefits, a safe work environment, a reasonable workload and career advancement, do not widely exist.

Taking measures to ensure that all cultural workers have a healthy human resource environment, with appropriate working conditions and fair treatment, will make the sector a more attractive place for potential and existing workers. Implementing strategies to maintain and grow the cultural labour force in the coming years will be in the context of a wholesale effort by all Manitoba industries, both for-profit and not-for-profit, to replace their imminently retiring workforce. The strategies developed for the cultural sector must address the central question of how to attract and keep workers when there are so many attractive and remunerative career options elsewhere.

In order to sustain the organizations we have created to connect Canadian art and culture with the public, we need a second generation of leaders as committed and effective as the pioneers. Finding means to keep experienced people in the work force and to attract and develop subsequent generations is therefore crucial. A sector which cannot recruit and retain competent, well-trained and dedicated personnel, will not be capable of sustaining itself now or in the future.

Jocelyn Harvey  
Consultant for the Canadian Conference of the Arts and the Cultural Human Resources Council  
Creative Management in the Arts and Heritage:  
Sustaining and Renewing Professional Management for the 21<sup>st</sup> Century  
July 2002

### **Recommendation 1**

Implement more formal human resource practices and enhance human resource planning.

#### **Actions**

1. Foster appreciation across the cultural sector for the importance and relevance of human resources as a systemic and sectoral concern.
2. The human resource centre, under the auspices of the sectoral council, to provide to cultural organizations and enterprises support and information on human resource management, planning and practices, and to facilitate linkages with human resource professionals and expertise.
3. Promote and coordinate the network/cluster hiring of HR experts by a number of organizations or groups in the cultural community.
4. Facilitate the sharing among sector stakeholders of HR policies, tools, templates and best practices in professional HR management.
5. The HR centre to create an inventory of professional development opportunities in HR management, and to disseminate this information to the sector.

6. Validate and enhance professionalism in the cultural sector through the development of certification, accreditation, occupational competency profiles, benchmarks and best practices.
7. Create templates for a cultural sector code of conduct and conflict-of-interest policy, and encourage their adoption and implementation by cultural workers and cultural organizations across the province.
8. Promote best practices in the recruitment, training, management, recognition and succession of volunteers in the cultural sector.

### **Recommendation 2**

Implement measures to improve worker satisfaction and promote professional renewal.

#### **Actions**

1. Consider and implement recommendations concerning improving the HR environment in the cultural sector from the CCA/CHRC Creative Management study<sup>31</sup> and the CCA/HRDC/PCH Face of the Future study.<sup>32</sup>
2. Establish a compensation task force comprised of representatives from all cultural sector stakeholders, to establish appropriate compensation standards for all industries and occupations, which take into account conditions within the sector and within other sectors of the economy.
3. The compensation task force to explore ways to bring cultural workers' salaries in line with established compensation standards.
4. Increase support for professional development for employed and self-employed cultural workers at all levels.
5. Increase support for professional leave, secondment and sabbatical opportunities for all cultural sector workers.
6. Encourage public funders and private donors to the cultural sector to adopt funding criteria based on whether applicants adopt well-defined HR plans and humane HR practices.
7. Ensure that organizational and institutional capacity building and sustainability programs for the cultural sector<sup>33</sup> make it a central priority to nurture and sustain human resources.
8. Explore solutions to problems inherent in the volunteer/paid worker interface, particularly ways to transform "involuntary" volunteer work into paid work.

### **Recommendation 3**

Enable all cultural workers to better protect themselves and enforce their rights.

#### **Actions**

1. The provincial government to enact provincial status of the artist legislation.
2. The sectoral council to research and establish a group benefits program for the sector, to include pension, life insurance, short-term disability, long-term disability, accidental death and dismemberment, medical, dental, RRSP programs and an employee assistance program.

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<sup>31</sup> Creative Management in the Arts and Heritage: Sustaining and Renewing Professional Management for the 21st Century, Jocelyn Harvey, (Canadian Conference of the Arts and the Cultural Human Resources Council, July, 2002).

<sup>32</sup> Op. cit.

<sup>33</sup> For example, Arts Stabilization programs, programs through the Department of Canadian Heritage such as the Museums Assistance Program, and programs through the Canada Council for the Arts such as the Flying Squad program.

3. The sectoral council to analyze the effects of current tax legislation affecting cultural employees and self-employed cultural workers, including recent decisions by the Canada Customs and Revenue Agency concerning self-employed status, and to consult with government on appropriate legislative changes.
4. The sectoral council to provide information on forming unions, collective bargaining, and existing collective bargaining agreements in the sector.
5. The sectoral council to compile precedents for employment contracts, contracts of engagement, and other similar legal agreements.
6. The sectoral council to provide information on copyright issues and protections for creators, to encourage producers and consumers of cultural products to respect copyright requirements, and to consult with government on ongoing amendments to copyright legislation to protect creators and keep pace with technological change.

#### **Recommendation 4**

Provide board development and training on board governance for non-profit cultural organizations to ensure board members are facilitative and competent.

#### **Actions**

1. Create a board member certification program to establish standards of competency and professionalism for board members of cultural organizations.
2. Encourage and assist organizations to develop and distribute training and resource manuals for board members.
3. Conduct professional seminars to sensitize board members to HR issues such as staff working conditions, board/staff interface, appropriate and inappropriate board involvement, conflict of interest, etc.

## **Conclusions**

At a conference of Manitoba's cultural workers in Winnipeg on February 27, 2003, where an earlier draft of this document was presented, participants put forward this question to the presenters: "Where do you start to grow the cultural sector?" With this question, the proponents of the Creative Manitoba Strategy were brought, full circle, back to the report's genesis some eighteen months earlier. It was in summer 2001 that the Arts and Cultural Industries Development Team agreed to assist the provincial government by leading "the development of Manitoba's cultural labour force through a proactive, energetic and cooperative approach to the challenges and opportunities facing the sector."<sup>34</sup> Where, indeed, does such a process start?

In Manitoba, this process has been unfolding since 1991, when the government completed its first Arts Policy Review. In the intervening years the government initiated a series of studies to increase the understanding of Manitoba's cultural sector, its contribution to the quality of life in the province, its influence on the provincial economy, and its human resource and labour force implications. The creation of this document represents the logical next step in the process: by giving the ACI Team the responsibility to deliver a labour force development strategy, the government, in effect, brought the cultural community to the centre of the dialogue. In other words, in the Creative Manitoba Strategy, ideas on how to develop the cultural labour force are being provided by cultural workers themselves.

From the outset, the cultural community – speaking through the ACI Team – has emphasized the importance of taking a more comprehensive approach to developing Manitoba's cultural sector. They wanted this Strategy to achieve more than merely to increase the number of people in Manitoba who choose to work in the cultural sector, particularly since the majority face chronic under-employment, poor working conditions and/or inadequate compensation. Beyond labour force and human resource concerns, the cultural community has sought to present a Strategy which will effect public policy changes and overall industry development to create long-term, sustainable prosperity in the sector. The Creative Manitoba Strategy represents this comprehensive approach to the development of Manitoba's cultural sector.

With 55 recommendations presented under nine broad strategies, the challenge is to ensure that this Strategy evolves into a template for action – that it will not simply "gather dust on a shelf," as many in the cultural sector fear might be its fate if it is considered too ambitious or too costly to implement. It is important to emphasize that, as with the numerous successful cultural sector strategies from around the world that are discussed in this document, this Strategy is not meant to be realized overnight. All facets of the Strategy need to be implemented coherently and simultaneously over a period of time. The desired changes and results will be incremental, taking months, years and possibly decades.

As the Creative Manitoba Strategy is implemented, equally important to the development of a reasonable timeline will be the establishment of clear priorities within the Strategy. The Preliminary Timeline provided in this document deals with only the recommendations considered to be the most critical to implement in the first two years. However, what is needed at the outset of the implementation phase is for cultural stakeholders to jointly prioritize the recommendations based on their respective priorities, capacities and limitations. Then, a more detailed implementation plan and timeline must be developed. This planning process will require a significant effort at the outset, but will be essential to the Strategy's success over time.

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<sup>34</sup> Government of Manitoba, Manitoba Cultural Human Resources Development Sectoral Working Group, Terms of Reference, 2001

To achieve the step-by-step development and growth of Manitoba's cultural sector envisioned in this Strategy will not be possible unless all implicated stakeholders fully participate in and commit to its implementation.

Firstly, the creation of a provincial sectoral council for culture will be the key to unifying Manitoba's fragmented cultural community and to providing a voice for the community as the Strategy moves forward. The process of developing this document spawned the creation of draft constitution and by-laws for a sectoral council, so that the community is poised to incorporate the organization and begin its work. The mandate of the sectoral council must be clear, to ensure that it will be facilitative rather than competitive with existing cultural organizations.

Secondly, for the Strategy to have validity for and applicability to Manitoba's entire cultural sector, the implementation process must have mechanisms for the inclusion of all cultural workers, with particular attention to those groups identified as disadvantaged or marginalized. The sectoral council must ensure that its structure and its processes are fully inclusive and representative.

Finally, the provincial government, having called for the creation of this Strategy, will need to make a solid commitment to its implementation, both in principle and in terms of allocation of resources. The cultural community has expressed concerns that the Strategy's implementation not be made at the expense of current funding to cultural activities and organizations. The ongoing relationship between the government and the sector will be the strongest determining factor in the ultimate success of the Creative Manitoba Strategy. The most likely model for success is that of a partnership between government and a newly created sectoral council.

In the end, what is important to bear in mind is that the Creative Manitoba Strategy is a living strategy. It must not remain fixed in stone but, rather, must respond to continual changes in the cultural, political and social environments. Over time, the Strategy must be re-evaluated and re-shaped to ensure that it continually moves Manitoba's cultural sector in a desirable direction and at a reasonable pace.

It is hoped that the momentum created during the development of the Creative Manitoba Strategy will continue and grow in the coming months and years, for the benefit of the cultural sector and of all Manitobans.

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## **Appendices**

- I. List of Contributors
- II. Cultural Policy for Manitoba – Guiding Principles
- III. Proposed Constitution and By-laws for the Sectoral Council

## **Appendix I – List of Contributors**

### **May 27 & 28, 2002 ACI Summit Participants**

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## **Appendix II – Cultural Policy for Manitoba – Guiding Principles**

1. A Cultural Policy which is guided by a vision of a province that:
  - a) Values the role of arts and culture in the lives of its citizens
  - b) Shares and preserves its diversity of cultural heritage
  - c) Creates opportunities for artistic expression and the pursuit of excellence
  - d) Attracts and retains creative talent
  - e) Develops a strong cultural sector in its economy
2. A Cultural Policy developed through public consultation, representing a consensus between government and the people of Manitoba which defines the value of culture, the need to support it and the means for doing so, with established goals and priorities laying the groundwork for strategic long-term planning and sustainability.
3. A Cultural Policy which addresses the following broad areas of concern:
  - a) Preservation – safeguarding artifacts and cultural skills and activities
  - b) Dissemination – supporting wider distribution of particular works or supporting networks to share cultural offerings
  - c) Creation – supporting the contemporary work of artists and others involved in cultural production
  - d) Research – assuring that policy is grounded in the concrete
  - e) Education – using the educational process to advance the vision
  - f) Animation – stimulating participation
4. A Cultural Policy which employs a variety of instruments to advance each area of activity, including:
  - a) Grants and Awards
  - b) Employment and Job Creation
  - c) Cultural Facilities
  - d) Services
  - e) Laws and Regulations
5. A Cultural Policy which ties the various Government support mechanisms to one set of principles and goals, strengthening government decisions and providing a basis for assessing government initiatives.
6. A Cultural Policy that harmonizes the actions of different departments and levels of government that have an impact on culture.

## **Appendix III – Constitution of the Arts And Cultural Industries Association of Manitoba Inc.**

### **PREAMBLE**

The Arts and Cultural Industries Association of Manitoba Inc. (ACIAM) exists to serve as a strong voice for artists and cultural workers of Manitoba and to encourage the wise growth and promotion of the province's industries.

The Association recognizes that the terms "culture" and "cultural" are elusive terms with multiple meanings. Culture in its broadest sense refers to the customs, values and institutions of a particular society; in one of its narrower senses, culture refers to artistic activity. For the purposes of the Association, the term "culture" shall be understood to encompass, first and foremost, the creative activity of artistic practitioners and to include, as well, the organizational structures associated with them.

Cultural expression covers a continuum that begins with the artist's creation; that is produced and presented by cultural institutions and organizations; that is shared with the public through the cultural industries and other forms of distribution; and that is preserved in our museums, libraries, galleries and other heritage institutions. This continuum and its attendant infrastructure is collectively referred to by the Association as the Cultural Sector. The Sector is characterized essentially by the origination, dissemination and preservation of artistic creations and the training and education involved in these activities.

The Association uses "artists and cultural workers" to describe the entire chain of occupations along this continuum in the cultural sector, including artists and creators, curators, performers, interpreters, technicians, managers and administrators, producers, promoters, distributors, retailers, archivists, conservators, educators and trainers.

For the purposes of the Association, the various industries and disciplines constituting the Sector shall be referred to as the "arts and cultural industries."

**SCHEDULE A – ARTS AND CULTURAL INDUSTRIES  
ASSOCIATION OF MANITOBA**

**CONSTITUTION**

1. The name of the Association is: Arts and Cultural Industries Association of Manitoba Inc.
2. Mandate: To promote the growth and development of the arts and cultural industries and to support artists and cultural workers in Manitoba.
3. The activities of the Association are to be carried out in the province of Manitoba. The registered office is located at TBA.
4. Goals and Objectives:
  - a) To facilitate and promote artistic and economic development within the arts and cultural industries across the province.
  - b) To develop a strong voice for the arts and cultural industries.
  - c) To conduct arts and cultural industry research.
  - d) To aid human resource development of the arts and cultural industries.
  - e) To assist with education, training and professional development of artists and cultural workers.
  - f) To raise the profile of artists and cultural workers and promote a positive image of the arts and cultural industries to governments and the public.
  - g) To promote communication and cooperation amongst the various cultural disciplines.
  - h) To disseminate relevant information to and gather information from artists and cultural workers in service of the Association's goals and objectives.
  - i) To maintain dialogue with government regarding policies, programs and funding affecting the cultural sector.
  - j) To ensure that public policies and programs have the flexibility and foresight to encourage a deeper interaction between the cultural sector and society.
  - k) To enhance the quality of life of all artists and cultural workers.
  - l) To ensure the long-term sustainability of a healthy, dynamic, diverse and self-renewing cultural sector.
5. The activities and purposes of the Association shall be carried out without purpose of gain for its members. Any income or profits or other accretions to the Association are to be used only in promoting the objectives of the Association.
6. No Director shall be remunerated for being or acting as a Director but shall be reimbursed for all approved expenses incurred by him/her while engage in the affairs of the Association.
7. In the event of the dissolution of the Association and after the payment of all debts and liabilities, including contractual obligations to funding agencies, all remaining assets, property and funds shall be distributed or disposed of to an organization or organizations in the cultural sector of the province having objectives similar to those of the Association as determined by the members of the Association.

## **SCHEDULE B – DRAFT BY-LAWS**

### **I. DEFINITIONS**

- a) Association refers to the Arts and Cultural Industries Association of Manitoba.
- b) Board and Directors refer to the Board of Directors of the Association.
- c) Words importing persons include corporations and Associations.
- d) The terms used in this By-Law shall have the same meaning as they have in The Corporations Act of Manitoba, or any statute that may be substituted for it as from time to time amended.
- e) Term refers to a twelve-month period.
- f) By-laws means this by-law and all other by-laws of the Association from time to time in force and effect.
- g) The Act refers to The Corporations Act of Manitoba, or any statute that may be substituted for it as from time to time amended.
- h) Fiscal Year runs from \_\_\_\_\_ to \_\_\_\_\_.
- i) Signing officers shall be the Treasurer, President and \_\_\_\_\_. Two signatures are required for all cheques equal to or exceeding \$500.00.

### **II. MEMBERSHIP**

- 1. Any individual, Association, or corporation interested in the aims, goals and objectives of the Association shall be eligible to be a member.
- 2. Membership in the Association shall consist of:
  - a) **Regular membership:** Individuals, Associations or corporations endorsing the mandate of the Association whose activities in the arts and cultural industries, as defined in the preamble to this constitution, earn them a significant portion of their income or bring them the recognition of professionals in the field and whose application has been approved by the Board of Directors.
  - b) **Associate Membership:** Individuals, Associations or corporations supporting the aims and interests of the Association and whose application has been approved by the Board of Directors.
- 3. Associate members shall not have voting privileges.
- 4. All members shall uphold the constitution and comply with the by-laws.
- 5. The amount of the annual dues or membership fees shall be determined at the first general meeting and thereafter be fixed at each Annual General Meeting.
- 6. Any member may withdraw from the Association by delivering to the Association a written notice to that effect.
- 7. If any member willfully refuses or neglects to comply with the provisions of the by-laws or shall be guilty of any conduct unworthy of a member or likely to be injurious to the

Association, such member shall be liable to expulsion by a resolution of the Board of Directors.

8. Any member will be terminated for non-payment of the prescribed membership fee, after fair notice, as decided by the Board of Directors.
9. Each regular member shall have one vote.

### **III. GENERAL MEETINGS**

10. The Annual General Meeting of the Association shall be held at such time and place as may be determined by the Directors.
11. Each Annual General Meeting shall be held at least once in every calendar year and not more than fifteen months after the holding of the last preceding Annual General Meeting.
12. The Directors may, whenever they deem necessary, convene an extraordinary general meeting.
13. At least thirty days prior notice of the Annual General Meeting shall be given to all members specifying the place, time and general nature of the business.
14. The accidental omission of notice of a meeting to, or the non-receipt of a notice by any of the members entitled to receive notice, does not invalidate proceedings at that meeting unless it represents more than 50% of the membership.
15. The business of an Annual General Meeting shall consist of: the report of the Directors, the financial statements, the report of the Treasurer, the election of Directors, and any other business which is brought to the floor by a member at that meeting.
16. No business shall be transacted at any general meeting unless a quorum of members is present at that time. A quorum shall consist of 50% of the membership.
17. If within thirty minutes from the time appointed for the meeting a quorum is not present, the meeting, if convened upon the requisition of the members, shall be dissolved. In any other case it shall stand adjourned until a future time as determined by the Board of Directors within a thirty-day period, and if at such convened meeting a quorum is not present, those members who are present shall be deemed to be a quorum and may do all business which a full quorum might have done.
18. A general meeting may be adjourned from time to time and from place to place, but no business shall be transacted at a convened meeting other than the business left unfinished at the meeting from which the adjournment took place.
19. At any general meeting every question shall be decided in the first instance by a show of hands and unless a vote is demanded a declaration by the chairperson that a resolution has or has not been carried, and an entry to that effect in the minute book of the Association, shall be conclusive evidence of the fact without proof of the number of proportion of the votes recorded in favour of or against such resolution.
20. If a vote is demanded by two or more members, it shall be taken in such manner as the Chairperson directs, and the result of such vote shall be deemed to be the resolution of the Association in a general meeting. In the event of a tie the Chairperson shall vote to break it.

21. Upon the written request of at least 25% of the members, the President shall call a special general meeting. The request must state the reason for calling the meeting. The meeting shall be called not more than thirty days after such a request.

#### **IV. EXECUTIVE**

22. The officers of the Association shall be called the Executive and shall consist of a President, Vice-president, Secretary and Treasurer, who shall be elected as hereinafter provided.
23. The executive members shall be elected by the Directors of the Association from their numbers at the first meeting of the Board.
24. The election of executive members shall be conducted by secret ballot, if required.
25. The President shall vote only to break a tie.

#### **V. DIRECTORS**

26. The affairs of the Association shall be managed by a Board of Directors. Subject to paragraph 30 of this By-law, the number of Directors of the Association shall normally be a minimum of ten (10) and a maximum of fifteen (15), and the precise number of Directors from time to time between the minimum and maximum shall be determined by resolution of the Board of Directors. These 15 shall be constituted as follows: 10 Directors at large, five Directors appointed at the discretion of the Board, and six ex-officio Directors appointed by the Board.
27. Normally, the past President shall sit on the board for one term.
28. Six ex-officio appointed positions on the Board shall be non-voting and will be drawn from: Manitoba Arts Council, Winnipeg Arts Council, Manitoba Arts Network, Manitoba Culture, Heritage and Tourism, Human Resources Development Canada, Department of Canadian Heritage, Canada Export Development Corporation, Industry Canada, Department of Foreign Affairs and International Trade, The Canada Council for the Arts, Manitoba Education, Training and Youth, Manitoba Industry, Trade and Mines, and Manitoba Intergovernmental Affairs. Committees may appoint ex-officio members according to the needs of the committee.
29. Directors shall be elected for a two-year term for a maximum of three consecutive terms. Members must hold membership for a minimum of one year with the Association, to stand as a Director, except in the case of appointments by the Board.
30. There shall be three (3) applicants for incorporation who shall become the first Directors of the Association and whose term of office on the Board shall continue until their successors are elected at the first meeting of members. The Directors then elected shall replace the provisional (first) Directors named in the Articles of Incorporation.

#### **VI. VOTING**

31. Four months prior to the Annual General Meeting, the President shall name, subject to the approval of the executive committee, a nominations committee. A call for nominees will be sent to members, and nominations will be received by the nominations committee. The nominations committee shall prepare a slate of nominees for election to the Board which is representative of the cultural sector in Manitoba in terms of ethno-

cultural diversity, race, language, geographic location, gender, sexual orientation, physical ability, cultural discipline, occupation, and career stage.

32. Any member wishing to nominate an individual for the slate of Directors shall forward a nomination form to the registered office of the Association. Included shall be an acceptance of the nomination by the potential nominee as well as the signatures of two members in good standing who endorse the nomination.
33. Regular members shall vote for Directors via a mail-in ballot prior to the Annual General Meeting. In the event that only ten nominations are received, no mail-in ballot will be necessary. A week prior to the Annual General Meeting the votes shall be counted from the returned ballots and the ten successful Directors will be announced. The Board may appoint up to five more Directors to further ensure diversity and representativeness on the Board, and to include legal and financial expertise.
34. Any tie will be decided on a second ballot by the members present at the Annual General Meeting.
35. Election of Directors shall be by acclamation, unless a ballot is required to choose among eleven or more nominees.
36. A Director may be removed from office by special resolution by a vote of two-thirds of the membership present at an annual or special meeting provided that notice of such resolution was given with the notice of the meeting.
37. At the election of Directors at the first meeting of members of the Association, five Directors will be elected for terms of one year each to ensure that at least five vacancies will be created for each election in each successive year following.

## **VII. COMMITTEES**

38. There shall be eight standing committees of the Board:
  - Nominations Committee
  - Finance & Administration Committee
  - Programs Committee
  - Equity and Access Committee
  - Advocacy, Policy and Legislation Committee
  - Education & Training Committee
  - Working Conditions Committee
  - Market Development Committee
39. Each committee shall be chaired by a Board member and may appoint ex-officio members as needed to meet the needs of the committee.
40. Ad hoc committees may be appointed by the Board as needed.

## **VIII. PROCEEDINGS OF THE DIRECTORS**

41. The Directors may meet at such venues as they consider suitable, making their best efforts to locate a reasonable proportion of meetings each year outside Winnipeg.

42. Questions arising at any meeting shall be decided by a majority of the voting Directors present.
43. At any meeting of the Board at least 50% less one of the voting Directors shall be necessary to constitute a quorum for the transaction of business. Any meeting of the Directors lacking a quorum may be adjourned from time to time and any business that might have been done at such meetings may be done at any convened session thereof.
44. The President shall preside as the Chair at every meeting of the Association. In the absence of the President the Vice-president shall preside, and in the absence of both the President and the Vice-president the Directors shall choose someone from their number to be Chair.
45. The Directors may at any time appoint a member as a Director to fill a vacancy on the Board. Any member so elected shall retire at the following annual meeting of the Association and shall be eligible as a candidate for election as a Director at said meeting.
46. No act or proceeding of the Directors is invalid only by reason of their being less than the prescribed number of Directors in office providing that at least there are five Directors in place.
47. Directors may participate in a meeting of the Board by means of teleconference or any other communication facilities which permit all persons participating in the meeting to communicate with each other simultaneously and instantaneously. Directors participating by those means are deemed to be present at the meeting.
48. The first meeting of the new Board of Directors shall take place immediately following the Annual General Meeting of the Association.
49. The President may call a special meeting of the Directors upon giving adequate notice to each member of the Board stating the time, place and purpose of such special meetings. A minimum of three Directors may request the President of the Association call a special meeting of the Board. Such requisitions shall be in writing and shall state the object of the meeting. The President shall call such a meeting not more than five days after such request.
50. A resolution in writing signed by all the Directors and placed with the minutes of the Directors is as valid and effective as if regularly passed at a meeting of Directors.
51. Meetings of the Board of Directors shall be held as often as the business of the Association may require. However, a minimum of four meetings per year, quarterly if possible, shall take place.
52. Any Director who is absent without due cause from three consecutive Directors' meetings, where notice of the meeting was duly given, may be required to resign his/her seat on the Board at the request of a majority of Directors and the vacancy thereby created may be filled for the unexpired portion of the term by the Board of Directors from among the members of the Association.

## **IX. LIMITATION OF LIABILITY**

53. No Director shall be liable for any debt or liability of the Association beyond the amount of the subscription, dues, or fees payable by the Director to the Association.

**X. LIMITATION OF CAUSE**

54. No Director of the Association shall be liable for:

- a) The acts, receipts, neglects or defaults of any other Director or Officer or employee
- b) Any loss, damage or expense occasioned to the Association through the insufficiency or deficiency of title to any property acquired by order of the Association for or on behalf of the Association
- c) The insufficiency or deficiency of any security upon which any of the monies of the Association shall be invested
- d) Any loss or damage resulting from bankruptcy, insolvency, or tortious act of any person with whom any of the monies, securities, or effects of the Association shall be deposited
- e) Any loss occasioned by any error of judgement or oversight on such Director's part
- f) Any other loss, damage, or misfortune whatsoever which shall happen in the execution of the duties of such Director's office or in relation thereto unless the same shall happen through such Director's own willful neglect or default

**XI. INDEMNITY**

55. Directors of the Association and their heirs, executors, administrators, estates and effects, respectively, shall from time to time and at all times be indemnified and saved harmless out of funds of the Association from and against:

- a) All costs, charges, and expenses whatsoever that such Directors sustain or incur in or about any action, suit, or proceeding that is brought, commenced, or prosecuted against them for or in respect of any act, deed, matter, or thing whatsoever made, done or permitted by them in or about the execution of the duties of their office;
- b) All other costs, charges, and expenses that they sustain or incur in or about or in relation to the affairs of the Association, except such costs, charges, or expenses as are occasioned by their own willful neglect or default.

**XII. POWERS OF DIRECTORS**

56. Without prejudice to any of the powers conferred upon the Directors by this By-law, it is hereby declared that they shall have the following powers:

- a) To enter into, make and carry out all the necessary and proper contracts and agreements for the advancement of the Association's objectives.
- b) To purchase or otherwise acquire on behalf of the Association any property, rights or things which the Association may need to carry out its objectives.
- c) To exercise the borrowing powers of the Association and to secure the prepayment of any money borrowed or raised.
- d) To raise money by public or private subscription for the purpose of the Association.
- e) To select, remove or suspend any employees, to direct them and pay their salary and/or pay the money owing to any other person rendering service to the Association.
- f) To enter into negotiations and agreements or contracts preliminary, conditional or final and to give effect to, modify, vary or rescind the same.

- g) To see that all necessary books and records of the Association required by the By-laws of the Association or by any applicable statute or law are regularly and properly kept.
57. The Directors, may, by ordinary resolution, declare that all or any of the powers, duties and functions of the Directors shall be vested in and exercised by a committee known as the Executive Committee which shall consist of the President, Vice-president, Secretary and Treasurer.
58. In order to carry out the purposes of the Association, the Directors may, on behalf of and in the name of the Association, raise or secure the payment and repayment of money in such manner as they decide and, in particular but without limiting the generality of the foregoing, by issue of debentures.
59. No debenture shall be issued without the sanction of a special resolution
60. The Directors may procure a common seal for the Association. The seal may be affixed only when authorized by a resolution of the Directors and then only in the presence of at least two officers or such other members as the Directors may, from time to time, appoint for the purpose and the said officers shall sign every instrument to which the seal of the Association is so fixed in their presence.

### **XIII. AMENDMENTS TO BY-LAWS**

61. The By-laws of the Association may be repealed or amended by resolution passed by a two-thirds majority of the votes cast at a general meeting of the members or by a two-thirds majority of respondents via a mail out.

### **XIV. ACCOUNTS**

62. Financial statements shall be prepared annually by one or more properly qualified auditors selected by the Executive of the Board. The auditor shall be supplied with a copy of the balance sheet and shall have access to all the books and accounts of the Association and shall have the right to call upon any officer or employee of the Association for such information relating to the accounts and businesses of the Association as they may deem necessary.
63. The Treasurer shall make a report to the members at the Annual General Meeting of the Association

### **XV. NOTICE TO MEMBERS**

64. A notice may be given to a member, either personally or by mail at his/her registered address. The Association may prescribe that notices be given through newspaper or radio advertisement or any other communication network. Where there is special business for the meeting, it shall be sufficient to say that there is special business to be considered without specifying what such business shall be.

### **XVI. CONFLICT OF INTEREST**

65. A Director or Officer who is a party to, or who is a Director or Officer of or has a material interest in any person who is a party to a material contract or proposed material contract with the Association shall disclose the nature and extend of his/her interest at the time and in the manner provided by the Act, and he/she shall not vote on any resolution to approve the same except as provided by the Act.