



***Creative
Management
Project***



**A PASSION FOR THE ARTS,
A MIND FOR ORGANIZATION**

Careers in Cultural Management

February 2005

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Section 1: Introduction

Is a job in cultural management for you?

Did you know that over 500,000 Canadians work in cultural careers, and arts and heritage activities contribute an impressive \$26 billion to Canada's Gross Domestic Product?


Are you interested in multimedia, art, music, performance, books, films or heritage? Do you enjoy sharing your favourite music with friends, surfing the internet for the latest craze, going to a dance or theatre performance, visiting galleries and museums, or attending a concert? Is your life's dream to manage a successful band, open an art gallery to show your friends' work and maybe your own, develop a market for new animation features or computer games, or build a successful film studio?

Does art, culture or heritage feed your passion, yet you study or work in a completely different area? Do you like to get things going, or help a project reach a successful conclusion? Perhaps you are already practising an art, but want – or need – to develop your discipline on a different level. If you find that many of your interests, pleasures and passions centre around art and culture, then this exciting and dynamic field might be a great career path for you.

We invite you to explore this document to help you explore the possibility of a career in cultural management.

Test Your Fit in Cultural Management

Cultural management can be defined as the “art” of planning, organizing, leading, supervising and monitoring activities within the not-for-profit and for-profit arts, heritage and cultural industries sector. These activities include management and administration.

 See how well a career in cultural management might suit your interests and talents. Put a check mark in any box in the following list that might apply to you.

Do you ...

- Have an interest in or a passion for the arts or heritage?
- Want to work in a place that welcomes creativity?
- Want to be able to celebrate your own culture in your work?
- Like to work with interesting people who will appreciate the things that you accomplish?
- Enjoy learning and trying new things?
- See the “big picture” on a project?
- Pay attention to details?
- Know how to encourage and inspire others?
- Enjoy solving problems and making things happen?
- Have good communication skills?
- Know that you are flexible and adaptable?
- Like to continue with a task until it is finished?
- Have high levels of energy and enthusiasm?
- Like having a lot of responsibility?
- Have ingenuity and resourcefulness?
- Know you can handle pressure well?
- Find the physical part of your work is getting harder to do?
- Already organize events or informal get togethers with other artists?
- Have ideas about how you could provide missing supports to artists or heritage resources?

How many items did you check off – a dozen or more? Then a career in cultural management may be a good fit for you!

Other Careers in Culture

Six other booklets to help you plan and achieve your cultural goals.

A PASSION FOR THE ARTS, A MIND FOR ORGANIZATION: Careers in Cultural Management is part of a series of products published by the Cultural Human Resources Council (CHRC) – a national organization that represents artists and cultural workers across Canada – to help you research, plan and achieve your cultural career goals. The series includes six other booklets on the different disciplines – new media; heritage; film, television, radio and the live performing arts; music and sound recording; writing and publishing; and visual arts and crafts – as well as this document on the management and administration of arts, cultural and heritage organizations.

 *If you would like more information about working in a particular discipline, go to www.culturalhrc.ca to explore other careers options in the arts, culture and heritage sector.*

Section 2: Opportunities

Openings for Openers

What if you practise your art professionally, but have reached that point in your career where you feel the need for a change (while staying in the arts and heritage sector)?

No fear. People can choose from a range of careers that open doors in the invisible “wall” between creators and the public. You could work in a crafts store or art gallery, or at a music magazine or book publisher. You could work with Elders to record Aboriginal heritage, document your own ethnocultural traditions, organize tours, distribute films, or take visitors on tours to local cultural attractions. From there, you could move into management or administration in these organizations or businesses. You could assist an organization in its financial or human resource practices, develop new programs and policies, pull together the talents and skills of many people to create a new cultural product or service, or work with many organizations to develop good practices for cultural management. All of these careers also require creativity, commitment and the right skills and attitudes.

We invite you to browse through this document to learn more about working as a manager or administrator in the cultural sector.

Maggie Kwan

*Development
Manager, Toronto
Dance Theatre*

“The arts have always been a big part of my life. Being a cultural manager is a very challenging role as every day brings new tasks and responsibilities. It is exciting because it keeps me on my toes and is a continuous learning experience. And it feels great to be behind the scenes of one of the leading contemporary dance companies in Canada. If you would like an exciting career full of adventure and personal rewards, I would highly recommend one in cultural management.”

Where Does Cultural Management Fit?

Artistic excellence, cultural relevance, and heritage preservation and presentation are at the centre.

- When we think of working in the arts or heritage, we first think of the work of artists in communities all across Canada. The art itself and support for artistic programs are the central focus of arts, culture and heritage organizations. Cultural managers and administrators work closely with artistic directors, curators and others to support the artistic or heritage vision of the organization, and have or develop extensive knowledge of the art or heritage discipline. For example, managers help keep the focus on artistic excellence while working within an approved budget. They support the people who create art, mount productions, curate exhibits, etc.

Relationships and networks are essential in this environment.

- Ongoing relationships with many players in the cultural sector are critical to the success of an organization. Arts and heritage managers and administrators cultivate extensive networks, partnerships and teams. These include the staff and volunteers of their own organization, and their Boards; funders; governments; professional committees; and the very important public – as the appreciators and consumers of the organization’s artistic production. For example, cultural managers have to be good at networking. They form relationships with many individuals and groups:
 - Funders and politicians, who need to understand and support the work cultural managers do.
 - Managers from other organizations, who might work with cultural managers on common causes, or share professional skills.
 - Educators, who provide training and professional development to cultural managers.
 - The public, who pay to see, hear or explore the organization’s cultural “products.”
 - Volunteers and other staff who work within the same organization.

Jobs in cultural management and administration are varied and diverse.

- There are many diverse jobs in management and administration within arts and heritage organizations, although the fastest-growing area is development and fund raising, and very few organizations have staff dedicated to human resources management. Jobs could be found in a small theatre company, a local museum or historic site, a publishing company, a new media production company, a provincial or territorial arts council, or a national artists training school. In an increasingly complex environment, cultural managers need to

Raj Nigam

Programming Manager, Francis Winspear Centre for Music, Edmonton

“As a working musician, entering the cultural management sector seemed the next logical step in my professional development. While working in cultural management will never make me rich, it allows me to exercise a certain amount of creativity that I would otherwise not be afforded. The satisfaction of waking up every day and looking forward to going to work cannot be measured in dollars and cents.”

develop a large range of skills to be able to address the demands placed on all arts and heritage organizations. No matter what your passion, there is an arts or heritage organization that would benefit from the skills and experience – and unique culture and traditions – that you would contribute.

Most arts and cultural organizations are very small.

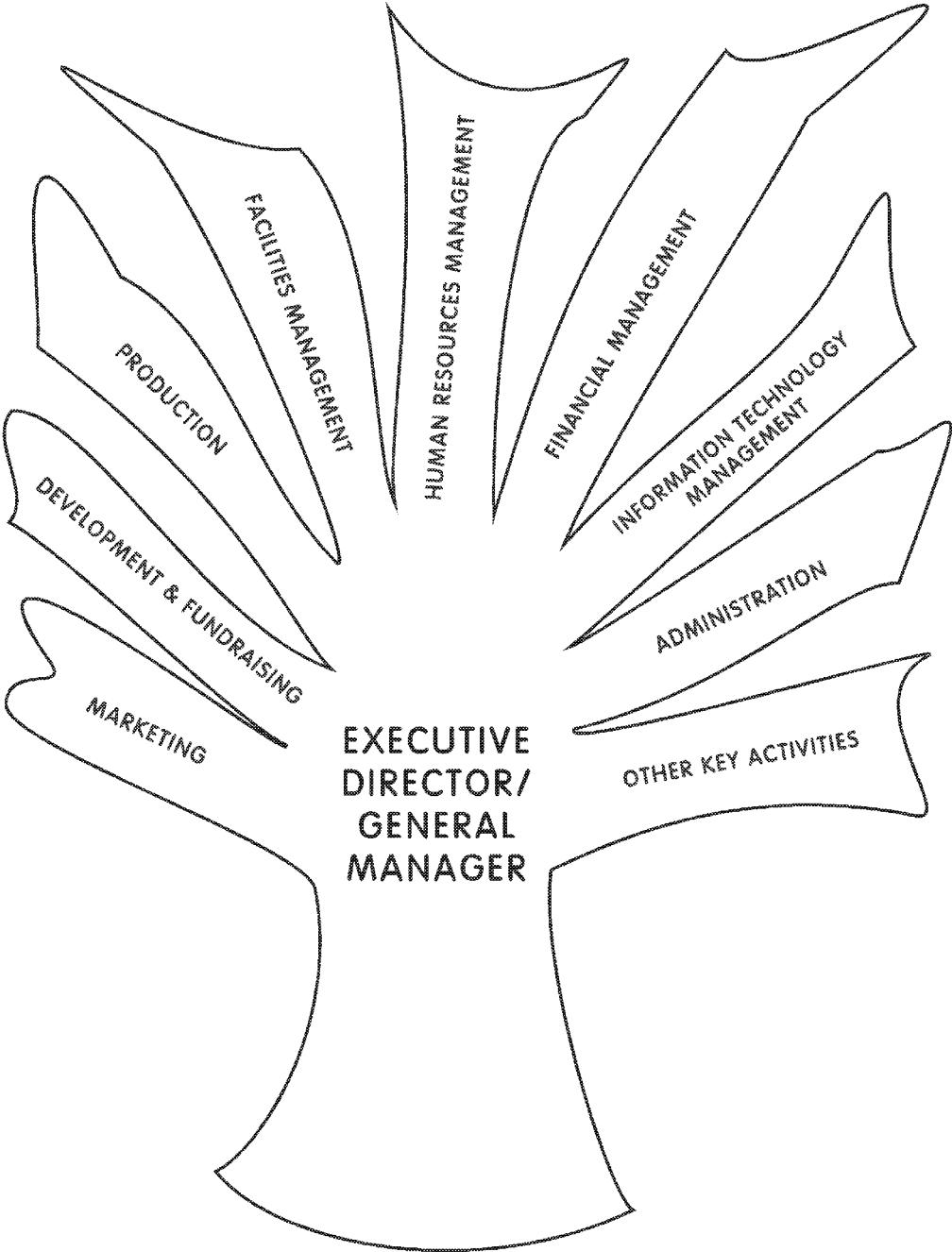
- It is important to know that the majority of arts and heritage organizations have only one or two staff. The Executive Director (sometimes called General Manager or Administrator / Administrative Director) very often must take on all management and administrative tasks, with the help of a core group of Board members or other volunteers. However, other organizations, including many heritage organizations, have considerably more management and administrative staff, and in arts service organizations the staff are all involved in management and administration.

Christy Morrow

Director of Development, Tafelmusik Baroque Orchestra and Chamber Choir, Toronto

“A career in cultural management came out of my love of all kinds of artistic disciplines. Personally, I enjoy building strategic relationships between arts patrons and excellent organizations, and pairing a caring donor with a worthy company. I have found that the most successful arts administrators are those people who are passionate about the art form in which they work, are committed to learning and implementing best business practices, and genuinely like people.”

Branches of Cultural Management



A Large Variety of Jobs

In small organizations, all of the tasks or branches of cultural management are undertaken by one Executive Director or General Manager. In larger arts and heritage organizations, some of these functions become separate positions, including:

Marketing

- Director/Manager of Marketing
- Sales/Marketing Co-ordinator
- Publicist/Public Relations Co-ordinator
- Touring/Box Office/Telemarketing/Retail Sales

Fundraising & Development

- Director/Manager of Fundraising/Development
- Development/Fundraising Co-ordinator
- Special Events Co-ordinator
- Director/Manager of Membership
- Membership Co-ordinator

Production

- Production Manager
- Artistic Manager/Co-ordinator
- Curator/Archivist
- Stage Manager/Technical Director
- Production Developer

Facilities Management

- Facilities Manager
- Security
- Maintenance

Human Resources (HR) Management

- Director/Manager of HR
- HR Co-ordinator
- Director/Manager of Volunteers
- Volunteer Co-ordinator
- Board Developer/Liaison

Financial Management

- Director/Manager of Finance
- Controller
- Finance Officer
- Bookkeeper/Finance Clerk

Information Technology (IT) Management

- Director/Manager of IT
- IT Technician
- Web Designer/Administrator

Darka Tarnawsky

President, Bottom Line Productions, Edmonton

“I grew up in a family where the arts and culture were an important part of life, so a career in the arts was a dream come true for me. Since graduating from the Arts and Cultural Management Program at Grant MacEwan in 1989, I have had the pleasure of working in the arts and entertainment industry. In 1993 I started my own arts marketing company, Bottom Line Productions. The reality is that working in the arts is not going to bring you a financial windfall, but it will bring you the true riches of life ... dynamic, meaningful, challenging and enjoyable work that you have a passion for. How many people can say that about their jobs?”

Administration

- Director/Manager of Administrative Services
- Office Manager/Administrator
- Administrative Assistant
- Receptionist/Clerk

Other Key Activities

- Strategic/Long-range/Program Planner
- Researcher/Policy Developer/Evaluation Co-ordinator
- Professional Development Co-ordinator
- Government/Stakeholder Relations Co-ordinator

Cindy Burgess

*Coordinator,
Professional Arts
Coalition of
Edmonton, and
Outreach Assistant,
Grant MacEwan
College*

“My decision to become an arts administrator arose from my desire to broaden my horizons and make a contribution to all of the arts. My career has developed exactly as I hoped it would. I’ve had some amazing opportunities to work in a wide variety of areas – from education outreach to publicity to advocacy – across all arts disciplines. For me, working as an arts administrator is like going to a new job every day, which is perfect!”

Do You Have What It Takes?

If you are attracted to the possibility of a career in cultural management, you are likely looking for a job that you can be passionate about, a job that gives you a sense of satisfaction from the work itself.

 *If you know you are interested in getting into cultural management, click [here](#) to skip to the section on “Ways into the Field.”*

 *Work through the following checklist to see how your skills and experience could apply in the cultural management field. Put a check mark in the box beside each statement that might describe you.*

- You have been the human face on publicity for an arts or heritage organization or a specific production.
 - You could promote the artistic or heritage “products” of an organization. This type of work falls into → [Marketing](#).
- You have contributed your artistic or heritage practice to a special community benefit or other cause, or helped in other ways at fundraising events.
 - You could help develop special events, target potential supporters, etc. This type of work falls into → [Fundraising and Development](#).
- You have been involved in a number of different projects at the same time.
 - You could co-ordinate efforts on a number of concurrent artistic or heritage works. This type of work falls into → [Production](#).
- You like to solve problems about lack of physical space, or organize your physical workspace to make it more comfortable and user-friendly.
 - You could learn to plan, maintain and manage the physical spaces an organization uses for its productions or installations. This type of work falls into → [Facilities Management](#).
- You have organized a group of artists or other cultural workers to do a project, assigning tasks to specific people.
 - You could manage the people, both staff and volunteers. This type of work falls into → [Human Resources Management](#).
- You live on a very tight budget.
 - You could manage the financial resources of the organization ... and pay the bills. This type of work falls into → [Financial Management](#).
- You have used computer software as part of your art or heritage practice.
 - You could learn to maintain an organization’s computer systems, and develop reports and databases that help run the organization effectively. This type of work falls into → [Information Technology Management](#).
- You pay attention to details, in your cultural practice and in the world around you.
 - You could run an office, handle incoming and outgoing communication, etc. This type of work falls into → [Administration](#).

If you have checked off five or more statements, you could be very well suited to a career in cultural management.

 *For more information about the tasks involved in each of these key job functions, click [here](#) to see what cultural managers and administrators do.*

Section 3: Changes and Challenges

How Much Culture Do We “Consume”?

If you are interested in learning just how much culture Canadians “consume” and produce, take this trivia quiz. Check the answers at the end of this section. We think you’ll find some surprises.

 *If statistics make you fall asleep, click [here](#) to skip to the next section.*

 *Try each of the following questions, and then look to the end of the quiz for the correct answers.*

1. Canadian consumers spent just over _____ on cultural goods and services in 2001, an amount that is greater than spending on tobacco, alcohol and games of chance *combined*, ... and over three times higher than government spending on culture in Canada.¹
a) \$10 billion b) \$20 billion c) \$40 billion
2. _____% of Canadians attended at least one live performance, visual arts exhibit or arts event in 2001.²
a) 25% b) 50% c) 75%
3. More than _____ youth attended a performing arts production in Canada in 2001/02.³
a) 1 million b) 2 million c) 3 million
4. _____ as many Canadians attend the live performing arts as sporting events.⁴
a) Half b) Twice c) Three times
5. _____ visitors attended Canadian museums and historic sites in 1999.⁵
a) 2 million b) 12 million c) 120 million
6. Roughly 60 per cent of Canadians read books each year, and _____ percent borrow books from libraries.⁶
a) 5% b) 10% c) 25%

¹ “Consumer Spending on Culture in Canada,” Hill Strategies Research (2003).

² “The Arts in Canada: Access and Availability”, 2001 Research Study Final Report, prepared by Decima Research Inc. for Canadian Heritage, March 2002.

³ “Advocacy Resource Kit,” Canada Council for the Arts (2004), p. 32. [will be referred to as the “CC advocacy kit”]

⁴ CC advocacy kit, p.11.

⁵ “The Daily: Heritage Institutions, 1999/2000,” Statistics Canada (Wednesday December 4th, 2002).

⁶ CC advocacy kit, p. 37.

Alexandra Hatcher

Director, Musée
Heritage, St. Albert,
AB

“I believe that arts and cultural organizations not only provide the community with an opportunity to learn something about the world, but they also offer an opportunity to learn about ourselves as individuals and our impact on the world. I have always enjoyed going to work everyday: it is not only a job, it is who I am as a person.”

7. Book publishing is big business in Canada: revenues totalled nearly _____ in 2000/01.¹
 - a) \$250 million
 - b) \$2.5 billion
 - c) \$25 billion

8. Canadian households spent an average of just over _____ on compact discs, audio tapes, videos and videodiscs in 2000.²
 - a) \$120
 - b) \$140
 - c) \$160

9. Canadians spent roughly _____ on admissions to museums in 1998.³
 - a) \$50 million
 - b) \$150 million
 - c) \$350 million

10. 351,000 Canadians 15 years of age or older volunteered for arts and culture organizations in Canada in 2000, giving about 51.9 million volunteer hours. This volunteer contribution can be valued at approximately _____.⁴
 - a) \$250 million
 - b) \$700 million
 - c) \$1 billion

11. Corporate donations and sponsorships to performing arts organizations and events totalled _____ in 2001.⁵
 - a) \$40 million
 - b) \$50 million
 - c) \$60 million

12. Individuals and foundations contributed nearly _____ to performing arts organizations in 2001.⁶
 - a) \$30 million
 - b) \$40 million
 - c) \$50 million

13. Federal, provincial, territorial and municipal governments invested almost _____ in arts and culture in 2001-2002.⁷
 - a) \$3 billion
 - b) \$7 billion
 - c) \$15 billion

14. Creating a new job in the cultural sector is estimated to cost _____, compared with \$100,000 in light industry or \$200,000-\$300,000 in heavy industry.⁸
 - a) \$20,000-30,000
 - b) \$40,000-\$50,000
 - c) \$65,000-75,000

Answers: 1b, 2a, 3c, 4b, 5c, 6b, 7b, 8c, 9b, 10a, 11b, 12b, 13a, 14c.

David Cheoros

General Manager,
Theatre Network,
Edmonton

"I adore the fluidity of this work – I literally cannot predict what I will be dealing with from one day to the next. What I most recommend for those coming into this career is to follow your passion: the work is too hard and the hours too long to stay in a job you hate. Find out what you most want to support, and find a way to build a life around it."

¹ CC advocacy kit, p. 40.

² CC advocacy kit, p. 43.

³ "Cultural Sector Fast Facts," Cultural Human Resources Council (2004), p. 5.

⁴ "Arts and Culture Volunteers in Canada," Hill Strategies Research (2003).

⁵ CC advocacy kit, p. 47.

⁶ CC advocacy kit, p. 47.

⁷ CC advocacy kit, p. 20.

⁸ "Canada's Cultural Sector Labour Force," Hill Strategies Research (Cultural Human Resources Council, July 2004).

Movin' and Shakin'

The arts and heritage sector has been undergoing a lot of change since the early 1990s.

If you like big cities, there is lots of cultural action going on!

- Research into creative cities and economic drivers shows that skilled, mobile workers seek a high quality of life, and often find it in vibrant, dynamic and diverse communities with active downtown cores. Most immigrants establish their homes and communities in larger centres, and visitors look forward to taking part in some of the area's arts and heritage activity. It comes as no surprise that the majority of cultural activity in Canada – including the nation's largest arts organizations and heritage institutions – takes place in large cities, where almost three-quarters of Canada's artists and heritage workers live.

Arts and heritage is the glue in smaller and more isolated communities

- There are unique and thriving artist co-operatives, community museums, local performing events and much more in small and large, rural and urban, northern and southern communities all across Canada. Cultural activities make a big contribution to quality of life and social connections in smaller communities. More and more municipalities are hiring staff dedicated to working in cultural development, and communities are featuring historic and cultural activities in their tourism development.

Make room for more Aboriginal people

- Aboriginal youth represent one of the only large groups in the next generation of workers. There are very few Aboriginal arts service organizations, and very little in the way of cultural infrastructure to serve that community. Finding ways to reach Aboriginal youth and encourage them to join the sector is becoming increasingly important.
 - *Did you know ...* The Aboriginal population is growing much faster than the Canadian population, especially in the prairie provinces. 70% of Aboriginal people live off-reserve; 40% of those off-reserve live in Canada's largest urban centres. Youth under age 15 account for one-third of the Aboriginal population compared to only 19% of the total Canadian population.¹

Welcome immigrants from the world over

- By 2020, it is predicted that immigration will account for all population growth in Canada. The cultural workforce as a whole must become more representative of the culturally diverse population of Canada, especially in major urban areas, which have both large concentrations of professional cultural organizations and an increasingly diverse citizenry.

Daniel Rondeau

Marketing and Development Coordinator, Harbourfront Reading Series and International Festival of Authors, Toronto

"Working in the arts is always challenging and rewarding. My work contributes to the enrichment of my community. I have had the opportunity to discover and meet some of Canada and the world's most important and influential authors. Individuals interested in cultural management should take the opportunity to experience as much as their local arts community has to offer. Meeting artists and managers involved in the arts as well as volunteering with a local art group or event will give you a taste of what is involved."

¹ "Registered Indian Population Projections for Canada and Regions, 1998-2008," Indian Affairs and Northern Development (2000).

- *Did you know* ...Canada is one of the most diverse societies in the world. In 2001, 5.4 million people (or 18 per cent of the population) were born outside the country. Based on the 2001 Census, recent immigrants represent almost 70% of total labour force growth.¹

Many skills in demand

- The environment in which arts and heritage managers work has undergone revolutionary change in the last decade. Managing a not-for-profit arts or heritage organization is extraordinarily complex and demanding, and requires new and sophisticated skills. Competency in areas such as fundraising, relationships and networking, and the use of a broad range of technology and computer applications has become increasingly important in the field.

Better organizational health

- In some parts of the country and in some disciplines, more attention is being paid to the health of organizations themselves. Financial assistance is available for organizations to strengthen their governance, build management and administrative expertise, and take advantage of other external technical assistance. Some organizations are providing more professional development to their staff, and many are looking for ways to provide mentoring, internships and other forms of on-the-job training.

Stronger human resource management

- There is a growing awareness in arts and heritage organizations of the need to strengthen the sector's human resource management and policy development. In addition, best practices in HR, as well as tools and templates, are being crafted specifically for the arts and heritage sector or the non-profit sector in general, and they are being delivered in electronic formats that are accessible anywhere.

Many rewards from this type of career

- Working in cultural management will not make you rich. However, for many, this is more than compensated for by:
 - The passion that imbues the work of artists and cultural organizations.
 - The opportunity to undertake a large variety of stimulating work, and to work with interesting people.
 - The diversity, flexibility, and challenge that characterize work in cultural management (albeit with long hours).
 - The chance to meet and work with inspirational artists and other cultural sector workers, and to make a difference in your community.

Penny Houlden

Director, The Rooms, Provincial Museum of Newfoundland and Labrador

“For me, a career in cultural administration has been a process of change and career-long learning. The variety of experience and opportunity for continued personal challenge have been wonderful. Careers in the cultural sector require flexibility and ongoing professional development in the face of a broad range of skill requirements – the return is rewarding, meaningful work.”

¹ “The Changing Profile of Canada’s Labour Force: 2001 Census.”

Section 4: What Do Cultural Managers Do?

Whether you are the sole staff person in an cultural organization or part of an administrative team, you will be called upon to contribute to the many essential tasks and activities that make an organization healthy and successful. Indeed, the management and administrative tasks involved in running arts and heritage organizations are diverse and require creative solutions. The broad task areas are listed below.

Market the organization's products

- Conduct market research and review previous marketing results
- Develop marketing plan and establish marketing budget
- Produce marketing materials
- Direct tours, box office, retail sales, etc.
- Promote positive customer relations

Manage fundraising and development

- Develop fundraising plan and budget
- Research fundraising opportunities
- Solicit funds from governments and the private sector
- Direct special events and other fundraising activities
- Nurture donor relations

Support production

- Support the development of an artistic or curatorial vision
- Establish production budget and schedule
- Contract production personnel and obtain required equipment
- Support ongoing, seasonal and special programs or exhibits

Manage facilities

- Plan and develop appropriate facilities
- Manage facilities use
- Ensure proper maintenance of the facilities
- Maintain personnel and building security

Manage human resources

- Identify human resource needs and prepare human resource plans, job descriptions, etc.
- Prepare and monitor personnel policies and procedures
- Recruit, orient, direct, train, support, evaluate and provide feedback to staff
- Provide leadership and encourage teamwork and collaboration within the organization
- Facilitate Board governance

Tom McFall

*Executive Director,
Alberta Craft Council*

"I am in the enviable position of combining almost all of my personal passions and professional skills in one great job. I work on a wide range of fine craft activities and projects – exhibitions, marketing ventures, web sites, publications, business training, export development, government advocacy, events – all focused on career development for professional and emerging craft artists. Like most cultural professionals, I could probably make more money doing something else but I do what I do by choice. I am motivated by the creativity of the people I work with and for, and challenged by generating fame and fortune for them."

Manage financial resources

- Prepare, monitor and revise budgets
- Prepare operating, capital and cash-flow budgets
- Prepare and monitor financial policies and procedures
- Manage cash flow, payables and receivables, investments, etc.

Manage information technology

- Establish and maintain information systems
- Maintain computer hardware
- Maintain and use a broad range of computer software applications

Manage administrative functions

- Establish office procedures
- Contract for goods, services and supplies as required
- Ensure bylaw and policy compliance, and compliance with government regulations

Manage myriad other key activities

- Manage multiple ongoing and special projects and programs
- Facilitate the use, review and revision of bylaws, and strategic and long-range plans
- Monitor and evaluate plans, processes and projects
- Develop and support program planning
- Conduct research and share findings
- Identify issues and assist in internal and public policy development
- Develop relationships with external partners, stakeholders and the community
- Manage public relations and communication

But don't think that you need to be able to do all of these things to begin a career in arts and heritage management. Many of the people profiled on these web pages have brought some skills to the job and learned many more over years in the sector. In fact, being able and encouraged to bring your own experience into cultural management – including your culture and heritage, and artistic passion – is one of the exciting drawing cards in this field. You can be sure you will not be bored!

**Vincent Warren,
C.M.**

*Curator,
Bibliothèque de la
danse, École
nationale de ballet
contemporain,
Montreal*

“My transition from professional dancer to teacher to curator was natural and smooth. As the curator of Le Bibliothèque de la danse, I continue to serve my first love – Dance – and help others to discover the power of this art form to express profound ideas through the movement of the human body in space. I never looked for financial security, but instead I searched for the satisfaction of a job well done. Le Bibliothèque de la danse has become one of the most comprehensive collections in the field, and is mentioned in all the articles published internationally in the field.”

Section 5: Ways into the Field

Many Routes In

Paths into a career in cultural management are diverse and, for many, not a straight line. Common approaches include:

Getting one's start in a cultural discipline

- Many arts and heritage managers and administrators were artists or curators first, using creativity and passion in the practice of their discipline. Over time, they have learned management and administrative skills through myriad informal learning opportunities such as mentorship, networking, professional development at conferences, and on-the-job experience, often with a number of different organizations. They may have also taken formal courses in cultural management or administration.

Bringing management and administrative skills from other sectors and through volunteering

- People also bring management and administrative skills from elsewhere, whether through paid work or as volunteers. They are drawn into the cultural sector by desire to make a contribution to their communities, and to the creation, expression and preservation of arts and heritage. They learn about the discipline and the particular challenges of its practitioners through their work with artists and cultural organizations.

Studying cultural management at college or university

- Some people move directly from formal education into the sector. They may have studied a cultural discipline, or completed specific programs in arts or heritage management and administration. They combine a passion for a discipline with their formal training, and move directly into junior level management or administrative jobs within the sector.

 [To go to the listing of college and university courses in cultural management, click here.](#)

Learning transferable skills whenever possible

- Ongoing professional development – through apprenticeship, internship, on-the-job training, mentorship, conferences and other professional networking opportunities – is essential to stay current in this rapidly changing environment. New skills also make it more possible that other opportunities for advancement will present themselves.

André Roy

*String Area Chair,
Faculty of Music,
McGill University,
Montreal*

"I had the good fortune to enjoy a very active career nationally and internationally as a musician. In the summer of 1999, an injury ended my career as a performer and I was forced to redefine myself. My time at Concordia was most helpful in that it gave me the necessary tools to be a competent administrator. In 2002, McGill University offered me a position as a full-time professor and asked me to chair the strings department. The position led me to work closely with a number of cultural stakeholders and opened the door to new experiences. When I look back, I can see that an open mind, a varied career as an artist, and an ongoing interest in discovering new things were critical components of my career."

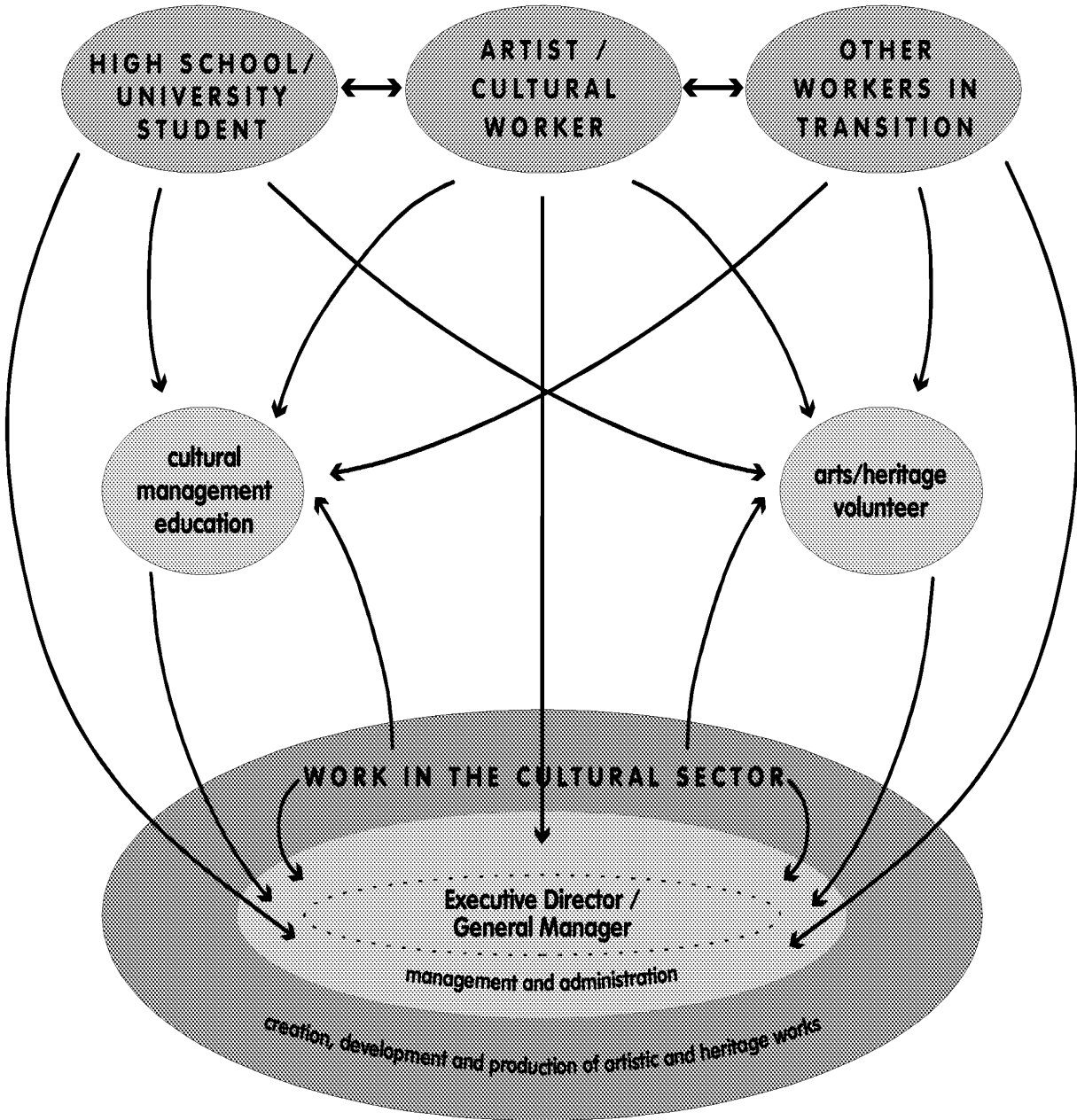
Taking advantage of unexpected opportunities

- In addition, circumstances – and the courage to take advantage of opportunities that cross one's path – have led many people into challenging and rewarding careers in arts and heritage management. You can get your start as a cultural manager in so many surprising ways. You might have been looking for work and the most interesting job was in cultural management. Or, you helped out a friend by selling tickets to a local amateur theatre performance or persuaded your favourite bar to give a gig to a new local act you'd heard ... and found you liked putting people and performances together. Or you were asked to sit on the Board of a community arts or heritage organization.

Moving from job to job within the sector

- Regardless of how people enter the field, they are likely to move from position to position and from organization to organization during their career, gaining different kinds of experiences in each setting.

Paths into Cultural Management



How Do I Learn More Skills?

A quick scan of the testimonials sprinkled throughout this website illustrates some of the myriad ways to obtain the knowledge and skills required for a career in cultural management. There are many options available to obtain education and training in cultural management. The routes can be grouped into five categories:

Workshops offered at conferences or formal learning programs developed by many cultural organizations.

 *For a list of some organizations, click [here](#).*

Apprenticeship, internship, on-the-job training, and mentorship opportunities.

 *Visit the website of the Cultural Human Resources Council for more information ... www.culturalhrc.ca*

Professional networking opportunities.

 *For a list of some organizations, click [here](#).*

Volunteering in the management or administration of cultural organizations, including on Boards.

Formal education at colleges and universities.

 *Click [here](#) to go to a list of colleges and universities offering cultural management education.*

How Do I Get Ahead?

Advancement into and within the cultural sector may follow a number of different routes:

- Moving into more responsible management positions in the same organization.
- Moving into a similar but more responsible position in another organization.
- Moving into an expanding part of the sector, such as within municipal government arts or heritage programming.
- Self-employment, by starting up a non-profit organization or a business, and then managing it.
- Independent consulting (for experienced, multi-talented and flexible people).

Keith Kelly

Director, Public Affairs, Research and Communications, Canada Council for the Arts, Ottawa

“The arts are a community of highly dedicated and talented people from whom I have learned a great deal. Building a network of these people across the country and across disciplines has proven to be an invaluable support, both professionally and personally. This bulwark has allowed me to move freely – from granting programs, policy development, advocacy to the many other aspects of working in the arts – with assurance and a sense of camaraderie, accomplishment and personal fulfillment.”

Who's Who in Cultural Management Education

A number of colleges, universities and associations across Canada offer formal education programs – certificates, diplomas, undergraduate and graduate degrees – in cultural management. Many of the courses are quite different in level, length, delivery method and options, so it is worth investigating several alternatives. Some people go directly from high school into formal cultural management education and then into cultural management; others may have already completed a post-secondary degree or certificate and/or may have already worked as a cultural manager, and are now looking for a substantial professional development training program to build their competencies further.

 **Click on a link below to go directly to the website of a particular program and institution.**

Algonquin College → Applied Museum Studies Program
www.algonquincollege.com/acad_menus/current/0446C1FWO.html

Banff Centre for Management → Leadership Development & Aboriginal Leadership and Management
www.banffcentre.ca/departments/leadership/

Bishop's University → Arts Administration Option (Humanities)
www.ubishops.ca/academic/cal010.htm

Capilano College → Performing Arts Management
www.capcollege.bc.ca/programs/theatre/manag.html

Concordia University → Graduate Diploma in Administration (Administration of Arts, Culture, Entertainment and Cultural Tourism Organizations)
www.johnmolson.concordia.ca/diasa/structure/gdastructure.html

Cultural Careers Council Ontario (CCCO) → Income Managers Program
www.workinculture.on.ca/

Durham College → Entertainment Administration (2yr) / Music Business Management (3yr)
www.durhamc.on.ca/; select programs → full-time day time post secondary
→ find and select program in list

École des Hautes Études Commerciales → Graduate Diploma in Management of Cultural Organizations
www.hec.ca/en/programs/gdmco/ and for more information (in French only):
www.hec.ca/programmes/dessgoc/

Grant MacEwan College → Arts & Cultural Management
www.macewan.ca/web/pvca/arts/home/index.cfm (includes online learning)

Megan Williams

Director, Ottawa Art Gallery

“Like many arts managers, I started out as a practicing artist. Although I went on to become a self-taught manager, eventually becoming the National Director of the Canadian Conference of the Arts, I would have progressed much more smoothly through my career had I had some formal training. To you who are considering arts management as a career I would say that the work is endless, rewarding and profoundly satisfying, but only embark on this path if you love the arts.”

Humber College → Arts Administration/Cultural Management Certificate
www.humber.ca/creativeandperformingarts/artsadmin/ and
<http://cecalendar.humber.ca/artsadm/ccad.htm>

Ryerson University → Continuing Education Publishing Program
www.ryerson.ca/ce/publishing

Simon Fraser University → Master of Publishing Program
www.ccsp.sfu.ca/home.html

Sir Sanford Fleming College → Museum Management and Curatorship
www.flemingc.on.ca/Programs/; and select “Arts and Heritage”

University of Toronto → Museum Studies Program
www.utoronto.ca/museum/program/program_info.html

University of Toronto at Scarborough → Co-operative Program in Arts Management
www.utsc.utoronto.ca/~coopam/

University of Victoria → Certificate in Cultural Heritage Sector Leadership
www.uvcs.uvic.ca/crmp/chsl.cfm

University of Victoria → Master of Public Administration with a Cultural Heritage Concentration
<http://web.uvic.ca/padm/mpa/index.htm>

University of Waterloo, Centre for Cultural Management → Cultural Management Specialization
http://ccm.uwaterloo.ca/programs/cms/cms_home.html and
<http://ccm.uwaterloo.ca/cpdp/index.cfm> (for online learning)

University of Western Ontario → Diploma in Arts Management
www.uwo.ca/cstudies/courses/diploma/artsmanagement/index.html

University of Windsor → Arts Management Certificate
<http://athena.uwindsor.ca/programs/>; and look under “programs → certificates” in the navigation bar

University of Winnipeg & University of Manitoba → Manitoba Arts & Cultural Management Program
<http://dce.uwinnipeg.ca/programs/prof-acma.shtml>

York University, Schulich School of Business → M.B.A. Program in Arts and Media Management
www.schulich.yorku.ca/ssb-extra/mba.nsf/; and look under “specializations” in the navigation bar

York University → Graduate Program in Art History
www.yorku.ca/web/futurestudents/graduate/programs/arthistory.html

Another source of information about some of these programs is the website of the Canadian Association of Arts Administration Educators (CAAAE).

 **For a direct link to the CAAAE, go to www.arts.uwaterloo.ca/ccm/caaae/.**

Many arts and heritage service organizations – national, provincial/territorial as well as some municipal ones – offer professional development for cultural managers and administrators.

 **Click [here](#) to browse a list of some arts and heritage service organizations.**

Section 6: Work Search Strategies

Tools to Help You Get Prepared

So, you want to get into a career in cultural management, but you don't know how to get there. This part of the website offers three types of material that may help you reflect on what you have to offer, and then turn around and sell yourself as a cultural manager.

 [Click here](#) to skip the section on work search strategies ...

In this section, you will find:

A tool to help you reflect on your own experiences and describe them to a potential employer.

 [Click here](#) to learn how to prepare your professional development portfolio.

Suggestions for finding a position in the field.

 [Click here](#) for hints on finding job opportunities .

Specific information on résumé writing and cover letters, including samples.

 [Click here](#) for information on résumés and cover letters.

Coaching to help you prepare for an interview.

 [Click here](#) for information on preparing for job interviews.

Professional Development (PD) Portfolio: Your Skills and Experience

When moving into a new area of work, it is very helpful to take a look at what you have done so far by completing a professional development portfolio. The time taken to reflect on your experiences – the good and the bad – will be of great help in deciding where to go next.

The advantage of putting together your professional portfolio is that it encourages you to examine carefully previous learning, work and volunteer experiences and describe them to yourself ... and therefore to a potential employer. Use this information to figure out what your next career objectives are. Once complete, your portfolio will become your reference document for developing your résumé, writing cover letters and preparing for interviews.

Preparing Your Professional Development Portfolio	
Formal education	
Workshops or other training activities	
Work-based learning	
Certifications	
Research, writing, conference presentation or teaching activities	
Involvement in professional networks or associations	
Volunteering or other community involvement	
Mentors, referees, influential people you have known or worked with	
Samples from your cultural practice and/or other relevant materials you've developed (attach)	
Values that are important to you in your work	
Attributes and qualifications	
Your career objective and plans	

Reflect on the past: enumerating your learning, work and volunteer experiences

- Work through each section of the chart, thinking back on all types of experiences you have had.

Look to your next challenge: developing your career objective

- When you get to the bottom row of the chart, think about what you have done or learned that is enjoyable yet challenging. Also consider which experiences match the types of work possibilities in and skill requirements of cultural management.
- Use this information to write a short statement about what you are looking for in your next career.

 [Click here to review work possibilities.](#)

 [Click here to review skill requirements.](#)

 [Click here to see résumé samples that include career objectives.](#)

Finding the Opportunities

Network your way to work: Most people get their first job through a contact, for example, an acquaintance who knows about an unadvertised job or where work can be found. How can you make these very important contacts? It's easier than you think. The answer is – make yourself visible. The only way people will know about you is because you're already working, either through your school projects or your volunteer work. Tips on building a network:

- Be an enthusiastic worker. If you're willing to try anything and enjoy what you're doing, people will remember you.
- Be curious about others. Your network is not just about you. Have a genuine interest in what others do and enjoy learning from them.
- Stay in touch. Relationships need constant work. Give your contacts a call now and then, and ask them how they're doing. Tell them what you're up to.
- Target organizations that are of interest to you and offer to volunteer.

Job postings online: Your local newspaper may be a good place to search for work in your community, but as Internet use grows, the Web is turning into a great resource for work searchers. Use your online skills to find work in Canada and around the world. Some places to go for a “wired” work search:

- The Cultural Human Resources Council links employers and potential workers in the sector through www.cultureworks.ca/jobs/index.asp.
- The Conseil Québécois des ressources humaines en culture offers links to job boards and other work search information (go to: www.cqrhc.com; highlight “liens” and then select “babillards d’emploi”).
- The Cultural Careers Council Ontario offers a free job board at www.workinculture.ca.
- SaskCulture offers a job gallery at www.saskculture.sk.ca/Cultural_careers/job_gallery.htm.
- Charity Village is a website dedicated to supporting charities and non-profit organizations across Canada. Often, their job board is the only place that non-profits post new work opportunities (at: www.charityvillage.com).
- Many individual arts and heritage organizations – including umbrella groups that support other cultural organizations – offer job posting on their websites.

 **For an extensive list of cultural organizations, go to www.ulturalchrc.ca and download the “Contacts in Cultural Management” PDF file.**

- Government websites—the federal government has several job listing sites, and your provincial/territorial government may also have sites with information about work in your community or region. Visit www.workinfont.ca for links to all federal provincial and territorial government sites.
- Company websites – some companies post current job openings with detailed information about positions and their requirements.
- Specialized job posting websites – sites where companies advertise openings with detailed information about positions and their requirements.

Résumés: Putting Your Best Foot Forward

There is no one right way to write a résumé. What is important is that your résumé express your uniqueness and highlight what makes you special.

Each job is different: target your résumé

- In today's highly competitive job market, you cannot simply use the same résumé for every position. Think of your résumé as a portrait of yourself—one that you have to re-paint for each position that you apply for. Customize each résumé by tailoring your career objective section to the organization and the position you're interested in. Then write your résumé in such a way that the information reinforces your objective.

Get the facts: do some research into the organization or company

- To help you emphasize skills, experiences and attributes required for the position, do some research. Ask the prospective employer if it is possible to receive a copy of the job description and be sure to cover off as many key points as you can in your résumé. If they have a website, look at things such as their mandate or mission, their program(s), and the language they use to describe themselves, and then use some of that language in your résumé or cover letter.

What do you say: key information to include in your résumé

- Indicate your career interests and goals.
- Put your best foot forward by listing your specific experiences and achievements in your field of interest.
- Include relevant part-time work, summer jobs, internships, self-employment and volunteer experience.
- Emphasize those activities that relate to your career objective and also show other types of work you've done.
- Indicate other specialized skills that could be useful in cultural management.
- List your educational achievements, starting with the most recent and working backwards.
- Demonstrate the range of your interests.
- Get permission from your references ahead of time to make sure you can give out their names, addresses and phone numbers if requested.

Sample Résumés

Résumé 1: University or High School Student

André Supati

Street address

Town, Province, Postal code

Daytime telephone number: (Area code) Phone number

E-mail: e-mail@address

Career Objective

I want to combine my passion for music and my formal education to build a lifelong career in the music industry.

Education

2004 – Present: Completing an Honours B.A. in Marketing, Université de Saint Pierre

Accomplishments and Awards

Founder and president, Heritage Club, Université de Saint Pierre

Grade 12 Honours Roll, École secondaire Saint Pierre

Volunteer Experience

Manager/Talent Booker, “Binders” Student Pub, Université de Saint Pierre

Sound and Lighting Technician, Théâtre Saint Pierre

Volunteer Co-ordinator, Saint Pierre “Fiddlin’ Days” Musicfest

[You might add a sentence or two under each experience to describe the activities]

Work Experience

2004 – Present: Sales Clerk, Musicmart, Saint Pierre

2005: Co-op Placement, L’Arc en ciel agence d’artistes, Montréal

2001 – 2004: Roadie and soundperson for several local bands

[You might add a sentence or two under each experience to describe the activities]

Other Skills

Fluent in written and oral French and English

Interests: Collecting old guitars, skating, surfing the Internet

References available upon request

Résumé 2: Artist or Other Cultural Sector Worker

Bella Peters

Street address

Town, Province, Postal code

Daytime telephone number: (Area code) Phone number

E-mail: e-mail@address

Career Objective

To strengthen my museum management and leadership abilities by working in an assistant manager role in a mid-sized museum. One day, I hope to work with my community to develop a museum focusing on our traditional heritage.

Education

1997 – 2001: B.A. in Indigenous Studies, Saskatchewan Indian Federated College

1994: Grade 12 Diploma, Fort North High School

Employment History

2003 – Present: Inuit Community Corporation, Heritage Officer

Conducted research and consultations to develop and implement a heritage artefacts policy for the Corporation; co-ordinated responses to heritage issues raised by land claims, environmental assessments, and other activities affecting the Inuit people in the north.

2001 – 2003: Northern Delta History Project, Interviewer

Part of a team that designed and undertook interviews of Elders in Northern Delta communities to preserve their language and heritage; researched related issues; transcribed the interviews, and wrote up stories for publication.

1995 – 1997: Arctic Winter Games, Cultural Activities Co-ordinator

Developed cultural programs for each annual Arctic Winter Games; varied focus as location changed from year to year; produced week-long program to coincide with annual event; started as assistant, and became co-ordinator in second year.

Other Skills

Fluent in Inuktitut and English

Interests: Listening to music, hunting, and sewing traditional clothing

References available upon request

Résumé 3: Worker in Transition from Another Sector

Suzi Wong

Street address

Town, Province, Postal code

Daytime telephone number: (Area code) Phone number

E-mail: e-mail@address

Career Objective

To combine my interest in dance with my business skills to move into a career in performing arts administration.

Highlights of Qualifications

Familiar with business and financial planning

Proficient in MS Word, spreadsheets and ACCPAC

[You might add a sentence or two under each qualification that describes your specific skills and any relevant training]

Volunteer Experience

Lower Mainland Dance Umbrella, Board member

New Canadians Theatre Company, usher and front-of-house co-ordinator

New Years Dance Festival, volunteer

[You might add a sentence or two under each experience to describe the activities]

Employment History

AAA Manufacturing, Manager of Finance and Administration (2004 – present)

AAA Manufacturing, Financial Administrator (2001 – 2004)

Western Wood Products, Bookkeeper (1999 – 2001)

ABC Department Store, Accounts Receivable Clerk (1996 – 1999; part-time)

Smart Look Clothing, Retail Sales (1993 – 1995; part-time)

[You might add a sentence or two under each experience to describe the activities]

Education

West Coast Community College, Diploma in Business Administration, 1999

Vancouver Quadra High School, Grade 12 Honours Diploma, 1995

Interests: Modern dance, ferry-riding, and playing bridge

References available upon request

Cover Letters: Making a Great First Impression

Almost as much thought needs to go into the cover letter as into your résumé. It is essential to tailor very carefully your cover letter to match the job. Doing so increases the likelihood that a prospective employer will call you for an interview. Tips for writing a good cover letter:

Organize your letter: help them see your skills and experience

- First paragraph: Indicate the specific position you're applying for, and state your interest in it.
- Second paragraph: Tell the employer why you would be a strong candidate for the job.
- Third paragraph: State briefly your qualifications for the position.
- Fourth paragraph: Request an interview, and say that that you would be pleased to answer any questions.

Present yourself well: a clean and clear document is important

- Be brief – the cover letter shouldn't be more than one page.
- Make sure your letterhead supplies information so you can be reached easily.
- Address your cover letter to the hiring manager by name, spelled correctly, even if it means a phone call to the organization. Employers are interested in candidates who show initiative.
- Produce an error-free computer-generated document. Many hiring managers won't read hand-written material.

Sample Cover Letter

Anthony Licarini
Street address
Town, Province, Postal code
(Area code) Phone number
e-mail@address

May 16, 2005

Ms. Lynda Johnstone
Executive Director
XYZ Theatre Company
Street address
Town, Province, Postal code

Dear Ms. Johnstone:

I am pleased to apply for the position of Development Officer as advertised in the *Local Times* on May 8, 2005.

I have seen some of the plays mounted by the XYZ Theatre Company, especially since I moved back to this community a few years ago. From your website, I know that you are planning to increase the number of productions each season. This will be an exciting time to work with the Company.

As my attached résumé demonstrates, I took a course in non-profit fundraising as part of my B.A. In addition, during high school, I co-ordinated ticket sales for student drama productions, and have since helped some musicians raise money locally to release their first CDs. I would greatly enjoy using these skills to help raise the needed community and business support for the XYZ Theatre Company during its growth.

I would be pleased to review my qualifications in more detail with you. If I haven't heard from you by the end of May, I will call to follow up. In the meantime, if you have any questions, please don't hesitate to contact me.

Yours truly,

[signature]

Anthony Licarini

Interviews: Closing the Deal

If you want to impress your prospective employer, make sure to prepare thoroughly for the interview. Tips for preparing for job interviews:

Research, and research some more

- The more you know about an employer, the more you will be able to demonstrate your interest and knowledge to the individual or committee doing the hiring. How can you find out about a specific organization or company? Check out its products, visit its web site, and call and ask for brochures and annual reports. Get as much information as you can.

Answer three crucial questions

- 1. Why do I want this job? Think carefully about an organization you've targeted and why you would like to work there. When you know the answer, you'll be able to answer some important interview questions, such as:
 - How did you become interested in this field?
 - Why did you submit your application to our company/organization?
 - What are your general career interests?
 - What do you see yourself doing in five years?
- 2. What do I have to offer? Employers want to know why they should hire you. To find out, they often ask questions that will help them find out who you are:
 - What skills/strengths do you bring to this position?
 - What are your weaknesses?
 - How will you contribute to our organization?
 - What was your most important job accomplishment?
- 3. What else do I need to know? One of the final queries you'll be asked in an interview is: "Is there anything you would like to know about our organization or the job?" It's a good idea to prepare some questions to ask at the end of your interview. Here are some topics to explore:
 - The company's goals and challenges.
 - What supervisors look for in employees.
 - On-the-job training or other educational programs.
 - Who you would be reporting to.
 - Number of people you would be working with.

And don't forget the thank-you note

- A thank-you note is a great opportunity to show appreciation and make a good impression. It should include:
 - A statement of thanks for the opportunity to meet the interviewer.
 - A sentence that re-states your interest in the job.
 - A sentence that re-affirms your belief that you're the right applicant.
 - An offer to provide further information to the organization as necessary.

Interview Tip:

- Prepare carefully for all interview questions. Based on what you know about the organization, think up possible questions – including ones that are hard for you to answer – and write out answers and practise them on your own with family and friends. If you have a copy of the job description, use it to test yourself for the knowledge, skills and abilities they describe for the job. Remember that many employers will ask some behavioural questions – for example, “how would you handle a situation where ...” – and it is important to prepare for those types of questions, too.

Section 7: The Alphabet Soup of Cultural Management

“In the know”: Definitions of Common Terms

You may find it hard to understand some of the language and terms used in the cultural sector. Here is an explanation of some of the common terms:

AD: Artistic Director

ASO: arts service organization

CEO: Chief Executive Officer

CMP: Creative Management Project

Cultural management: the “art” of planning, organizing, leading, supervising and monitoring activities within the not-for-profit and for-profit arts, heritage and cultural industries sector. These activities include management and administration. [La gestion des arts: L'art et la manière de gérer des produits et services culturels au sein d'organismes et entreprises oeuvrant dans le domaine des arts ...]

Development: creating and undertaking long-term activities that provide new and ongoing revenue to an organization

ED: Executive Director

Fundraising: all activities related to raising financial resources for a cause or an organization, whether proposal writing, direct mail, special events or other longer-term activities

GM: General Manager

HR: human resources

NASO: national arts service organization

Non-profit / not-for-profit: organizations with Boards that return all revenues to the organization, not to individual owners/shareholders

IT: information technology

PR: public relations

Umbrella group: an organization that supports – and often, in matters of public policy, represents – other individual cultural organizations

Is That Your Group or Mine?: Untangling the Acronyms



For an extensive list of cultural organizations, go to www.culturalhrc.ca and download the “Contacts in Cultural Management” PDF file.

With so many arts, cultural and heritage groups in Canada, organizations are often referred to by their initials. If you head spins when you hear another group called by an alphabet soup of letters, you may find the organization name in the list below:

ACE: Association of Cultural Executives

ACP: Association of Canadian Publishers

ACTRA: Alliance of Canadian Cinema Television and Radio Artists

AFofM: American Federation of Musicians

AFVAA: Aboriginal Film and Video Arts Alliance

ANDPVA: Association for Native Development in the Performing and Visual Arts

ANEL: Association nationale des éditeurs de livres

APASQ: Association des professionnels des arts de la scène du Québec

APFTQ: L'Association des producteurs des filmset de télévision du Québec

ATFC: Association des théâtres francophones du Canada
BFVN: Black Film and Video Network
BPC: Book and Periodical Council
CAAEE: Canadian Association of Arts Administration Educators
CAB: Canadian Association of Broadcasters
CADA: Canadian Alliance of Dance Artists
CAEA: Canadian Actors Equity Association
CANSCAIP: Canadian Society of Children's Authors, Illustrators & Performers
CAPACOA: Canadian Arts Presenting Association
CAPC: Canadian Association of Professional Conservators
CAPPRT: Canadian Artists & Producers Professional Relations Tribunal
CARAS: Canadian Academy of Recording Arts and Sciences
CARFAC: Canadian Artists Representation/Front des artistes canadiens
CBA: Canadian Booksellers Association
CCA: Canadian Conference of the Arts
CCCO: Cultural Careers Council Ontario
CCM: Centre for Cultural Management, University of Waterloo
CDA: Canadian Dance Assembly
CFTPA: Canadian Film and Television Production Association
CHIN: Canadian Heritage Information Network
CHRC: Cultural Human Resources Council
CLA: Canadian Library Association
CMA: Canadian Museums Association
CMC: Canadian Music Centre
CMPA: Canadian Magazine Publishers Association
CQAM: Conseil québécois des arts médiatiques
CQRHC: Conseil québécois des ressources humaines en culture
DTRC: Dancer Transition Resource Centre
EAC: Editors Association of Canada
IASO: Indigenous Arts Service Organization
IATSE: International Alliance of Theatrical Stage Employees
IC: Interpretation Canada
IMAT: Interactive Multimedia Arts & Technologies Association
NARA: National Aboriginal Recording Association
PACT: Professional Association of Canadian Theatres
RAAVQ: Regroupement des artistes en arts visuels du Québec
RCAAQ: Regroupement des centres d'artistes autogérés du Québec
RQD: Regroupement québécois de la danse
SAT: Société des arts technologiques
SMQ: Société des musées québécois
SPAC: Société professionnelle des auteurs compositeurs du Québec
TWUC: The Writers Union of Canada
UdA: Union des Artistes
WIFT: Women In Film and Television

Section 8: References

A number of publications and other resources were reviewed and used as sources during the creation of this website. They are listed here for reference, with our appreciation.

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Section 9: With Our Thanks ...

The contributions of many individuals and groups made this publication possible. The partners in the Creative Management Project – the Canadian Conference of the Arts, the Cultural Human Resources Council, the Department of Canadian Heritage, and the Canada Council for the Arts – wish to express appreciation and thanks for all the support.

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