

Culture **en action**

Creating, working and
living better in a
changing environment



Cultural Human Resources Action Plan 2023-2028

A message of territorial acknowledgement

Compétence Culture has, through its collaboration with its members, a presence throughout Quebec.

Compétence Culture recognizes the antecedents and ongoing activities of the Abenaki, Anishinabe, Attikamekw, Eeyou, Huron-Wendat, Innu, Inuit, Maliseet, Micmac, Kanien'keha:ka and Naskapi nations.

Compétence Culture highlights the important contribution of First Peoples, their cultures and their knowledge to the development of knowledge and understanding.

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Sponsor organization for *Culture en action*



Compétence Culture is the driving force behind the *Culture en action* initiative, and received financial support from the Direction régionale de Services Québec de l'Île-de-Montréal to carry out the consultation process and develop the Cultural Human Resources Action Plan.

Compétence Culture, the sectoral committee for the cultural workforce, oversees the development and implementation of strategies to ensure the development and recognition of the skills of artists, artisans and cultural workers throughout their careers. Through its actions, Compétence Culture responds to the particular needs of organizations and workers in the cultural sector, and contributes to enriching knowledge of the labour market by collecting and disseminating information.

Thanks to its forward-looking vision of human resources development in the cultural sector, Compétence Culture – which includes 70 cultural associations, sectoral groups and regional groups – has positioned itself as a hub of expertise and knowledge. A key resource in continuing education in the cultural sector, it plays an essential role in monitoring, developing and disseminating knowledge related to the labour market and HR issues in culture.

In partnership with its members, Compétence Culture plays a major role in the development of skills that facilitate access to and retention in employment or activity. Compétence Culture also sees to the implementation of best practices in the management of organizations, human resources and artistic careers.

Given the diversity of realities and needs that characterize different sub-sectors and territories, it is essential for Compétence Culture to present sectoral and regional issues and recognize singular cases.

A word from the president of Compétence Culture



Julien Silvestre



Christine Bouchard

Pride, gratitude and hope: these are the first words that come to mind as we present this comprehensive, concrete and ambitious Cultural Human Resources Action Plan 2023-2028. Pride in the scope of the vision it sets out and the relevance of the actions it details. Gratitude for the mobilization of the sector and the collective intelligence deployed so that it can exist. Hope for a future in which culture is recognized for its true worth and its entire workforce enjoys decent working conditions. Because, upstream of the works that make Quebec shine on the world stage, human resources are the diamond of culture. It can only shine brightly if we take care of it collectively.

In Quebec many sectors of activity benefit from government subsidies to ensure their development. Culture, however, is probably the only sector that stimulates tourism, economic growth and social engagement; culture is the foundation of our collective identity. It is the heart of Quebec.

Those who work in the culture sector, whether creators or individuals involved in related, relevant tasks, deserve fair treatment in terms of wages and social benefits. Times have changed and passion is no longer enough to compensate for poor working conditions. The current general scarcity of labour has resulted in a shortage in cultural circles as well. How can we maintain and develop our powers of creation, innovation and promotion without the people who support it?

That's why this Action Plan concerns all of society. In addition to public partners, who have been very much alerted by the pandemic to the needs of the sector, the engagement of business people and the general public is an urgent necessity in the context of an economic crisis. Patronage and philanthropy can support culture throughout Quebec, in all kinds of ways. By remaining present, faithful and supportive, audiences help to nourish the passion and faith that remain, despite everything, the precious energy that fuels our sector. Cultural professionals can rely on a continuing dialogue to ensure the healthy generational renewal, raise their demands with a common voice and attract the most promising talent to the sector.

Julien Silvestre, current president
Christine Bouchard, outgoing president

A word from the Executive Director of Compétence Culture



Pascale Landry

«Working, creating and living better in a changing environment».

This slogan guided the work of the *Culture en action* project, whose aim was to produce an Action Plan for cultural human resources for the period 2023-2028. The only plan of its kind, it is the result of the extraordinary mobilization of nearly 1,500 people from all spheres of the cultural sector. It is the product of an unprecedented, citizen-based approach, and a powerful spirit of collaboration that enabled us to transcend specific interests and rally around common issues. It also reflects a consensus on the absolute necessity of improving working and practice conditions in this sector, which has been particularly hard hit by the pandemic. The commitment and support of public authorities, as well as the interest of political leaders from all parties in the content of our work, attest to this shared concern for the fate of human resources in culture.

The diversity of voices expressed during the consultation process can be even greater. We still have a long way to go in terms of inclusion, and the plan bears witness to this. We have nevertheless worked to deploy a systemic vision of culture, and it is from the field that all the proposals for action it contains have emanated. The fact is that the implementation of this Action Plan depends on the commitment and cooperation that went into its creation.

For it to bear fruit and generate the desired changes, it will require financial resources and the involvement of the provincial and federal governments. Openness and goodwill, for their part, will foster the necessary awareness and transformation of practices. In the meantime, mobilization and solidarity will make it possible to share certain burdens and lighten their load. Together, we have put people at the heart of cultural development. Let's widen the circle, join hands and stick together to ensure their well-being and future in the arts and culture sector.

Pascale Landry
Executive Director, Compétence Culture



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ACTION PLAN FOR CULTURAL HUMAN RESOURCES • 2023-2028 • Priority Actions

VISION Quebec society recognizes the essential value and fundamental contribution of the arts as a social connector and a source of national richness specific to its multifaceted diversity. All those who devote themselves to artistic creation and the promotion of culture are considered in their human dignity. They work in exemplary and inspiring conditions for the development of their professional careers.

Challenge 1	Challenge 2	Challenge 3
Financial security and social protection for artists, artisans, and cultural workers	Transforming the organizational environment and developing careers in culture	The richness of human diversity and the inclusive approach of the plurality of paths
DIRECTION 1 Establish a social safety net guaranteed by laws and programs for artists, artisans, and cultural workers (550 K\$)	DIRECTION 2 Provide artists, artisans, and cultural workers with legitimate and safe working conditions and compensation (177 M\$)	DIRECTION 4 Support inclusion through actions and practices that are based on openness to diversity, adhering to the principles of employment equity and upward mobility (3 M\$)
OBJECTIVES 1 Guarantee full social protection for all types of employment status 2 Adapt fiscal measures to the particularities of employment status and types of income ACTION STRATEGIES - see p. 26	OBJECTIVES 1 Increase direct pay and income related to professional activity in culture 2 Ensure and promote the well-being, health, and safety of all professional activities in culture 3 Attract and retain artists, artisans, and cultural workers to strengthen the vitality of the cultural sector 4 Respond to the labour shortage ACTION STRATEGIES - see p. 30	OBJECTIVES 1 Raise awareness and promote best practices in equity, diversity, and inclusion (EDI) and their impact on individuals 2 Recognize and promote the plurality and richness of people from Indigenous, diverse, and immigrant communities in the cultural sector across Quebec 3 Recognize and address systemic barriers to access to work, expression, and professional growth for people from Indigenous, diverse, and immigrant communities in cultural networks ACTION STRATEGIES - see p. 39
	DIRECTION 3 Propose coherent training paths for the development of skills specific to professional environments (53 M\$)	
	OBJECTIVES 1 Encourage and support the development of skills throughout one's working life 2 Recognize and support diversity and innovation in programs, paths, and learning styles ACTION STRATEGIES - see p. 35	

PREQUISITES FOR THE IMPLEMENTATION OF THE ACTION PLAN (990 K\$)

OBJECTIVE: Define and ensure ongoing coordination of the Cultural Human Resources Action Plan.

- Establish governance mechanisms and regular communication processes between stakeholders for the 4 distinct orientations of the Action Plan.
- Ensure representation within the permanent consultation structure.
- Coordinate the consultation structures set up to advance the Action Plan
- Maintain a strategic watch on new human resources trends and programs
- Monitor the progress of the Action Plan and disseminate results

Portrait of the cultural sector

Highlights—Analysis of the economic contribution of the cultural sector, the impact of the pandemic and support measures, AppEco, May 2022

As part of *Culture en action*, Compétence Culture commissioned the firm AppEco to conduct an analysis of the economic contribution of the cultural sector, as well as the impact of the pandemic and support measures. The analysis includes three themes:

- ➔ a review of the economic contribution of cultural industries before the pandemic
- ➔ an analysis of the economic impact of COVID-19 on the cultural workforce
- ➔ an overview of government support for cultural workers and businesses since March 2020.

These highlights present a synthesis of the results of this analysis. To view the full analysis (available in French), consult the document <https://competenceculture.ca/wp-content/uploads/sites/2/2022/09/impact-pandemie-appeco8sept.pdf>



Culture, a flagship of the Quebec economy

Culture occupies a unique and strategic place in the Quebec economy, integral to the social fabric and resilience of our communities (UNESCO, 2022).

The importance of the cultural sector to the Quebec economy is undeniable. Prior to the pandemic, the culture sector contributed nearly \$15 billion in gross domestic product (GDP), surpassing other major sectors such as mining, transportation equipment manufacturing, and accommodation and food services, in addition to employing nearly 160,000 people in the various cultural disciplines. The majority of these jobs are in the Greater Montreal area, accounting for approximately 60% of all cultural workers. From 2010 to 2019, the value of interprovincial and international trade increased from \$5.3 billion to \$7.6 billion, and then decreased to \$7.7 billion in 2020. Economic impact calculations also show that spending on culture maintains more jobs and GDP per million dollars of output than all other sectors of the economy.

The cultural sector is a vehicle for social capital, with a demonstrated ability to strengthen community ties and promote civic engagement, inclusion, and individual well-being. The value of culture is therefore multidimensional and extensive, impacting the economic, social, and environmental life of our communities. A cultural experience has an intrinsic value that cannot be translated into numbers or words, but rather in emotions and experiences that help us to evolve and grow collectively.

The transformative power of culture makes it unique and distinct from other economic sectors and strategically positions it as a key driver of sustainable economic development.

The entire economy—in Quebec as elsewhere—is currently in a major restructuring phase. The economic upheaval caused by the public health crisis has forced many companies to close their doors, disrupted supply chains and the laws of free trade, and precipitated the departure of an experienced workforce, but has also provided many business opportunities, allowed people to reorient themselves professionally and has accelerated digital adoption. In order to compete successfully, the cultural sector must be agile and competitive—both in terms of pay and working conditions—with other sectors that also face challenges, many of which are common to the cultural sector.

The precariousness of the cultural workforce

Nevertheless, for several years now, the cultural workforce has faced a high degree of precariousness: a greater frequency of atypical work, self-employment, unpaid overtime, etc. Nearly one in two workers in the cultural sector is considered to be in non-standard employment (temporary, part-time, and/or self-employed), the second-highest rate of all sectors. However, compared to the pre-pandemic period, the rate of non-standard employment is falling in virtually all sectors, except for accommodation and food services, with the cultural sector posting a rate of 44% in 2021.

Moreover, nearly 18% of people working in the cultural sector are self-employed, compared to approximately 11% for the economy as a whole, and about 7% hold more than one job, compared to less than 5% in other sectors. As for culture's share of GDP in the Quebec economy, it has dropped from 3.4% in 2010 to 2.7% in 2020.

Earnings in the cultural workforce are lower than in the rest of the economy and have been declining relative to the average for nearly 25 years. While women's wages were 10% lower than those of their male counterparts in 2022 for the economy as a whole, this difference is more pronounced for the cultural sector, with a difference of 12%.

These workforce vulnerabilities, combined with a social safety net ill suited to the diverse realities of the sector, meant that the COVID-19 pandemic and public health measures had a devastating impact on the cultural sector and its workforce, particularly in the field of arts and live events.

The loss of revenue in the cultural sector, combined with the cancellation of shows and other public health restrictions, has caused some businesses to cease operations altogether, at least temporarily, if not permanently. According to official numbers, approximately 15% of organizations in arts, entertainment, and recreation had ceased operations by the second quarter of 2020, compared to 8% in information and culture and 9% for all industries. The situation has since improved, with the number of active companies in the information and culture sector 12% higher than in January 2019, while the number of companies in the live event and recreation sector has recently returned to pre-pandemic levels.

Measures introduced during the health crisis

Public institutions, in collaboration with the cultural sector, have redoubled their creativity during the health crisis in order to develop support measures and programs capable of mitigating the negative effects of the pandemic and correcting some of the blind spots in the usual social safety net.

The Canada Emergency Response Benefit (CERB), Canada Recovery Benefit (CRB), Canada Recovery Sickness Benefit (CRSB), Canada Emergency Wage Subsidy (CEWS), and the Ministère de la Culture et des Communications (MCC) assistance funds appear to have been the most used extraordinary measures.

An increase in the Régime d'assurance-emploi for the self-employed has also allowed more self-employed people to receive special benefits. For cultural businesses and organizations, benefits included the Canada Emergency Wage Subsidy (CEWS), the Canada Emergency Rental Subsidy (CERS), and the Canada Business Emergency Account (CBEA). These measures made it possible to support presenters, producers, cultural enterprises, as well as artists directly through grants. In particular, the MCC's support for the presentation of Quebec performances, which has been extended until March 31, 2023, has made it possible to replace a portion of box office revenues lost due to the pandemic.

In total, for these main support measures, more than \$2 billion has been granted to Quebec's cultural sector from March 2020 to March 2022, which made it possible to retain approximately 6,600 full-time-equivalent jobs in the cultural sector per year.

There remains considerable concern about the longer-term future of the cultural sector, despite the fact that some measures have been extended into 2023. The issue of the social safety net for the cultural workforce—whose shortcomings were clearly exposed during the pandemic—is fundamental. A discussion needs to take place regarding the future of these measures in the long term and the social safety net offered to the cultural workforce.

The exodus has subsided

According to the Labour Force Survey, from 2019 to 2021, 23,300 people left the cultural sector, including almost 18,000 women. Approximately 70% of these job losses were in part-time positions (-17,000 jobs), while full-time positions were relatively unaffected. From a regional perspective, job losses were concentrated in the Montérégie (-9,900) and Capital-Nationale (-6,300) regions.

However, this trend was reversed in 2022, as the workforce in the cultural sector exceeded its 2019 level by 5,800 people. It is worth noting that this net increase is largely made up of men, while the number of women in the sector has returned to its exact 2019 level. Another positive point to highlight is that 12,000 more full-time jobs have been created compared to 2019, while part-time jobs, more precarious in nature, are down by 6,000.

As with the rest of the economy, labour shortages are becoming increasingly acute, particularly in certain cultural industries, and are undermining the ability of businesses and organizations to rebound. Added to this are the loss of skills, delays in training replacements, and widespread burnout. Based on vacancy rates, the majority of cultural fields are facing greater labour shortages than before the pandemic.

Although the situation has improved slightly, the sector lags behind others when it comes to job stability and remuneration. The reorientation of many people to other economic sectors and the competition between cultural industries for certain occupations are ongoing challenges.

Statistics on cultural occupations

De 2017 à 2019, selon le compte satellite de la culture, le secteur culturel québécois comptait 155 332 emplois alors que le Canada en dénombrait 658 794. Pour 2020, le secteur comptait plutôt 140 690 emplois au Québec et 600 533 pour le Canada.

- Audiovisual and interactive media..... 38,420 jobs, 24.7% (2020: 37,255; 26.5%)
- Visual and applied arts..... 30,162 jobs, 19.4% (2020: 28,267; 20.1%)
- Published works and writings..... 28,165 jobs, 18.1% (2020: 24,057; 17.1%)
- On-stage performances 19,989 jobs, 12.9% (2020: 15,534; 11.0%)
- Professional support for culture 19,065 jobs, 12.3% (2020: 18,532; 13.2%)
- Cultural education and training 10,422 jobs, 6.7% (2020: 9,736; 6.9%)
- Heritage and libraries 5,466 jobs, 3.5% (2020: 4,324; 3.1%)
- Sound recording..... 2,192 jobs, 1.4% (2020: 1,702; 1.2%)
- Multi-sector 451 jobs, 0.9% (2020: 1,284; 0.9%)

According to data compiled by the Observatoire de la culture et des communications du Québec (Danvoye, 2020), professional artists comprised 34,785 people in 2016, or 23.7% of all culture and communications jobs. By adapting these results to the 2021 census data, we find that arts occupations account for 39,525 individuals in 2021, or 21.1% of all culture and communications occupations.

- Visual and performing arts professionals: 72.3% (76.1%; 2021)
- Authors, Editors, and writers: 15.8% (14%; 2021)
- Artisans: 7.6% (7.6%; 2021)
- Other performing artists: 4.3% (2.3%; 2021)

Between 2017 and 2019, the cultural sector included 13.5% of workers coming from an immigrant background, compared to 16.5% for the economy as a whole. By 2022, the gap had narrowed, with 17.9% of workers in the sector coming from an immigrant background, compared to 19.5% for the economy as a whole.

Non-standard forms of employment include temporary, part-time (less than 30 hours per week), and self-employment. From 1997 to 2019, the rate of non-standard employment in the cultural sector has grown steadily, increasing by nearly 10% (or more than 50% of jobs).

In 2019, the cultural sector included more than 17% self-employed workers among its total workforce. In 2020 and 2021, the sector had grown to over 19%, before returning to a level of 18.1% by 2022. During the health crisis, self-employed workers were more than twice as affected—proportionately—with a 21% decrease in employment compared to 11% for those working as employees. Although total employment for 2022 has exceeded pre-pandemic levels (5,600 more jobs in 2022 than in 2019), self-employed employment is still below 2019 levels (-15%; - 5,100 jobs).

Earnings of the cultural workforce

According to Statistics Canada, between 2010 and 2021, earnings in the arts, entertainment, and recreation sector are below the average for the overall economy. These earnings include the total compensation earned during a work week, i.e., salary, benefits, bonuses, etc. They depend on both the hourly pay rate and the total number of hours worked per week. Average weekly earnings in 2021 for arts, entertainment, and recreation stood at \$720, significantly lower than the economy as a whole (\$1,071).

The effects of the pandemic

The main issues experienced during the pandemic by the vast majority of organizations are loss of revenue, business closures, accelerated labour shortages, and loss of expertise. In addition, the impact of the health crisis on income and employment varies greatly by field and organization surveyed. Many have experienced increased costs to ensure operations respected public health measures. The various waves of the virus caused numerous closures and reopenings, which also resulted in unanticipated costs, increased workloads, and weakened the financial health of organizations. In addition, the operational complexities of the pandemic have exacerbated the departures (an already existing pre-pandemic issue) to other more stable sectors with better-paying positions.

The pandemic has also increased the risk of losing expertise and skills acquired through years of training, such as those of audiovisual technicians and artisans. The risk of career transition has also adversely affected the physical and psychological conditions of workers in the sector. For dance and circus artists, for example, lack of training has reduced their employability, which has then increased the number

of injuries. Furthermore, the majority of organizations indicate that isolation, cessation of activities, and job loss had a significant impact on the mental health of workers and students in the sector.

Several organizations found that while the pandemic hit organizations and the workforce in the cultural sector universally, pre-existing systemic barriers, such as access to funding, exacerbated the effects of the crisis for minority groups.

While the pandemic has exacerbated many workforce issues and caused sharp declines in income, it has nonetheless had some positive effects. For example, several organizations and funders have cited the opportunity to review their management strategies and rethink their business models and government intervention strategies. For artists, the pandemic has provided an opportunity to create, research, and develop skills that complement their primary work. Finally, a large majority of respondents said they had developed a better relationship between the various cultural disciplines, as well as a closer relationship with the government. Overall, the needs of the community were communicated in a cohesive manner and the government listened.

Perspectives on long-term public policy support

While some measures have been extended into 2023, there is still considerable concern in the cultural sector about its longer-term future. The issue of the social safety net available to the cultural workforce—whose shortcomings were clearly exposed during the pandemic—is fundamental.

An important consideration relating to support measures is the timing of their removal. A hasty end to the program could undermine the efforts made and cause the sector's recovery to fail. On the other hand, it is important for the government to properly measure and target its assistance in order to maximize the effectiveness of the measures and to concentrate efforts where they are most needed. Beyond emergency assistance measures, organizations cite structural measures aimed at long-term sustainable recovery, such as those aimed at social protection for the self-employed, public redevelopment, maintaining an adequate pool of applicants, and strategic investment in training and skills development.

Financial investments needed for a sustainable recovery

According to the Organization for Economic Co-operation and Development (OECD), the economic and social contribution of the cultural sector is often underestimated by public institutions. The economic benefits of the sector are not regularly quantified, and spending on culture is therefore generally perceived as a cost rather than a profitable investment (OECD, 2021). Every million dollars of production in culture translates into \$1.1 million of GDP in other sectors of the economy, which represents significant benefits for Quebec society. The cultural sector occupies a strategic position in Quebec society and can serve as an important tool for long-term sustainable economic development (UNESCO, 2022). To do so, it is first necessary to recognize the economic and social significance of the sector and to invest an adequate percentage of the total budget so that the sector can reach its full potential as a vehicle for sustainable recovery.

The fundamental role of culture in Quebec society

In terms of economic development, several studies cite the cultural sector as a contributing factor to urban regeneration and the growth of the experience economy. Cultural innovation is at the heart of creation, and companies, organizations, and artists in the sector contribute to the enrichment of local ecosystems with their talents and technical skills (Khlystova, Kalyuzhnova, & Belitski, 2022). On the educational side, the arts and culture sector remains a pillar of learning, participating in the cognitive development and formation of the communicative and social skills of students (Crossick & Kaszynska, 2016).

Likewise, cultural works have a reflective capacity, which can lead consumers to consider other perspectives or realities and feel heard, even understood. The transformative power of culture sets it apart from other economic sectors. This is one of the reasons why the sector was recognized in the joint statement of the G20 ministers of culture as a driver of sustainable development in July 2021 (UNESCO, 2022). However, according to UNESCO, for example, the cultural sector has not yet been sufficiently exploited in the fight against climate change and the transition to new sustainable models.

The value of culture is therefore multidimensional and extensive, impacting the economic, social, and environmental life of our communities. Cultural experience has an intrinsic value that cannot be translated into numbers or words, but rather into emotions and experiences that make us evolve and grow together. The pandemic has highlighted this intangible aspect of culture and the crucial importance of its presence in our daily lives.

A participatory and iterative process

In March 2022, Compétence Culture launched the ambitious project entitled *Culture en action – Mieux créer, travailler et vivre dans un milieu en mouvement* (*Culture in Action—Creating, Working, and Living Better in a Changing Environment*). The purpose of this major project was to promote consultation with artists, artisans, workers, organizations, and governments in order to identify the challenges and obstacles encountered in the practice of cultural occupations and to suggest possible solutions. The goal of the consultation was to support the exercise of an active cultural citizenship in its individual and collective dimensions.

Discussions organized around four themes

- Social safety net
- Working conditions
- Training and skills development
- Equity, diversity and inclusion

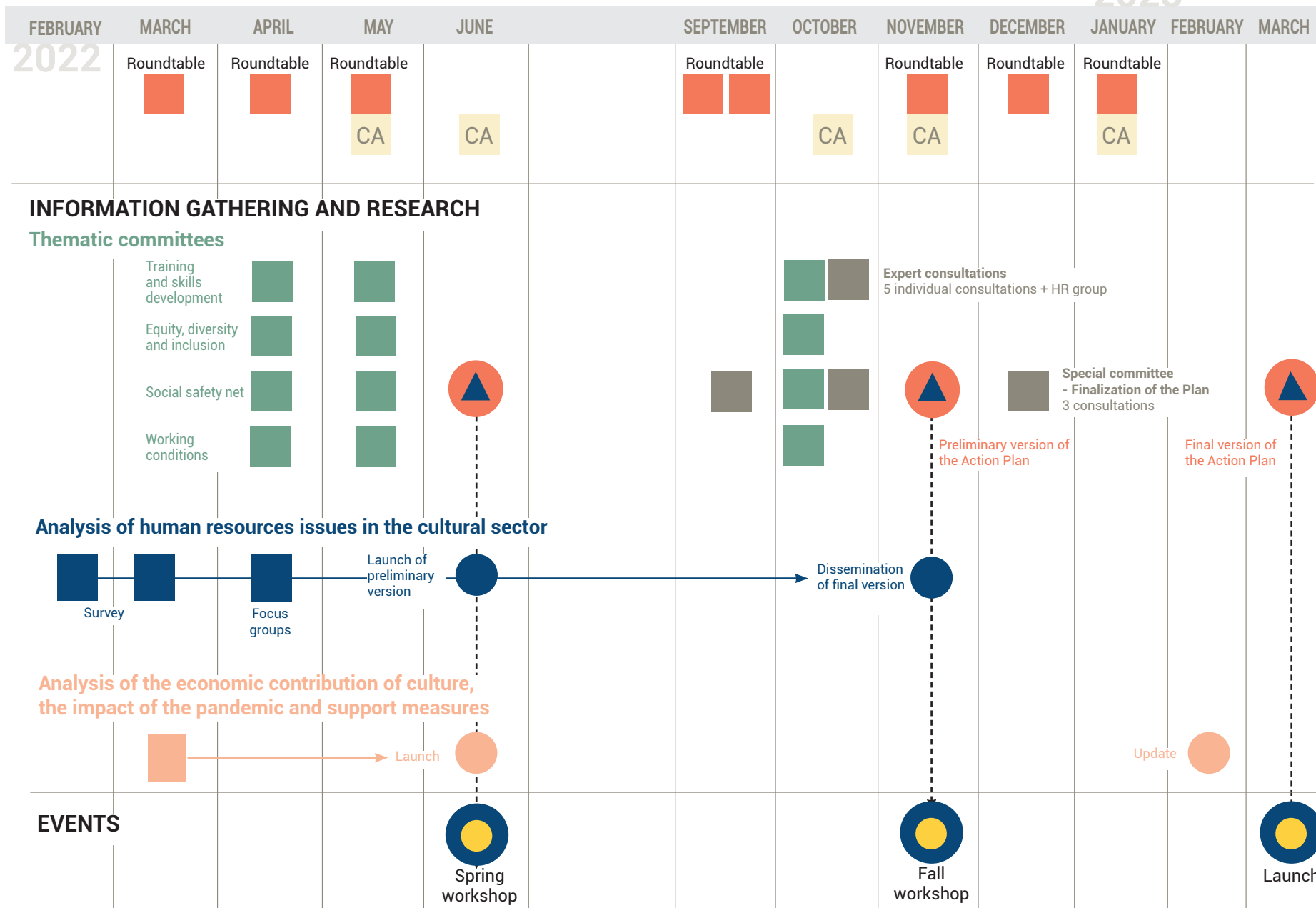
This year-long exercise culminated in the production of the present Cultural Human Resources Action Plan 2023-2028.



Development process of the Action Plan

GOVERNANCE

2023





Preamble

BEARING IN MIND THAT:

There is no going back, the status quo is unacceptable, the future must guarantee comprehensive social protection as well as pay for artists, artisans, and cultural workers comparable to other sectors of the Quebec economy.

The cultural sector is committed to innovation in employment and to providing artists and its entire workforce with safe and beneficial working conditions.

The cultural sector embraces all the richness, diversity, and plurality of artists and people to make it an open environment for sharing and alterity

The Cultural Human Resources Action Plan supports these three premises and formulates ambitious objectives and structural action strategies for the future of arts and culture in Quebec. These action strategies concern all artists, artisans, and cultural workers, whatever their background, age, experience, or training. Whether these people live or work in large urban centres, in Quebec's different regions, or in rural or remote areas, the initiatives must be adapted to the specific nature of these territories. The values of equity, diversity, and inclusion cut across all these objectives on the Action Plan.

In this way, the cultural sector guarantees its full solidarity and its commitment, at multiple levels, to the realization of decisive actions for change. It acts in accordance with the mobilizing vision and the citizen approach of the Culture in Action process. It works with stakeholders in the Indigenous and diverse communities. It promotes synergy and complementarity between cultural organizations concerning human resources issues.

Government institutions, Crown corporations, and arts councils support the cultural sector and ensure close collaboration. New multilateral relationships need to be actively developed so that together we can move towards sustainable partnerships that will lead to successful social, professional, educational, and economic change in the sector.

The COVID-19 pandemic and the geopolitical and climate-related upheaval that have followed raise the spectre of a global economic recession. Turbulence from inflation is already being felt. Deterrent effects that could slow down government action in culture are a risk. And yet the revival of the arts and culture sector and its organizations, the strength of its economy as well as the added value of its artists, artisans, and workers are conditional on major and structuring financial investments, with a sense of social responsibility and the image of an enlightened nation.





Conditions for the successful implementation of the Action Plan

By 2023, the cultural sector will have a wide-ranging plan, the product of broad-based mobilization across all sub-sectors, territories and cultural professions.

For its successful implementation, there are certain absolute prerequisites:

- The synergy and complementarity of all stakeholders: individuals, cultural organizations and government departments;
- The financial commitment of the Government of Quebec;
- The establishment of a permanent, multi-sector, interdepartmental consultation structure to implement and track the Action Plan;
- The establishment of governance mechanisms and regular communication processes between all stakeholders;
- Openness to different visions, approaches and professional practices;
- Continuous review to ensure the plan's adaptability and flexibility in the face of new challenges.



Culture Human Resources Action Plan

The vision

The Action Plan's vision is directly inspired by the final changes defined at the *Grand Atelier printanier* in June 2022. This vision takes the form of a projection into the future. It reflects the ultimate goal to be achieved for the cultural sector, and expresses strong values.

Quebec society recognizes the essential value and fundamental contribution of the arts as a unifying force in society and as a national asset reflecting its diversity. All those who dedicate themselves to the creation of art and the spread of culture are treated with respect for their human dignity. They work in exemplary and inspiring conditions for the development of their professional careers.

The structure

The Action Plan as a whole is structured around:

- **3 major challenges - 4 strategic directions - 11 objectives**
- **22 action strategies - 22 expected changes - 93 actions**

The following sections present the Action Plan in its entirety through three major issues:

- **Challenge 1 - Financial security and social protection for artists, artisans, and cultural workers**
- **Challenge 2 – Transforming the organizational environment and developing careers in culture**
- **Challenge 3 - The richness of human diversity and the inclusive approach of the plurality of paths**



Challenge 1

Financial security and social protection for artists, artisans, and cultural workers

Direction 1

Establish a social safety net guaranteed by laws and programs for artists, artisans, and cultural workers

Objectives

1. Guarantee full social protection for all types of employment status
2. Adapt fiscal measures to the particularities of employment status and types of income

There is no need to recall the statistics or figures, the facts have been shown in many studies: a majority of artists, artisans, and workers in the cultural sector live below the poverty line in Quebec. To earn a decent income, there is a race for contracts or multiple overlapping jobs. Despite this, certain factors—health problems, a work accident, or simply raising a family—can hinder the ability to guarantee relative comfort and basic needs. Mind-numbing work constraints with no safety net, and unworthy and unsecured salary thresholds are contrary to the progressive values of our society: the cultural sector must quickly put an end to this alarming situation.

The cultural train has obviously broken down when it becomes clear that the lack of health insurance, employment insurance, retirement plans, and other forms of social coverage are a reality for most workers. The stage and the hall are well lit while, behind the scenes, precariousness lurks in the shadows.

The accumulation of tasks intrinsic to independent artistic practice—such as research, creation, grant applications, administration, networking, travel, or career management—results in countless hours of unrecognized and unpaid invisible work. It is a personal investment with a vocational value that ends up being a donation of one's time, which is psychologically exhausting. Safeguards are almost non-existent, as the experience of the pandemic has recently demonstrated in a merciless way.

The cultural sector can rise up in the same spirit and act in solidarity to work towards solutions that are no longer simply palliative, but that swing the pendulum back in the other direction. Collectively, we must recognize the economic value of people with degrees or experience, regardless of their origin or background, the considerable investment of organizational managers, the dysfunction of redistribution mechanisms and artist-compensation programs, the interregional inequity of various professional practices, the necessary standardization of group insurance plans, and the need to adapt fiscal measures.

The cultural sector's voice, combined with political will, can activate existing or future legislative levers to develop a new, healthy, and balanced cultural ecosystem.

"As a self-employed person, you have to accept whatever comes along because you don't know what tomorrow will bring. We end up taking on a lot of projects to make sure we have work. We become 'pros' in the whirlwind. Overworking is required to earn a decent income."

— Quote from a participant



ACTION PLAN FOR CULTURAL HUMAN RESOURCES • 2023-2028

3 issues | 4 directions | 11 objectives | 22 action strategies | 93 actions

Challenge 1 – Direction 1

Establish a social safety net guaranteed by laws and programs for artists, artisans, and cultural workers

OBJECTIVES

1. Guarantee full social protection for all types of employment status
2. Adapt fiscal measures to the particularities of employment status and types of income

Action strategies	15 Actions/means	Expected results
SA1 Mobilize the cultural sector around the establishment of a social safety net for artists, artisans, and cultural workers	A1 Establish consultation mechanisms and identify possible solutions with groups, associations, unions, regional groups, and Canadian organizations in the cultural sector* A2 Establish a working group to make recommendations for the implementation of a universal basic income A3 Document the feasibility and impacts of proposed solutions A4 Establish mechanisms for political representation at the various levels of government A5 Monitor the application of the Act respecting the professional status of artists in the visual arts, film, the recording arts, literature, arts and crafts and the performing arts (CQLR, c. S-32.1) and advocate for the establishment and revision of minimum fee schedules (honoraria, fees, residuals, etc.) A6 Advocate for the application of the Pay Equity Act (CQLR, c. E-12.001) and apply its principles to organizations with fewer than 10 employees	The cultural sector speaks with one voice in favour of establishing a social safety net for artists, artisans, and cultural workers
SA2 Adapt, improve, or create social protection programs for artists, artisans, and cultural workers	A7 Identify and advocate for the implementation of protective measures to address the risks associated with non-standard work (split contributions, lack of work, work-related injury, occupational disease, illness, parenthood, aging, disability)* A8 Support the accessibility of government assistance measures to all types of employment status A9 Advocate for the revision of existing employment insurance measures and adapt them to non-standard work* A10 Advocate for improvements and adjustments to the Canada Pension Plan A11 Promote the quantification of invisible work in the various social protection programs A12 Explore the implementation of transferable benefit arrangements (e.g., construction industry)	Regardless of employment status, people working in the cultural sector should have adequate social protection

* Prioritized actions are indicated in blue

Action strategies	15 Actions/means	Expected changes
SA3 Ensure access to advantageous tax measures for all types of employment status	A13 Identify and recommend necessary adjustments to existing tax measures or recommend new ones (income averaging, double contributions, non-taxation of grant income, royalty income exemptions, etc.)* A14 Identify and recommend necessary adjustments to tax incentives that promote the retention or return to work of pre-retired or retired individuals	Regardless of employment status, people working in the cultural sector benefit from tax measures adapted to the particularities of the sector
SA4 Develop close collaboration between the relevant government authorities to support the improvement of the social safety net for artists, artisans, and cultural workers	A15 Make recommendations to improve federal and provincial income assistance programs with a view to establishing a universal basic income*	Public institutions consider the recommendations of the cultural sector and act as stakeholders and partners in improving the social safety net

* Prioritized actions are indicated in blue



Challenge 2

Transforming the organizational environment and developing careers in culture

Direction 2

Provide artists, artisans, and cultural workers with legitimate and safe working conditions and compensation

Objectives

1. Increase direct pay and income related to professional activity in culture
2. Ensure and promote the well-being, health, and safety of all professional activities in culture
3. Attract and retain artists, artisans, and cultural workers to strengthen the vitality of the cultural sector
4. Respond to the labour shortage

The cultural sector recognizes that it must urgently stop the steady deterioration of working and employment conditions for artists and the entire workforce. The values of commitment within the sector have been deeply called into question, especially in light of the consequences of the pandemic. From the profession of faith to the cult of sacrifice that has long prevailed, the pressure of psychological overload added to physical and mental fatigue and insufficient pay are today causing a massive exodus of the workforce and contributing to career changes.

The transformation of cultural organizations' business models in response to program redesigns and new requirements for public funding as exposed aggravating structural dysfunctions in terms of work environment, pay, stressful situations, human resource management, and governance. The unbridled productivism of the sector is now a thing of the past. It must fundamentally give way to innovative models of sustainable development where respect and human dignity are paramount.

Throughout history, the arts have cast an incisive insight on societal changes. The cultural sector that supports them knows how to adapt to the profound and irreversible mutations of a changing world. Today, it aims to support the evolution of organizational, professional, and technological practices. It consolidates the cultural ecosystems all across Quebec. It has smoothly standardized the era of working from home. It seeks to welcome new vocations with generosity, to ensure the balance of the workforce, and to offer a caring and respectful professional environment.

The cultural sector is undergoing a paradigm shift to keep up with the new socio-professional trends of its time. In this way, it hopes to provide a showcase for cultural occupations, which are practised in a thriving and meaningful context.

“There's an awareness and an ethic that needs to be developed for the sector. The pandemic exposed the dysfunctional ecology of the whole system as well as of the funding system. Money is short, but money alone will not fix the problem.”

Quote from a participant



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Challenge 2 – Transforming the organizational environment and developing careers in culture

Direction 2

Provide artists, artisans, and cultural workers with legitimate and safe working conditions and compensation

OBJECTIVES

1. Increase direct earnings and income related to the professional activity in culture
2. Ensure and promote the well-being, health, and safety of all professional activities in culture
3. Attract and retain artists, artisans, and cultural workers to strengthen the vitality of the cultural sector
4. Respond to the labour shortage

Action strategies	34 Actions/moyens	Résultats attendus
SA5 Advocate for fair compensation for artists, artisans, and cultural workers	A16 Modify funding programs to include funds dedicated to improved earnings* A17 Encourage the revision of award and grant scales (fees, salaries, and living expenses) A18 Encourage the revision of pay scales for artists performing in school settings (MESS, MCC) A19 Document and recognize the nature and value of invisible work	Artists, artisans, and cultural workers have improved their earnings and are able to benefit more fairly from the benefits of their work
SA6 Support the cultural sector in adapting to the new realities of the world of work	A20 Support organizations financially to improve their organizational capacity and address human resource (HR) challenges* A21 Identify key transformations in the world of work and the evolving expectations and needs of the cultural sector workforce (well-being, health and safety, interculturalism, degrowth, digital, environmental responsibility, etc.). A22 Conduct a study on the unionization of cultural workers and assess its impacts A23 Document emerging governance models and management practices (horizontal leadership, diversity on the board of directors, interculturalism, etc.) A24 Identify the levers of action for adapting to ongoing changes in the world of work A25 Raise awareness and support the cultural sector in its adaptation to ongoing changes in the world of work A26 Recognize the different models of entrepreneurship in culture and identify their risks and opportunities	The cultural sector knows and anticipates the realities of the world of work and is in phase with socio-professional trends

* Prioritized actions are indicated in blue

Action strategies	34 Actions/means	Expected results
SA7 Equip the cultural sector with mechanisms to ensure well-being, health, and safety in all professional activities in culture	A27 Support initiatives and services to address harassment in all its forms in the workplace* A28 Facilitate working conditions that ensure health, safety, and privacy (working from home, harassment, work schedules, etc.) A29 Promote access to all health and safety programs regardless of employment status (CNESST)* A30 Re-establish and support the work of the CNESST joint issue table—Performing arts	Artists, artisans, and cultural workers thrive in an environment that promotes well-being, health, and safety
SA8 Equip the cultural sector with human resources management (HRM) and career development services	A31 Explore options for accessing HRM services and tools across Quebec (resource sharing, network of experts, online services, etc.)* A32 Raise awareness among educational institutions offering cultural management programs of the importance of integrating courses adapted to HR issues into their curricula A33 Raise awareness, support, and equip managers with innovative human resources management practices A34 Promote and financially support access to career management and transition services* A35 Promote good practices in professional knowledge translation*	Organizations have exemplary, innovative, and responsive HR practices in the cultural sector
SA9 Promote cultural occupations and the cultural sector as an inspiring and forward-looking employment option	A36 Produce and disseminate information promoting the various cultural occupations A37 Participate in Quebec job fairs and international missions A38 Facilitate concerted action and linkages of promotional campaigns in the cultural sector A39 Create a national cultural jobs site that is accessible and searchable by the general population*	The sector highlights the benefits of the various cultural occupations
SA10 Increase the attractiveness of the cultural sector and promote the retention of artists, artisans, and workers	A40 Conduct or update surveys on the remuneration of artists, artisans, and workers in all cultural subsectors* A41 Identify and promote innovative total compensation practices (group insurance, daycare, transportation, etc.) A42 Explore and support the implementation of mechanisms for career progression and skills development A43 Identify specific mechanisms and strategies to connect with and welcome the next generation of Indigenous, diverse, and immigrant communities in all regions of Quebec A44 Identify specific mechanisms and strategies for retaining artists, artisans, and experienced workers A45 Raise awareness of the importance of cultivating an “employer brand” among managers in the cultural sector	The cultural sector attracts, retains, and develops the most promising talent

* Prioritized actions are indicated in blue

Action strategies	34 Actions/moyens	Résultats attendus
SA11 Understand and document the challenges of labour shortages in culture all across Quebec	A46 Conduct a cultural workforce planning survey for cultural activities (study and recommendations)*	Occupations with labour shortages are documented and identified, and solutions are proposed
SA12 Develop close collaborations between relevant government bodies to support improved working conditions in the cultural sector	A47 Facilitate access to salary subsidies adapted to the specificities of the cultural sector (support for long-term positions, etc.) (Ministère du Travail, MESS, Services Québec)* A48 Fund a program to support organizations in the context of transferring key leadership positions (MCC, MESS, SODEC) A49 Facilitate mechanisms for immigration and skills recognition (MIFI, MESS)	Public institutions act as stakeholders and partners in the improvement of the socio-professional conditions of the cultural workforce

* Prioritized actions are indicated in blue

Challenge 2 – Transforming the organizational environment and developing careers in culture

Direction 3

Propose coherent training paths for the development of skills specific to professional environments

Objectives

1. Encourage and support the development of skills throughout one's working life
2. Recognize and support diversity and innovation in programs, paths, and learning styles

Artists, artisans, and cultural workers experience sustained workloads that are all too often unmanageable and have multiple consequences, including impacts on their professional development. The desire to acquire training is present, but the lack of available time is an obstacle. In addition, many people have difficulty finding training courses that are adapted to their own professional reality or that respond to changes in certain professions. Examples of this are the environmentally responsible practices that have become essential or constantly evolving digital technologies.

Aside from personal efforts to pursue training, many deplore the lack of recognition of new knowledge, the absence of internal mechanisms to promote knowledge transfer within their organization, and the financial constraints related to costs and loss of remuneration. Moreover, issues of visibility and accessibility of training are raised by artists, artisans, and cultural workers, especially those from Indigenous and diverse communities. The offer across Quebec remains imperfect.

Viewed globally, initial training courses appear inadequate in the face of changes in the cultural sector and new professional realities. Some occupations are not taught in the curriculum. The links between schools and the professional world should be improved in order to promote the fluidity of exchanges and the movement of students between these two sectors.

A frank examination of the challenges raised calls for a shift in focus to redefine training activities so that they are based on new occupational parameters and target the development of skills for the future. Continuing professional development (CPD) needs to be thought of as a continuum flowing from initial training in order to respond to the growth of knowledge throughout a person's professional life. Financial levers that allow self-employed workers to be paid during their training time would be highly likely to encourage lifelong learning habits.

Acting now in a rapidly changing sector, projecting into the future in order to develop a long-term vision of professional development, supporting career changes or transitions, and accompanying the younger generation in concrete and experiential learning—these are the new challenges to be faced in order to support innovation in the various fields of cultural training.

"We're in a fast-paced work environment, so we can hardly afford to take time out for training."

Quote from a participant

"There are occupations that aren't recognized and so training is non-existent. Certain professions should be emphasized, because this lack of recognition creates a lack of interest in these occupations."

Quote from a participant



Challenge 2 – Transforming the organizational environment and developing careers in culture

Direction 3

Propose coherent training paths for the development of skills specific to the professional environment

OBJECTIVES

1. Encourage and support the development of skills throughout a person's working life
2. Recognize and support diversity and innovation in programs, paths, and learning styles

Action strategies	34 Actions/means	Expected results
SA13 Develop accessible training that meets current trends and skill needs	<p>All training A50 Facilitate the visibility, access, and content of the course offering</p> <p>Initial training A51 Carry out a progress report on the challenges of initial training (training needed, adaptation of content, levels of study, formats, etc.)</p> <p>Continuing professional development A52 Strengthen collaborative mechanisms between all active promoters of continuing professional development (CPD) in culture* A53 Conduct sectoral and regional studies of CPD needs and ensure the results are shared A54 Carry out a study on the necessary changes in CPD in order to develop an inclusive and diversified offering A55 Update and implement competency charts for the various occupations</p>	Training in cultural occupations is accessible and allows artists, artisans, and workers in the Quebec cultural sector to begin or maintain a professional activity
SA14 Recognize the value, diversity, and importance of training in the cultural sector	<p>All training A56 Promote the importance of lifelong skills development in a changing society A57 Identify mechanisms and partners to assess processes for the recognition of prior learning and competencies as well as foreign credentials*</p> <p>Initial training A58 Ensure recognition of training courses in culture held outside of Quebec</p> <p>Continuing professional development A59 Develop tools for CPD certification A60 Promote mechanisms for knowledge and skills acquisition A61 Encourage the development of inclusive and diversified CPD activities</p>	The cultural sector is able to offer the professional community conditions that allow for the development of skills throughout their working lives

* Prioritized actions are indicated in blue

Action strategies	34 Actions/means	Expected results
SA15 Innovate in content, teaching methods, and training formats	<p>A62 Develop the pedagogical skills of expert trainers in the sector</p> <p>A63 Encourage the development of new teaching methods adapted to new trends (technological, co-learning, etc.)*</p> <p>A64 Support the creation and adaptation of training content in line with a forward-looking vision of future skills development (digital, problem solving, environment, etc.)</p> <p>A65 Support organizations in developing skills in their teams</p>	The cultural sector is a pioneer in terms of skills development and anticipates the transformation of professions
SA16 Ensure a balance between programs, funding, and the training needs of the cultural sector	<p>All training</p> <p>A66 Encourage the development of inclusive and diversified training programs in their educational formats</p> <p>Initial training</p> <p>A67 Identify occupations requiring short training programs and promoting work-study programs*</p> <p>A68 Develop a paid internship program in collaboration with educational institutions</p> <p>A69 Develop coherent training programs including preparatory and higher education levels*</p> <p>Continuing professional development</p> <p>A70 Ensure the renewal and improvement of the government agreement supporting CPD in culture (triple commitment by the MCC, MESS, and CPMT)*</p> <p>A71 Consolidate and improve funding for diversified digital development officer (DDO) positions</p>	The cultural sector has training programs adapted to its needs in circumstances that promote professional development
SA17 Develop close collaborations between relevant governmental bodies to support the improvement of initial training and skills development in culture	<p>A72 Promote the creation of a mechanism for interministerial cooperation on initial training in culture (MCC, MESS)*</p> <p>A73 Promote the creation of mechanisms for interministerial cooperation on inclusive training programs (MIFI, Secrétariat à la condition féminine, First Nations of Quebec and Labrador Economic Development Commission)</p> <p>A74 Promote the creation of a mechanism for interministerial cooperation on issues related to digital skills development (MCC, MEI, MESS)</p>	Public institutions act as complementary and supportive partners in the improvement of training and professional development in culture

* Prioritized actions are indicated in blue



Challenge 3

The richness of human diversity and the inclusive approach of the plurality of paths

Direction 4

Support inclusion through actions and practices that are based on openness to diversity, adhering to the principles of employment equity and upward mobility

Objectives

1. Raise awareness and promote best practices in equity, diversity, and inclusion (EDI) and their impact on individuals
2. Recognize and promote the plurality and richness of people from Indigenous, diverse, and immigrant communities in the cultural sector across Quebec
3. Recognize and address systemic barriers to access to work, expression, and professional growth for people from Indigenous, diverse, and immigrant communities in cultural networks

As in civil society, the cultural sector is made up of a rich and varied population, like a bright kaleidoscope. This population represents a diversity of individuals making up a whole, which cannot be dissociated from the sector, i.e., there are people from various groups across all generations: Indigenous communities, LGBTQIA+, women underrepresented in certain occupations, people from immigrant backgrounds, neurodivergent people, people from diverse backgrounds, racialized people, people with disabilities. Demographic changes in Quebec society, whether a decline in the rate of population growth or the disruption of migration patterns, also impact the cultural sector.

Regardless of what these groups are called, differentiation is always present. Systemic barriers to artistic expression, employment, compensation, training, and recognition of career paths and skills form discriminatory barriers to professional growth. Dignity and respect for the person are two humanistic values that are always abused, often due to a lack of knowledge or understanding, or even a lack of behavioural or cognitive skills. From now on, equity, diversity, and inclusion are no longer wishful thinking. This concept must be seen as a fundamental part of living and working together in the cultural sector.

Successful actions need to be taken or reinforced in terms of human resource management, the establishment of inclusive organizational standards, and the adaptation of criteria for public funding programs.

The cultural sector is committed to creating a safe and welcoming collaborative environment for all. It creates spaces for cooperation and convergence for knowledge sharing, constructive dialogue, and action to address the challenges of equity, diversity, and inclusion. Distinctive professional rhythms, guided by cultural values specific to Indigenous or diverse communities, are emerging from the margins, are finally being recognized, and are inspiring the creation of new work models.

"Systemic problems? Systemic solutions. Inclusion is not the end goal but a process. The paradigm needs to shift and be replaced by a set of multilevel and multifaceted strategies. Responses are plural."

Quote from a participant

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Challenge 3 – The richness of human diversity and the inclusive approach of the plurality of paths

Direction 4

Support inclusion through actions and practices that are based on openness to diversity, adhering to the principles of employment equity and upward mobility

OBJECTIVES

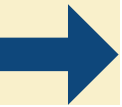
1. Raise awareness and promote best practices in equity, diversity, and inclusion (EDI) and their impact on individuals
2. Recognize and promote the plurality and richness of people from Indigenous, diverse, and immigrant communities in the cultural sector across Quebec
3. Recognize and address systemic barriers in access to work, expression, and professional growth for people from Indigenous, diverse, and immigrant communities in cultural networks

Action strategies	19 Actions/means	Expected results
SA18 Define and maintain a framework for permanent dialogue on EDI in culture	A75 Identify stakeholders in the EDI consultation structure* A76 Develop a common vocabulary for EDI in culture A77 Identify, share, and disseminate exemplary EDI initiatives in culture A78 Have up-to-date statistics and reports to track EDI progress* A79 Encourage the development of joint EDI initiatives A80 Implement regular communication processes for the cultural sector regarding EDI in culture*	The cultural sector is equipped with the means to meet the challenges of EDI
SA19 Set up awareness and promotion campaigns	A81 Conduct an EDI awareness campaign to reduce bias and counter systemic racism* A82 Conduct a promotional campaign highlighting varied and diverse career paths* A83 Promote the representation of people from Indigenous, diverse, and immigrant communities in all forms of artistic expression	The cultural sector is a vehicle for openness, sharing, and exchange for all communities across Quebec

* Prioritized actions are indicated in blue

Action strategies	19 Actions/means	Expected results
SA20 Facilitate access to all types of positions within the cultural sector for people from Indigenous, diverse, and immigrant communities	A84 Document systemic barriers and make recommendations to reduce all forms of discrimination A85 Develop the cultural sector's capacity for inclusion to promote employability A86 Support and train organizations in the development and adoption of EDI processes for recruitment, selection, onboarding, and evaluation* A87 Promote mechanisms that facilitate access to management and board of directors positions A88 Develop partnerships with outreach and employability organizations working with Indigenous, diverse, and immigrant communities	The representativeness of artists, artisans, and workers in the cultural sector reflects the composition of civil society
SA21 Promote equitable access to public funding for individuals and organizations from Indigenous, diverse, and immigrant communities	A89 Encourage funding programs to become more flexible and accessible (criteria, terms and conditions)* A90 Recommend that peer juries continue to include representation from Indigenous, diverse, and immigrant communities*	Financial support for the cultural sector is representative of the composition of civil society
SA22 Develop close collaborations between relevant government bodies to support equity, diversity, and inclusion in the cultural sector	A91 In the renewal of the government agreement supporting CPD in culture (triple commitment by the MCC, MESS, and CPMT), identify a collective Indigenous promoter* A92 Monitor the federal government's work on the revision of the Employment Equity Act (S.C. 1995, c. 44) A93 Establish links with CPMT advisory committees	Public institutions act as stakeholders and partners in EDI improvement

* Prioritized actions are indicated in blue



Priority actions

A **prioritization of 33 actions**, i.e. the identification of key and urgent actions to be implemented in the first year of the Action Plan, was carried out at the *Grand atelier automnal* in November 2022.

These priority actions were then validated by the ad hoc round table and the Board of Directors of Compétence Culture.

The Priority action plan includes:

- 33 actions ;
- Results indicators;
- Funding requirements and possible sources of financing;
- Potential sponsors and partners.

Prioritized actions for cultural human resources

3 challenges | 4 directions | 11 objectives | 22 action strategies | 33 actions

Challenge 1 – Financial security and social protection for artists, artisans, and cultural workers

Direction 1

Establish a social safety net guaranteed by laws and programs for artists, artisans, and cultural workers

OBJECTIVES

1. Guarantee full social protection for all types of employment status
2. Adapt fiscal measures to the particularities of employment status and types of income

Action strategy	Actions/means	Targets and indicators	Potential sponsors and partners	Activities to be funded	Estimated cost	2023-2024 priorities	Funding options
SA1 Mobilize the cultural sector around the establishment of a social safety net for artists, artisans, and cultural workers	A1 Establish consultation mechanisms and identify possible solutions with groups, associations, unions, regional groups, and Canadian organizations in the cultural sector	A1 - Number of meetings or consultations/year - Number of associations or groups represented - Number of regions represented - Number of disseminations of consultation work (circulation of information)	Sponsors Social safety net consultation structure Partners Unions Sectoral and regional associations and groups	Over 5 years Operating and communication expenses	\$100,000	X	Services-Québec DDCIS
SA1 Adapt, improve, or create social protection programs for artists, artisans, and cultural workers	A7 Identify and advocate for the implementation of protective measures to address the risks associated with non-standard work (split contributions, lack of work, work-related injury, occupational disease, illness, parenthood, aging, disability) A9 Advocate for the revision of existing employment insurance measures and adapt them to non-standard work	A7 - Establishment, documentation and promotion of 5 protective measures - Number and type of public partners approached - Number of actions taken to advocate for these measures with government authorities A9 - Identification of organizations active in the revision of existing employment insurance measures - Number of exchanges with Canada Revenue Agency and Heritage Canada	Sponsors Social safety net consultation structure Partners Universities Unions Sectoral and regional associations and groups	Sur 3 ans Studies and research Promotion and communication Legal expenses Representation expenses	\$275,000		

Action strategy	Actions/means	Targets and indicators	Potential sponsors and partners	Activities to be funded	Estimated cost	2023-2024 priorities	Funding options
SA3 Ensure access to advantageous tax measures for all types of employment status	A13 Identify and recommend necessary adjustments to existing tax measures or recommend new ones (income averaging, double contributions, non-taxation of grant income, royalty income exemptions, etc.)	A13 - Establishment, documentation and adjustment of 5 protective measures (e.g., non-taxation of scholarship income, income averaging, copyright income exemptions, etc.). - Increased adjustments to tax measures (e.g.: recognition of hours worked, increase in wealth [job insecurity indicators, etc.])	Sponsors Social safety net consultation structure Partners Universities Unions Sectoral and regional associations and groups	Studies and research	\$100,000	Research chairs MCC- Observatoire de la culture	Chaires de recherche MCC- Observatoire de la culture
SA4 Develop close collaboration between the relevant government authorities to support the improvement of the social safety net for artists, artisans, and cultural workers	A15 Make recommendations to improve federal and provincial income assistance programs with a view to establishing a universal basic income	A15 - Briefs submitted - Number of political representations - Number of meetings with Quebec and Canadian organizations	Sponsors Social safety net consultation structure Partners Universities Unions Sectoral and regional associations and groups	Analysis and Editing Representation expenses	\$75,000	Research chairs MCC- Observatoire de la culture	Chaires de recherche MCC- Observatoire de la culture
					\$550,000		

Challenge 2 – Transforming the organizational environment and developing careers in culture

Direction 2

Provide artists, artisans, and cultural workers with legitimate and safe working conditions and compensation

OBJECTIVES

1. Increase direct pay and income related to professional activity in culture
2. Ensure and promote the well-being, health, and safety of all professional activities in culture
3. Attract and retain artists, artisans, and cultural workers to strengthen the vitality of the cultural sector
4. Respond to the labour shortage

Action strategy	Actions/means	Targets and indicators	Potential sponsors and partners	Activities to be funded	Estimated cost	2023-2024 priorities	Funding options
SA5 Advocate for fair compensation for artists, artisans, and cultural workers	A16 Modify funding programs to include funds dedicated to improved earnings	A16 - Number of meetings with funders - Number of program changes aimed at improving remuneration (e.g. fair remuneration for cultural workers is a mandatory consideration in grant programs; introduction of minimum remuneration scales in funding programs, etc.).	Sponsors Social safety net consultation structure Partners Sectoral and regional associations and groups	Over 5 years Operating and communication costs (consultation structure) Over 2 years Studies and research to assess the funds needed to support organizations adequately Recommendations Representation expenses	\$250,000	X	ÉNAP INRS
SA6 Support the cultural sector in adapting to the new realities of the world of work	A20 Support organizations financially to improve their organizational capacity and address human resource (HR) challenges	A20 - Public funding has made up for years of delayed indexation - Public funding for culture is indexed annually to at least CPI and is reflected in all programs.	Sponsors Social safety net consultation structure Partners Sectoral and regional associations and groups	Over 5 years Estimate based on an analysis. Funds to be re-evaluated in light of study results (A16) Promotion and communication Outreach and representation	\$175,000,000	X	All funders

Action strategy	Actions/means	Targets and indicators	Potential sponsors and partners	Activities to be funded	Estimated cost	2023-2024 priorities	Funding options
SA7 Equip the cultural sector with mechanisms to ensure well-being, health, and safety in all professional activities in culture	<p>A27 Support initiatives and services to address harassment in all its forms in the workplace</p> <p>A29 Promote access to all health and safety programs regardless of employment status (CNESST)</p>	<p>A27</p> <ul style="list-style-type: none"> - Number of initiatives identified - Number of spaces for annual dissemination of initiatives - Number of workers and artists reached - Number of information-sharing activities <p>A29</p> <ul style="list-style-type: none"> - Number of self-employed workers (all disciplines combined) with access to CNESST health and safety programs 	<p>Sponsors</p> <p>Social safety net consultation structure</p> <p>Partners</p> <p>Sectoral and regional associations and groups CNESST Aparté Juripop</p>	<p>Over 5 years</p> <p>Funds to be evaluated for initiatives following the review</p> <p>Review and recommendations</p> <p>Promotion and communication</p> <p>Awareness-raising and training representation</p>			<p>A27: Government of Québec (?)</p> <p>A29: Sectoral and regional associations and groups</p>
SA8 Equip the cultural sector with human resources management (HRM) and career development services	<p>A31 Explore options for accessing HRM services and tools across Quebec (resource sharing, network of experts, online services, etc.)</p> <p>A34 Promote and financially support access to career management and transition services</p> <p>A35 Promote good practices in professional knowledge translation</p>	<p>A31</p> <ul style="list-style-type: none"> - Number of options (solutions) proposed <p>A34</p> <ul style="list-style-type: none"> - Number of partnerships developed to offer career management and transition services in all territories - Number of workers with access to funding - Increased funding for cultural organizations offering career management and transition services <p>A35</p> <ul style="list-style-type: none"> - Identification, documentation and annual dissemination of best practices relating to knowledge transfer - Number of workers and artists reached - Number of information-sharing activities 	<p>Sponsors</p> <p>Compétence Culture CFC RCRCQ Confluence CV</p> <p>Partners</p> <p>Sectoral and regional associations and groups</p>	<p>Over 4 years</p> <p>Identify, analyze and make recommendations on preferred solution</p> <p>Support for activities (funds to be costed according to preferred solution)</p> <p>Information dissemination</p>		X	<p>Services Québec</p> <p>Conseils des arts</p>

Action strategy	Actions/means	Targets and indicators	Potential sponsors and partners	Activities to be funded	Estimated cost	2023-2024 priorities	Funding options
SA9 Promote cultural occupations and the cultural sector as an inspiring and forward-looking employment option	A39 Create a national cultural jobs site that is accessible and searchable by the general population	A39 - Action completed (national culture jobs site)	Sponsors Compétence Culture Partners Unions Sectoral and regional associations and groups	Over 1 year Design and build a website Promotional campaign Over 4 years Ongoing activities	\$600,000	X	MCC CAM
SA10 Increase the attractiveness of the cultural sector and promote the retention of artists, artisans, and workers	A40 Conduct or update surveys on the remuneration of artists, artisans, and workers in all cultural subsectors	A40 - Adequate data sources and methodologies identified - Sector-representative compensation surveys for artists, artisans and workers in all cultural sub-sectors - Sufficient funding to carry out the compensation survey on the entire sector at the same time	Sponsors Ministries Compétence Culture Partners Unions Sectoral and regional associations and groups	Over 2 years Carried out by a major firm of specialized consultants Involves 2 compensation surveys (employees, independent workers and artists)	\$500,000	X	MCC Observatoire de la culture DDCIS Services Québec
SA11 Understand and document the challenges of labour shortages in culture all across Quebec	A46 Conduct a cultural workforce planning survey for cultural activities (study and recommendations)	A46 - Data sources and methodologies identified - Action carried out by a body or bodies (survey on forward-looking workforce management in culture)	Sponsors Ministries Compétence Culture Partners Unions Sectoral and regional associations and groups	Over 2 years Carried out by a major firm of specialized consultants Involves 2 compensation surveys (employees, independent workers and artists)	\$250,000	X	MCC DDCIS Services Québec
SA12 Develop close collaborations between relevant government bodies to support improved working conditions in the cultural sector	A47 Facilitate access to salary subsidies adapted to the specificities of the cultural sector (support for long-term positions, etc.) (Ministère du Travail, MESS, Services Québec)	A47 - Number of programs reviewed - Number of beneficiaries	Sponsors Social safety net consultation structure Partners Unions Sectoral and regional associations and groups	Over 2 years Research, analysis and drafting Representation	\$100,000		ÉNAF or research chair Sectoral and regional associations and groupst
					\$177,060,000		

EXPLANATORY NOTES FOR COST ESTIMATES

* The \$175 million associated with Action 20 is based on a macroeconomic estimate by the economists AppEco. Add 4% and 1%.

Adjustments may be necessary following further studies.

* The financial evaluation of actions 27, 29, 31, 34, 35 and 47 requires upstream studies before they can be quantified.

Direction 3

Propose coherent training paths for the development of skills specific to professional environments

OBJECTIVES

1. Encourage and support the development of skills throughout one's working life
2. Recognize and support diversity and innovation in programs, paths, and learning styles

Action strategy	Actions/means	Targets and indicators	Potential sponsors and partners	Activities to be funded	Estimated cost	2023-2024 priorities	Funding options
SA13 Develop accessible training that meets current trends and skill needs	Continuing professional development A52 Strengthen collaborative mechanisms between all active promoters of continuing professional development (CPD) in culture	A52 - Number and frequency of networking meetings and sharing tools involving all active promoters of continuing education in culture - Number of collaborations	Sponsors Compétence Culture CFC Partners Sectoral and regional associations and groups	Over 5 years Consultation activities Knowledge transfer activities Information dissemination Data sharing	\$500,000	X	Special agreements, Services Québec, DDCIS
SA14 Recognize the value, diversity, and importance of training in the cultural sector	All training A57 Identify mechanisms and partners to assess processes for the recognition of prior learning and competencies as well as foreign credentials	A57 - Number of partners for the evaluation of processes for the recognition of prior learning and skills, and of diplomas obtained abroad - Number of mechanisms	Sponsors Compétence Culture Partners MESS, MEQ, school service centers, concerned sectoral and regional associations and groups	Over 5 years Research and procedures Document production Information dissemination	\$250,000	X	MIFI FDRCMO
SA15 Innovate in content, teaching methods, and training formats	A63 Encourage the development of new teaching methods adapted to new trends (technological, co-learning, etc.)	A63 - Actions to disseminate information on new teaching methods - Percentage of training courses using new teaching methods - Funding for these activities	Sponsors Compétence Culture Partners Sectoral and regional associations and groups	Over 4 years Monitoring Document production Information Dissemination Available training Political representation Seminars/conferences	\$400,000	X	FDRCMO Services Québec MDEIE

Action strategy	Actions/means	Targets and indicators	Potential sponsors and partners	Activities to be funded	Estimated cost	2023-2024 priorities	Funding options
SA16 Ensure a balance between programs, funding, and the training needs of the cultural sector	Initial training A67 Identify occupations requiring short training programs and promoting work-study programs A69 Develop coherent training programs including preparatory and higher education levels Continuing professional development A70 Ensure the renewal and improvement of the government agreement supporting CPD in culture (triple commitment by the MCC, MESS, and CPMT)	A67 - Number of occupations identified - Number of partners A69 - Number of partners consulted - The analysis of training courses is carried out for 3 disciplines	Sponsors Compétence Culture (A67 and A70) MCC (A69) Partners Sectoral and regional associations and groups CRC network CFC MCC MES MEQ MESS CPMT Services-Québec ADESAQ	Initial training (A67) Over 4 years Consultation to identify occupations requiring short programs Identification of partners capable of developing short programs	\$100,000		MCC MESS CPMT Services Québec FCRCMO
		A70 - A 77% increase in the five-year budget from 2018-2019 to 2022-2023		Initial training (A69) Over 4 years Consultation and analysis of preparatory and advanced training courses (3 disciplines)	\$300,000		
				Continuous training (A70)* Over 5 years Request for tripartite commitment including funding for coordination of continuous training and other training-related expenses	\$51,700,000	X	
SA17 Develop close collaborations between relevant governmental bodies to support the improvement of initial training and skills development in culture	A72 Promote the creation of a mechanism for interministerial cooperation on initial training in culture (MCC, MESS)	A72 - Identification of sectoral and ministerial partners - A committee or table is created for initial training in culture (MCC, MEQ, MES)	Sponsors MCC ADESAQ Partners Sectoral and regional associations and groups, art schools and educational institutions	Over 4 years Political representation Coordination of consultation mechanism Meeting expenses	\$80,000	X	MCC Services Québec (ad hoc round-table)
					\$53,330,000		

EXPLANATORY NOTES FOR COST ESTIMATES

* The financial projection of the Tripartite Agreement in relation to Action 70 sets an estimated amount of \$51.7 million, representing an additional commitment of \$23.1 million over the next 5 years (2023-2028).

* Of the \$51.7 million, \$28.6 million has already been renewed, corresponding to the previous five-year commitment (2018-2023).

Challenge 3 – The richness of human diversity and the inclusive approach of the plurality of paths

Direction 4

Support inclusion through actions and practices that are based on openness to diversity, adhering to the principles of employment equity and upward mobility

OBJECTIVES

1. Raise awareness and promote best practices in equity, diversity, and inclusion (EDI) and their impact on individuals
2. Recognize and promote the plurality and richness of people from Indigenous, diverse, and immigrant communities in the cultural sector across Quebec
3. Recognize and address systemic barriers to access to work, expression, and professional growth for people from Indigenous, diverse, and immigrant communities in cultural networks

Action strategy partners	Actions/means	Targets and indicators	Potential sponsors and	Activities to be funded	Estimated cost	2023-2024 priorities	Funding options
SA18 Define and maintain a framework for permanent dialogue on EDI in culture	<p>A75 Identify stakeholders in the EDI consultation structure</p> <p>A77 Identify, share, and disseminate exemplary EDI initiatives in culture</p> <p>A78 Have up-to-date statistics and reports to track EDI progress</p> <p>A80 Implement regular communication processes for the cultural sector regarding EDI in culture</p>	<p>A75 - The consultation structure is created</p> <p>A77 - Number of initiatives identified - Number of spaces for annual dissemination of initiatives - Number of workers and artists reached</p> <p>A78 - Number of information-sharing activities</p> <p>A80 - Data collected on the progress of EDI in the cultural sector - Number of communications about cultural EDI - Number of people reached by identified communications tools</p>	<p>Sponsors Culture Montréal DAM</p> <p>Partners UQO – Julie Bérubé Diversity and inclusion in culture) Sectoral and regional associations and groups Advisory committees (CPMT) Observatoire de la culture</p>	<p>Over 5 years</p> <p>Coordination of the consultation structure</p> <p>Research and review</p> <p>Documentation</p> <p>Information dissemination</p>	\$705,000	X	<p>MCC</p> <p>Services Québec</p> <p>(Ad hoc roundtable) Observatoire de la culture Ville de Montréal Conseils des arts MIFI</p>
SA19 Set up awareness and promotion campaigns	<p>A81 Conduct an EDI awareness campaign to reduce bias and counter systemic racism</p> <p>A82 Conduct a promotional campaign highlighting varied and diverse career paths</p>	<p>A81 - Action completed (EDI awareness campaign) - Reach (number of people reached, number of clicks, views, etc.)</p> <p>A82 - Action completed (diversity promotion campaign) - Reach (number of clicks, views, etc.)</p>	<p>Sponsors Compétence Culture</p> <p>Partners Consultation structure</p>	<p>Over 3 years</p> <p>Research Production Promotional campaign</p>	\$1,950,000	X	<p>Aide au développement culturel autochtone</p> <p>MCC MIFI BINAM FDRCMO</p>

Action strategy partners	Actions/means	Targets and indicators	Potential sponsors and	Activities to be funded	Estimated cost	2023-2024 priorities	Funding options
SA20 Facilitate access to all types of positions within the cultural sector for people from Indigenous, diverse, and immigrant communities	A86 Support and train organizations in the development and adoption of EDI processes for recruitment, selection, onboarding, and evaluation	A86 - Number of tools developed in the HR EDI kit - Number of managers and teams trained in EDI - Number of training and coaching sessions carried out	Sponsors DAM Culture Montréal Partners Services Québec Order of CRHA Sectoral and regional associations and groups	Over 5 years Research and documentation Development of tools Information dissemination support and training (included in the tripartite commitment - ref.: SA16)	\$350,000	X	Services Québec FDRMO MCC Conseils des arts MIFI BINAM
SA21 Promote equitable access to public funding for individuals and organizations from Indigenous, diverse, and immigrant communities	A89 Encourage funding programs to become more flexible and accessible (criteria, terms and conditions) A90 Recommend that peer juries continue to include representation from Indigenous, diverse, and immigrant communities	A89 - Implementation of more flexible and accessible financing programs A90 - Recommendations on the composition of peer juries for various levels of government	Sponsors Sectoral and regional associations and groups	Over 5 years Political representation (contribution in services)	\$0		Sectoral and regional associations and groups
SA22 Develop close collaborations between relevant government bodies to support equity, diversity, and inclusion in the cultural sector	A91 In the renewal of the government agreement supporting CPD in culture (triple commitment by the MCC, MESS, and CPMT), identify a collective Indigenous promoter	A91 - An indigenous collective promoter is recognized and supported - Development of indigenous training programs	Sponsors Compétence Culture Partners Indigenous group sectoral and regional associations and groups	Over 5 years Funding of Indigenous promoter (included in tripartite commitment - ref.: SA16)	\$0		MCC Services Québec FDRMO
					\$3,005,000		

PREQUISITES FOR THE IMPLEMENTATION OF THE ACTION PLAN					
OBJECTIVE	Define and ensure ongoing coordination of the Cultural Human Resources Action Plan				
ACTIONS	Establish governance mechanisms and regular communication processes between stakeholders for the 4 distinct orientations of the Action Plan				
	Ensure representation within the permanent consultation structure				
	Coordinate the consultation structures set up to advance the Action Plan				
	Maintain a strategic watch on new human resources trends and programs				
	Monitor the progress of the Action Plan and disseminate results				
REQUIREMENTS OVER 5 YEARS				Estimated cost	2023-2024
	Project manager, logistical, administrative and research support	\$790,000			
	Operations and communications	\$200,000			
			Total	\$900,000	\$192,000

FINANCIAL REQUIREMENTS FOR PRIORITY ACTIONS		
	Estimated cost (5 years)	Estimate for 2023-2024
Total	\$234,935,000	\$48,047,086

Réalisation

Compétence Culture

Pascale Landry, executive director
Yoan Leviel, communications officer

Dynamo

Anne Loranger-King, strategic consultant
Sophie Pétré, strategic consultant
Raphaëlle Rinfret-Pilon, strategic consultant

La Pieuvre

Dominic Rozon
Yannic Rozon
Gabriel Svaldi

Consultants

Fabienne Cabado
Christine Harel
Sylvie Meste

Graphic design

Contraste conception graphique

Editing

Mélanie Racette

A huge thank you to the teams at Compétence Culture, Dynamo and la Pieuvre, who demonstrated their unfailing commitment to the entire *Culture en action* process.

Compétence Culture Board of Directors

PERFORMING ARTS

(Christine Bouchard) – En Piste, Regroupement national des arts du cirque
Julie-Anne Richard – RIDEAU
(Catherine Voyer-Léger) – Conseil québécois du théâtre
Vincent Ranallo – Association québécoise des marionnettistes
(Véronique Clément) – Réseau d'enseignement de la danse
Danielle Thibault – Conseil québécois du théâtre
(Pierre-David Rodrigue) – La danse sur les routes

VISUAL ARTS, ARTS AND CRAFTS AND DIGITAL ARTS

Julien Silvestre – Conseil des métiers d'art du Québec – President
Maryse Beaulieu – Regroupement des Artistes en Arts Visuels

AUDIOVISUAL AND SOUND RECORDING

Catherine Blanchette – Union des artistes - Vice President
Sandrine Archambault – Alliance internationale des employés de scène, de théâtre et de cinéma
Lyette Bouchard – Association québécoise de l'industrie du disque, du spectacle et de la vidéo
(Gilles Charland) – Association québécoise des travailleurs de l'image et du son
(Pierre Blanchet) – Union des artistes

LITERATURE, MUSEUMS AND HERITAGE

Stéphane Chagnon – Société des musées du Québec
Geneviève Lauzon – Union des écrivaines et des écrivains québécois

REGIONS

Madeleine Perron – Conseil de la culture de l'Abitibi-Témiscamingue – Treasurer
Nancy Bélanger – Culture Montérégie
(Andrée St-Georges) – Culture Lanaudière

The names of the people in parentheses are no longer on the Board of Directors in March 2023 .

Acknowledgements

The development of this Action Plan required the contribution of a number of people whose constant involvement is to be acknowledged and thanked:

Members of the ad hoc roundtables

Members of the Compétence Culture Board of Directors

All those who took part in the various stages of the project:

Web survey

Focus groups

Thematic committees

Spring and fall workshops

The people whose expertise was sought during work sessions or individual meetings:

Nancy Bélanger, Marie-Dominique Bélisle, Julie Bérubé, Laure Cherrière, Martine D'Amours, Sophie Desjardins, Richard Imbeau, Mayi-Eder Inchauspé, Julie O'Bomsawin, Sophie Préfontaine, Julie-Anne Richard, Julien Silvestre, Julie Simard, Josée Tremblay, Marjolaine Tshernish

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Services-Québec – Direction régionale de l'Île-de-Montréal

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Ministère de l'Emploi et de la Solidarité sociale

Ministère de la Culture et des Communications

Commission des partenaires du marché du travail

Direction du développement des compétences et de l'intervention sectorielle

Québec 

Compétence Culture would like to thank
The English-Language Arts Network (ELAN)
for translating this Action Plan into English.



elan

english language
arts network

Appendix 1

Culture en action Process

Consultation and dialogue

Data Collection

March to May 2022 - Ad hoc roundtable

March 23 to April 4 2022 - Survey of 590 people April 2022 - 12 focus groups - 75 people

May 2022 - 4 thematic committees (Social safety net - Working conditions - Training and skills development - Equity, diversity and inclusion) - 70 people

June 2 and 3, 2022 - Spring workshop - 172 people

Consultation on preliminary draft of Action Plan September 2022

September 2022 - Ad hoc roundtable

October 2022 - Compétence Culture board of directors - thematic committees - expert groups - specialist meetings

Prioritization of actions

November 24 and 25, 2022 – *Grand atelier automnal* -117 people

December 2022 to January 2023 - Ad hoc roundtable and board of directors of Compétence Culture

Governance

September 2022 to January 2023 - Iterative drafting stages of the Action Plan presented and validated by the ad hoc roundtable and the board of directors of Compétence Culture

Documentation

Three studies

- AppEco, *Analyse de la contribution économique de la culture, de l'impact de la pandémie et des mesures de soutien* (May 2022)
- Dynamo et Compétence Culture, *Diagnostic sur les enjeux et les priorités en ressources humaines du secteur culturel* (May 2022)
- Compétence Culture, *Diagnostic des ressources humaines du secteur culturel au Québec 2018-2021* (June 2018)

Quantitative and qualitative analysis of data collected

- 180 issues - 236 possible solutions - 62 desired changes - 5 end goals
- 6 fields of action :
 - Mobilization and consultation
 - Diversity of mileus
 - Research and studies in innovation and creation
 - Programs and public policies
 - Financing

A warm thank you to everyone who participated in all or part of the consultation activities.

Appendix 2

Members of the ad hoc roundtable

The organization of the ad hoc roundtable was inspired by the citizen-based approaches of neighborhood roundtables. Its composition was established to encourage discussions and decision-making based on the plurality of viewpoints of different stakeholders in the cultural ecosystem.

Eloi Archambaudoin	Union des artistes
Pierre Arsenault	Ministère de l'Éducation
Christine Bouchard	Compétence Culture
Éric Boulé	Ministère de l'Emploi et de la Solidarité sociale
Véronique.Brisson Duchesne	Ministère du Tourisme
François-G.Chevrier	Événements Attractions Québec
Martin Choquette	Carrefour jeunesse-emploi Montréal
Chantale Dubois	Ministère de l'Emploi et de la Solidarité sociale
Pierre-Adrien Gauthier-Marcil	Ministère de l'Économie, de l'Innovation et de l'Énergie
Isabelle L'Italien	Conseil de la formation continue Arts et culture de l'Île-de-Montréal
Pascale Landry	Compétence Culture
Éric Lord	Réseau des conseils régionaux de la culture du Québec
Stéphanie Ménard	Ministère de la Culture et des Communications
Audrey Murray	Commission des partenaires du marché du travail
Tau S. Bui	Diversité artistique Montréal
Marie-Rose Sénéchal	Ministère du Tourisme

Appendix 3

Members of thematic committees

Training and Skills Development Committee

Julien Audet	Compétence Culture
Marie-Dominique Bélisle	Bibliothèque et Archives nationale du Québec
Lyette Bouchard	Association québécoise de l'industrie du disque, du spectacle et de la vidéo
Christine Bricault	Conseil québécois du patrimoine vivant
Pascale Bureau	Ministère de la Culture et des Communications
Fabienne Cabado	Consultant
Maryse Gervais	Compétence Culture
Mélanie Gosselin	Culture Laurentides
Jean Hamel	Institut national de l'image et du son
Bouchra Klaoua	Services Québec
Isabelle L'Italien	Conseil de la formation continue Arts et culture de l'Île-de-Montréal
Céline Le Merlus	Société des musées du Québec
Renaud Legoux	HEC Montréal
Mériol Lehmann	Artist
Alexandre Pomerleau	Ministère de la Culture et des Communications
Marie-Joanie Raymond	Réseau d'enseignement de la danse
Mickaël Spinnhirny	Agence Mickaël Spinnhirny
Alexandre Vézina	Ministère de l'Économie, de l'Innovation et de l'Énergie

Equity, Diversity and Inclusion Committee

Karine Awashish	Coop Nitaskinan
Pascale Bureau	Ministère de la Culture et des Communications
Pascale Chanoux	Comité consultatif Personnes handicapées
Andrés Cuéllar	Compétence Culture
Rose-Marie Derosier	Bibliothèque et Archives nationales du Québec
Maria Eugenia Garza	La danse sur les routes
Arthurs Gideon	Soulpepper Theatre Company and the Young Centre for the Performing Arts
Christine Harel	Consultant
Bouchra Klaoua	Services Québec
Yoan Leviel	Compétence Culture
Feven Mariam	Artist
Pierre-David Rodrigue	La danse sur les routes du Québec
Michaël Séguin	Université Saint-Paul
Alexandre Vézina	Ministère de l'Économie, de l'Innovation et de l'Énergie
Catherine Voyer-Léger	Conseil québécois du théâtre
Verónica Zúñiga Salas	Ministère de la Culture et des Communications

Social Safety Net Committee

Sandrine Archambault	Alliance québécoise des techniciens de l'image et du son
Jamil Azzaoui	Artist
Catherine Blanchette	Union des Artistes
Maryse Brassard-Lévesque	Compétence Culture
Pascale Bureau	Ministère de la Culture et des Communications
Martine D'Amours	Université Laval
Ariane Deslions	Artist
Elsa Fortant	Compétence Culture
Luc Fortin	Guilde des musiciens et musiciennes du Québec
Alexis Girard-Aubertin	Ville de Québec
Geneviève Lauzon	Union des écrivaines et des écrivains québécois
David Lavoie	Festival TransAmériques
Karine Ledoyen	Danse K par K
Alexandre Pomerleau	Ministère de la Culture et des Communications
Sophie Préfontaine	Lawyer
Christian Robitaille	Le Diamant

Working Conditions Committee

Valérie Beaulieu	Culture Montréal
Catherine Blanchette	Union des Artistes
Stéphane Chagnon	Société des musées du Québec
Annick Charette	Confédération des syndicats nationaux
Shérane Figaro	Travailleuses et travailleurs regroupés des arts, de la culture et de l'événementiel
Katia Grubisic	n/d
Christine Harel	Consultant
Steve Huot	Danse Partout
Caroline Johnson	Le Refrain
Céline Le Merlus	Société des musées du Québec
Parise Mongrain	Confluence
Subtil Perrette	Musée des métiers d'art du Québec
Valérien Perreve	Compétence Culture
Madeleine Philibert	Compétence Culture
Sékolène Roederer	Culture Montréal
Josée Roussy	Centre de création de diffusion de Gaspé
Marc-André Simard	EXEKO

Appendix 4

Participants in the *Grands Ateliers printanier et automnal*

Audrey-Ann Allen	Self-employed worker
Alexandre Alonso Alvarez	Société professionnelle des auteurs et des compositeurs du Québec
Eloi Archambaudoin	Union des artistes
Sandrine Archambault	Alliance internationale des employés de scène, de théâtre et de cinéma
Adèle Arseneau	Arrimage, corporation culturelle des Îles-de-la-Madeleine
France Arseneau	Arrimage, corporation culturelle des Îles-de-la-Madeleine
Annab Aubin – Thuot	Brimbalante – École de clown
Carolyn Auclair	Le Monastère
Jamil Azzaoui	Self-employed worker
Sylvette Babin	Revue Esse
Aminah Bahri	Self-employed worker
Alexandra Bailly	Comité sectoriel de main d'oeuvre économie sociale et action communautaire
Sébastien Balbino	Compétence Culture
Jessica Barriault	Culture Gaspésie
Paula Barsetti	Théâtre de la LNI
Daniel Bastien	Regroupement québécois de la danse
Rosalie Beauchamp	Le Monastère
Danielle Beauchemin	Union des artistes
Julie Beaudoin	Conseil des Arts de Montréal
Maryse Beaulieu	Regroupement des Artistes en Arts Visuels

Paule Beaudry	Conseil des arts de Montréal
Gilles Bélanger	Les Amis de la Culture et Les Artistes Point-arts
Nancy Bélanger	Culture Montérégie
Marie-Dominique Bélisle	Bibliothèque et Archives nationales du Québec
Geneviève Béliveau	Société d'histoire de Drummond
Guy Bellavance	Institut national de la recherche scientifique
Charles Bender	Artist
Marie Eve Berlinger	POP, culture + numérique
Chloé Besner	DynamO Théâtre
Rachel Billet	Machinerie des arts
Pierre Blanchet	Union des artistes
Catherine Blanchette	Union des artistes
Catherine Bodmer	Regroupement des centres d'artistes autogérés du Québec
Martin Boisjoly	Le Carré des Lombes
Cathy Bolan	Government of Canada, Canadian heritage, Arts Branch
Elma Bos	Conseil culturel fransaskois
Christine Bouchard	Compétence Culture
Lynette Bouchard	Association québécoise de l'industrie du disque, du spectacle et de la vidéo
Emilie Boucher	Self-employed worker
Anne-Marie Boudreau	Arrimage, corporation culturelle des Îles-de-la-Madeleine
Aziz Boughedir	Self-employed worker
Chantal Boulanger	Association des écoles supérieures d'art du Québec
Céline Brassard	Association québécoise des auteurs dramatiques
Maryse Brassard-Lévesque	Compétence Culture
Céline Breton	Culture Gaspésie



Christine Bricault	Conseil québécois du patrimoine vivant
Amélie Brisson-Darveau	Regroupement des centres d'artistes autogérés du Québec
Marie-France Brunelle	Culture Côte-Nord
Tau S. Bui	Diversité artistique Montréal
Pascale Bureau	Ministère de la Culture et des Communications
Fabienne Cabado	Consultant
Marie-Maude Camirand	Regroupement des centres d'artistes autogérés du Québec
Stéfane Campbell	Stéfane Campbell
Viêt Cao	Synapse C
Nadia Cardin	Lecturer
Marilyn Carnier	Chants Libres
Chantal Caron	Fleuve Espace danse
Mélanie Carpentier	L'organisme
Agnese Cazzavillan	Allia (Femmes du cinéma de la télévision et de médias numériques)
Stéphane Chagnon	Société des musées du Québec
Lysandre Champagne	Observatoire de la culture et des communications du Québec
Vincent Champagne	Institut national de l'image et du son
Louise Chapados	Conseil des métiers d'art du Québec
Gilles Charland	Association québécoise des travailleurs de l'image et du son
Esther Charron	Bishop's University
François-G. Chevrier	Événements Attractions Québec
Martin Choquette	Carrefour Jeunesse-Emploi Montréal Centre-Ville
Ada Cirstoiu	Cible retour à l'emploi
Manon Claveau	Maison Théâtre
Agathe Coeurderoy	L'Artère, art de la danse et du mouvement

Aurélié Coignet	Arrimage, corporation culturelle des Îles-de-la-Madeleine
Andrés Cuéllar	Compétence Culture
Véronique Cyr	Arrimage, corporation culturelle des Îles-de-la-Madeleine
Martine D'Amours	Université Laval
Marie-Eve Dagenais	Productions Jeun'Est/Prodigium
Valerie Daigneault	Bureau du Cinéma et de la Télévision du Québec
Géraldine Dallaire	Pôle entrepreneuriat culturel et créatif
Zélie Davin	Compétence Culture
Rafaël De La Durantaye	École de cirque des îles
Mariana de Melo	Culture Montréal
Jean-Charles Denis	AppEco
Camille Dezauzier	Fédération culturelle canadienne-française
Marc Douesnard	Conseil des métiers d'art du Québec
Christine Duplessis	Fédération culturelle canadienne-française
Nathalie Dussault	Regroupement des artistes en arts visuels
Dominic Dutil	Self-employed worker
Alexandre Emond	Ace media
Hector Jose Estrada	Cible retour à l'emploi
Karla Étienne	Artist
Michelle Ferland	Association des professionnels de l'édition musicale
Thais Ferreira	Diversité Artistique Montréal
Shérane Figaro	Travailleuses et travailleurs regroupés des arts, de la culture et de l'événementiel
Elsa Fortant	Compétence Culture
Katy Fortin	Culture Montérégie
Luc Fortin	Guilde des musiciens et musiciennes du Québec

Marie-Aimée Fortin-Picard	Conseil de la culture de l'Abitibi-Témiscamingue
Francine Gagné	Circuit-Est
Sylvie Gamache	Consultante
Heloise Garant	N/D
William Gault	MAPP_MTL
Caroline Gauthier	YES Montreal
Pascal Genet	Société de développement des entreprises culturelles
Maryse Gervais	Compétence Culture
Thomas Giboudeaux	MUTEK
Mélanie Gosselin	Culture Laurentides
Stéphane-Billy Gousse	Fédération nationale des communications et de la culture
Mélanie Grégoire	Self-employed worker
Anne-Sophie Grenier	Self-employed worker
Martine Groulx	La paresse au travail inc. (Lazy At Work Inc.)
Valérie Guilmain	Ministère de la Culture et des Communications
Aurélie Guye-Perrault	La Pieuvre
Jean Hamel	Institut national de l'image et du son
Jowi Harvey	Coop Raquette
Sophie Hébert	Association québécoise de l'industrie du disque, du spectacle et de la vidéo
Gisèle Henne	Culture Laurentides
Vanessa Herrick	English Language Arts Network
Hélène Hotton	Société de développement des périodiques culturels québécois
Anne-Marie Jean	Conseil des arts et lettres du Québec
Caroline Johnson	Regroupement des festivals régionaux artistiques indépendants
Bouchra Kaloua	Services Québec

Georgette Koblan	Culture Mauricie
Isabelle L'Italien	Conseil de la formation continue Arts et culture de l'Île-de-Montréal
Patrick Labbe	Centrale Alternative
Bernard Lagacé	Diagramme – gestion culturelle
Sarah Lamarche	Culture Estrie
Pascale Landry	Compétence Culture
Mélanie Langlois	Self-employed worker
Anne-Marie Lanthier	Conseil québécois du théâtre
Dominique Lapointe	Culture Bas-Saint-Laurent
William César Lareau	Synapse C
Myriam Larose Truchon	Diversité artistique Montréal
Sarah-Ann Larouche	Confluence – Créateur de vocations
Geneviève Lauzon	Union des écrivaines et des écrivains québécois
Hubert Lavallée-Bellefleur	Festival Colline et Chapelle du rang 1
David Lavoie	Festival TransAmériques
Alexis Leborgne	Self-employed worker
Jean-Richard Lefebvre	Société Professionnelle des auteurs et des compositeurs du Québec
Marie-France Legault	Maison théâtre
Mériol Lehmann	Self-employed worker
Sophie Lemercier	Culture Lanaudière
Véronic Lemieux	Ministère du Tourisme
Karine Lepage	Ministère du Tourisme
Étienne Lessard	Pop Culture
Etienne Lévesque	Ministère de la Culture et des Communications
Yoan Levie	Compétence Culture

Clara Lhotellier	Self-employed worker
Éric Lord	Réseau des conseils régionaux de la culture du Québec
Nathalie Maillé	Conseil des arts de Montréal
Dominique Malo	Regroupement des festivals régionaux artistiques indépendants
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Ivan Marinov	Synapse C
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Sylvie Meste	Cultural affairs consultant
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Stephane Moraille	Alliance of Canadian Cinema, Television and Radio Artists Montreal
Maryse Morin	N/D
Félicité Moro	Services Québec
Ana Maria Mujica	Services Québec
Audrey Murray	Commission des partenaires du marché du travail
Jane Needles	Needles' Consulting Services
Laurence Orillard	Confluence – Créateur de vocations
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Catherine Paquet	Culture Outaouais
Camille Paquin	Consultant
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Caroline Pépin-Roy	Conseil de la culture de l'Abitibi-Témiscamingue
Émilie Perreault	Artist
Valérien Perreve	Compétence Culture
Madeleine Perron	Conseil de la culture de l'Abitibi-Témiscamingue
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Marie-Claire Poulin	Cible Retour à l'Emploi
Joanne Pouliot	Association des professionnels de l'industrie de l'humour
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Vincent Ranallo	Association québécoise des marionnettistes
Marie-Joanie Raymond	Réseau d'enseignement de la danse
Dominique Rheault	Culture Bas-Saint-Laurent
Julie-Anne Richard	RIDEAU
Isabelle Ringuet	Patrimoine canadien
Denis Roberge	Les Productions Edelweiss
Noémie Rochefort	Journaliste Sors-tu

Pierre-David Rodrigue	La danse sur les routes du Québec du Québec
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Jérémie Roy	Artiste
Dominic Rozon	La Pieuvre
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Éloïse Sauvé	Pop Culture
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Julien Silvestre	Conseil des métiers d'art du Québec
Yan St-Onge	Artist
Camille Stringer	Chapelle du rang 1
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Marjolène Turcotte	Théâtres Unis Enfance Jeunesse
Emilie Vachon	L'Aubergine
Sasha Valdes	Culture Côte-Nord
Tania Viau	Culture Laurentides
Mavi Villada	Artist
Manon Villeneuve	Culture Saguenay–Lac-Saint-Jean
Mikaël Vitali	Théâtre Aux Écuries
Aude Watier	La danse sur les routes du Québec du Québec
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Anne-Marie White	Pauvre Gertrude
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Appendix 5

Coordination model for continuous training in culture

An innovative approach to continuous training in culture

With Compétence Culture, Sector Committee on Cultural Workforce, as prime contractor, the cultural sector has developed a unique and innovative approach to meeting the skills development needs of its workforce: the coordination model for continuous training. This model was made possible by a fruitful interdepartmental collaboration between the ministère du Travail, the ministère de l'Emploi et de la Solidarité Sociale (MESS), the Commission des Partenaires du Marché du Travail (cPmt), and the ministère de la Culture et des Communications (MCC), with the financial contribution of Services Québec.

In 2000, the cultural sector adopted a strategy for the development of human resources in culture, followed a few months later by an agreement between the ministère de la Culture et des Communications, the ministère du Travail et de l'Emploi and the Commission des Partenaires du Marché du Travail. Initially seen as a pilot project (2001-2007), the model introduced in the cultural sector was consolidated and renamed the model for the coordination of continuous training in culture. It underwent two major evaluations (2005 and 2017), both of which were positive. The latest evaluation led to the enhancement of the Tripartite Commitment in June 2018.

In 2018, the Tripartite Commitment partners reaffirmed their support for the Model, notably through major investments. These investments were made in the context of the national workforce strategy (2018-2023), the national human resources strategy (2018-2023) and the *Politique culturelle du Québec* (2018-2023). The commitment had a 5-year scope.

The model is based on collaboration and synergy between the actions of sectoral and regional promoters active in skills development. With one person (or a few people) specifically dedicated to skills development and supported by funding from the coordination of continuous training, the Model brings together some fifty sectoral associations and groups, unions and regional cultural groups. In particular, it provides financial support for continuous training activities in the cultural sector, and for the deployment throughout Quebec of individuals responsible for coordinating training and skills development activities.



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