The cover features a golden color scheme. The top and bottom sections are filled with a repeating pattern of stylized, interconnected golden lines. A central white rectangular area contains the title text. To the left of this white area, there is a vertical strip containing a close-up photograph of a calculator's keypad, showing the numbers 7, 8, 9, and 10.

**FEASIBILITY STUDY  
ON CERTIFICATION  
OF CULTURAL MANAGERS**

# **FEASIBILITY STUDY ON CERTIFICATION OF CULTURAL MANAGERS**

## **FINAL REPORT**

submitted to

**THE CULTURAL HUMAN RESOURCES COUNCIL**

by

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## EXECUTIVE SUMMARY

This study was undertaken for the Cultural Human Resources Council between June and September 2005 to determine the value and feasibility of establishing a country-wide certification program for cultural managers and to make recommendations regarding the proposed program's goals, features, infrastructure, development, implementation and administration.

EDGE Cultural Management of Winnipeg was retained to conduct the study, and assembled an expert team of cultural sector researchers and strategic planners from Winnipeg, Toronto and Montréal.

The study methodology included:

1. Face-to-face or telephone interviews with 29 cultural workers to provide context for the study, to fill in gaps in data, and to validate results and recommendations;
2. An on-line survey of 199 cultural workers across Canada to determine community opinion;
3. Research on over 20 existing and proposed certification programs across Canada and around the world to assist with formulating recommendations.

Excellent response was received to the on-line questionnaire. Double the 100 targeted respondents were secured representing a diverse sample of over 150 cultural organizations, 20 training institutions and enterprises, and eight funders from across the country. The survey sample contained proportional representation from each of six regions of Canada; corresponded with the proportion of francophones in the Canadian population; contained reasonable representation from all sub-sectors in the cultural sector; included cultural managers, employers and training providers representing a range of experience levels, positions and disciplines in the cultural sector workplace.

When asked what overall value they would see in the establishment of a certification program for cultural managers in Canada, close to 40% of all respondents consider certification as being of "High Value." Considering the further 42% of respondents who believe certification is of "Moderate Value," it appears that a large majority of respondents support the idea of certification. Further, a high proportion believe that a certification program could, either by itself or in combination with other solutions, address a number of issues currently facing the cultural management profession.

However, respondents' support for the idea of certification of cultural managers is conditional. In their answers to other questions in the survey, particularly their responses to open-ended questions, respondents couched their support for certification in qualifications and reservations.

Seventy per cent feel that certification should be optional. When asked if they would seek certification for themselves, respondents were split. And, there is a notable proportion of the survey respondents who are not in favour of certification (18% assigned it a “Low Value” or “No Value”). The greatest concern among respondents appears to be related to the prospect that a certification program would be mandatory.

In terms of the features of a proposed certification program for cultural managers, a majority of respondents believe that the program should:

- target all individuals working in or aspiring to any management position in the cultural sector.
- require that candidates fulfill a combination of requirements in order to become certified.

No clear preference emerged on the question of who should administer a certification program, although the largest proportion of respondents favour a partnership between two or more cultural sector stakeholders. On the question of who should provide training support to help cultural managers meet certification requirements, almost half the respondents support a partnership between two or more of the choices of training providers. When these preferred features were analyzed in light of the research, it was discovered that all are standard features in most existing certification programs.

In light of the fact that a large majority of respondents agree in principle on the value of establishing a certification program for cultural sector managers in Canada, the researchers recommend:

1. That the Cultural Human Resources Council take a leadership role in encouraging the formation of partnerships among cultural sector stakeholders and the coordination of a dialogue to explore the details of establishing a certification program for cultural managers and to confirm the support and demand for such a program within the sector.
2. That the CHRC and partners ensure that such a dialogue involves representatives from all cultural sub-sectors of the following stakeholder groups:
  - Cultural sector workers – including entry level, mid-career and advanced
  - Cultural sector employers – senior managers and board members from all types and sizes of cultural organizations and enterprises
  - Training providers – including universities, colleges, CEGEPs, private training firms and consultants, cultural sector associations and regional arts councils

with care to involve both those who are in favour of certification and those with strong reservations and concerns about certification.

3. That potential funders for this initiative, both public and private, be engaged early in the dialogue to explore options for funding the establishment of a certification program and participation by cultural managers.
4. That a framework for a proposed certification program be established for consideration by cultural sector stakeholders which incorporates the following features:
  - Optional participation by cultural managers, at least in the initial phase of its implementation.
  - Availability to all individuals working in or aspiring to any management position in the cultural sector.
  - A combination of universal and specific requirements, the latter to reflect the heterogeneity of the cultural sector (e.g. disciplines, sizes and types of cultural organizations, etc.).
  - Standards of cultural management that include both critical management skills and knowledge of the issues, values and particularities of the cultural sector.
  - Recognition of the knowledge and experience of practicing cultural managers.
  - Administrative responsibility, nationally and provincially, by a partnership of cultural sector stakeholders.
  - Training support through a partnership of training providers.
5. That, in order to address the human resource issues sought to be addressed by the establishment of a certification program, cultural sector stakeholders also explore alternative and additional solutions related to improvement of the financial health, governance and organizational capacity of the cultural sector.
6. That the Cultural Human Resources Council engage in dialogue with administrators of existing certification programs for possible collaborative opportunities.
7. That a long-term implementation strategy be adopted which will focus efforts on where there is the greatest degree of support and chance for success, then to build further upon successful first initiatives.

## **BACKGROUND**

This study is part of a multi-faceted initiative of the Cultural Human Resources Council (CHRC) to examine the human resource challenges facing cultural managers and administrators across Canada, and to find ways to support and strengthen this segment of the cultural workforce.

This study was initiated by CHRC to determine whether a system of certification of cultural managers in Canada is desirable and feasible--whether it could improve the working lives of cultural managers in this country and whether it would be worth the expenditure of time, resources and energy to develop and implement such a system.

A Request for Proposals was issued nationally and, in early May 2005, CHRC retained the consulting firm EDGE Cultural Management of Winnipeg to conduct the study. EDGE assembled an expert team of cultural sector researchers and strategic planners that included Judy Slivinski, Principal, EDGE Cultural Management (Winnipeg); Pierre Morin, président, Pierre Morin Formation Inc. (Montréal), Sherri Helwig, President, S.L. Helwig & Associates (Toronto); and Line Coté, président, Groupe Réseau Conseil (Montréal).

The study was completed in four months between the end of May and the end of September 2005. The work was guided by a Steering Committee made up of key stakeholders from the cultural sector across Canada.

The results of the study are to be considered by senior policy-makers from the cultural sector at a national round table organized by CHRC in the fall of 2005.

## **PURPOSE OF THE STUDY**

The purpose of this study was:

1. To assess the value and feasibility of establishing a country-wide certification program for cultural managers by consulting a representative sample of training providers, cultural organizations (employers and professional associations), and cultural managers, and by analyzing comparable existing certification programs, particularly in other sectors in Canada.
2. If opinions appear to support the establishment of such a program, to make recommendations regarding the proposed program's goals, features, infrastructure, development, implementation and administration.



## DEFINITIONS

The following definitions were approved by the Steering Committee as parameters for the study:

**Cultural managers** are the management staff in organizations, or for projects, devoted to advancing the arts, culture and heritage in society. They may be the most senior management or administrative staff person of an organization (the Chief Executive Officer, Executive Director, General Manager, etc.), or the person responsible for a particular portfolio of work defined by a department, program or project.

**Certification** is a process by which an agency or association grants professional recognition to an individual who has met certain predetermined qualifications. Certification usually implies the development of standards, and the measurement of conformity with these standards, by individuals in a profession or occupation.

## METHODOLOGY

The following three-pronged methodology was designed to address the study's purpose and goals:

Element of Methodology	Sample	Number Secured	Purpose
Face-to-face and telephone interviews	Cultural workers from across Canada	29	<ol style="list-style-type: none"> <li>1. To provide context for the study</li> <li>2. To fill gaps in data gathered from the questionnaire</li> <li>3. To validate results and recommendations</li> </ol>
On-line questionnaire	Cultural workers from across Canada	199	To survey community opinion
Internet and documentary research	Existing and proposed certification programs across Canada and around the world, both within and outside the cultural sector	Over 20	<ol style="list-style-type: none"> <li>1. To provide context for the study</li> <li>2. To assist with formulating recommendations</li> </ol>

As a first step, extensive Internet and documentary research was conducted on existing and proposed certification programs across Canada and around the world. Over 20 existing and proposed certification systems, both within and outside the cultural sector and from Canada and abroad, were selected as pertinent to this study (see *Appendix F* for a complete list). A comparative analysis was made of the common and distinct features among these programs (see *Appendix E*). This research informed the development of the on-line questionnaire, the analysis of data, and the formulation of recommendations.

At the end of May 2005, a series of interviews by telephone and in person were conducted with members of the Canadian Association of Arts Administration Educators (CAA AE) and other training providers. Eleven respondents were interviewed individually prior to and during a conference of cultural workers in Winnipeg on May 28 and 29, and the opinion of nine of these plus two additional respondents were also canvassed at a group meeting of the CAA AE on May 28.

In mid-June, an on-line questionnaire was developed and pre-tested by five cultural workers who represented cultural workers, employers and training providers at early, middle and later stages of their careers. Their feedback resulted in significant modifications to the questionnaire for

clarity, ease of completion and objectivity. The questionnaire was finalized in French and English and posted on the Internet on June 29. The questionnaire contained 40 questions: nineteen of them were demographic/respondent profile questions; twelve were close-ended questions; eight were open-ended questions and one concerned follow-up. Completion time varied between 12 and 20 minutes. Respondents were allowed to skip any question except three required demographic/profile questions. Respondents were assured of complete confidentiality.

A letter of invitation to complete the questionnaire was developed and sent out via email to 395 potential respondents in four target groups: (1) cultural managers/practitioners; (2) employers; (3) training providers; and (4) funders. Beyond the respondents who received an invitation directly from the study team, many other respondents received an invitation that had been forwarded from CHRC, Steering Committee members, CAAAE members, arts service organizations, provincial associations and cultural sector colleagues. A reminder email was sent out at an appropriate interval after the initial invitation, then the questionnaire was closed on August 12--just over six weeks after it was posted.

Considering that the survey was conducted completely during the summer months, the number, diversity and stature of the cultural workers who responded to the survey was impressive. The final total of 199 respondents was double the minimum number of respondents we had undertaken to survey for this study.

As the final step in the study, 17 telephone interviews were conducted in the last two weeks in September with employers, cultural managers, training providers and funders selected from among the sample of questionnaire respondents. Prior to being interviewed, interviewees had the opportunity to examine the Interim Report and a draft of the study recommendations. The purpose of these interviews was to:

1. Fill in any gaps in the data gathered;
2. Elicit opinions and ideas in more detail;
3. Validate our study results and preliminary analysis; and
4. Assist with formulating recommendations.

This was a departure from the original methodology, but it became apparent that it would be more valuable to interview more respondents after (rather than prior to) analyzing the results of the questionnaire and the desk research. The formulation of recommendations concerning the implementation and the features of a certification system was a rather sensitive and complex exercise, and it was felt that interviewees could provide valuable insight and assistance.

## Demographics of Respondents

The total number of respondents to the on-line questionnaire was 199--158 who responded to the English survey and 41 who responded to the French survey. The demographics of the survey respondents are reflected in *Appendix A*.<sup>1</sup>

The survey sample contained representation from each of six regions of Canada that is very closely proportional to the cultural sector labour force by region, with the only exception being respondents from the North, who were highly over-represented.

The sample captured the proportion of French-speakers in the Canadian cultural sector workforce (24%). Respondents were asked to indicate the "language you speak the majority of the time at work," and 196 respondents answered this question. The 48 francophone respondents are from BC (1), Ontario (2); Québec (44) and Atlantic Canada (1).

Disproportionate but reasonable representation was secured from each of eight sub-sectors in the cultural sector, with Live Performing Arts most highly represented. Over one-quarter of the respondents indicated their work "covers more than one discipline in the cultural sector."

Respondents to the survey also included reasonable representation from each of the three target groups in the cultural sector: cultural managers (128), employers (47) and training providers (24). An additional category of respondents was created for cultural sector funders. Eight funders in total from the Prairies, Ontario, Quebec and the North responded to the same questionnaire, but their responses were tracked separately from the larger group of respondents.

The survey sample reflected well the range of experience levels of managers in the cultural sector, with the majority of the sample being workers with over 10 years experience and between the ages of 41 and 55. Of 170 Employers and Cultural Managers who gave their position or title, 5% are Board President or a Board Member, 54% a Senior-most Administrator, and 41% an Other Cultural Manager.

The respondents to this survey represented a very broad range of arts, cultural and heritage organizations across the country (*see Appendix B*)

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<sup>1</sup> In cases where the total sample shown is less than 199, these are questions where a certain number of respondents chose not to answer the particular survey question. Percentages have been rounded upward or downward to the nearest percentage point.

for a list of organizations represented), with equitable representation from small, medium and large organizations.

The 26 training providers who responded to the questionnaire represented a variety of training institutions and enterprises from across the country (see *Appendix C* for a list of training providers) offering a variety of types of cultural management programs. Of 26 Training providers who gave their position or title, 54% are Senior Institution Administrator, Department Director or Program Director, 23% a Faculty Member (professor, lecturer, instructor), and 23% an Other Trainer with a private firm, association, university or government department.

# THE VALUE OF A CERTIFICATION PROGRAM

## General Support for Certification

When asked the question, *Overall, what value would you see in the establishment of a certification program for cultural managers in Canada?*, close to 40% of all respondents consider certification as being of “High Value.” If we add the 42% of respondents who would consider certification as being of “Moderate Value,” **it appears that a large majority of respondents support the idea of certification.**

However, such a conclusion is subject to caution if we interpret “Moderate Value” as also implying some degree of reservation about the idea, an interpretation that is indeed substantiated by respondents’ answers to other questions in the survey and their responses to the survey’s open-ended questions.

**In sum, respondents provided conditional support for the idea of certification of cultural managers.**

Across all demographic categories of respondents, a strong majority indicate either Moderate Value or High Value, with the highest concentrations of support among francophones, training providers, and workers with five or fewer years of experience in the cultural sector

Francophones are more enthusiastic than anglophones in terms of general support for the idea: just over half (52%) of francophones who responded feel it is of High Value, while only one-third (33%) of anglophones concurred.

Of the three target groups, training providers are the most clearly in favour of such a program, with 52% believing a certification system to be of High Value, as opposed to 37% of Cultural Managers and only 18% of Employers.

Of the 45 respondents who have worked in the cultural sector for five or fewer years, over half (53%) assign a High Value to certification.

All seven funders who took the questionnaire consider certification to be either of Moderate Value or High Value.

When asked the question, *If a program were offered, would you endorse certification for others?*, a healthy majority of all respondents (71%) chose “Definitely Yes” or “Likely Yes.”

## Opposition to Certification

As mentioned earlier, **respondents' support for the establishment of a certification system in Canada is couched in qualifications and reservations.**

In response to a question asking whether they believe a certification program should be optional or mandatory, **a clear majority (70%) feel that certification should be optional.**

When asked the question, *If a program were offered, would you seek certification for yourself?*, respondents were split: 48% said "Likely Yes" or "Definitely Yes," while 39% said "Likely No" or "Definitely No."

**And, there is a notable proportion of the survey respondents who are not in favour of certification.** One in five respondents believe the establishment of a certification program for cultural managers in Canada would have "No Value" or a "Low Value." In response to the question of whether certification should be optional or mandatory, 9% of respondents chose the available response, "There should not be a certification program at all."

**These respondents did not fit a clear profile in terms of their demographics.** While there appeared to be a correlation for the following three [variables with opposition to certification](#), the sample of respondents opposed to certification is too small for us to draw firm conclusions.

- **Total years worked in the cultural sector:** 76% of respondents opposed to certification have worked for more than 10 years in the cultural sector, while the total population of respondents with that level of experience is 62%.
- **Position or title:** 68% of respondents opposed to certification hold the position of Senior-most Administrator, while the total population of respondents holding such a position is 55%.
- **Size of organization:** 67% of respondents opposed to certification are from mid-sized organizations with a budget of \$250,000 to \$1 million, while the total population of respondents from mid-sized organizations is 45%.

## Perceived Advantages to Certification

**A very high proportion of respondents believe that the establishment of a certification program for cultural managers**

**could, either by itself or in combination with other solutions, address a number of issues currently facing the cultural management profession in Canada.**

At the outset of the questionnaire, respondents were asked, *Do you believe that certification could effectively address each of the following issues?* In the table below, their responses are listed in descending order, from the highest level of concurrence to the lowest.

<b>Issue</b>	<b>Yes</b>	<b>Only in combination with other solutions</b>	<b>No</b>	<b>I don't consider this an issue</b>
The need to increase professional development opportunities for cultural managers	53%	32%	10%	5%
The need to enhance professional standards and practices in the field of cultural management (e.g. ethical behaviour, reporting expectations, etc.)	51%	35%	9%	5%
The need to establish uniform knowledge and skill requirements for cultural managers across the cultural community	50%	32%	7%	11%
The need to assist employers in evaluating cultural managers for recruitment purposes	49%	33%	11%	7%
The need to attract and retain a new generation of cultural managers	41%	42%	15%	2%
The need for more and better opportunities to advance one's management career in the cultural sector	40%	40%	17%	4%
The need to enhance the legitimacy and respect for the field of cultural management	39%	36%	12%	13%
The need to enhance the profile of the cultural manager within and outside the cultural community	34%	43%	13%	10%
The need to increase remuneration for management positions in the cultural sector	34%	43%	17%	6%
The need to improve the working conditions for cultural managers (e.g. hours of work, security, etc)	31%	36%	27%	6%

It is significant that with the first four issues approximately half of all respondents indicate that certification by itself could address the issues. Furthermore, for all but one of the ten issues canvassed, between 77% and 85% of respondents believe that certification could contribute to addressing the issue, either by itself or in combination with other solutions.

For only one issue did a significant number of respondents (27%) believe that certification could not effectively address the issue, which is "The need to improve the working conditions for cultural managers."



Respondents were given the opportunity to respond to an open-ended question designed to elicit their ideas about the perceived advantages of a certification system: *What do you feel is the most important reason, if any, for developing a certification program for cultural managers?* The four reasons most often mentioned coincided with the issues that received the most support in the question above:

- (1) To establish a set of standards or standardized practices and skill sets
- (2) To enhance the credibility of the profession
- (3) To increase training and professional development opportunities for cultural managers
- (4) To assist employers in evaluating and hiring cultural managers.

Respondents listed a number of other perceived advantages to the establishment of a certification system, most of which were consistent with those listed in the table above. Others included:

- To establish a Code of Conduct and/or raise the level of professional ethics
- To protect cultural organizations from inept or unqualified managers
- To help equip cultural managers with the skills to cope with an increasingly complex and demanding work environment
- To create better opportunities for networking and partnerships among cultural managers and organizations
- To establish a repository of resources and tools pertinent and particular to the cultural sector
- To ultimately ensure that Canada's artists and cultural organizations are well-served, secure and prosperous, which in turn ensures the effective delivery of cultural "product" to the public.

The following are selected quotes from respondents who believe a certification system carries distinct advantages for the cultural sector. These quotes were selected on the basis that they represent ideas expressed by a number of respondents, although not necessarily the majority.

*[T]he reality is that managing cultural organizations has grown more and more complex over the past 30 years. There's much more to learn and expectations are higher for cultural managers. Certification is the next logical step in the development of the sector.*

*I think there is quite a bit of disparity between cultural managers with respect to knowledge, skills, and values. Like any sector, arts and culture needs to strengthen the abilities of its leaders.*

*Any kind of certification greatly increases an individual's potential. This is especially helpful in our sector.*

*For aspiring cultural managers it may provide them with basic skills at the beginning of their career.*

*Sometimes very effective people feel hampered in their efforts to move within the field because they lack formal credentials. This would be another way to provide credentials.*

*[If] the training for cultural managers can be standardized and maintained at a level of high quality...managers in the field will conduct themselves with increasing levels of competency, preparation and integrity.*

## FEATURES OF A PROPOSED CERTIFICATION PROGRAM

### Optional or Mandatory

**A clear majority of respondents to the survey--nearly 70%--believe that a certification system should be optional for cultural workers.** Seven out of eight funders surveyed favour an optional system.

By contrast, almost one in five respondents (19%) favour a mandatory system for either all or certain management positions. There is a greater degree of support for a mandatory system among francophones (26%) than among anglophones (16%). As well, 29% of training providers favour a mandatory system in contrast to only 12% of employers and 15% of cultural managers. However, these statistics may not necessarily be representative and should be interpreted with care.

### Target Population

**A majority of respondents (59%) are of the opinion that a certification program for cultural managers should target all individuals working in or aspiring to any management position in the cultural sector.** This opinion is supported equally by francophone and anglophone respondents. Training providers are significantly more supportive of this view than employers (67% vs. 55%), and slightly more supportive than cultural workers (67% vs. 62%).

### Requirements for Certification

Respondents were asked, *What requirements should an individual need to fulfill to become a certified cultural manager?*, and were given the following response options:

- Accumulation of a determined amount of relevant experience as a manager in and outside the cultural sector
- A demonstration by the candidate that he/she possesses the core competencies (knowledge and skills) required of a cultural manager
- Completion of a formal training program
- Other requirements
- A combination of two or more of the above
- No opinion

**By far the largest proportion of respondents (57%) believe that candidates should be required to fulfill a combination of requirements to become certified cultural managers.** Among francophone respondents there is virtual unanimity that the requirements be: (1) relevant experience as a manager in and outside the cultural sector, plus (2) a demonstration by the candidate that he/she possesses the required core competencies. Anglophone respondents, on the other hand, are divided as to the most desirable combination of requirements: one-third concur with the francophone viewpoint; one-quarter favour a combination of relevant experience and formal training; and the remainder favour a combination of relevant experience, demonstrated competencies and formal training.

The majority opinion favouring a combination of requirements might be explained by the fact that the majority of respondents do not hold a management certificate or degree and, therefore, would expect that their work experience and skills learned on the job should be considered as additional or substitute requirements to the completion of more formal training. Multiple requirements for certification represents a standard feature in virtually all the existing certification programs examined.

On the issue of how candidates for certification should be assessed, 59% of all respondents favour the submission of a portfolio; 39% favour a standardized exam or set of tests; 38% favour an on-the-job assessment; and 26% believe that the completion of an accredited training program is sufficient. Francophone respondents indicate a greater degree of support than anglophones for portfolios (70% vs. 59%), for standardized exam/tests of (46% vs. 39%), and for on-the-job assessments (59% vs. 35%). Francophones and anglophones indicate virtually the same level of support for the option of requiring only accredited training.

## **Other Administrative Features**

**Respondents were asked who they believe should administer a certification program for cultural managers**—an organization specifically created for this purpose, existing organizations or associations, training providers, others, or a partnership of two or more of these. **No clear preference emerged**, although the largest proportion of respondents (27%) favour a partnership between two or more of these stakeholders. The fact that the responses to this question were diverse may be an indication that the level of detail in the question may have gone beyond most respondents' experience, knowledge or contemplation in the area of certification. More than one in ten

respondents to this question indicated they had “No Opinion” on the issue.

However, among the 65 respondents who provided supplementary comments, **it is clear that the administration of a certification program can be critical to the program’s success and support within the community.** Most of these respondents believe that experienced training providers are needed to deliver training and to certify knowledge and skill levels, but that a cultural sector organization or association—either existing or newly-created—is also needed to administer the program and to establish and monitor standards in a way that is responsive to the specific needs of the sector.

Research revealed that most certification programs are administered by centralized or national (sometimes international) associations. In many cases, these associations are the result of a transformation of an existing industry association or the affiliation or amalgamation of two or more existing associations. It is very common for professional certification associations to establish partnerships and affiliations with industry workers, employers, government, training institutions and/or like industry or professional associations for the delivery of the certification programs.<sup>2</sup> The value in these arrangements is that they enhance the credibility of the certifying body, increase buy-in and support from the industry, and ensure responsiveness to the needs of the industry.

**On the question of who should provide training support to help cultural managers meet the certification requirements, almost half (49%) of respondents support a partnership between two or more of the choices of training providers—individual employers in the cultural sector, academic institutions, private training firms, existing cultural sector association(s), or others. Almost one in five (19%) believe training support should be provided by academic institutions.**

Among certification programs studied, the range of training support arrangements includes:

1. Training provided entirely by the certifying body;

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<sup>2</sup> As examples: The Chartered Management Institute of Britain works in partnership with industry bodies, government departments and employer representatives. The American Society for Training and Development (ASTD) Certification Program has a special task force of more than 30 performance improvement professionals from industry, government and academia, as well as independent practitioners.

2. Partnerships between the certifying body and a university, college or accredited training institution;<sup>3</sup>
3. Work placements, practica, and mentorships provided by industry employers and organizations.

The media for training support ranges from in-person classroom and workshop attendance to education programs delivered entirely on-line.

In terms of who should pay for an individual's certification, a slight majority of the respondents (53%) believe it should be paid jointly by the individual and his/her employer. However, the following quote from one respondent illustrates that this might be wishful thinking:

*It's also clear that in our sector the cost of certification will not be borne by employers except in a few cases where the organizations are large and established...It is not currently common practice for arts organizations (with exceptions) to put professional development into their budgets for staff. And in times of cash flow challenge, it is one of the first things to be dropped.*

The research revealed a number of examples of ways that the expense of certification can be alleviated for cultural managers. Tax receipts could be issued allowing for the cost to be deducted as a professional membership due (e.g. Canadian Institute of Certified Administrative Managers). A system of graduated membership fees can be established based on the size of organization that the manager works for (e.g. Economic Developers Association of Canada). Grants may be offered by arts funding bodies or industry associations to cultural managers and/or their employers (e.g. Chartered Management Institute in the U.K.).

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<sup>3</sup> For example, the Economic Developers Association of Canada conducts its Economic Development Program as a joint venture with the University of Waterloo and with the University of Québec in Montréal. A Course Committee consisting of EDAC members and University of Waterloo faculty are continually developing, evaluating and upgrading course content to ensure that relevant and current content is offered.

## CHALLENGES AND OBSTACLES

*There is high value in this if it is done right and negative value if it is done wrong.*

Questionnaire respondent

Respondents were asked a number of questions designed to elicit their opinions on the feasibility and practicality of a certification program for the cultural sector, and on the challenges or obstacles to the establishment of such a program.

Respondents were asked, *What impact do you believe the following factors will have on the feasibility or practicality of such a certification program?* Their responses are listed in the table below in descending order, from the highest level of concurrence to the lowest.

Factor	High Impact	Moderate Impact	Low Impact	No Impact
The resistance of present and future cultural managers if this certification were to become <b>mandatory</b>	61%	33%	6%	0%
A <b>cost</b> factor related to the program, i.e. the funding required to establish and administer such program	46%	43%	12%	0%
Divergent views among the stakeholders (associations, employers, cultural managers, training providers) as to the <b>pertinence</b> and <b>value</b> of such program	44%	46%	8%	2%
A <b>cost</b> factor related to the individuals who might wish to become certified, i.e. the cost that each individual or employer would pay for certification	44%	43%	14%	0%
Divergent views among the stakeholders on <b>which body or bodies should administer</b> this program	38%	43%	16%	2%
Divergent views among the stakeholders as to the <b>requirements</b> candidates should fulfill to be certified	34%	55%	11%	0%
Divergent views among the stakeholders as to whether/how candidates for certification should be <b>assessed</b>	32%	52%	15%	1%
A <b>time</b> factor, i.e. the time required to develop, to promote and to implement such a program	27%	41%	27%	4%

Anglophones and francophones place roughly the same level of importance on the various factors, with the exception that anglophones place much more importance than francophones on the impact of divergent views among stakeholders on which body should administer the program (43% vs. 23%) and on the time required to develop and implement the program (31% vs. 18%). Cultural managers and training providers concur on the three most influential factors: divergent views among stakeholders on the value of certification; resistance to a mandatory system; divergent views regarding who should administer the program. Employers, on the other hand, agree with the impact of a mandatory system, but are more concerned than the other stakeholders with the impact of both cost factors (i.e. cost to set up the program and cost to individuals seeking certification).

**The greatest concern of the majority of respondents appears to be associated with whether or not a certification program for cultural managers would be made mandatory.** Their reservations are based primarily on the following grounds:

- It would meet with the resistance of experienced cultural managers, many of whom “may feel offended to have to prove their value.”
- It could become an impediment or deterrent to the entry of prospective cultural managers into the field, requiring them to devote the time, energy and money to another level of testing and training.
- Implementing mandatory certification would represent a major challenge given the diversity of activity and organizations in the cultural sector.
- A mandatory program would require the establishment of a regulatory authority, which may represent a difficult task.

Respondents were given the opportunity to provide their comments on any factors that they believe represent significant obstacles or challenges to the establishment of a certification system for the cultural sector. These opinions do not necessarily represent the opinion of the majority.

*Small arts organizations are (mostly) run by extremely dedicated managers who often also have their own artistic careers...They already make a lot of sacrifices (financial and time) to their organizations and demanding they meet certain certifications above and beyond art council grant requirements would add a lot of stress.*

*I think it is very important that this not result in a homogenization of management styles and techniques. Cultural management*



*does not need - or benefit from - the same sort of management 'sameness' that drives accounting practices, main-stream retail sales, corporate HR management, etc.*

*I don't believe that a certification created and administered inside the community will enhance the profile of arts managers or increase legitimacy and respect. Our field will still be unfamiliar terrain to anyone outside the biz. Why would a banker reviewing a loan application... develop a higher opinion of the manager meeting with them because that person had this certification? A widely recognized qualification such as an MBA would carry weight, because people can understand it relative to something familiar to them.*

*As long as the cultural sector is so deeply under-funded by both the public and private sectors, the use of scarce resources to create a certification program, rather than good training programs seems a poor allocation of funding.*

*The arts and cultural sector is such a varied field that complete standardization would be unfeasible and undesirable.*

*There is the lack of a singular set of beliefs around what constitutes cultural management or the value of cultural management...Who is the community of practitioners we are talking about?*

The individuals we interviewed who assigned a “Moderate Value” or “Low Value” to certification, when given the opportunity to provide more detailed responses, expressed their belief that one or more of the challenges identified pose significant, if not insurmountable, obstacles to the implementation of certification for cultural managers in Canada. Some pointed to a lack of consensus within the sector on what constitutes “cultural management” or a “cultural manager.” Some believe the pursuit of certification would contribute to fragmentation of the cultural sector. Many are, at minimum, skeptical about whether the potential results will justify the required expenditure of resources.

By contrast, the comments of respondents who assigned a “High Value” to certification suggest there may be means to effectively address some or all of the perceived challenges and obstacles to certification.

## RECOMMENDATIONS

- 1. That the Cultural Human Resources Council take a leadership role in encouraging the formation of partnerships among cultural sector stakeholders and the coordination of a dialogue to explore the details of establishing a certification program for cultural managers and to confirm the support and demand for such a program within the sector.**

A large majority of respondents to a national questionnaire--from all stakeholder categories, sub-sectors and regions of Canada--see value in the establishment of a certification program for cultural managers and believe that certification, either by itself or in combination with other solutions, can address a number of issues currently facing the cultural management profession in Canada. However, while there may be a high level of support in principle for the idea of establishing a certification program for cultural managers, it is not clear that there is a *demand* within the sector for such a program. There is an uneven awareness and understanding of the purposes and potential features of a certification system among cultural sector stakeholders. Further, there are a significant number of respondents who have expressed reservations or outright opposition to certification. For these reasons, cultural sector stakeholders would be justified in conducting further discussions to confirm whether there is sufficient support for and demand for a certification program to justify the required expenditure of resources.

The CHRC is in a good position to exercise leadership in this instance in light of its mission to improve human resource conditions in the cultural sector, its connection with cultural sector workers and stakeholders across Canada, and its access to funding for developmental activity. There is precedent for this role in the case of the Canadian Tourism Human Resources Council, which was instrumental in establishing the tourism industry's certification system. There is a much greater likelihood of success of any initiative where there is a collaborative effort among the cultural community to reach consensus on the appropriate course of action.

- 2. That the CHRC and partners ensure that such a dialogue involves representatives from all cultural sub-sectors of the following stakeholder groups:**
  - Cultural sector workers – including entry level, mid-career and advanced**

- **Cultural sector employers – senior managers and board members from all types and sizes of cultural organizations and enterprises**
- **Training providers – including universities, colleges, CEGEPs, private training firms and consultants, cultural sector associations and regional arts councils**

**with care to involve both those who are in favour of certification and those with strong reservations and concerns about certification.**

The study revealed differing levels of support for certification and differing perceptions of obstacles and challenges to certification between and within the various stakeholder groups. This is hardly surprising given their disparate interests and motivations. It is evident that natural points of competition arise between and among the groups to which the proponents of this initiative need to be particularly sensitive. Furthermore, there is a sufficiently large proportion of respondents concerned about or opposed to certification that, should they not have the opportunity to participate meaningfully in the dialogue, there is a real possibility that the initiative could have a divisive influence within the community. Any discussions or dialogue about certification should ensure a specific focus on the concerns and opinions of each of the identified stakeholder groups.

**3. That potential funders for this initiative, both public and private, be engaged early in the dialogue to explore options for funding the establishment of a certification program and participation by cultural managers.**

The cost of establishing the certification system was high on the list of perceived obstacles to its feasibility among respondents, including among funders. Many respondents feel that to use the already scant resources of the sector to create another infrastructure or level of bureaucracy would be a waste. Beyond providing for the start-up costs of such a program, commitments need to be secured for ongoing funding of the program to ensure its sustainability over time. Long-term funding is therefore essential to the success of the program.

Financial support from funders (e.g. provincial arts councils, Canada Council, Canadian Heritage, Human Resources and Skills Development Canada, Emploi-Québec, etc.) to establish and maintain a certification program, at least at the initial stages, could greatly enhance the participation rate and the perceived legitimacy and value of the program. However, with regard to arts funders, it is likely that any support provided would not fund the certification

system itself, but would probably be linked to capacity-building of organizations. This may be met with resistance by those who feel that new monies flowing to organizations should go to the production of art rather than to administrators.

On the issue of who should pay for an individual's certification, respondents recognized that many cultural managers will find it a financial hardship to bear this extra cost on their own. While the majority of respondents favour having both employers and individuals pay for certification, many were skeptical that employers would be willing or able to contribute. Research on existing certification programs revealed examples of ways that the expense of certification can be alleviated for the individual. Existing professional development and training programs currently being offered within the cultural sector have had to address this issue and adopt creative solutions, some of which may be appropriate for a certification program.

**4. That a framework for a proposed certification program be established for consideration by cultural sector stakeholders which incorporates the following features:**

- **Optional participation by cultural managers, at least in the initial phase of its implementation.**
- **Availability to all individuals working in or aspiring to any management position in the cultural sector.**
- **A combination of universal and specific requirements, the latter to reflect the heterogeneity of the cultural sector (e.g. disciplines, sizes and types of cultural organizations, etc.).**
- **Standards of cultural management that include both critical management skills and knowledge of the issues, values and particularities of the cultural sector.**
- **Recognition of the knowledge and experience of practicing cultural managers.**
- **Administrative responsibility, nationally and provincially, by a partnership of cultural sector stakeholders.**
- **Training support through a partnership of training providers.**

The greatest single concern expressed by respondents was whether the program would be made mandatory. Our research revealed that, with the exception of professions with an exclusive title and/or an exclusive scope of practice (e.g. medical doctors, lawyers, engineers, chartered accountants, etc.), optional certification programs are quite common. In the current case, the preference of a majority of respondents for an optional system may suggest a strategic option--a

starting point from which support for certification can gradually be galvanized until it eventually becomes the benchmark for the cultural sector.

A majority of respondents (59%) are of the opinion that a certification program for cultural managers should target all individuals working in or aspiring to any management position in the cultural sector. For certification to have a meaningful impact on a number of issues currently facing the cultural management profession in Canada--as respondents appear to believe is possible—it would seem necessary for the program to be as inclusive as possible. A review of pertinent certification programs reveals that an inclusive target group is a standard feature of most of the programs.

Respondents also emphasized that a certification program needs to accommodate the great diversity within the cultural sector as determined by sub-sector or discipline, size of organization, and for-profit/not-for-profit continuum.

The greatest advantages to certification perceived by the respondents are related to improving the skills and competency levels among individual cultural managers, and to improving the standard of performance for the profession as a whole. Many respondents stressed that a certification system should not impose a generic brand of management standards and training which does not relate to or reflect the cultural sector. Some believed this might encourage a “homogenization” of management styles and practices in a sector where creativity, flexibility, risk-taking and departure from the norm are encouraged and often essential. Others stressed the importance of training cultural managers to ultimately value and work toward enabling the work of the artist to be delivered to the audience.

A large proportion of current cultural managers have learned their skills informally and on the job. Those objecting most strongly to the establishment of a certification system appear to be from among this group. If their skills are not recognized within the certification system--through Prior Learning Assessment and Review and other mechanisms--there is a danger in devaluing and alienating many of the sector’s most experienced and respected cultural managers. That said, with the importance placed by respondents on standards of competency and performance, it is suggested that those cultural managers who have trained largely or wholly on the job would still need to demonstrate their adherence to established standards.

The administration of the program is an aspect of certification to which the cultural associations and the cultural community, particularly in Québec, will be very sensitive. Most of the study

respondents believe that experienced training providers are needed to deliver training and to certify knowledge and skill levels, but that a cultural sector organization or association—either existing or newly-created—is needed to administer the program and to establish and monitor standards in a way that is responsive to the specific needs of the sector. Research has revealed many examples of administrative partnerships based on geographic or functional jurisdictions. For instance, the administration of certification programs in the tourism sector is jointly exercised by the Canadian Tourism Human Resources Council and by its provincial counterparts; in the field of management consulting, the Certified Management Consultant (CMC) designation is governed by the Ordre des administrateurs agréés du Québec (OAAQ) in Québec and by the Canadian Association of Management Consultants (CAMC) in the rest of Canada.

On the question of who should provide training support to help cultural managers meet the certification requirements, almost half (49%) of respondents support a partnership between two or more of the following: individual employers in the cultural sector, academic institutions, private training firms, existing cultural sector association(s), or others.

**5. *That, in order to address the human resource issues sought to be addressed by the establishment of a certification program, cultural sector stakeholders also explore alternative and additional solutions related to improvement of the financial health, governance and organizational capacity of the cultural sector.***

The proposed advantages of a certification system that received less support and greater skepticism from respondents were those that related to factors beyond the control of managers, i.e. improved working conditions, increased remuneration, more opportunities for career advancement, etc. A common theme that emerged in respondents' open-ended responses was their belief that certification will not secure better jobs, better pay and better working conditions for cultural workers, but that only increased funding for and prosperity within the sector will create those results. Many also believe that improvement in these conditions is also dependent on a change in attitudes and practices among employers and Boards, many of whom are perceived as undervaluing the work of cultural managers. Several respondents working for not-for-profit organizations suggested that an effective strategy to enhance the capacity of cultural organizations is to make more training available, not only to their managers, but to their Boards of Directors as well.

Many respondents in this study suggested interesting and potentially feasible alternatives to certification for addressing the problems confronting cultural managers in Canada, among them:

- encouraging certification in only specific areas (e.g. fundraising, human resources) using existing certification programs
- establishing a set of non-administered competency standards for the sector which are descriptive rather than proscriptive
- developing and formalizing peer-to-peer mentoring (“cross-mentoring”)
- developing a system of apprenticeship to which designations and credentials could attach
- establishing a certification program for institutions rather than individuals.

**6. *That the Cultural Human Resources Council engage in dialogue with administrators of existing certification programs for possible collaborative opportunities.***

There are many established and successful certification programs within and outside Canada (see *Appendix E*), serving professions with enough similarities to the cultural sector or currently serving segments of the cultural sector to be of great value. Significant time and money can be saved by partnering with existing certification systems and with training institutions offering programs in cultural management. For example, there may be fruitful opportunities for collaboration with the Canadian Society of Association Executives, the Centre for Cultural Management and École des hautes études commerciales, among others.

**7. *That a long-term implementation strategy be adopted which will focus efforts on where there is the greatest degree of support and chance for success, then to build further upon successful first initiatives.***

Overcoming obstacles, building community support and participation in a certification program, and establishing the program’s standards as a recognized benchmark will likely be a very gradual process taking many years to be fully realized. The time required to develop, promote and implement a certification program was seen by respondents as the least of the obstacles, which suggests that the community will likely be tolerant if the process takes time. That said, support for a certification program may be more quickly and solidly coalesced if a number of influential members of the cultural community serve as champions or advocates, promoting the initiative and becoming the first to certify.

## CONCLUSIONS

The high degree of engagement with this study of experienced and accomplished respondents from across the country suggests that cultural sector stakeholders in Canada are prepared to undertake more thinking and more dialogue about ways to address human resource issues facing cultural managers today. One researcher, on reading the preliminary results of this study, expressed the belief that in just the past few years a significant shift in attitude appears to have taken place within the cultural sector toward acceptance of more formal approaches to solving the problems of cultural managers.

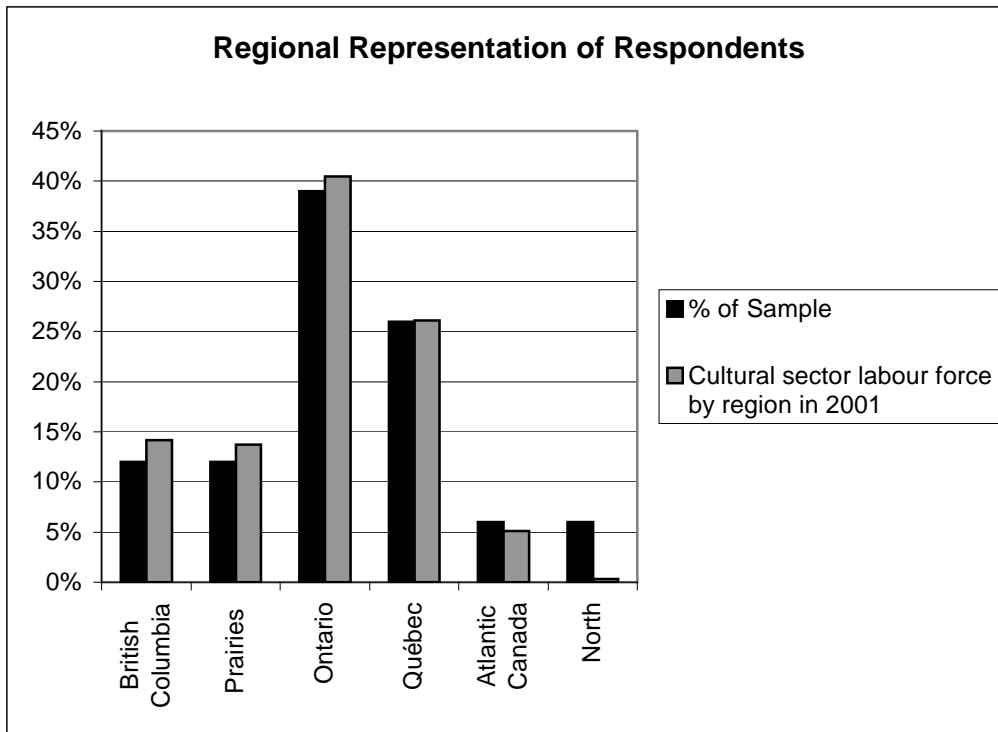
This study has been a first step in opening up a dialogue about creative and effective ways to address issues that have plagued cultural managers for decades. The majority of respondents in this study believe that certification can address at least some of these issues, and most recognize that other solutions need to be explored in combination with, or apart from, certification. In any case, this study has demonstrated that the establishment of a certification system for cultural managers in Canada, however valuable an idea in principle, carries with it many complex questions and challenges. Respondents were divided on whether they believe these obstacles can be overcome.

To bring forward solutions to a question of this complexity will require a detailed dialogue with the appropriate complement of stakeholders at the table. It will be a demanding exercise which should seek to strike a balance between establishing common competency standards and establishing specific competency standards to reflect the diversity of the cultural sector. The Cultural Human Resources Council has a valuable role to play in initiating and coordinating this dialogue.

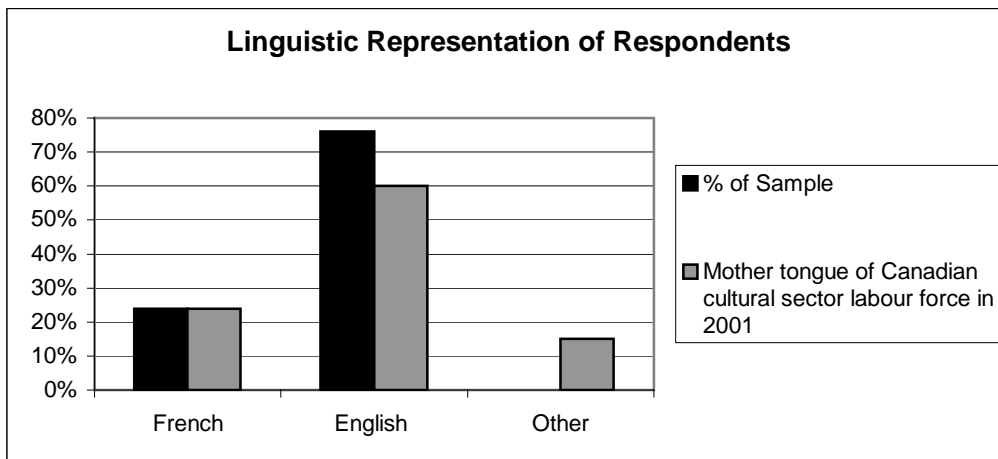
Whether or not certification is ultimately the solution adopted, the most important result of this issue moving forward will be to further the goal of improving human resource conditions for our cultural managers, which in turn will enhance the health and vibrancy of arts and heritage in Canada.



## APPENDIX A - DEMOGRAPHICS OF STUDY PARTICIPANTS

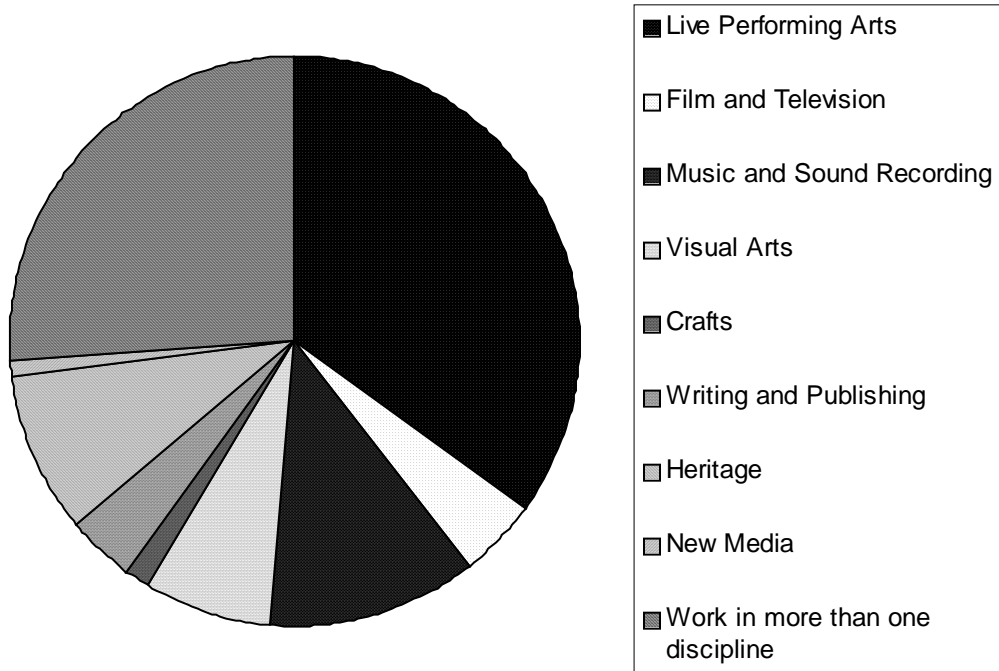


Cultural sector labour force statistics from *Canada's Cultural Sector Labour Force* (Cultural Human Resources Council, 2004), p. 47.

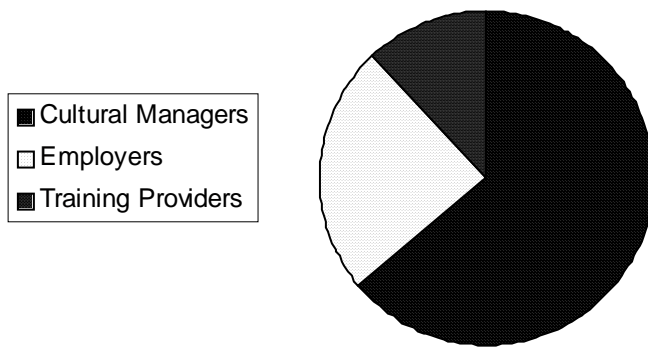


Cultural sector labour force statistics from *Canada's Cultural Sector Labour Force* (Cultural Human Resources Council, 2004), p. 19.

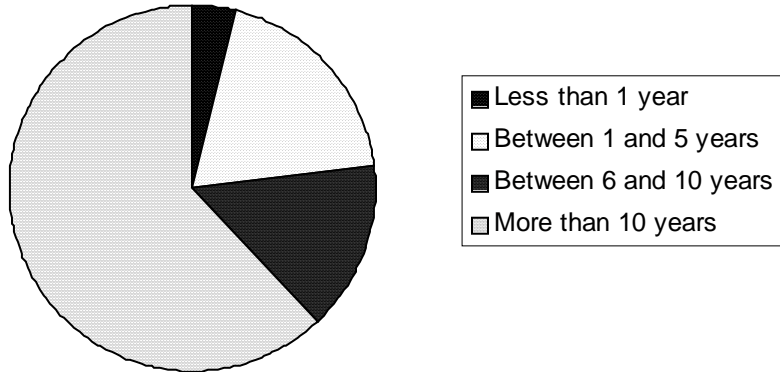
### Cultural Subsectors within Sample



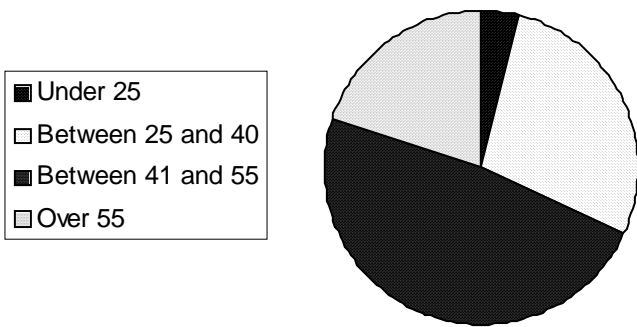
### Target Groups within Sample



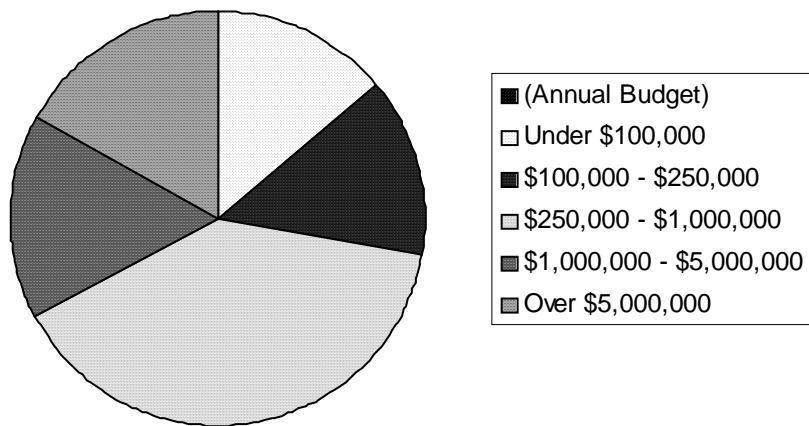
### Length of Cultural Sector Involvement within Sample



### Age within Sample

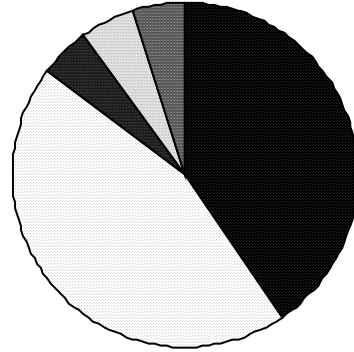


### Size of Organization (Annual Budget) within Sample



### Types of Training Institutions within Sample

- University
- College or CEGEP
- Regional arts council
- Industry association
- Private training provider



Type of Cultural Management Program Offered	Number of Respondents
Certificate	17
Diploma	9
Bachelor's Degree	2
Master's Degree	2
Field experience	2
Non-credit professional development	3
<b>Total</b>	<b>22</b>

## APPENDIX B - ORGANIZATIONS REPRESENTED IN STUDY

Aboriginal Voices Radio  
ACTRA Maritimes  
Alberta Craft Council  
Alberta Cultural Action Network  
Alberta Theatre Projects  
Alliance for Arts and Culture  
Amérimage-Spectra  
Art Gallery of Greater Victoria  
Arts Club Theatre Company  
Associated Designers of Canada  
Association québécoise des marionnettistes  
Association of Canadian Publishers  
Atelier du conte en musique et en images  
Banff New Media Institute  
Bedlam Society Music Inc.  
Bottom Line Productions Inc.  
Boulev'Art inc.  
Canada Council for the Arts  
Canadian Actors' Equity Association  
Canadian Alliance of Dance Artists  
Canadian Arts Presenting Association/L'Association canadienne des organismes artistiques (CAPACOA)  
Canadian Booksellers Association  
Canadian Broadcasting Corporation  
Canadian Clay & Glass Gallery  
Canadian Institute of Portrait Artists  
Canadian Museums Association  
Capilano College Theatre  
Cardinal Concepts  
Canadian Artists' Representation/Front des artistes canadien (CARFAC)  
Centennial Theatre  
Centre d'artistes AdMare  
Centre for Indigenous Theatre  
Choirs Ontario  
City of Toronto  
Comox Archives & Museum  
Conseil des arts de Montréal  
Conseil montréalais de la culture et des communications  
Conseil québécois des arts médiatiques  
Conseil québécois des ressources humaines en culture  
Conseil régional de la culture Saguenay-Lac-St-Jean  
Creative City Network  
Creative Trust  
Cultural Affairs, University of Toronto Scarborough Campus  
Dance Troupe  
Dawson City Museum  
DeGros Marsh Consulting  
Directors Guild of Canada  
East Coast Music Association  
Eck Talent Associates Ltd.

Ecole de danse de Québec  
Editors' Association of Canada  
Edmonton Symphony Orchestra  
En Piste, regroupement national des arts du cirque  
Ensemble Arion  
Ensemble contemporain de Montréal  
Festival de la chanson de Tadoussac  
Festival des musiques sacrées de Québec  
Festival du film international Cinoche de Baie-Comeau  
Festival international de la chanson de Granby  
Genovese, Vanderhoof & Associates  
George BLondheim Music Inc. / B & W Entertainment / Frostbyte Music  
Gouvernement du Québec  
Groupe d'intervention multidisciplinaire (GIM)  
GroundSwell  
Institute of Modern Art  
International Bach Festival  
Kamloops Art Gallery  
Kingston Symphony Association  
Kitchener Waterloo Symphony Orchestra  
La Nef  
La Sinfonia de Lanaudière  
Latitude45/Arts Promotion  
Le Productions Micheline Gevais  
L'École de danse de Québec  
L'Équipe Spectra  
Les Grands Ballets Canadiens de Montréal  
Living Arts Centre  
Manitoba Audio Recording Industry Association (MARIA)  
Manitoba Chamber Orchestra  
Maria DeCambra & Associates  
Modern Times Stage Company  
Montreal Young Company  
Musée marsil  
Musée régional de la Côte-Nord  
National Arts Centre  
National Ballet of Canada  
National Ballet School  
National Theatre School of Canada  
Native Earth Performing Arts  
New Brunswick Arts Council  
Niagara Symphony  
NOJO Music  
Northern Light Theatre  
Nouvel Ensemble Moderne  
Nova Centre for the Performing Arts  
Nova Scotia Designer Crafts Council  
Ontario Arts Council  
Ontario Association of Art Galleries  
Opera Atelier  
Orchestras Canada  
Orchestre symphonique de Québec  
Orchestre symphonique de Montréal

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Organization of Book Publishers of Ontario  
Parc historique de la Pointe-du-Moulin  
PEI Symphony Orchestra  
Playwrights Guild of Canada  
Plug In ICA  
Productions Picard-Lacroix  
Prairie Theatre Exchange  
Prince of Wales Northern Heritage Centre  
Professional Association of Canadian Theatres (PACT)  
Quatuor de saxophones tétrade  
Québec Art Cité  
Red Sky  
Regroupement des artistes en arts visuels  
Richard Paul Concert Artists  
Réseau des Organismes de Spectacles de l'Est du Québec (ROSEQ)  
Royal BC Museum  
SaskCulture Inc.  
Société Grou Tyme Acadien  
Société des musées québécois  
Soulpepper Theatre Company  
The Carlton Cinemas  
The Pookster Productions  
The Works Art & Design Festival  
Theatre Calgary  
Theatre Direct Canada  
Theatre Ontario  
Théâtre Périscope  
TILT sound+motion  
Toronto Dance Theatre  
Toronto Musicians' Association  
Toronto Rehab Foundation  
Toronto Sketch Comedy Festival  
Toronto Symphony Youth Orchestra  
Trinity Square Video  
Tr'ondek Hwech'in Government  
Vancouver Chamber Choir  
Vancouver Symphony Orchestra  
Winnipeg Arts Council  
Winnipeg Film Group  
Winnipeg Jazz Orchestra  
Writers Guild of Canada  
Writers' Federation of Nova Scotia  
Writers' Union of Canada  
Yukon Archives  
Yukon Beringia Interpretive Centre  
Yukon Church Heritage Society  
Yukon Government, Department of Tourism and Culture, Arts Section  
Yukon Historical & Museums Association  
Yukon Transportation Museum  
Zone3

## **APPENDIX C - TRAINING PROVIDERS REPRESENTED IN STUDY**

Arts & Cultural Industries Association of Manitoba Inc.  
Capilano College  
Concordia University  
Écoles des Hautes Études Commerciales (HEC)  
Grant MacEwan College  
Humber College  
Institut québécois d'ébénisterie  
Le conseil de la culture des régions de Québec et de Chaudière-Appalaches  
Prologue Integrated Consulting  
Société des musées québécois  
University of New Brunswick  
University of Ottawa  
University of Toronto at Scarborough  
University of Victoria, Cultural Resource Management Program  
University of Waterloo  
University of Western Ontario  
University of Winnipeg  
York University, Schulich School of Business  
Young Associates  
Yukon Department of Tourism and Culture



## APPENDIX D – ON-LINE QUESTIONNAIRE

### ENGLISH VERSION

#### Feasibility Study on Certification of Cultural Managers

Thank you for agreeing to participate in this national online survey.

This questionnaire is part of a study being conducted on behalf of the Cultural Human Resources Council to determine whether a certification program for cultural managers in Canada is desirable and feasible, and, if so, how it might work. The results of the study will be considered by senior policy-makers in the cultural sector at a national round table in October 2005.

As a cultural manager, employer or training provider in the cultural sector, you are invited to respond to the following questions. Your input will be carefully considered as recommendations are formulated as to whether a certification program could improve the working lives of cultural managers in this country.

Please feel free to be candid. We value your honest opinion, and there are no “right” or “wrong” responses. Researchers will not reveal the source of specific information collected in this survey. While your complete opinion is most valuable, you are free to skip any of the following questions (with the exception of a few required questions which are marked with an asterisk \*).

A few brief technical notes:

- If you need to exit the survey and return at a later time, you may do so, so long as you do not click “Done” at the end – respondents who return to an incomplete survey will be taken to the point where they left off, but will be prevented from entering more than one response.
- Depending upon the way in which you have the “cookies” option set within your internet browser, you may or may not be able to “back up” (with the browser’s BACK button) to edit previous answers – it is best that you consider your answers very carefully before you leave any given page.

For the purposes of this questionnaire, please note the following definitions:

**Cultural managers** are the management staff in organizations, or for projects, devoted to advancing the arts, culture and heritage in society. They may be the most senior management or administrative staff person of an organization (the Chief Executive Officer, Executive Director, General Manager, etc.), or the person responsible for a particular portfolio of work defined by a department, program or project.

**Certification** is a process by which an agency or association grants professional recognition to an individual who has met certain predetermined qualifications. Certification usually implies the development of standards, and the measurement of conformity with these standards, by individuals in a profession or occupation.

Completed questionnaires will be accepted up to 5:00 p.m. CST on **Friday, July 22nd.**

Thank you for your time.

Please enter the questionnaire now by clicking on **Next** below.

**Next >>**

## **Identification and Demographic Information**

Your completion of the questions in this section will assist us in analyzing the survey data.

Researchers will keep your name and personal information strictly confidential, and will not share or distribute this information without your explicit permission.

### **1. Name:**

First Name:

Last Name:

### **2. Contact Co-ordinates:**

Street:

City:

Province:

Postal Code:

Telephone:

Fax:

E-mail:

Website address (URL):

### **\* 3. Region of Canada where you work the majority of the time:**

British Columbia

Prairies (Alberta, Saskatchewan and Manitoba)

Ontario

Quebec

Atlantic Canada (Nova Scotia, New Brunswick, Newfoundland, PEI)

North (Northwest Territories, Nunavut, Yukon)

### **4. Language you speak the majority of the time at work:**

English

French

Other (please specify)

### **\* 5. Your work in the cultural sector fits best in the following category:**

Live Performing Arts  
Film and Television  
Music and Sound Recording  
Visual Arts  
Crafts  
Writing and Publishing  
Heritage  
New Media  
Covers more than one discipline in the cultural sector

**\* 6. The majority of your current work in the cultural sector is in the capacity of a / an: (Please choose one option only and answer all remaining questions from this perspective, even though you may currently be serving more than one of these functions.)**

Employer - in a position of hiring, supervising or directing a cultural manager or managers (Board member, senior-most manager or owner)

Cultural Manager - management staff in an arts, culture or heritage organization, institution or enterprise, whether employed or on contract

Training Provider - work with an institution or organization, public or private, which trains cultural sector workers

**7. Years in your current position:**

Less than 1 year  
Between 1 and 5 years  
Between 6 and 10 years  
More than 10 years

**8. Total years you have worked in the cultural sector:**

Less than 1 year  
Between 1 and 5 years  
Between 6 and 10 years  
More than 10 years

**9. Age:**

Under 25  
Between 25 and 40  
Between 41 and 55  
Over 55

**10. Highest level of education completed:**

Primary  
Secondary (high school)  
College or CEGEP  
University

Other (please specify)

**11. Field / subject of highest level of education:**

Cultural Management  
Arts Discipline  
Business / Management  
Not Applicable  
Other (please specify)

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**Training Providers only: please go on to Question 16**

**Employers and Cultural Managers only: please complete Questions 12 to 15**

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**12. Name of organization/enterprise:**

**13. Your position or title (Please choose the category that best corresponds to your current position):**

Board President / Board Member  
Senior-most Administrator  
Other Cultural Manager (please specify)

**14. Size of organization/enterprise in terms of annual budget:**

Under \$100,000  
\$100,000 to \$250,000  
\$250,000 to \$1,000,000  
\$1,000,000 to \$5,000,000  
Over \$5,000,000

**15. Number of full-time equivalent staff persons, whether paid or volunteer:**

0-5  
6-10  
11-50  
51-100  
More than 100

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**Employers and Cultural Managers: please go on to Question 20**

**Training Providers only: please complete Questions 16 to 19**

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**16. Name of training institution or organization:**

**17. Your position (please choose the category that best corresponds to your position):**

Senior Institution Administrator / Department Director / Program Director  
Faculty Member (professor / lecturer / instructor)  
Other (please specify)

**18. Type of training institution:**

University  
College  
CEGEP  
Other (please specify)

**19. Type(s) of cultural management program(s) offered (choose all that apply):**

Certificate  
Diploma  
Bachelor's degree  
Master's degree  
Other (please specify)

### **Section 1: The "Why" of a Certification Program for Cultural Managers**

**20. The establishment of a certification program for cultural managers has been considered by some as a possible means to address a number of issues currently facing the cultural management profession in Canada. Do you believe that certification could effectively address each of the following issues?**

Yes  
Only in combination with other solutions  
No  
I don't consider this an issue

The need to enhance the profile of the cultural manager within and outside the cultural community.  
The need to enhance the legitimacy and respect for the field of cultural management.  
The need to increase remuneration for management positions in the cultural sector.  
The need to improve the working conditions for cultural managers (e.g. hours of work, workload, security, etc.)  
The need for more and better opportunities to advance one's management career in the cultural sector.

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The need to attract and retain a new generation of cultural managers.  
The need to establish uniform knowledge and skill requirements for cultural managers across the cultural community.  
The need to increase professional development opportunities for cultural managers.  
The need to enhance professional standards and practices in the field of cultural management (e.g. ethical behaviour, reporting expectations, etc.)  
The need to assist employers in evaluating cultural managers for recruitment purposes.

**21. If a certification program for cultural managers in Canada were to address one or more of these issues, should certification be optional or mandatory? (Please choose only one)**

Mandatory  
Mandatory for certain management positions (please specify below)  
Optional  
There should not be a certification program at all  
No Opinion

**22. If you answered "Mandatory for certain management positions" above, please specify which or what type of position(s):**

## **Section 2: The "What" Issues**

**23. What requirements should an individual need to fulfill to become a certified cultural manager? (Please choose only one)**

Accumulation of a determined amount of relevant experience as a manager in and outside the cultural sector.  
A demonstration by the candidate that he/she possesses the core competencies (knowledge and skills) required of a cultural manager.  
Completion of a formal training program.  
Other requirements. (Please specify below)  
A combination of two or more of the above. (Please specify below)  
No Opinion

**24. If you answered "Other requirements" or "A combination of two or more of the above" in the question above, please specify:**

## **Section 3: The "Who" Issues**

**25. Who should be the target population(s) of an eventual certification program for cultural managers? (Please choose only one)**

Candidates to a first management job in the cultural sector  
Candidates to the senior-most managerial positions in the cultural sector (Executive Director or equivalent)  
All individuals working in or aspiring to any management position in the cultural sector  
No Opinion  
Other (please specify)

**26. Who should administer such a certification program? (Please choose only one)**

An organization specifically created to administer such a certification program  
Organizations / associations across Canada  
Training providers in the field of cultural management  
Other (Please specify below)  
A partnership between two or more of the above (Please specify below)  
No Opinion

**27. If you answered "Other" or "A partnership between two or more of the above" in the above question, please specify:**

**28. Who should provide training support (e.g. formal academic programs, apprenticeships, internships, mentoring, etc.) to help individuals – if needed or required – to meet the certification requirements? (Please choose only one)**

Individual employers in the cultural sector  
Academic institutions  
Private firms that provide training  
An association or associations in the cultural sector  
Other (Please specify below)  
A partnership between two or more of the above. (Please specify below)  
No Opinion

**29. If you answered "Other" or "A partnership between two or more of the above" in the above question, please specify:**

**30. Who should pay for an individual's certification?**

The individual  
The employer  
A combination of the individual and the employer  
Other (please specify)

**Section 4: The "How" Issues**

**31. How should candidates for certification be assessed? (Please choose ALL that apply)**

---

Candidates should complete a standardized exam or set of tests

If experience is required, candidates should submit a portfolio demonstrating relevant experience as a manager and/or cultural manager

If candidates must demonstrate that they possess the core competencies (knowledge and skills) required of a cultural manager, they should be subject to an on-the-job assessment

If a candidate has successfully completed an accredited training program, no further assessment would be required

No Opinion

Other (please specify)

## Section 5: Conclusion

\* **32. Overall, what value would you see in the establishment of a certification program for cultural managers in Canada?**

No Value

Low Value

Moderate Value

High Value

No Opinion

**33. What do you feel is the most important reason, if any, for developing a certification program for cultural managers?**

**34. What impact do you believe the following factors will have on the feasibility or practicality of such a certification program?**

No impact  
Low impact  
Moderate impact  
High impact

Divergent views among the stakeholders (associations, employers, cultural managers, training providers) as to the **pertinence** and **value** of such program

The resistance of present and future cultural managers if this certification were to become **mandatory**

Divergent views among the stakeholders as to the **requirements** candidates should fulfill to be certified

Divergent views among the stakeholders as to whether / how candidates for certification should be **assessed**

Divergent views among the stakeholders on **which body or bodies should administer** this program

A **cost** factor related to the program, i.e. the funding required to establish and administer such program

A **cost** factor related to the individuals who might wish to become certified, i.e. the cost that each individual or employer would pay for certification

A **time** factor, i.e. the time required to develop, to promote and to implement such program

**Other** factor(s) (please specify below)



**35. If you answered "Other" above, please specify:**

**36. For any factors in question 35 for which you indicated "High impact", please elaborate.**

**37. If a program were offered, would you seek certification for yourself?**

Definitely yes  
Likely yes  
Likely no  
Definitely no  
Not applicable  
No opinion

**38. If a program were offered, would you endorse certification for others?**

Definitely yes  
Likely yes  
Likely no  
Definitely no  
No opinion

**39. Please provide additional comments that will help us evaluate the value and feasibility of developing such a certification program.**

**40. Would you be interested in submitting to a short interview at your convenience to elaborate on your views expressed in this questionnaire?**

Yes  
No

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## **FRENCH VERSION**

### **Étude de faisabilité sur la certification des gestionnaires culturels**

Merci d'avoir accepté de participer à cette enquête pan-canadienne.

Ce sondage s'inscrit dans le cadre d'une étude réalisée pour le Conseil des ressources humaines du secteur culturel. Elle a pour but d'évaluer la pertinence et la faisabilité d'une certification des gestionnaires culturels au Canada et, le cas échéant, d'en déterminer les conditions et les modalités de réalisation. Les résultats de cette étude seront analysés par des hauts responsables du secteur culturel dans le cadre d'un colloque qui se tiendra en octobre 2005.

Vous êtes invités à répondre à ce questionnaire à titre de gestionnaire culturel, d'employeur ou de fournisseur de programmes ou d'activités de formation dans le secteur culturel. Vos opinions seront soigneusement analysées pour déterminer si un programme de certification pourrait constituer un moyen efficace d'améliorer la vie professionnelle des gestionnaires culturels au Canada.

N'hésitez pas à livrer le fond de votre pensée. Nous apprécions les opinions qui sont exprimées sans détour; il n'y a pas de "bonnes" ou de "mauvaises" réponses. Les responsables de cette étude s'engagent à ne pas dévoiler la provenance des informations recueillies dans le cadre de cette enquête. Bien que nous vous encourageons à répondre à toutes les questions, vous n'êtes pas tenu de le faire ... à l'exception d'un certain nombre de questions obligatoires (marquées d'un astérisque \*).

Quelques informations de nature technique :

- Il est possible de mettre de côté ce questionnaire et d'y revenir ultérieurement et ce, tant que vous n'aurez pas cliqué sur le bouton "Complété" à la toute fin; lorsque vous retournerez compléter le questionnaire, vous serez automatiquement amenés là où vous l'aviez laissé.
- Selon la configuration de l'option "Cookies" sur le menu Internet de votre ordinateur, vous aurez ou non la possibilité de revenir à une question précédente (en cliquant sur le bouton "Précédent" ou "Back") pour corriger une réponse.

Pour les fins de ce questionnaire, veuillez prendre en considération les définitions suivantes :

Les **gestionnaires culturels** sont les individus exerçant des responsabilités de gestion dans des organisations ou des projets qui sont dédiés au développement des arts, de la culture et du patrimoine dans la société. Ils peuvent être le premier gestionnaire de leur organisation (chef de la direction, directeur général, etc.), le premier responsable administratif (gérant général) ou exercer des responsabilités particulières ou spécialisées de gestion dans un département ou dans le cadre d'un programme ou d'un projet.

La **certification** est le processus par lequel un organisme ou une association atteste formellement qu'un individu s'est conformé à un ensemble d'exigences prédéterminées. En général, une certification dans le cadre d'un métier ou d'une profession implique la définition de normes et une évaluation de conformité à l'égard de ces normes.

L'échéance ultime pour acheminer ce questionnaire dûment complété a été fixée à 17 heures (heure avancée de l'Est) le **vendredi 05 août 2005**.

Merci de votre collaboration.

Pour avoir accès au questionnaire, veuillez cliquer sur le bouton **Suivante** ci-après.

**Suivante >>**

## **Renseignements généraux**

Les renseignements demandés dans cette section nous serviront à analyser les données résultant de cette enquête.

Les responsables de cette étude veilleront à assurer la confidentialité des noms des répondants et des renseignements personnels fournis par ces derniers; aucune information communiquée par les répondants ne circulera ou ne sera partagée sans leur permission expresse.

**1. Nom :**

Prénom :

Nom de famille :

**2. Coordonnées du répondant :**

Rue :

Ville :

Province :

Code postal :

Téléphone :

Télécopieur :

Courriel :

Site internet :

**\* 3. Région du Canada où vous travaillez la plupart du temps :**

Colombie Britannique

Prairies (Alberta, Saskatchewan, Manitoba)

Ontario

Québec

Maritimes (Nouvelle-Écosse, Nouveau-Brunswick, Ile-du-Prince-Édouard, Terre-Neuve)

Nord (Territoires du Nord-Ouest, Nunavut, Yukon)

**4. Langue utilisée la plupart du temps au travail :**

Français

Anglais

Autre (préciser svp)

**\* 5. Choisissez, parmi les catégories suivantes, celle qui décrit le mieux le secteur culturel dans lequel vous travaillez :**

Arts de la scène

Cinéma et télévision

Musique et enregistrement

Arts visuels

Métiers d'arts

Art littéraire et édition

Patrimoine

Nouveaux médias

Je chevauche plus d'un secteur dans le domaine culturel

**\* 6. Vous exercez la majorité de vos activités professionnelles dans le domaine culturel en tant que : (vous êtes priés de ne choisir qu'une seule fonction et de répondre aux questions de cette enquête uniquement dans cette perspective et ce, même si, en réalité, vous exercez plus d'une de ces fonctions) :**

Employeur – i.e. vous occupez un poste comportant la responsabilité de recruter, de superviser ou d'orienter le travail d'un ou de plusieurs gestionnaires culturels (membre du C.A., premier gestionnaire/chef de la direction/directeur général ou propriétaire)

Gestionnaire culturel – i.e. vous êtes un cadre intermédiaire ou de première ligne (salarié ou contractuel) dans un organisme ou une entreprise faisant partie du domaine des arts, de la culture ou du patrimoine

Fournisseur de programmes et d'activités de formation – i.e. vous travaillez dans une institution ou une entreprise, publique ou privée, qui forme les personnes oeuvrant dans le secteur culturel

**7. Nombre d'années d'expérience dans votre fonction actuelle :**

Moins d'un an  
Entre 1 et 5 ans  
Entre 6 et 10 ans  
Plus de 10 ans

**8. Nombre d'années d'expérience au total dans le domaine culturel :**

Moins d'un an  
Entre 1 et 5 ans  
Entre 6 et 10 ans  
Plus de 10 ans

**9. Age :**

Moins de 25 ans  
Entre 25 et 40 ans  
Entre 41 et 55 ans  
Plus de 55 ans

**10. Plus haut niveau de scolarité complété**

Primaire  
Secondaire  
Collégial (CÉGEP)  
Universitaire  
Autre (préciser svp)

**11. Domaine / discipline de votre plus haut niveau de scolarité**

Gestion culturelle  
Une discipline du secteur culturel  
Gestion / management  
Ne s'applique pas  
Autre (préciser svp)

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**Fournisseurs de programmes / activités de formation : passez svp à la question 16**  
**Employeurs et gestionnaires culturels : répondez svp aux questions 12 à 15**

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**12. Nom de l'organisme ou de l'entreprise :**

**13. Fonction ou titre du poste que vous occupez présentement : (sélectionner svp la catégorie qui correspond le mieux à votre poste actuel)**

Président du conseil d'administration / membre du conseil d'administration  
Premier gestionnaire (directeur général ou équivalent)  
Autre poste de gestionnaire culturel (préciser svp)

**14. Taille de l'organisme / entreprise relativement à son budget annuel**

Moins de 100 000\$  
Entre 100 000\$ et 250 000\$  
Entre 250 000\$ et 1 000 000\$  
Entre 1 000 000\$ et 5 000 000\$  
Plus de 5 000 000\$

**15. Nombre d'individus travaillant à temps plein, sur une base volontaire ou rémunérée**

0 – 5  
6 – 10  
11 – 50  
51 – 100  
Plus de 100

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**Employeurs et gestionnaires culturels : passez svp à la question 20**  
**Fournisseurs de programmes / activités de formation : répondez svp aux**  
**questions 16 à 19**

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**16. Nom de votre institution d'enseignement ou de votre entreprise :**

**17. Fonction ou titre du poste que vous occupez présentement : (Sélectionner svp la catégorie qui correspond le mieux à votre poste actuel)**

Cadre supérieur / directeur de département / directeur de programme  
Membre du corps enseignant ( professeur, chargé de cours, formateur)  
Autre (préciser svp)

**18. Type d'institution ou d'entreprise de formation**

Université

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Collège  
CÉGEP  
Autre (préciser svp)

### 19. Niveau(x) de programme(s) offert(s) en gestion culturelle

Certificat  
Attestation d'études  
Baccalauréat  
Maîtrise  
Autre (préciser svp)

### Section 1 : Le POURQUOI d'un programme de certification des gestionnaires culturels

**20. Certains considèrent la création d'un programme de certification des gestionnaires culturels comme un moyen de faire face aux enjeux qui confrontent la fonction de gestionnaire d'organisme culturel ou d'entreprise culturelle au Canada. Croyez-vous qu'un programme de certification permettrait de faire face efficacement à chacun des enjeux suivants? :**

Oui  
Seulement si combiné à d'autres actions / moyens  
Non  
Je ne considère pas qu'il s'agit d'un enjeu

Le besoin de rehausser le statut du gestionnaire culturel dans le secteur culturel et à l'extérieur  
Le besoin de rehausser la crédibilité et le respect de la gestion dans le domaine culturel  
Le besoin d'accroître la rémunération des postes de gestion dans le domaine culturel  
Le besoin d'améliorer les conditions de travail des gestionnaires culturels (ex. : heures de travail, charge de travail, la sécurité d'emploi, etc.)  
Le besoin de créer un plus grand nombre et de meilleures occasions d'avancement de carrière dans le secteur culturel pour les gestionnaires  
Le besoin d'attirer et d'intégrer une nouvelle génération de gestionnaires culturels  
Le besoin de mettre en place des exigences relatives aux connaissances et aux habiletés requises des gestionnaires et ce, pour l'ensemble du secteur culturel  
Le besoin d'offrir plus d'occasions de développement professionnel aux gestionnaires culturels  
Le besoin de rehausser les normes professionnelles et les normes de pratique dans le domaine de la gestion culturelle (ex. : des comportements respectueux de l'éthique, la reddition de compte, etc.)  
Le besoin d'aider les employeurs à évaluer les gestionnaires culturels à des fins de recrutement

**21. Si vous êtes d'avis qu'un programme de certification des gestionnaires culturels peut constituer un moyen de faire face à l'un ou à plusieurs de ces enjeux, est-ce que cette certification devrait être obligatoire ou facultative? (SVP ne sélectionner qu'UNE SEULE réponse)**

Obligatoire  
Obligatoire pour certains postes de gestion (aller à la question 22)  
Facultative  
Il ne devrait pas y avoir de programme de certification  
Sans opinion

**22. Si vous avez répondu "Obligatoire pour certains postes de gestion", veuillez svp préciser lequel ou lesquels**

## **Section 2 : Le QUOI d'un programme de certification des gestionnaires culturels**

**23. Quelles exigences un individu devrait-il satisfaire pour obtenir la certification? (SVP ne sélectionner qu'UNE SEULE réponse)**

Accumulation d'un nombre prédéterminé d'années d'expérience pertinente en tant que gestionnaire dans le secteur culturel et ailleurs  
Une démonstration par la / le gestionnaire culturel(le) qu'elle / il possède les compétences clés (i.e. les connaissances, les habiletés et les attitudes) qui sont requises d'un gestionnaire culturel  
Avoir complété un programme accrédité de formation (svp, préciser en allant à la question 24)  
Autre(s) exigence(s) (svp, préciser en allant à la question 24)  
Une combinaison de deux ou de plus de deux parmi les exigences ci-haut mentionnées  
Sans opinion

**24. Si vous avez répondu "Autre(s) exigence(s)" ou "Une combinaison de deux ou de plus de deux parmi les exigences ci-haut mentionnées" à la question précédente, svp veuillez préciser :**

## **Section 3 : Le QUI d'un programme de certification des gestionnaires culturels**

**25. Qui devrait être le groupe cible d'une telle certification? (SVP ne sélectionner qu'UNE SEULE réponse)**

Les candidats à un premier poste de gestion dans le secteur culturel  
Les candidats à un poste de premier gestionnaire d'une organisation dans le secteur culturel (directeur général ou l'équivalent)  
Tous les individus occupant présentement ou convoitant un poste de gestion dans le secteur culturel  
Sans opinion  
Autre (préciser svp)

**26. Qui devrait administrer un tel programme de certification? (SVP ne sélectionner qu'UNE SEULE réponse)**

Un organisme créé spécifiquement pour administrer un tel programme  
Des organisations ou des associations à travers le Canada

Des fournisseurs de formation dans le domaine de la gestion culturelle

Autre (préciser SVP en allant à la question 27)

Un partenariat entre deux ou plus des possibilités ci-haut mentionnées (préciser SVP en allant à la question 27)

Sans opinion

**27. Si vous avez répondu "Autre" ou " Un partenariat entre deux ou plus des possibilités ci-haut mentionnées", svp veuillez préciser :**

**28. Qui devrait fournir les encadrements et moyens de formation (ex. : programmes de formation académique, programmes d'apprentissage, stages en milieu de travail, mentorat, etc.) pour aider les candidats – au besoin ou si requis – à se conformer aux exigences de la certification? (SVP ne sélectionner qu'UNE SEULE réponse)**

Les employeurs dans le secteur culturel

Des maisons d'enseignement

Des firmes privées offrant des programmes et des activités de formation

Une ou plusieurs associations dans le secteur culturel

Autre (préciser SVP en allant à la question 29)

Un partenariat entre deux ou plus des possibilités ci-haut mentionnées (préciser SVP en allant à la question 29)

Sans opinion

**29. Si vous avez répondu "Autre" ou " Un partenariat entre deux ou plus des possibilités ci-haut mentionnées", svp veuillez préciser :**

**30. Qui devrait assumer les frais de certification d'un candidat? (SVP ne sélectionner qu'UNE SEULE réponse)**

Le candidat lui-même

L'employeur

Un partage des frais entre le candidat et son employeur

Autre (SVP préciser)

#### **Section 4 : Les COMMENT ou les modalités de la certification des gestionnaires culturels**

**31. Comment les candidats à la certification devraient-ils être évalués? (SVP, sélectionner TOUTES les réponses que vous jugez pertinentes)**

Les candidats devraient compléter un examen standardisé ou une série de tests

Si l'expérience constitue une exigence, les candidats devraient remettre un portfolio démontrant l'expérience pertinente accumulée en tant que gestionnaire culturel et / ou en tant que gestionnaire dans un ou d'autres secteurs d'activités



Si les candidats doivent démontrer qu'ils possèdent les compétences clés (i.e. les connaissances, les habiletés et les attitudes) requises d'un gestionnaire culturel, ils devraient être assujettis à une évaluation en milieu de travail

Si un candidat a complété avec succès un programme accrédité de formation, il n'aurait pas à se soumettre à une autre évaluation

Sans opinion

Autre (SVP préciser)

## Section 5: Conclusion

\* **32. En somme, quelle valeur attribueriez-vous à la création d'un programme de certification destiné aux gestionnaires culturels?**

Aucune valeur

Peu de valeur

Une certaine valeur

Une valeur élevée

Sans opinion

**33. Si vous croyez qu'il serait pertinent de créer un tel programme, quelle serait la raison la plus importante qui justifierait sa mise en place?**

**34. Quel impact les facteurs suivants auraient-ils sur la faisabilité, i.e. la capacité de développer, de mettre en place et d'administrer un tel programme?**

Aucun impact

Peu d'impact

Un certain impact

Un impact considérable

Des opinions divergentes parmi les parties intéressées (associations, employeurs, gestionnaires culturels) quant à la **pertinence** et à la **valeur** d'un tel programme

La résistance des gestionnaires culturels (actuels et futurs) si la certification devait devenir **obligatoire**

Des opinions divergentes parmi les parties intéressées concernant les **exigences** à satisfaire pour obtenir la certification

Des opinions divergentes parmi les parties intéressées quant à la **nécessité d'évaluer** et aux **modalités d'évaluation** des candidats

Des opinions divergentes parmi les parties intéressées au sujet de(s) (l')**organisme(s) qui devrai(en)t administrer** le programme de certification

Un facteur **coût**, i.e. le financement requis pour mettre en place et administrer le programme

Un facteur **coût** pour chaque individu intéressé à obtenir la certification, en l'occurrence le coût qui serait à déboursé par le candidat ou son employeur

Un facteur **temps**, i.e. le temps requis pour développer, promouvoir et implanter un tel programme

Autre(s) facteur(s) (SVP préciser en allant à la question 35)

**35. Si vous avez répondu "Autre", svp veuillez préciser :**

**36. S'il y a un ou des facteurs que vous avez classé(s) dans la catégorie "impact considérable", svp, veuillez préciser :**

**37. Si un tel programme était offert, chercheriez-vous à obtenir cette certification?**

Oui, certainement  
Probablement  
J'en doute  
Absolument pas  
Non applicable  
Sans opinion

**38. Si un tel programme était offert, chercheriez-vous à en faire la promotion pour les autres?**

Oui, certainement  
Probablement  
J'en doute  
Absolument pas  
Non applicable  
Sans opinion

**39. Nous vous saurions gré d'ajouter tout autre commentaire qui pourrait nous aider à déterminer la valeur et à évaluer la faisabilité d'une telle certification?**

**40. Accepteriez-vous de vous prêter à une courte entrevue à un moment de votre choix pour élaborer davantage sur les opinions que vous avez émises dans ce questionnaire?**

Oui  
Non

## APPENDIX E – COMPARATIVE ANALYSIS OF SELECTED CERTIFICATION PROGRAMS

AFP – Association Of Fund Raising Professionals      CPTA – Canadian Professional Trainers Association  
 ASTD – American Society For Training And Development      CSAE – Canadian Society Of Association Executives  
 CAAS – Canadian Association of Assessment Specialists      CSTD – Canadian Society for Training And Development  
 CAMC – Canadian Association of Management Consultants      CTHRC – Canadian Tourism Human Resources Council  
 CMI – Chartered Management Institute (U.K.)      FMC – Family Mediation Canada  
 CMPA – Canadian Management Professionals Association

<i>Association of Fundraising Professionals (AFP)</i>	
<i>International</i>	
Purpose	<ul style="list-style-type: none"> <li>▪ to demonstrate commitment to professional standards and to the betterment of the field</li> <li>▪ to attest to an individual's knowledge, skills and achievements as a fundraising professional</li> </ul>
Mandatory / Optional	Optional
Requirements	The CFRE process requires a comprehensive written application followed by a written exam. Individuals interested in the CFRE designation must have a least five years of paid, professional practice in fundraising, meet all of the minimum eligibility requirements, pass the written exam, agree to uphold a code of ethics and Accountability Standards. They need to recertify every three years.
Target Population	<ul style="list-style-type: none"> <li>▪ paid, full-time professional members of a fundraising staff OR</li> <li>▪ paid consultants to not-for-profit organizations</li> </ul>
Certifying Body	AFP - <a href="http://cfre.org">http://cfre.org</a>
Training Suppliers	CFRE International provides its participating organisations with the test content outline and encourages those organizations to offer educational programming that covers topics found on the exam.
Fee (amount and policy)	\$660 US (member); \$485 US (non-member)
Procedure and Assessment Criteria	<ol style="list-style-type: none"> <li>1. Obtain and complete an application</li> <li>2. Submit application with a postmark of AT LEAST 60 days prior to a desired exam date and all necessary fees</li> <li>3. Applications are reviewed. If additional or clarifying information is needed, the candidate is contacted directly</li> <li>4. 30 days prior to requested exam date, candidates are sent an Eligibility Letter</li> <li>5. Take exam</li> <li>6. No later than four (4) weeks following the exam date, candidates are sent their scores directly from the Board's professional testing agency.</li> <li>7. Two (2) weeks following the receipt of scores, candidates are sent official notification of their certification status.</li> </ol> <p>The written application works on a point system. Candidates must meet the minimum point requirements in EACH of the following categories in order for their application to be approved : Education, Professional Practice, Professional Performance, and Service</p>
Other Features	Recertification every 3 years

## ***American Society for Training and Development (ASTD)***

### ***United States***

Purpose	<ul style="list-style-type: none"> <li>▪ To enable consumers and customers to distinguish effective from ineffective performance technologists</li> <li>▪ To enable practitioners to assess their ability, focus their professional development efforts, and recognize their capability</li> </ul>
Mandatory / Optional	Optional
Requirements	<ul style="list-style-type: none"> <li>▪ Experience in performance improvements or related fields</li> <li>▪ Demonstrate proficiency in 10 standards of Performance Technology in ways that are in keeping with the Code of Ethics.</li> <li>▪ A provision for performance improvement professionals with 10 or more years of experience is available</li> <li>▪ Individuals must be re-certified every 3 years</li> </ul>
Target Population	Trainers, HR development specialists
Certifying Body	International Society for Performance Improvement (ISPI) - <a href="http://www.ispi.org">www.ispi.org</a>
Training Suppliers	N / A
Fee (amount and policy)	Certification - \$995 US member, \$1195 US non-member Recertification - \$175 US member, \$250 US Non-member
Assessment Criteria and Procedures	<ul style="list-style-type: none"> <li>▪ A minimum of 3 years of relevant experience</li> <li>▪ Description of one's proficiency in the first 4 standards 3 different times and the remaining standards at least twice, using a minimum of 3 and a maximum of 7 projects or assignments</li> <li>▪ Preceding description attested by a client or supervisor</li> <li>▪ Review by certifying body</li> <li>▪ Candidate's commitment to the Code of Ethics</li> </ul>
Other Features	Recertification every 3 years

## ***Canadian Association of Assessment Specialists (CAAS)***

### ***Canada***

Purpose	<ul style="list-style-type: none"> <li>▪ To develop and maintain professional standards of excellence in the management of physical, financial and human resources</li> <li>▪ To expand the expertise of new and seasoned management personnel</li> </ul>
Mandatory / Optional	Optional
Requirements	The Registered Assessment Specialist (RAS) designation is obtained by completing the Professional Assessor Accreditation Program which consists of 10 lessons delivered online or on CD-Rom. No prerequisites.
Target Population	The accreditation is for current and prospective employees.
Certifying Body	CAAS - <a href="http://www.workplace.ca/resources/caas_assoc.html">http://www.workplace.ca/resources/caas_assoc.html</a>
Training Suppliers	Institute of Professional Management
Fee (amount and policy)	CAAS Membership: \$150 / year; Online training : \$549 + GST
Assessment Criteria and Procedures	The RAS designation is offered to those who have passed the Institute of Professional Management's (IPM) Professional Assessor Accreditation Program
Other Features	

<b>Canadian Association of Management Consultants (CAMC)</b>	
<b>Canada</b>	
Purpose	To demonstrate a consultants' commitment to the best practices in management consulting. To develop trusted advisors with proven skills.
Mandatory / Optional	Optional
Requirements	Candidates to the CMC (Certified Management Consultant) designation must: <ul style="list-style-type: none"> <li>• possess an undergraduate degree</li> <li>▪ be CAMC members</li> <li>▪ commit to CAMC's Uniform Code of Professional Conduct</li> <li>▪ demonstrate experience in management consulting by submitting attestations of two current holders of the CMC in Canada</li> <li>▪ complete a prescribed series of courses and examinations</li> <li>▪ submit to a critical evaluation of work samples</li> </ul>
Target Population	Professional membership is available to Canadian residents who are CAMC members in good standing who practice in management consulting or have an interest in the advancement of the profession of management consulting, and acknowledge and agree to abide by the Code of Professional Conduct of the Association
Certifying Body	CAMC - <a href="http://www.camc.com">http://www.camc.com</a> ; Ordre des administrateurs agréés du Québec (OAAQ)
Training Suppliers	The CAMC currently has signed memoranda of understanding with three Canadian universities to provide educational preparation for the CMC designation.
Fee (amount and policy)	
Assessment Criteria and Procedures	
Other Features	

<b>Chartered Manager Institute (CMI)</b>	
<b>United Kingdom</b>	
Purpose	To provide a benchmark against which managerial ability and impact is measured.
Mandatory / Optional	Optional
Requirements	<ul style="list-style-type: none"> <li>▪ In order to ensure minimum standards of knowledge and understanding on management among Chartered Managers, a degree-level (Level 4) qualification in management is a minimum requirement.</li> <li>▪ Full membership in the Institute to ensure currency of experience.</li> <li>▪ Complete a Chartered Manager Assessment Questionnaire.</li> <li>▪ Submit to an independent assessment</li> <li>▪ Complete a panel interview session.</li> </ul>
Target Population	Individuals exercising managerial duties
Certifying Body	CMI - <a href="http://www.managers.org.uk">www.managers.org.uk</a>
Training Suppliers	Chartered Management Institute qualifications are offered through a network of over 300 approved centres nationwide.
Fee (amount and policy)	<p>Stage 1: Registration fee - £250 + VAT payable on registration, to include technical support and Online Assessment.</p> <p>Stage 2: Panel Assessment fee - £230 + VAT for the Panel Interview + Registration fee to CMI qualification programme courses</p> <p>N.B.: CMI offers grants</p>
Assessment Criteria and Procedures	<p>Chartered Manager Assessment Questionnaire: a self and peer group appraisal reflecting on use of essential management skills in day-to-day work.</p> <p>Independent Assessment: The candidate's learning and development in the workplace</p>

	over the last 18 months: How the candidate has made 'a significant improvement in real terms' to the success of his / her organisation Panel Interview Session: Oral presentation on candidate's impact in the workplace and a Q and A session.
Other Features	

<b><i>Canadian Management Professionals Association (CMPA)</i></b>	
<b><i>Canada</i></b>	
Purpose	<ul style="list-style-type: none"> <li>▪ To develop and maintain professional standards of excellence in the management of physical, financial and human resources</li> <li>▪ To expand the expertise of new and seasoned management personnel</li> </ul>
Mandatory / Optional	Optional
Requirements	The Canadian Management Professional (CMP) is obtained by completing the Professional Manager Accreditation Program which consists of 6 days in class training / studies. No prerequisites.
Target Population	The accreditation is for current and prospective employees.
Certifying Body	CMPA - <a href="http://www.workplace.ca/resources/cmpa_assoc.html">http://www.workplace.ca/resources/cmpa_assoc.html</a>
Training Suppliers	Institute of Professional Management
Fee (amount and policy)	CMPA Membership - \$150 / year Accreditation: In class : \$995 + GST; Online : \$549 + GST
Assessment Criteria and Procedures	The CMP designation is offered to those who have passed the Institute of Professional Management's (IPM) accreditation
Other Features	

<b><i>Canadian Professional Trainers Association (CPTA)</i></b>	
<b><i>Canada</i></b>	
Purpose	<ul style="list-style-type: none"> <li>▪ To develop and maintain professional standards of excellence in the management of physical, financial and human resources</li> <li>▪ To expand the expertise of new and seasoned management personnel</li> </ul>
Mandatory/Optional	Optional
Requirements	The Registered Professional Trainer (RPT) is obtained by completing the Professional Trainer Accreditation Program, which consists of 6 days in class training / studies. No prerequisites.
Target Population	The accreditation is for current and prospective employees.
Certifying Body	CMPA - <a href="http://www.workplace.ca/resources/cpta_assoc.html">http://www.workplace.ca/resources/cpta_assoc.html</a>
Training Suppliers	Institute of Professional Management
Fee (amount and policy)	CMPA Membership - \$150 / year Accreditation - In class : \$995 + GST; Online : \$549 + GST
Assessment Criteria and Procedures	The RPT designation is offered to those who have passed the Institute of Professional Management's (IPM) accreditation program
Other Features	

## ***Canadian Society of Association Executives (CSAE)***

### ***Canada***

Purpose	To promote excellence and maximize effectiveness in association management
Mandatory / Optional	Optional
Requirements	The CAE (Certified Association Executive) designation is conferred on candidates who demonstrate mastery of a suite of competencies : whether by successfully completing a program of study and passing a comprehensive examination, or by Prior Learning Assessment Review (PLAR) Not-for-profit professionals holding the CAE designation are bound by a code of professional conduct, expected to commit to a steady professional development program, and maintain membership in good standing with CSAE.
Target Population	All not-for-profit association executives, staff and volunteers
Certifying Body	CSAE - <a href="http://www.csae.com">www.csae.com</a>
Training Suppliers	CSAE - A series of five graduate-level courses based on the key competencies of association management. All courses are delivered online, and are facilitated by senior Certified Association Executives.
Fee (amount and policy)	Each course : Member: \$599 + GST Staff of CSAE Members: \$649 + GST Non Member: \$699 + GST PLAR: \$499 + GST
Assessment Criteria and Procedures	Program of study: <ul style="list-style-type: none"> <li>▪ Each course requires students to submit 2 assignments based on real-life situations</li> <li>▪ CAE comprehensive written examination</li> </ul> <p>Prior Learning Assessment Review (PLAR):</p> <ul style="list-style-type: none"> <li>• Presentation of a portfolio by following a specific process</li> </ul>
Other Features	

## ***Canadian Society for Training and Development (CSTD)***

### ***Canada***

Purpose	To set the standard for quality for the Training and Development industry
Mandatory / Optional	Optional
Requirements	<ul style="list-style-type: none"> <li>▪ CSTD membership</li> <li>▪ Demonstrate relevant work experience</li> <li>▪ Complete a written examination</li> <li>▪ Undergo independent observation by a peer panel of certified professionals</li> </ul> <p>Ongoing requirements to hold the CTDP designation:</p> <ul style="list-style-type: none"> <li>▪ Maintain CSTD membership</li> <li>▪ Adhere to the profession's Code of Ethics</li> </ul>
Target Population	The primary goal of the CSTD is to encourage all members to obtain their designation
Certifying Body	CSTD - <a href="http://www.cstd.ca">www.cstd.ca</a>
Training Suppliers	CSTD : Exam resources list and The Training Competency Architecture (TCA)
Fee (amount and policy)	CSTD Member: \$650 + GST Non member: \$850 + GST

Assessment Criteria and Procedures	<p>Step 1 : Experience To register for CTDP certification, candidates must satisfy the following prerequisites :</p> <ul style="list-style-type: none"> <li>▪ Be a CSTD member</li> <li>▪ Submit a resume showing at least 4 years of full-time work experience in adult training, learning and education</li> </ul> <p>Step 2 : Knowledge Exam Once registered, candidates must complete a 3-hour web-based exam exploring the theories and practices of the profession</p> <p>Step 3 : Skill Demonstration Candidates submit a practicum (a demonstration of their actual work) to be evaluated by a peer of panel.</p>
Other Features	

<b><i>Canadian Tourism Human Resource Council (CTHRC)</i></b>	
<b><i>Canada</i></b>	
Purpose	To build a world-class tourism workforce (CTHRC offers professional certification programs for 25 occupations in the Tourism industry)
Mandatory / Optional	Optional
Requirements	Candidates to the Emerit Certification must meet the following requirements: <ul style="list-style-type: none"> <li>▪ a minimum amount of work experience</li> <li>▪ completion of the assessment program</li> </ul>
Target Population	Individuals having accumulated a minimum amount of work experience (determined by the CTHRC) in the occupation for which they seek professional certification
Certifying Body	CTHRC
Training Suppliers	Training tools are made available through partner organizations in all the provinces and territories
Fee (amount and policy)	Training courses and knowledge / skill assessments are subject to individual fees
Assessment Criteria and Procedures	<p>It is awarded when an employee</p> <ul style="list-style-type: none"> <li>▪ demonstrates he / she has mastered the required skills and</li> <li>▪ met the standards of his / her profession in a practical job setting.</li> </ul> <p>This includes writing an examination proving their knowledge of the Emerit material, followed by evaluation in a real-world setting to demonstrate their mastery of the practical course component.</p>
Other Features	

<b><i>Family Mediation Canada (FMC)</i></b>	
<b><i>Canada</i></b>	
Purpose	To turn out trained and qualified mediators
Mandatory / Optional	Optional
Requirements	Candidates to the Certified Family Mediator designation must meet the following requirements: <ul style="list-style-type: none"> <li>▪ A minimum of 80 hours of basic conflict resolution and mediation and at least an</li> </ul>



	<p>additional 100 hours of further education and training in specific areas of family issues</p> <ul style="list-style-type: none"> <li>▪ An approved mediation practicum or two positive peer evaluations from experienced family mediators</li> <li>▪ The candidate must produce a videotaped role-play assessment along with a skills assessment</li> <li>▪ A written final examination</li> </ul>
Target Population	FMC members, i.e. lawyers, social workers, human services and health care professionals
Certifying Body	FMC - <a href="http://www.fmc.ca">www.fmc.ca</a>
Training Suppliers	FMC provides a list of approved trainers for the Certification Preparation Workshops Due to constant changes in course content and instructors, FMC does not endorse any one course or institution.
Fee (amount and policy)	<ul style="list-style-type: none"> <li>▪ Application Form available for \$10.</li> <li>▪ Application Fee : \$50.</li> <li>▪ Tuition fee : \$650.</li> <li>▪ Annual Maintenance Fee : \$100.</li> </ul>
Assessment Criteria and Procedures	<p>Process for obtaining certification</p> <ul style="list-style-type: none"> <li>▪ Acceptance of application and prerequisites</li> <li>▪ Completion and submission of roleplay video</li> <li>▪ Personal skills assessment of the video</li> <li>▪ Final written examination</li> <li>▪ FMC Board of Directors ratification of the candidate</li> </ul>

## APPENDIX F – RESEARCH SOURCES

### Certification systems (existing and proposed) and certifying bodies investigated

American Bar Association, Dispute Resolution Section  
American Training and Development (ASTD) Certification Program  
Association of Fundraising Professionals (AFP)  
Association of Professional Recruiters in Canada  
Canadian Association of Assessment Specialists (CAAS)  
Canadian Association of Management Consultants  
Canadian Council for Human Resources in the Environment Industry  
Canadian General Standards Board, Standard Development Services  
Canadian Institute of Certified Managers  
Canadian Management Professionals Association (CMPA)  
Canadian Professional Trainers Association  
Canadian Society for Training and Development  
Canadian Society of Association Executives  
Canadian Technology Accreditation Council  
Canadian Tourism Human Resource Council  
Certified Fund Raising Executives International (CFRE)  
Chartered Management Institute of England  
Economic Developers Association of Canada (EDAC)  
Editors' Association of Canada  
Family Mediation Canada  
Software Human Resources Council  
Standards Council of Canada - National Standards System

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