



**DESIGNING A NEW STRUCTURE FOR  
DEVELOPING CULTURAL HUMAN RESOURCES  
IN NEW BRUNSWICK**

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## MESSAGE FROM THE EXECUTIVE DIRECTOR

*The Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick*, published originally in French in 2009 as part of the États généraux on Arts and Culture in the Acadian Society of New Brunswick and translated into English in 2010, clearly identifies the needs in the area of human resources in the cultural sector, particularly in continuing education and professional development of artists, employees of not-for-profit organizations and cultural industries, not to mention the training needs of artists who work in the school system or are involved, along with workers from other fields, in regional cultural development.

Like other workers, those in the culture sector require not only initial training and education, but also professional development and opportunities to increase their knowledge and skills throughout their careers. Training and professional development are critical needs: first, because the very nature of artistic endeavours often means that artists must seek out innovative techniques, technologies and resources; and second, because artists must acquire specific knowledge in related areas which is indispensable to the management of their arts careers.

Unlike other employment sectors which import supplies and relocate jobs, however, the cultural sector of New Brunswick, composed of 15,600 artists and cultural workers, generates direct economic benefits for the local and regional economy. Improving the competencies of all those who are part of the ecosystem of cultural work will, without a doubt, increase the economic value of cultural goods and services.

In October 2012, because they were well aware of this state of affairs and interested in adapting public policies on non-standard work, a growing trend across the country, the Department of Post-Secondary Education, Training and Labour and the Department of Tourism, Heritage and Culture, gave the Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick (AAAPNB) the mission to undertake a consultation process on the development of cultural human resources in New Brunswick.

The AAAPNB immediately grasped the scope of the work to be done and considered the responsibility involved in working with the Acadian, Anglophone and Aboriginal communities, with the entire arts and culture world (artists, cultural workers, public decision-makers), in other words with a very large number of partners. The importance of our co-operative work cannot be overstated: bringing together Acadians, Anglophones and Aboriginal people enabled us to tear down the walls between us, to bridge the solitudes, and to build together. Our success is a marvellous illustration of one of the features of culture: its power to design, to create, to unite and to leave a legacy.

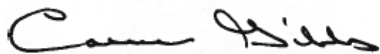
We used every possible means to ensure that our consultation process was successful. A great deal of attention was placed on process, and we chose an approach which showed respect for each phase and which was founded on democratic principles. The members of the Roundtable participated actively and with dedication in the consultations. In all, the hours they contributed to

the Roundtable amounted to 1604 hours, not including the 402 hours provided by the Conseil québécois des ressources humaines en culture (CQRHC) through its Executive Director, Louise Boucher. On behalf of the AAPNB, I would like to thank the many people involved.

One observation which came out of the Roundtable's discussions received unanimous support: it was time for New Brunswick to establish a cultural human resources council. Our work made it possible to design and define the structure of this new organization: it would be representative, inclusive, and its first responsibility will be to oversee the implementation of a strategy for developing cultural human resources in New Brunswick, as well as financing and coordinating the strategy.

This report is the fruit of the collective efforts of the arts and cultural community of New Brunswick. It is, therefore, both the first milestone and an essential resource for the development of cultural human resources in New Brunswick. It summarizes the careful work accomplished over a period of two years towards a common objective: to place the fulfillment of the potential of professional artists and the cultural ecosystem at the centre of our vision for our society.

Carmen Gibbs  
Executive Director



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## BACKGROUND

In 2008-2009, the Department of Heritage, Culture and Tourism began a process aimed at establishing a sectoral council for the development of cultural human resources and decided that the initiative must be community-based.

The community-based process was largely a response to the vision articulated in the *Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick*,<sup>1</sup> published in 2009 as part of the États généraux on Arts and Culture in Acadian Society in New Brunswick. The *Global Strategy* clearly identifies the needs in the area of human resources in the cultural sector, particularly in continuing education and professional development of artists, employees of not-for-profit organizations and cultural industries (organizations), not to mention the training needs of artists who work in the school system or are involved, along with workers from other fields, in regional cultural development.

In 2011, the Department of Post-Secondary Education, Training and Labour also acknowledged that the initiative should come from the community, and gave the AAAPNB the mandate to work with Acadian, Anglophone and Aboriginal communities in the province in order to develop cultural human resources in the province.

It was decided that the best way to accomplish this task was by establishing the New Brunswick Roundtable on Cultural Human Resources, created for the purpose of designing a new structure which would be representative, recognized, and inclusive, by meeting the following objectives:

- To establish a partnership between the Acadian, Anglophone and Aboriginal communities to develop a province-wide cultural human resources strategy.
- To ensure that the same process is carried out in all three communities by anchoring the work in regular meetings of the Roundtable.
- To develop an action plan for conceptualizing and implementing a cultural human resources strategy for New Brunswick and the means of financing and coordinating its tasks.

In order to ensure it was properly and fully equipped to undertake such a large-scale project, the AAAPNB decided, with the agreement of the Department of Post-Secondary Education, Training and Labour (PETL), to work with the Conseil québécois des ressources humaines en culture (CQRHC), an organization dedicated to developing cultural human resources in Quebec. Five (5) statutory meetings of the Roundtable took place between November 2012 and May 2014.

The first four sections of this report describe the atypical nature of work in culture, which presents challenges requiring adjustments to employment and labour measures in our province. The fifth section positions the Cultural Human Resources Strategy (hereafter CHR Strategy). The sixth section describes the new structure that will carry out actions and provide services, as it has been envisaged by the Roundtable.

The CHR Strategy acknowledges culture as an employment sector which seeks to consolidate and increase its economic impact in consideration of the cyclical nature of its activities. The CHR Strategy expresses the cultural sector's desire to develop sustainable careers and work in the arts in our province.

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<sup>1</sup> Throughout the document, the underlined words refer to Appendix 4 : Documents and sources, p. 72.

To meet this challenge, the Government of New Brunswick must further adapt its public policies to embrace the reality of atypical work which has grown twice as much as regular, full-time employment over the last ten years.

As David Campbell writes in *Sustaining New Brunswick's Arts and Cultural Workforce*, a report commissioned by ArtsLink NB in 2013, "Across a variety of metrics, the profile of the New Brunswick arts and cultural workforce at present is not as strong as elsewhere in the country."

Campbell notes that the province's artists and cultural workers are highly educated, but their careers are characterized by part-time employment and lower-than-average wages. The workforce is aging faster here than in the rest of the country as younger artists move away to develop careers elsewhere. New Brunswick has the second lowest intensity of arts and cultural workers in Canada – 44 percent below the national average.<sup>2</sup>

Campbell also noted a significant part-time or part-year work component in the sector, which is supported by the artists' survey for the report. "Qualitative findings from this report show that many artists are juggling multiple jobs as well as managing all aspects of their artistic career beyond the creating aspect of their work," he states.<sup>3</sup>

The workforce faces low income levels. In the artist's' survey, two-thirds of respondents reported annual incomes of less than \$40,000.

Of the more than 360 artists and cultural workers Campbell surveyed in his research, training and professional development were identified as top priorities. Campbell stated that training is one of the top three barriers to the development of New Brunswick's arts and culture sector (the other two are funding/revenue, and market development).<sup>4</sup>

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<sup>2</sup> 'Sustaining New Brunswick's Arts and Cultural Workforce,' David Campbell, 2013, p. 6.

<sup>3</sup> Ibid, page 7.

<sup>4</sup> Ibid, page 8.

## 1. A VISION FOR THE FUTURE

As a way of articulating a vision for the future, we can reference the anticipated outcomes set out in the *Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick*, published in 2009 as part of the États généraux on Arts and Culture.

The level of engagement by individuals representing all cultural sectors at the New Brunswick Roundtable on Cultural Human Resources is a testament to their common aspirations. The improvements expressed by the Acadian artists can be referenced as representative of a future vision for all those who make up cultural human resources.

The passages below express an environment that fosters the improvement of competencies and encourages the acquisition of new skills in human resources. A vision for the future where:

- Professional artists benefit from a wide range of educational programs and continuing education opportunities in every arts discipline and at every level of professional development. These courses and workshops are available within as well as outside the province, and allow artists to keep pace with what is happening in the art world here and elsewhere, and to advance in their practice without being forced to live as expatriates
- Professional artists can count on adequate financial support from grants, internships, mentorships, apprenticeships, and training, and can easily access information that helps them in their professional development, improves their arts production, and enables them to reach their full potential in their creative practice.
- The work of artists is better understood and better compensated, and receives better support from all levels of government, arts and cultural organizations, cultural enterprises, and the other sectors of ... society.

Sectoral Strategy 1: **The Creative Artist**

- The staff hired to work in arts and cultural infrastructures is qualified, competent, trained, recognized and well compensated.
- All staff members hired to work in arts and cultural infrastructures have access to training and professional development programs adapted to their needs and which allow them to gain the knowledge necessary to fulfill their mandates.
- [Infrastructures] have access to multi-year funding, enabling them to hire professional human resources on a permanent basis, to offer adequate support and guidance to their volunteers, to improve their governance practices, and to fulfill their respective mandates.

Sectoral Strategy 2: **Cultural Infrastructures**



- Classes in all arts disciplines are offered in schools throughout the province of New Brunswick and are taught by specialists who can provide a complete range of courses to students in these schools. Specialists can also count on the support of generalist teachers, trained for their role in transmitting culture ..., as well as on facilitators, workshop leaders, and cultural and community workers recognized for their skills in cultural programming and community work.
- All students (...) have frequent and sustained contact with professional artists and their work through (...) initiatives that foster connections between artists and students. Artists receive adequate preparation for this type of work.

Sectoral Strategy 3: **Education, Arts and Culture**

- Education and training in community cultural development is available to cultural and community facilitators and educators, municipal recreation department staff, community economic development officers, and cultural and community affairs officers in community schools, as well as to leaders in the different sectors of ... society.
- Human resources working in regional cultural development are well trained, well equipped, and well paid.

Sectoral Strategy 4: **Communities, Arts and Culture**



Participants at the first Roundtable meeting, on February 6, 2013 in St John.

## 2. A CHR STRATEGY TO STRENGTHEN THE CULTURAL ECOSYSTEM

New Brunswick is experiencing a period of cultural effervescence. As the Cultural Human Resources Roundtable<sup>5</sup> has been carrying out its mandate, other projects have progressed in parallel to it: revising the Cultural Policy; developing a strategy for cultural industries; the Forum on the Professional Status of the Artist which brought together all of New Brunswick's communities; and, last but not least, the regional cultural development policy for the francophone school sector. These projects, in turn, reflect the evolution of the New Brunswick's cultural sector in the past ten years.

### 2.1. A CHR Strategy that complements the Cultural Policy for New Brunswick

Funding is key to the viability of the cultural sector, a reality which calls for a "cultural policy that is renewed and enriched, combined with a solid plan of action and the funding necessary to carry it out."<sup>6</sup>

Adequate funding is also the driving force behind the remuneration of artists, on the condition that the professional status of the artist is clearly recognized. Making a living from one's art also merits appropriate economic and social protection adapted to the nature of intermittent work (periods of work interrupted by periods without remuneration), because cultural activity is generally cyclical. The Forum on the Professional Status of the Artist in New Brunswick in spring 2013 provided a number of consensus positions and considerations which will be useful for the Premier's Working Group on the Status of the Artist.

The Roundtable on Cultural Human Resources has undertaken a complementary process, addressing the question of competencies<sup>7</sup> so that arts careers and work in culture can evolve towards a model of sustainability.

The chart on next page<sup>8</sup> illustrates the interdependence of these three processes.

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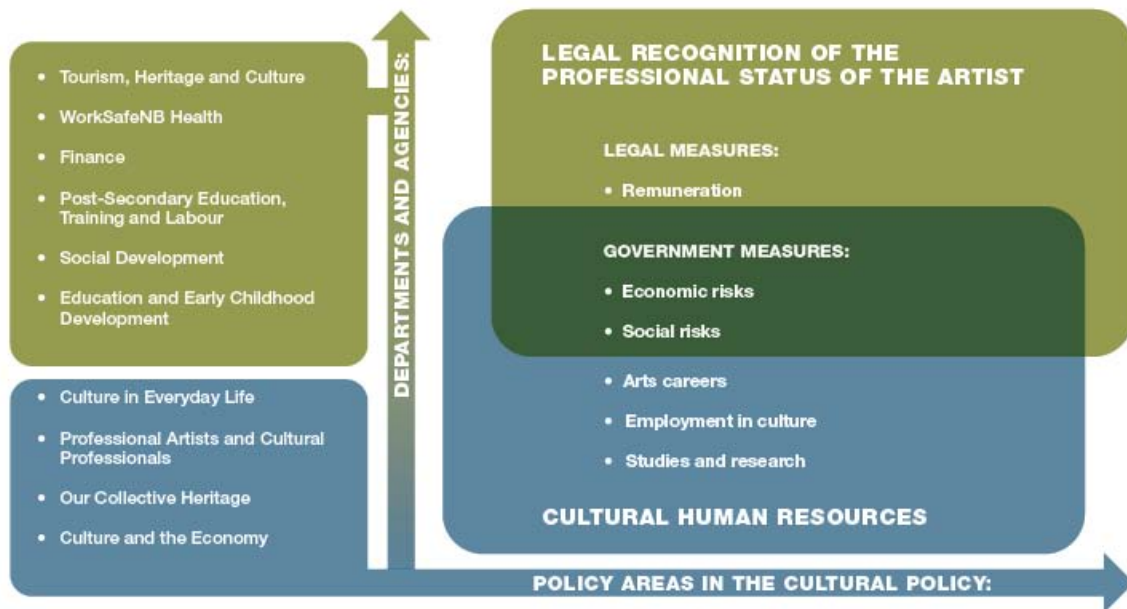
<sup>5</sup> Appendix 1: Groundwork for the Roundtable's consultations and its bipartisan composition.

<sup>6</sup> AAAPNB, *The Professional Status of Artists in New Brunswick: Towards a concrete recognition of professional artists and their right to make a living from their art*, 2013.

<sup>7</sup> In order to distinguish this mandate from others, we asked ourselves the following question: "If funding and remuneration were available, what would be needed in terms of best practices and competencies so that the artistic and cultural workplace would function smoothly?"

<sup>8</sup> AAAPNB, *op cit*, p14.

# DIAGRAM OF ECOLOGY FOR THE CULTURAL HUMAN RESOURCES IN NEW BRUNSWICK



## 2.2. A CHR Strategy that respects New Brunswick's linguistic and cultural diversity and human rights

The future CHR structure, being provincial in scope, must respect the linguistic and cultural diversity that exists in New Brunswick. It must also respect human rights.<sup>9</sup> Human rights define what we are all entitled to—a life of equality, dignity, and respect: a life free from discrimination.

## 2.3. A CHR Strategy that contributes to the economic impact of culture and the collective wealth of New Brunswick

Improving the competencies of everyone involved in the ecosystem of cultural work will, without a doubt, enhance the economic value of cultural goods and services. The direct and indirect economic impact and the related jobs are a significant contribution to the province.

The collective wealth can be measured in the rate of economic activity in the local and regional economy. Unlike certain economic sectors that import supplies and move jobs outside the community or the province, the cultural sector generates direct revenue for the local and regional economy. Few supplies are imported, and the principal expenses are related to the remuneration of human resources (wages and fees) and infrastructure costs (rental or mortgage payments, maintenance) in the region. These expenses generate income tax, purchases and the goods and service taxes on purchases, which greatly contribute to New Brunswick's economy.

Culture should be viewed as social capital and an extremely useful tool for social development. Of particular interest, participation in cultural activities works against the exclusion of the most vulnerable groups. This type of activity requires specific competencies.

Investments in the cultural sector are necessarily profitable for the population, and enable New Brunswick to compete globally in the creative economy and the knowledge economy. The digital revolution, in particular, has significantly changed the way cultural goods and services are created, produced, distributed, marketed, preserved, and showcased. Workers in all cultural fields require training in digital media, as well as business and management skills related to new business models related to these technologies.

*[The cultural sector] also serves as a magnet for skilled and creative people who, in turn, further contribute to its strength. The labour market for the cultural sector has grown increasingly complex, changing rapidly and demanding new skills.*<sup>10</sup>

<sup>9</sup> <http://www.chrc-ccdp.gc.ca/eng/content/what-are-human-rights>

<sup>10</sup> The Cultural Human Resources Council (CHRC), Cultural HR Study 2010, by the Conference Board of Canada (2010) in two volumes: 1) Labour Market Information for Canada's Cultural Sector (hereafter Cultural HR Study 2010-1), and 2) HR Trends and Issues (hereafter Cultural HR Study 2010-2), which were written after extensive consultations, including a large-scale online survey to which more than 2,000 people working in the cultural sector responded.

## 2.4. A CHR Strategy that fosters retention of workers

Since the devolution of labour and workforce measures from the federal to the provincial level in 1997, provinces now have the responsibility for initiatives and tools related to job creation, human resources management practices in businesses, and training for employees.

The Labour Market Development Agreement (LMDA) between Canada and the provinces provides several targets, including the alignment of initial training programs with workplace needs, professional development and continuing education, and job reclassification following massive lay-offs. In fact, PETL was able to support the work of the Roundtable by means of the *Adjustment Strategy* program of the LMDA.

PETL is the Department which will provide support for those working in atypical work situations, that is, the various types of work outside regular, salaried employment with a single employer: temporary positions, term contracts, seasonal work, and fee-for-service, freelance, royalty or licensing payment arrangements. Because labour matters are under provincial jurisdiction, the support of PETL will contribute to the retention of workers in all categories of human resources in New Brunswick. These workers will appreciate the province's ability to offer an environment which welcomes and sustains arts careers and employment in culture.

Through its support PETL will demonstrate innovative leadership in favour of atypical work, responding to the direction in which the workforce is moving.<sup>11</sup>

## 2.5. A CHR Strategy that is based on the voluntary participation of individuals and leaders of organizations

Typical employment scenarios allow one party (the Employer) to determine the progression of the employee through salary scales and the training or professional development required for each step.

The envisioned Cultural HR structure will be an agent of change agent for the atypical employment scenarios within the cultural sector which rely strongly on the self-determined course of the individual:

- It focuses on the cooperation of participants, who will work together to identify priorities for action and to respond to the needs of the human resources in the sector;
- It will build on results, year after year, and celebrate the determination of individuals in the cultural sector to self-direct and improve their own competencies;
- Its actions will be based on values and methods that are not prescriptive or coercive.

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<sup>11</sup> Report by Gilles Duceppe and Rita Dionne-Marsolais on the Commission nationale sur l'avenir de l'assurance-emploi, November 2013, page 27. Atypical employment increased by 19.8% between 1999 and 2012. The previous report dealt with the 1995-2001 period.

### 3. THE WORLD OF ATYPICAL WORK IN CULTURE: SOME BENCHMARKS

To position the Cultural HR Strategy properly, we need to understand a universe that is very different from traditional sectors of employment.

We will briefly review what is meant by:

- professional work in culture
- cultural domains
- cultural occupations

We will then describe some of the issues related to working conditions:

- the cyclical nature of atypical work
- the double life of professional artists

We will also summarize the focal point of the future CHR structure:

- the career cycle

#### 3.1. Professional activities according to the cultural chain

First, we need to define cultural activity and its characteristics in order to distinguish it from hobbies and sports:

*Cultural activity involves the creation, research, development, production, manufacturing, distribution, presentation, performance, and/or preservation of creative artistic goods and services, including the discovery and preservation of heritage—all with a professional intent.*<sup>12</sup>

To encompass the entire workforce in culture, we need to consider each steps of the process involved in creating and producing cultural goods and services, from the initial exploration through to their final dissemination and/or consumption. These steps form the basis of the cultural chain.

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<sup>12</sup> CHRC, *Cultural HR Study 2010-1*, op cit, page 12.

### 3.2. Domains

Establishments linked together on the cultural chain can be classified into seven domains<sup>13</sup>.

The Conference Board of Canada has developed a profile of employers (establishments) in each province<sup>14</sup> according to these seven domains. Establishments are categorized by staff size (number of employees).

As soon as a self-employed worker incorporates his or her business, it becomes an establishment of "indeterminate" size. These include sole proprietorships and family businesses with less than \$30,000 in business income (see chart below):

- Indeterminate (sole proprietorship or family business, \$30,000 and over)
- Small (1 to 9 employees)
- Medium (10 to 99 employees)
- Large (100 employees or more)

Number of establishments in New Brunswick by domain and by size (according to number of employees), as declared in the <u>Business Register</u> of Statistics Canada, June 2009.					
DOMAINS	Indeterminate	1 to 9	10-99	100 +	TOTAL
Music	26	9	0	0	<b>35</b>
Books	14	6	0	0	<b>20</b>
Live performing arts	29	35	1	0	<b>65</b>
Visual arts and crafts	26	17	0	0	<b>43</b>
Film, radio, TV, and broadcasting	102	99	1	1	<b>203</b>
Interactive digital media	24	21	1	0	<b>46</b>
Heritage	11	78	3	0	<b>92</b>
<b>TOTAL</b>	<b>234 (46%)</b>	<b>265 (52%)</b>	<b>6 (1%)</b>	<b>1 (0%)</b>	<b>504</b>

It is obvious that simply counting the number of establishments and their employees does not allow us to capture the full scale of cultural human resources in New Brunswick. We need to explore the matter with a broader perspective and look at cultural occupations rather than the establishments themselves.

<sup>13</sup> CHRC, Cultural HR Study 2010-1, op cit., page 15. See Appendix 4: Definitions and Sources.

<sup>14</sup> CHRC, Cultural HR Study 2010-1, op cit, pages 141 -173

### 3.3. Cultural occupations

Employment in the cultural sector is quite different from employment in other economic sectors in that the employment cycle is generally “atypical”.

“Atypical work” refers to any form of work that is not a regular, full-time position working for a single employer. The following examples illustrate the precariousness of atypical work:

*Whereas the bulk of employment in Canada consists of traditional arrangements, with employees working for a single employer, at full-time hours, year round, and with statutory benefits and entitlements, a high percentage of workers in the cultural sector are not employed in this type of arrangement.*

*Instead, many of those working in the cultural sector are in non-traditional employment categories, such as “own-account” self-employed (a self-employed person with no paid employees) or self-employed employer (a self-employed person with paid employees). Rather than holding full-time positions, many are part-time, temporary, or contract employees. Many are multiple job holders, with two or more concurrent jobs. Given the higher incidence of non-traditional employment in the sector, many cultural workers face tremendous uncertainty about employment, hours, earnings, and benefits.<sup>15</sup>*

A more accurate measurement of employment considers workforce data collected during the census regarding cultural occupations according to the National Occupational Classification (NOC).

*(...) presents a profile of employment in the cultural labour force, using the latest available data from Statistics Canada. This profile focuses on cultural occupations, rather than cultural establishments, in order to capture those individuals employed in the cultural sector who do not work for cultural establishments.<sup>16</sup>*

According to 2011 data for New Brunswick,<sup>17</sup> the cultural sector employs 8% of the total workforce. The table on page 18 shows that nearly 9,000 people work in the arts and nearly 22,000 are employed in technical support jobs, for a grand total of almost 31,000 direct and indirect jobs.

Without more information on the labour dynamics (the persistence or duration of employment, for an individual), of atypical or non-standard work, it is difficult to determine what periods arise from personal choice or from transitions to standard employment. Non-traditional work scenarios include: part-time, temporary, overtime, or seasonal contracts, as well as self-employment or freelance work. No matter the circumstance that compel it, atypical work is always synonymous with economic risks (underemployment, income fluctuations, business risks, obsolescence of knowledge and skills) and social risks (illness, disability, ageing, or retirement). Atypical employment does not carry the safety net of employers' plans or client fees.

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<sup>15</sup> CHRC, Cultural HR Study RH 2010-1, page 18

<sup>16</sup> Idem

<sup>17</sup> Statistics Canada. 2013. Canada (Code 01) (table). National Household Survey (NHS) Profile. 2011 National Household Survey. Statistics Canada Catalogue no. 99-004-XWE. Ottawa. Released September 11, 2013. <http://www12.statcan.gc.ca/nhs-enm/2011/dp-pd/prof/index.cfm?Lang=E> (accessed June 27, 2014).



Because of the nature of this atypical work, the scope and number of human resources in the cultural sector is underestimated by the recent census data (National Household Survey 2011). That data is focused on cultural occupations. As an example, the following question from the survey illustrates the challenges of this approach:

- "Which job is the source of the majority of the income you earned during the reference period? (a week of the year designated in the census)."

If a musician earned subsistence income from **outside** the cultural sector, his or her response to the above survey question would negate the record of any work **within** the cultural sector. He or she would immediately be classified as employed in a different sector of employment.

The following points identify cultural groups within cultural human resources that are not currently reflected in census data collection.

- Aboriginal people who are active in the arts but for whose main source of income is not from the sale of artwork<sup>18</sup>
- Individuals currently completing their education who aspire to work in culture
- Volunteers
- Individuals who are unemployed or unwaged at the time of the census, regardless of whether or not they are professional artists or have previously worked in culture.

We will now examine the various categories of human resources who will make up the appropriate clientele of the future CHR structure.



*Banane fête* with Anika Lirette and Justin Gauvin at the Éloizes 2012 in Bathurst

<sup>18</sup> During the period of the Roundtable's consultations, Abenaki Associates began a major project aimed at identifying, describing and situating Aboriginal artists throughout the Atlantic provinces. This project, which is in process at the time of writing, has interesting possibilities for the future, in terms of communicating and developing aspects of the CHR Strategy related to this population.

## National Household Survey 2011

	Employed workers	Self-employed workers
<b>Total NB population in the labour force</b>	<b>351 935</b>	<b>28 685</b>
<b>Domain according to the Canadian Framework for Cultural Statistics CFCS</b>	<b>NB Cultural Sector Employment (age 15+)</b>	
<b>Heritage&amp;Libraries</b>	1 570	-
Subcategory: technical and support	880	10
Total Heritage&Libraries	2 450	10
<b>Live Performance</b>	690	345
Subcategory: technical and support	195	30
Total Live Performance	885	375
<b>Visual &amp;Applied Arts</b>	3 400	865
Subcategory: technical and support	60	-
Total Visual &Applied Arts	3 460	865
<b>Written&amp;Published Works</b>	1 730	175
Subcategory: technical and support	380	110
Total Written&Published Works	2 110	285
<b>Audio-visual&amp; Interactive Media</b>	185	-
Subcategory: technical and support	1 965	320
Total Audio-visual& Interactive Media	2 150	320
Total Sound Recording	65	30
<b>Partial occupations—Education&amp; Training</b>	14 870	250
<b>Governance, Funding&amp; Professional Support</b>	960	75
Subcategory: technical and support	2 980	45
Total Governance, Funding& Professional Support	3 940	120
Total Multidomain	475	20
<b>Total CFCS (without Education&amp; Training)</b>	<b>9 075</b>	<b>1 510</b>
<b>Partial Occupations</b>	<b>21 330</b>	<b>765</b>
<b>Total CFCS &amp; Partial Occupations</b>	<b>30 405</b>	<b>2 275</b>

The distribution shows the number of self-employed workers relative to the total number of employed workers in each group.

### 3.4. Human resources categories

The CHR Strategy addresses the entire cultural workforce, thereby reflecting a more comprehensive portrait of the sector. The CHR Strategy includes all the human resources categories<sup>19</sup> listed by the Conference Board of Canada:

- Employed worker (including interns)
- Self-employed worker
- Student
- Unemployed worker
- Volunteer
- Employer<sup>20</sup>

### 3.5. The double life of professional artists

The majority of self-employed individuals within the cultural sector are first and foremost artists. The following quote from the CHRC Cultural HR study describes a situation in which artists juggle several different roles and types of work for payment:

*Artists often work at their art for many years before becoming a professional; they can spend a substantial amount of time preparing to earn income, in training, rehearsal, study, research or in creating a finished product; they sometimes work for a number of engagers simultaneously, or for none at all; they may sell nothing for long periods and then suddenly a great deal; they often have to train and rehearse even when they are working, either as an artist or outside their art; many professional artists must supplement their income with revenue generated from part-time work outside their area of professional expertise, and because of the creative nature of the work, they often have an ongoing economic interest in their completed work, either through copyright law or contracts, and they can receive income from it long after the work is finished.<sup>21</sup>*

The combination of different remunerated activities is called the double life of the professional artist<sup>22</sup>, whether or not their second income comes from work within the cultural sector or from another sector (a subsistence job). The 2010 study by CHRC included a large-scale survey. The 1,528 respondents – including self-employed and employed by others – stated that an average of 25% of their annual income came from: another job in the cultural sector (6%); another job in a different sector (14%); or another source of income (6%).

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<sup>19</sup> CHRC, *Cultural HR Study 2010-2*, op cit., page 24.

<sup>20</sup> This category also includes managers, members of boards of directors of not-for-profit arts organizations. The board, along with anyone who looks after the general management of the not-for-profit organization, acts as the "employer".

<sup>21</sup> Garry Neil, *Status of the Artist in Canada: An Update on the 30th Anniversary of the UNESCO Recommendation Concerning the Status of the Artist*, report produced for the Canadian Conference of the Arts, 2010.

<sup>22</sup> Gouvernement du Québec, *Pour mieux vivre de l'art*, 2004.

The double life of the professional artist is a response to the economic risks of being artists and freelance workers<sup>23</sup>. The economic risks artists face can be divided into four categories:

- Fluctuations in income: defined as alternating periods of surplus and lack of work.
- Underemployment: defined as the possibility of not having enough contracts or clients and, therefore, inadequate income.
- Business risk: defined as the risk associated with developing a product or a service without knowing whether it will be sold or at what cost.
- Obsolescence of knowledge or skills: defined as the possibility of having one's employability decrease because knowledge or skills are not up to date. Self-employed workers cannot count on an employer to plan and fund their individual training, or to cover the cost of the time they spend on professional development. What is even more challenging is that artists and cultural workers must be prepared to compete for work (audition, project, proposal). They must be on the cutting edge of their field, and they must finance this competitive advantage themselves.

### **3.6. Cyclical activity resulting from intermittent work creates a precarious situation shared equally by artists and salaried workers in the cultural sector**

Activity in the cultural sector is cyclical in nature, and results from intermittent work patterns. There are periods without income between productions and tourist seasons may be spent on learning, training, or developing new projects before starting on a new cycle of creation, production and distribution. Artists are very familiar with this phenomenon, but intermittence also affects many salaried workers, because they work for organizations that are also part of the cultural chain. For organizations, the situation is similar. Their activity centres around time-sensitive encounters with their audience/public (i.e. tours, exhibitions, visits to heritage sites during the tourist season). Organizations depend largely on project funding, which explains the proportion of term or contract positions and the hiring of seasonal or temporary workers.

*Cultural workers often transition between subsectors or work in more than one subsector, and within for-profit, not-for-profit and other types of employment. High levels of self-employment are the norm, particularly in visual art and crafts, writing and publishing, and film and television production. Even in subsectors where self-employment has been traditionally less prevalent – in heritage, for instance – self-employment may be on the rise.*<sup>24</sup>

<sup>23</sup>Martine D'Amour and Marie-Hélène Deshaies, *La protection sociale des artistes et autres groupes de travailleurs indépendants : analyse de modèles internationaux*, Les éditions de l'Université Laval, 2012.

<sup>24</sup>CHRC, *Cultural HR Study 2010-2*, pageop cit., page 9.

Cyclical activity defines the economy of culture, thus intermittent work is inherent to the sector. Public policy should not exacerbate the challenges of intermittent work<sup>25</sup>. The majority of organizations, therefore, can not offer regular and/or stable jobs twelve months of the year. The consequent movement of self-employed workers between projects and periods of salaried work for organizations is part of this ecosystem. One of the most undesirable impacts of this situation is professional burn-out:

*One of the implications of multi-tasking and working multiple jobs is that individuals often work long hours. Nearly a third of responding cultural workers (32 per cent) worked more than 40 hours per week, on average, in their chief cultural subsector. Moreover, many of them also spent additional hours working in other cultural subsectors or outside the cultural sector (...). Of those who worked in excess of 40 hours per week in their subsector, 15 per cent also spent time working outside the cultural sector, including 3 per cent who reported working more than 20 hours a week in their other work. The evident risk of burnout to talented cultural workers is a real concern.*<sup>26</sup>

We often assume that salaried employees are much better protected than self-employed workers<sup>27</sup> because employees have regular hours of work, the employer is obligated to play a role in the professional development of the employee, and social policies include precise provisions in labour codes and standards to minimize the other risks.

However, salaried positions in the cultural sector may not have the same measure of security. The precarious situation in which cultural organizations often operate does not always allow employers to assume responsibility for the continuing education for their staff. The pattern of periodic employment in the cultural sector often does not meet the criteria of Employment Insurance programs. Salaried workers within the cultural sector are not always eligible to receive EI benefits in order to subsist between projects without the need to seek subsistence work in other employment sectors?

Volunteers are an integral part of human resources within the cultural sector. The significance of their role is a reflective of the precarious funding for culture (the volume of work at hand can not be met by the financial resources available for wages); the profound commitment people show towards their project or program despite the lack of financial resources available; and the motivation of communities to sustain cultural activities.

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<sup>25</sup> Commission nationale sur l'avenir de l'assurance-emploi, rapport des commissaires Gilles Duceppe et Rita Dionne-Marsolais, Novembre 2013. Parmi les recommandations figure l'adoption d'un code « travail dans un secteur d'activité cyclique » et l'hypothèse d'encourager la formation pendant les périodes d'intermittence.

<sup>26</sup> CHRC, *op. cit.*, page 35

<sup>27</sup> CHRC, *op. cit.*, page 24

This table summarizes the lack of security in atypical work (jobs that are neither regular or full-time):



### 3.7. Public policy challenges

The research undertaken identifies five challenges that call for specific efforts by PETL. These efforts focus on adjusting public policies and programs in order to include the Cultural Sector's hallmarks of atypical work and non-salaried employees.

The following five points are key elements in a Cultural Human Resources Strategy for New Brunswick:

1. Data collection regarding employment within the cultural sector must capture the breadth of cultural human resources, as well as the diversity of work patterns that characterize the professional lives of artists and cultural workers..The current method of data collection reflects only establishments and salaried employees, thus omitting a vast number of individuals who do not meet these criteria.
2. Current programs are best suited to salaried employees and tend to be disseminated by way of individual establishments. As noted, the majority of human resources within the cultural sector are thus ineligible. We recommend responding to the needs of workers within the cultural sector by convening and consulting self-employed workers and establishments by field or area of practice. Given the small number of staff members in the majority of establishments within the sector, a collective approach allows for peer support and the identification of common needs.
3. The CRH Strategy recognizes that Arts Career Management (ACM) is the appropriate means to guide independent work or self-employment. In comparison, Human Resources Management (HRM) applies to managing a work team. Just as HRM policies need to be updated as the organization evolves, so do the ACM plans of individual artists, who need to have access to training and professional development throughout their professional lives, and therefore must develop a series of action plans.
4. The CHR Strategy recommends that all cultural human resources be given the same access to tools and services as salaried employees have: the cyclical nature of cultural work can be just as precarious a work situation as any salaried employee's.
5. The CHR Strategy also targets the development of competencies among unpaid workers (i.e. board members, volunteers), who are expected to be equipped to perform the tasks assigned to them.

The CHR Strategy affirms that all categories of human resources are entitled to public funds, regardless of where they are situated along the cultural chain. The major portion of Federal-provincial transfers are derived from the Employment Insurance Fund. Provinces are, therefore, obligated to show that they have been used to address those who are unemployed, those who are currently receiving benefits, and those who are at risk of losing a salaried job.

In implementing a CHR Strategy, the leadership of PETL stands to reduce both the economic and the social risks associated with atypical patterns of work in culture:

- Arts Career Management will equip cultural professionals for the double life of the artist and will attenuate the fluctuations in their income;
- continuing education and professional development for workers in culture will build expertise and preempt the potential risk of obsolescence of knowledge and skills;
- continuing education and professional development will enhance the potential for professionals to find and obtain more paid engagements, and thus reduce the risk of underemployment;
- career transition measures will counterbalance the risk of underemployment and the risks associated with change of work in the case of injury or aging, stress management, workload reduction, or retirement planning, by enabling cultural professionals to acquire the competencies required to succeed in such transitions.



## CONSULTATION PROCESS OF THE ROUNDTABLE

## 4. REVIEW OF PROCESS

Here is a synopsis of the tasks accomplished in and around the four meetings<sup>28</sup> of the Roundtable, as set out in the Charter of Commitment<sup>29</sup>:

- 1 - Getting to know each other
- 2 - Envisaging a new CHR structure
- 3 - Developing an action plan
- 4 - Governance

In February 2014, the members of the Roundtable agreed to take part in a fifth meeting, in order to endorse the final report: "Conceptualizing a New Structure for Developing Cultural Human Resources," and to further explore the steps involved in implementing the new structure:

- 5 - Beginning the implementation process

Throughout the process, by taking part in exercises, activities, and discussions, the members of the Roundtable learned about research related to their tasks and laid out the parameters they wanted the new structure to encompass. Relevant studies, information about existing resources, and networks of active collaboration in CHR were presented to the members.

The process was intended to integrate the experiences and the knowledge of the Roundtables throughout the course of the discussions. Thus, it fosters a gradual and progressive co-construction of a frame of reference that is flexible enough to integrate the specific characteristics of New Brunswick. References to research are shown in this document through the use of underlined terms and expressions; the reader is invited to consult Appendix 4, "Definitions and Sources," which lists the definitions and references in alphabetical order.

### 4.1 Getting to know each other

From the very beginning, the membership of the Roundtable was evidence of:

- the bipartisan composition of the group: on one hand, the arts and culture community, represented by half of the members, and on the other, representatives from education and government; the co-representation of these groups ensured that the new structure would be designed in such a way as to engage the vital forces of civil and public society in New Brunswick. The discussions pointed to the possibility of partnerships with the educational network and access to PETL measures for all categories of human resources;

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<sup>28</sup> Appendix 1: Groundwork for the Roundtable's consultations and its bipartisan composition, see also Appendix 3: Outline of the Roundtable meetings.

<sup>29</sup> Appendix 2: Charter of Commitment signed by Roundtable members.

- the linguistic and cultural diversity of the participants and the potential for mutual understanding and a sense of belonging;
- the representation of multiple components of the workforce in the cultural sector.

The collective responsibility of the Roundtable was to ensure that the choices would be appropriate for the breadth and scope of human resources within the cultural sector. The goals of the first meeting of the Roundtable are listed below:

- To give members an opportunity to get to know each other and recognize the collective strength of the Roundtable
- To become familiar with the existing resources in CHR<sup>30</sup>
- To learn about the advantages of collaboration and partnership

In terms of information collected, access to the web sites of the Cultural Human Resources Council (CHRC) and the Provincial and Territorial Advisory Committee (PATAC), of which the CQRHC is a member, made it possible to avoid the laborious and unnecessary compilation of existing resources and documents<sup>31</sup>. We should not ignore the importance of this network of collaborators, which represents an evolving and viable asset.

To monitor the expertise, tools, and programs, the new CHR structure is encouraged to undertake three initial actions:

- request access to the CHRC site: annual membership in this organization provides user access and reduced rates for future clients;
- request, free of charge, user status for the training catalogue compiled by the CQRHC, as well as downloading resources from its website;
- join the CQRHC and become a full member of the Provincial and Territorial Advisory Committee (PATAC), coordinated by the CHRC. Representatives from across Canada share their knowledge and resources, relay information, and serve as trainers for the training plans developed by the CHRC.

The choice to reference, adapt, and add to existing resources from educational institutions and partners in the cultural community (New Brunswick, Québec, CHRC and other members of PATAC), has several advantages for New Brunswick:

- fosters the expansion of resources from prospective future collaborators and clients (educational institutions, etc);

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<sup>30</sup> Visual presentations by the CHRC and the CQRHC :  
<http://www.aaapnb.ca/autresinitiativess/rhc/documents>

<sup>31</sup> Appendix 5: Courses offered by the CHRC and Training program of the CQRHC. At the time we began our work, the CQRHC catalogue included 820 training modules in French, available for consultation and organized under the nine fields of training or domains. At the time of writing, it contains nearly 900. User status allows members to explore the catalogue as it is updated.

- confirms a responsible and prudent exploitation of existing resources thus negating the need to solicit funding to develop those resources from A to Z;
- respects the commitment of public investment in culture by federal and provincial governments, based on earlier agreements;
- honours the patient, cooperative work done by organizations with the cultural sector.

To view the outcomes of this meeting, go to:  
[www.aaapnb.ca/autresinitiatives/rhc/documents](http://www.aaapnb.ca/autresinitiatives/rhc/documents)

## 4.2 Envisaging a new structure

At the second meeting, work and discussion was divided into three categories:

- issues related to our atypical work situation,
- action areas for the future CHR structure,
- values of the future CHR structure.

The activities at this meeting made it possible to identify the four main action areas of interest to all human resources in the sector:

- Access to work
- Initial training and professional development
- Human Resources Management (HRM) and Arts Career Management (ACM)
- Studies and research to gain a better understanding of the workforce

At the time these ideas for accessing services and actions for all categories of human resources (including volunteers) were formulated, PETL representatives affirmed the department's support for the consensus decisions of the Roundtable.

To view the outcomes of this meeting, go to:  
[www.aaapnb.ca/autresinitiatives/rhc/documents](http://www.aaapnb.ca/autresinitiatives/rhc/documents)

### 4.3 Developing an action plan

At the third meeting, an outline of the sequence of actions in the various action areas was undertaken. The action area "Administration and Governance," which includes developing resources and planning processes, was added.

The envisaged CHR structure will be inclusive, representative, and recognized if its governance responds to three criteria:

1. representativeness (sphere, chain, communities)
2. neutrality (serving all categories of human resources: artists, paid and unpaid employees, managers, members of boards of directors) and
3. the capacity to manage resources.

An examination of existing structures in New Brunswick led the Roundtable to recommend a new corporation, since none met all three criteria.

The members of the Roundtable also participated in an exercise aimed at articulating a mission statement for the future structure. This was based on their knowledge of the action areas and in consideration of the collective decision to create an organization which would focus on partnership and cooperation.

To view the outcomes of this meeting, go to:  
[www.aaapnb.ca/autresinitiatives/rhc/documents](http://www.aaapnb.ca/autresinitiatives/rhc/documents)



Participants at the fourth Roundtable meeting, on February 6, 2014 in Moncton.

## 4.4 Governance

To deliver the services and implement the CHR Strategy, the new structure will proceed through several implementation steps: incorporation, development of governance tools to invite members of the cultural community to support it, a public meeting to explain its scope and purpose, an inaugural meeting to install its board of directors and to launch its operations.

To help direct the drafting of the future Bylaws and Regulations, the Roundtable established membership categories and voted to respect the Official Languages Act.

To view the outcomes of this meeting, go to:  
[www.aaapnb.ca/autresinitiatives/rhc/documents](http://www.aaapnb.ca/autresinitiatives/rhc/documents)

## 4.5 Beginning the implementation process

At their fifth meeting, the members of the Roundtable examined the report in detail in order to validate the results of the consultation process. Next, questions about the implementation process were dealt with: membership categories of the future NFPO, as well as the terms of reference and the mandate of the Transition Committee, were confirmed. The lead organization for the transition phase was chosen; Music/Musique NB was the unanimous decision.

At the same meeting, representatives from PETL committed to collaborate and to contribute to the work for the next 24 months. The objective over that period culminates in the establishment of the future NFPO and the installation of its first board of directors, to be elected by the cultural community.

Minister Jody Carr spoke to members of the Roundtable at this fifth meeting. He expressed his Department's support for the remarkable involvement of the cultural sector in the project: "The leadership you have shown is an inspiring example for the other employment sectors in New Brunswick," he said. President Philippe Beaulieu, and Executive Director Carmen Gibbs of the AAAPNB (the organization mandated with the process), delivered a summary of the accomplishments of the consultation process and affirmed the commitment and contributions of the participants. A total of 1604 hours were dedicated to research, travel, and active participation in the Roundtable, representing a contribution of almost \$50,000 from the cultural sector. As a closing to the meeting, Roundtable members volunteered comments about their experience. They spoke of the quality of the preparatory work, the smooth and harmonious conduct of the meetings, the knowledge they had gained, the respectful attitudes during the decision-making process, and the high expectations they had for the achievements of the new CHR structure. Many participants made special note of how enriching it had been to spend time with colleagues from other disciplines and cultural groups.

## 5. THE CHR STRATEGY: SUSTAINABLE ARTS CAREERS AND CULTURAL EMPLOYMENT

The CHR Strategy's main goal is to foster a strong, effective workforce in culture. It also aims to make arts careers and cultural employment sustainable by developing competencies and best practices. The CHR Strategy is a response to the sector's needs, and addresses those elements that impact CHR, including demographic trends, cultural consumption, competition, technology and funding. The major challenges affecting cultural human resources are outlined below, along with suggestions on how the CHR Strategy can be adapted to the atypical work patterns that persist throughout the career cycle.

### 5.1. Sectoral challenges that impact cultural human resources

**The sector is not well understood and largely unacknowledged by decision-makers; the public; job seekers; workers in the sector seeking new fields or roles in arts, culture or heritage; and those considering training or careers in the sector.** The sector suffers from having low or no recognition in many ways:

- Public servants and politicians often don't understand the scope, value and demands of work in the sector, and yet they draft policies that affect the cultural sector directly.<sup>32</sup> A CHR Strategy provides information on the workforce and presents a more accurate image of it.
- The general public lacks a clear understanding of the work carried out by the entire cultural chain, especially of the amount of work being done behind the scenes<sup>33</sup> and the complex forms of remuneration to artists. This is of particular concern given that consumers form the primary market for cultural products and services. When artists and cultural workers address the public they should share information on the challenges inherent in the sector.
- Young people represent both the future audience and the future workforce and yet they are largely unaware of the career possibilities within the cultural sector. Although access to information on careers in the sector has improved in the past decade, individuals entering or re-entering the workforce or considering training often do not have accurate information about the opportunities and challenges of the sector. The CHR Strategy, addresses the complete career cycle, advocates inter-generational support, matching established cultural professionals with emerging artists.

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<sup>32</sup> See the note on Québec's Commission nationale sur l'assurance-emploi: it is possible to recognize intermittent work by adding a code at the end of a contract: cyclical labour market; it is important to establish a coherent means of facilitating access to training during periods when workers are not employed, instead of holding EI recipients hostage by requiring them to look for other jobs.

<sup>33</sup> Martine D'Amour et Marie-Hélène Deshaies, op cit.

- In general, artists and craftspeople receive little recognition in society, and the true value of artistic work is not acknowledged. While workers in other sectors may also do invisible work<sup>34</sup> few share the financial insecurity of artists. Social security programs are often unavailable or insufficient to cover the range of professional situations faced by those working in the cultural chain. The CHR Strategy envisions the cultural sector as a laboratory for testing and advancing policies relating to atypical work.

**Digital resources have increased competition both nationally and internationally.** The growing availability of foreign creations has put pressure on each domain, as well as between them. The supply of products outstrips demand, with cultural attractions and productions outnumbering audiences and clients. Artists and cultural workers must not just learn their discipline, but also learn how to position themselves in a digital environment.

**Decreases in public funding create new risks.** Organizations are forced to seek diversified sources of funding, including from the private sector, by developing new partnerships, trading or bartering, crowd-funding, etc. Each of these methods brings with it new risks.<sup>35</sup> Cultural leadership implies being proactive in learning about new business models, monitoring trends, acquiring expertise, and joining new networks such as PATAC.

**New models for marketing and distribution present new challenges.** Increased competition and decreased funding sources have forced organizations to develop new practices in marketing, market development, promotion and sales. This is often done on a trial-and-error basis, which creates a number of issues, including a sense of insecurity. Both the Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick and the Cultural Policy for New Brunswick have placed high value on cultural leadership in response to this situation.

**Cultural organizations are fragile.** The cultural sector is characterized by NFPOs and small businesses, often micro-enterprises or organizations of "indeterminate size" which consist of a sole proprietor and/or freelance workers who depend largely on public funds. The fragility of this type of organization is mainly of a financial nature, and can take various forms:

- dependence on government grants and subsidies;
- absence of funds for research, development, or remounting of productions;
- under-capitalization of businesses;
- no tradition of mobilizing risk or venture capital;
- difficulties recruiting qualified staff; and limited or outdated professional development;

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<sup>34</sup> Martine D'Amour et Marie-Hélène Deshaies, *op. cit.* The period of creation in visual arts, crafts, and literature, without knowing whether future remuneration, based on the cost price, royalties and fees, will be proportional to the time spent creating the object.

<sup>35</sup> See the article: Hautes études commerciales, *Prévenir plutôt que guérir : les crises financières dans les organismes artistiques*, Alliance de recherche Université-Communautés (ARUC, 2004-2010). An analysis of the circumstances leading to closures and cuts in organizations points to two phenomena: governmental delays in payments promised to them, and the inherent unpredictability of partnerships with new parties who do not follow the same operating rules or codes of ethics.



- little use of Human Resources Management (HRM) practices.

Without stable and adequate funding, organizations struggle with staffing both in terms of quantity and quality, as well as with morale and retention as low pay can result in low levels of organizational loyalty. Small staffs often do not include an in-house HR specialist, as they are seen as unnecessary, and there is sometimes resistance to the formalization of management tasks. In many NFPOs, managers tend not to see themselves as such, but primarily as artists or cultural professionals forced to assume these duties. Few organizations have employee handbooks or formal HRM practices. The CHR Strategy will encourage the use of toolkits adapted to the needs of small cultural organizations. These toolkits will include<sup>36</sup>:

- strategic planning;
- recruitment policy;
- remuneration policy;
- job or position description;
- performance evaluation policy;
- professional development policy;
- training plan;
- succession (replacement) plan.

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<sup>36</sup> The CHRC HR Management Toolkit is available in e-book and print formats at [www.culturalhrc.ca](http://www.culturalhrc.ca); dictionaries of competencies in management-production-distribution are available (in French) for the performing arts, artist-run centres, media arts companies, and musea, from the CQRHC, at [www.cqrhc.com](http://www.cqrhc.com)

## 5.2. Essential elements of the CHR Strategy

Communications and networking are essential for fostering access to work for established and emerging artists, job seekers and employers.

### Equitable funding for professional development.

- As well as sector underfunding and internal organizational policy gaps, there is also a shortage of internal training plans and budgets. It is important for artists to identify appropriate professional development opportunities to reduce the "risk of obsolescence of knowledge and skills"<sup>37</sup>, since they are often self-employed or their employer is unable to pay for or provide training. Solid funding for training is a key issue in developing the sector, as fees from artists or organizations must be low so as to not create a financial barrier to access. Training programs must be designed in consideration of the atypical work patterns and irregular incomes common to the sector. Unlike salaried workers in other sectors for whom training is paid, training in the cultural sector poses a potential loss of income (time not used for income-generating activities).
- As culture is primarily a provincial responsibility, funding will be sought at the provincial level to build a toolbox of reference materials (guides, occupational analyses, statistics) and an inventory of existing training opportunities and resources. Communications and promotion of these opportunities is important, as is access.

**Professional development opportunities in different competencies**<sup>38</sup>. A viable workforce with vitality is comprised of individuals who develop and enrich his or her skills and knowledge:

- **Disciplinary competencies.** Each member of the cultural chain develops new and perfects existing skills and aims for excellence both to further personal goals and protect the credibility of their organization.
- **Related competencies.** To increase the number and variety of paid opportunities, artists can benefit from controlling different aspects of their work and expanding their competencies. Managers and employees in organizations must be open to multitasking.
- **Digital applications for design, production, and business development** to contribute to the digital economy of culture.
- **NFPO management skills** maximize technical, human and financial resources to enhance organizational leadership.
- Skills in **business management** for cultural industries to maximize technical, human and financial resources and to enhance the leadership of these companies.
- **Human Resources Management**, including workplace health and safety practices and **Arts Career Management** for artists.
- Expertise in **market development** at the local, regional, national and international scale, as well as strategies for cultural action to foster cultural habits of NB populations, audience development, and Regional Cultural Development.

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<sup>37</sup> Martine D'Amour et Marie-Hélène Deshaies, *op. cit.*

<sup>38</sup> The CQRHC training catalogue classifies its information according to these areas of competency.

**Recognize peer training and opportunities to learn by experience.** Training facilities do not cover all areas of cultural work, and the CHR Strategy must deal with the lack of adequately prepared teachers:

- Creators must be encouraged to teach their peers, either in person (seminars, coaching, mentoring, small-group learning) or virtually (i.e. Skype, Face Time or other synchronous [real-time] applications, or asynchronous means such as online videos);
- The importance of learning by experience must be recognized and opportunities for it must be encouraged, as they contribute to the enrichment of the sector.

**Create closer connections between the cultural sector and educational institutions.** Many people believe the link between education and the workplace is not strong enough and that making closer connections would improve the chances of graduates finding work or starting a career in culture. Closer connections aim to ensure that:

- guidance and career services present an accurate profile of careers in the sector and their requirements;
- graduates have acquired some basic skills in business management or arts career management to help them enter the workforce;
- students are introduced, in the course of their studies, to the realities of a career in the sector, including the double life of professional artists and the probability of having to transition in the course of one's career.

### 5.3. The career cycle

Culture is an open system that is based on supply. Unlike other sectors that are closed systems based on market demands, forecasting human resources needs and trends in culture in terms of skills or job numbers is challenging.

Culture is a prototype economy, which means investment on research and development is significant. In most cases, works of art cannot be reproduced so as to substantially increase productivity (i.e. reducing unit costs to increase feasibility, avoiding loss or wastage, decreasing errors to improve feasibility, etc.). Culture's open system cannot be reduced to a market economy. Its primary aims are creative, as opposed to market concerns such as productivity or product feasibility, and artists and cultural workers are typically motivated more by curiosity and a spirit of exploration than market considerations.

The career trajectory is generally unpredictable, and this uncertainty applies to wages, benefits, and social support services for life and career events such as unemployment, parenthood, retirement, etc. It is difficult to set salary benchmarks or labour standards, as most projects are unique. Salary benchmarks in the sector are more of an ideal than a reference, as not for profit organizations (NFPO) are notoriously under-funded and offer low pay.

Work in the sector is often intermittent, creating precarious employment situations. Creators often work in teams that form and disband on a project-by-project basis. The situation for employees of organizations is almost as fragile as that of artists, as many organizations depend on project grants for funding. In order to address these issues fully, the HR structure must support the entire career cycle.

HR issues throughout the career cycle include:

- **Early Career Support** refers to the needs of emerging artists. Needs include access to work to build a portfolio; access to one's first job in an arts, cultural or heritage organization; networking with established artists and other workers along the cultural chain; ongoing development of one's artistic skills; early-phase career planning (Arts Career Management); and mentorship.
- **Career Development Support** refers to several cycles in the evolution of an artist's career. Needs include access to professional development, access to mentorship, periodical reviews of one's career plan (Arts Career Management), access to an employer-employee manual to advance in a job, and ongoing education and training.
- **Transition Support** refers to those periods when economic and/or social risks, such as precarious finances, stress, injury or illness, disability and aging, create a crisis situation, prompting a major change in one's career. Needs at these junctures include skills inventory, career counseling, and job-search support. A competency profile or skills inventory enables individuals to assess their strengths to pursue their career path, including, perhaps, a new or related occupation in the cultural sector, or exiting the sector to pursue training. In Quebec, two out of every three artists continue their arts career, supplementing their income with another job, often another position within the cultural sector that may be related to their discipline or arts practice. This often also has the

positive effect of increasing one's self-confidence and may inspire one to develop a new Arts Career Management action plan.<sup>39</sup>



Organizations also experience cycles, and two volunteer roles merit consideration.

Most arts, culture and heritage organizations are NFPO corporations, with volunteer boards acting as the "administration" or "employer", while executive directors, coordinators and other employees, are the "staff." Because board members change over time, and their decisions can affect the direction of the organizations, it is essential to provide them with training for their roles, and provide resources on issues such as governance, HRM, and financial management.

Cultural workers are often called upon to lead organizations without the relevant training or experience to do so. Mentorship is a powerful tool to help them develop in these roles. Mentors are volunteers. They need training and preparation, and a clear sense of their roles and responsibilities. They are not consultants, coaches or to be tasked with making decisions on behalf of the mentee. The role of a mentor in the culture sector is different from that in the business community, where mentors are usually senior staff who do not have a supervisory

<sup>39</sup> Since 2008, employment services offered to the public in Québec have reserved "seats" in public organizations which offer competency profiles for intermittent workers undergoing a career transition. These services are usually reserved for people who have experienced a massive layoff, and lead to an employment reclassification. At the request of CQRHC, certain parameters were modified, for example temporary absences from sessions without terminating eligibility as when a contractual commitment or an invitation to an audition conflicts with the appointment.

relation to the mentee but is able to guide him or her. Because of the small size of most teams or organizations in the culture sector, the match should be with someone outside of the organization with the experience and skills to support the mentee. Successful mentorship requires a degree of independence: mentors should come from outside the organization, and coordination of mentor-mentee pairs must be neutral, independent and confidential.

## 6. THE FUTURE CHR STRUCTURE: EMPOWERING THE SECTOR

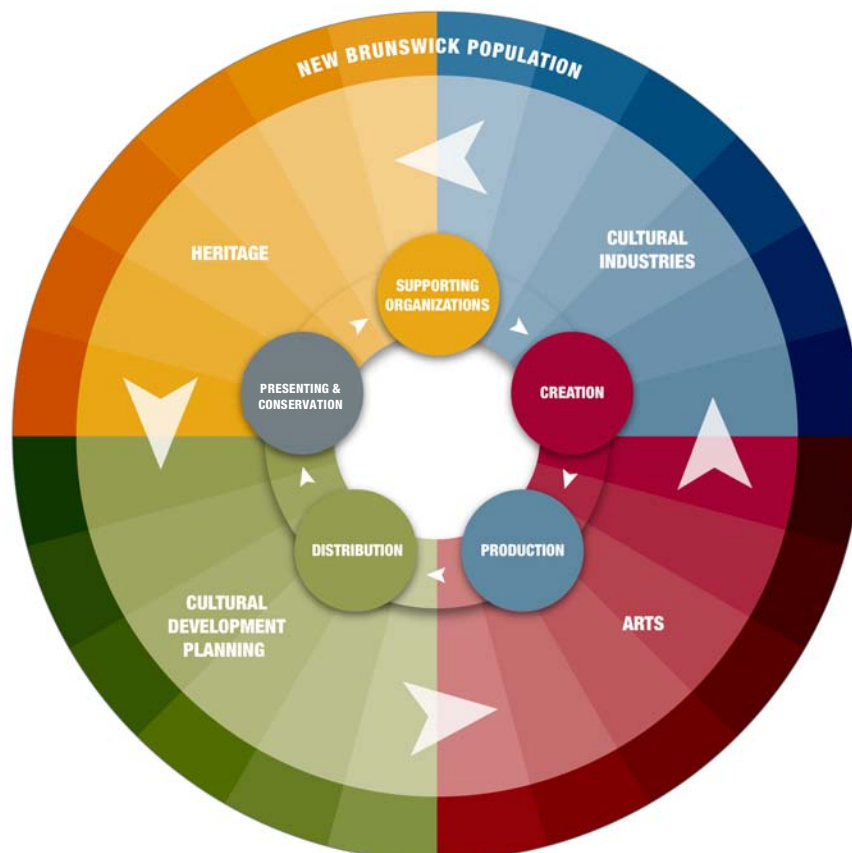
### 6.1 Analytical framework: Supporting our creators

"Supporting our creators" means surrounding them with encouraging people who are properly equipped to assist them.

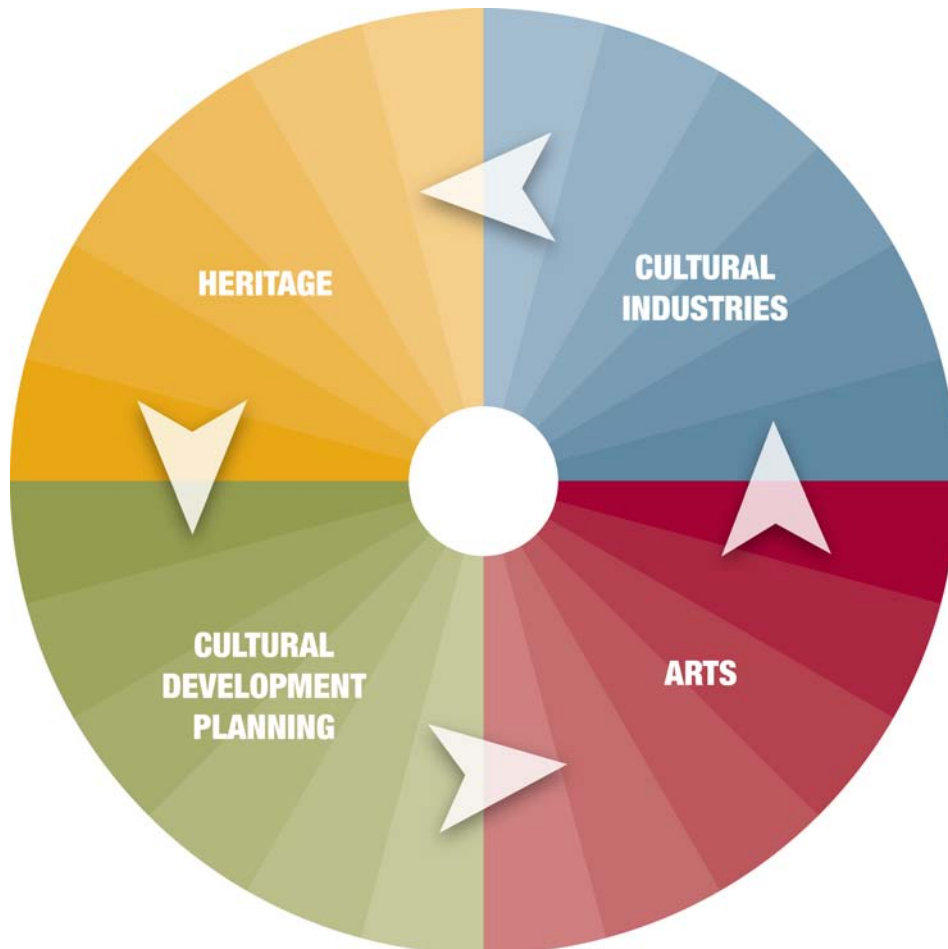
The Analytical Framework below, adopted by the Roundtable, illustrates the sphere of professional work in culture: the arts, cultural industries, heritage, and Regional Cultural Development.

The Analytical Framework incorporates the cultural chain, which shows the diversity of working processes and places all categories of human resources in an interactive relationship with the population of New Brunswick, since the people of this province are the primary recipients of cultural goods and services created here.

In the following pages, the different components of the sphere and the links along the chain are defined according to the consensus reached by the Roundtable.



## The cultural sphere



Consistent with the Cultural Policy for New Brunswick, the cultural sphere encompasses the arts, cultural industries, heritage and Regional Cultural Development. More details about these components are provided on the next page.

This broad and flexible arrangement reflects the desire to create a future CHR structure that is inclusive, representative and recognized.

This arrangement is preferable to one based on domains or sub-sectors, which vary from one statistical set to another, and would give rise to different groupings of resources and services in culture.



Below are the definitions adopted by the Roundtable for the various components of the sphere:

### **The Arts**

The arts include everything resulting from a process of human creation or invention of an original idea with aesthetic content. In the context of the CHR Strategy, it includes performing arts, visual arts, literary arts, craft, music, theatre, dance, performance, media arts, interdisciplinary arts, etc. A work of art is produced by the transformation of an original idea through the artist's skill, technique and knowledge.

### **Cultural Industries**

Cultural Industries refers to economic activities dealing largely in symbolic goods whose primary economic value is derived from their cultural value. Cultural enterprises, whether they are private companies or NFPOs, are engaged in the promotion, distribution or dissemination, and sale of cultural products including books, films, recordings, works of art and fine craft. These cultural products are often made available to consumers and spectators through festivals, performances, the Internet, museums, libraries, etc.

### **Heritage**

Heritage consists of collections of all types: the tangible and intangible aspects of our natural and cultural past from prehistory to the present. Tangible aspects include buildings and structures, archaeological sites, cultural landscapes, cemeteries, sacred places, monuments, artifacts, specimens and collections. Intangible aspects include beliefs, ideas, customs, language, religion, stories and many others.

### **Regional Cultural Development (RCD)**

Regional Cultural Development is an organizational concept and approach to cultural development through which stakeholders in all sectors in a given community work cooperatively to develop the strategies necessary for the integration of arts and culture into their society. A regional cultural development strategy ensures that all citizens enjoy a more democratic relationship with the arts and with culture, by developing a common vision, establishing cross-sectoral and cooperative mechanisms, and making better use of human and material resources by undertaking complementary projects in the arts, culture and heritage.

RCD addresses the guiding principle of accessibility promoted in the Cultural Policy for New Brunswick.

### The cultural chain

The concept of the cultural chain illuminates the approaches, the knowledge and the skills of people who work in the cultural sector. Rather than focus on specialization and particular tasks, the chain reflects the multidisciplinary and the multi-tasking previously discussed.



#### ASPECTS OF DEVELOPMENT OUTSIDE THE CHAIN

- Initial education and training
- Funding and venues/facilities
- Technology and working environment

Below are the detailed definitions adopted by the Roundtable for the links along the chain. (All definitions presume the possibility of traditional means or with the use of digital technology):

### **Creation**

Creation includes, among others, the work of authors, composers, artists, craftspeople, performers, producers, directors, choreographers, architects, and designers.

### **Production**

Production represents the core of the cultural processes involved in the areas of film, audiovisual and multimedia work, the performing arts, recording, publishing, visual and media arts, and craft.

### **Distribution**

Distribution encompasses, among others, the work of distributors, agents, salespeople, wholesalers, and exporters.

### **Presentation and Promotion**

Presentation and promotion can be broken down into a wide variety of activities and sites, including broadcasting, new media and the internet, events and festivals, theatres, cinemas, exhibition centres, galleries and museums, nature centres and historical sites, archives and collections, libraries, bookstores, music stores, video clubs, craft stores, commercial workshops and galleries, exhibitions and fairs, as well as activities such as cultural action, cultural mediation and criticism.

### **Conservation**

Conservation refers to preserving, protecting, and archiving collections of all types, and ensuring they will be available to future generations.

### **The Environment: Aspects of Development**

The environment of cultural activity includes five aspects of development: initial training and professional development, research and innovation, venues and facilities, funding, and support organizations. While those responsible often have expertise in the various aspects of development, the CHR Strategy also involves people working in support organizations (see below) who may lack training, particularly in the areas of networking, political advocacy, or collaboration.

### Support organizations: clients of the future CHR structure

Support organizations offer services to the arts, culture and heritage sector, and contribute to its development. Workers in support organizations may, therefore, be among the future clients of the new CHR structure, depending on their eligibility for specific programs and benefits.

The following are examples of support organizations:

#### Professional Arts Associations

NFPOs aimed at improving the professional lives of artists by directly furthering the interests of artists, creators, arts organization, and members of the arts community through activities related to policy development and delivery of professional services, including public awareness and arts advocacy (e.g. AAAPNB, ArtsLink NB).

#### Associations and Agencies

Organizations that support art and artists include agencies (agents and business managers, casting agencies) and organizations that provide services for production and reproduction of artwork.

#### Umbrella Groups and Support Networks

Not-for-profit umbrella organizations that group together a number of organizations to foster cultural development by offering arts and cultural activities promoting cultural leisure activities, supporting members of the cultural community, and raising public awareness of the arts, culture, and/or heritage, in particular through Regional Cultural Development (e.g. Conseil provincial des sociétés culturelles [CPSC], The Association Museums New Brunswick, ArtsLink NB).

Not-for-profit associations that group together a number of organizations to foster the presentation, circulation and dissemination of artists and their works (e.g. Réseau atlantique de diffusion des arts de la scène [RADARTS]) or cultural industries (e.g. Music NB).

#### Festivals and Events

Not-for-profit organizations or festivals and events connected with an NFPO that present activities on an annual or periodic basis within a professional framework (e.g. book fairs, literary and film festivals, powwows, heritage festivals, etc.).

#### Municipalities and Public Infrastructures

People and groups responsible for public infrastructures working in the area of facilities and equipment, particularly municipal and school services, who strengthen the links between institutions and the community in developing arts, culture, and heritage.

## 6.2 Types of action

The future CHR structure takes into account existing resources, including networks and organizations that already have a CHR strategy, so as to avoid duplication. It values partnership and cooperation as ways of accelerating the progress of the services.

### COOPERATION

Working in cooperation with another group or individual does not mean working together, but rather moving in the same direction towards a common goal.

### PARTNERSHIP

Working in partnership means working together: combining resources, following a set time-line, and being accountable (reporting on outcomes, finances, etc.).

The future CHR structure will fulfill its mission in cooperation and partnership with stakeholders in order to become a strong, cohesive body that is representative of the cultural sector and inclusive of all communities in our cultural sector.

As it develops in cooperation and partnership, the future CHR structure will seek "buy-in," inspire action, and encourage a "human resources mentality" in the cultural workforce. The structure will not be a regulatory body, as it will have no legal powers or legislated regulations to follow. Instead, the future CHR structure will be an agent of change that begins with volunteers and voluntary measures. The HR mission will gradually spread, both organically and through intentional action. Thus, it is important to evaluate outcomes in relevant ways; assessing results only in terms of the size of the workforce would be misleading and not reflect the nature of cooperative action.

Partnerships present potential gains and risks. Partnership policies define how responsibilities are shared and underscore the importance placed on sharing resources.. The potential gains of these partnerships include economies of scale, increased visibility, greater opportunities, and stronger working relationships.

While communication is not a cooperative action, nor a type of partnership, the circulation and open sharing of information are fundamental to the success of cooperation and partnership.

The next few paragraphs describe 4 types of actions or roles the new cultural human resources structure may carry out (categories 2, 3 and 4 relate to cooperation and partnership):

1. Contractor
2. Management Partner
3. Cooperator
4. Service or Client Partner

### DOING THE WORK: Contractor

The Contractor is responsible for the resources, time-line, and accountability as tasks are accomplished. Many others may be consulted along the way, but the contractor is accountable for the success or failure of the project, which directly impacts recognition.

### WORKING WITH: Management Partner

To achieve results, resources, responsibilities and possible recognition for the success of the project are shared. Based on a financial agreement involving at least two parties, and which may include in-kind contributions of services or time, one person or organization is responsible for the administration of technical, human and financial resources. If problems arise, the partners explore solutions and implement improvements rather than declare the project a failure.

### GETTING THE WORK DONE: Co-operator

To achieve results, one person or group delegates responsibilities, resources and possible recognition for success of the project to another person or group. Possible problems and/or mixed results must be accepted and accounted for without blaming or denigrating those involved.

### ALLOWING WORK TO BE DONE: Service or Procurement Partner

Sometimes a person or group is in a better position to achieve results. In this model, people are guided to existing services. The term “service partnership” applies when an existing organization agrees to adapt existing services to our benefit, or when participation in a program/project leads to a desired outcome or contributes to our mission.

## 6.3 Values

The future CHR structure will be inclusive, representative and recognized if follows strong organizational values.

The future CHR structure will be have, a code of ethics for administrators (board members) and staff.

The members of the Roundtable prioritized the following five values that are associated with cooperation and collaboration.

### **Cooperation**, rooted in concerted action

- Collaborate and agree to work jointly and harmoniously in order to achieve common objectives defined as a group.
- Ensure that the interests of the groups are put before personal, corporate or regional interests, so that agreed-upon objectives are reached through concerted action.
- Share accurate and relevant information in order to ensure transparent practices and to equip participants for their actions and decisions.
- Bring participants together before decisions are made in order to consider the impact of potential decisions on the partners.
- Demonstrate open-mindedness and tolerance when differences of opinions arise.
- Recognize the respective strengths of each participant.
- Respect commitments made to client groups.

### **Creativity**

- Think critically and be open to new ways of doing things.
- Encourage and promote innovation, which involves sharing knowledge and information.
- Seek innovative solutions that are realistic and respect the interests of partners.
- Be flexible, and be willing to question and change.
- Demonstrate a certain level of tolerance for risk.
- Be forward-looking – keep long-term goals in mind.

### **Integrity**

- Act fairly and honestly, both as an individual and as a group.
- Avoid conflicts of interest or the appearance of conflicts of interest.
- Act in the interests of the common good.
- Encourage and promote ethical behavior.
- Ensure that all requests and claims are handled in an equitable manner.

- Exercise care and deliberation when accomplishing tasks.
- Improve upon the rules of governance.
- Be accountable.

**Equity** (distinct from universality)

- Because the sub-sectors of the sphere, the communities, and the regions involved are asymmetrical, share experiences on common sectoral issues while acknowledging disparities and unique situations. A one-size-fits-all approach is neither realistic nor desirable. ,
- Accept the fact that different communities move at a different pace and operate in different contexts (i.e. history, traditions) in terms of their professional development.



## 6.4 The nature of the future CHR structure

To develop a future structure for cultural human resources that is inclusive, representative, and recognized, the Roundtable included members of the arts and culture community as well as representatives of education and the government.

Since the Government of New Brunswick did not initiate the process or supervise the work as it would for an organization established by law, the Roundtable examined the types of organizations that could be incorporated in civil society. It compared the cooperative and not-for-profit models, keeping in mind that the community would be responsible for the structure and numerous partnerships were envisaged. It should be noted that the Government of New Brunswick has, at all times, the authority to establish an organization through law to that effect.<sup>40</sup> Such an action would express a public commitment but could also mean control of the direction, composition, and operations of the organization.

The Roundtable recommends the formation of a new legal structure so as to be representative and neutral, and be able to manage and delegate mandates on an ongoing basis.

A governmental department, association, or group with a provincial mandate would not be able to assume responsibility for a Cultural Human Resources Strategy because of the following three criteria:

- Representativeness: ability to facilitate cooperation among all communities and cultural groups.
- Neutrality: absence of real or potential conflict of interest, by not offering services or financial support to clients in the cultural sector.
- Capacity to manage resources and delegate mandates through ongoing service delivery: reach financial agreements; cooperate with communities by giving mandates to partners.

Having compared two legal structures to which the government allocates grants, it became clear that a not-for-profit organizational structure (NFPO) is a stronger model than a cooperative structure in the following two respects:

- Service delivery of human resource development is not primarily an economic activity, in the sense that a company establishes fees for service in view of making a profit. The most important roles of the CHR structure, (as detailed in 6.2 Types of Action), reveal the limits of profitability when:
  - 1) transactions are not legally possible when the tools and services already exist and are licensed by other partners (ALLOWING WORK TO BE DONE);
  - 2) in the cases of WORKING WITH or GETTING THE WORK DONE, the financial benefit is minimal because revenue must be shared. (Since we shall remember that partnerships have been fostered in an effort to avoid duplication and undue investment)
- No Canadian council or provincial committee for the sector, nor any educational institution, has demonstrated that the delivery of HR services is profitable. Funding for the arts, culture, and heritage follows cycles of projects, tours, and exhibitions, which results

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<sup>40</sup>Or modifying the mandate of an existing public body in order to entrust it with the CHR Strategy.

in precarious economic situations for the main clients of cultural human resources, regardless of the type of remuneration workers receive. Access to services and tools to develop competencies needs to be affordable and accessible to participants

## 6.5 Suggestions for a mission statement

Members of the Roundtable developed examples of possible mission statements:

### Group 1 – French

Instance permanente de concertation qui vise à répondre aux besoins en matière de RH de tous les maillons de la chaîne culturelle au N.-B. afin d'accroître le professionnalisme et de renforcer les compétences professionnelles.

*A permanent, cooperative structure aimed at responding to needs in the area of HR of all the links in the cultural chain in N.B., in order to enhance professionalism and reinforce professional competencies.*

### Group 2 – English

A permanent structure bringing together all components of the culture sector, to provide services and support for all career stages in the sector, to ensure the viability, vitality and professionalism, as well as recognition of the sector in the provincial context.

*Un mécanisme qui regroupe tous les éléments du secteur culturel, afin de livrer des services et offrir du soutien à toutes les étapes des carrières dans le secteur, d'assurer la viabilité, la vitalité et le professionnalisme ainsi que la reconnaissance du secteur dans le contexte provincial.*

### Group 3 – English

Culture force NB is a non-profit organisation (NFPO) which brings together individuals and organizations involved in arts, culture and heritage in N.-B. It addresses the career development needs of artists and cultural and heritage workers through training, research and other resources to ensure the vitality in the sector and its contribution to the province.

*Culture force NB est un organisme sans but lucratif (OSBL) assurant la concertation des personnes et des organismes qui œuvrent dans le secteur des arts, de la culture et du patrimoine au N.-B. Il répond aux besoins de développement de carrière des travailleurs en arts, en culture et en patrimoine à travers la formation, la recherche et d'autres ressources dans le but d'assurer la vitalité du secteur et sa contribution à la province.*

#### **Groupe 4 – français**

Un organisme de concertation en matière de développement des ressources humaines du secteur culturel du Nouveau-Brunswick pour améliorer les compétences et encourager des carrières durables.

*A collaborative body for developing human resources in New Brunswick's cultural sector in order to improve competencies and encourage sustainable careers.*

Criteria that should be considered when making a decision regarding the final statement:

#### **Strategic Criteria**

The permanent nature and the continuity of the structure

- needs to be stated clearly and affirmed
- is implicit in the structure of NFPOs: directors of a corporation want it to last

#### **The purpose**

- should name the services/means to make it concrete
- is implicit in the "cultural human resources development"
- 

#### **The fact that it is inclusive of communities**

- should name them
- is implicit in the term "New Brunswick"

#### **The final goal**

- professionalism / sustainability of careers
- vitality / viability of the cultural sector

## 6.6 Action areas (mandates of the structure)

To be relevant, the future CHR structure must serve client groups in all categories of human resources, respond to issues facing the sector at all stages in the career cycle, and encourage the development of competencies in all components of the cultural sphere.<sup>41</sup>

Through an exercise on desirable actions in CHR, members of the Roundtable:

- identified exhaustive categories of resources and services which would be valuable for developing competencies;
- when it was appropriate to do so, indicated which applied to "self-employed workers" and which to "managers, paid or unpaid workers";
- recognized existing resources from the CHRC or CQRHC, and added original material which must be developed in the field;
- grouped similar actions together, in order to determine the four following mandates:
  - 1 - Access to work and support for employment,
  - 2 - Initial training and professional development,
  - 3 - Human Resources Management or HRM (for teams) and Arts Career Management or ACM (individual action plan)
  - 4 - Studies and research (knowledge of the workforce).

In order to deliver this range of services, the future structure must be governed cooperatively, that is, it must: consult the client groups in each linguistic and cultural community; plan and program; administer human, financial and technical resources; form partnerships and manage relationships with a diverse range of people. As a result, a fifth mandate of support was added:

- 5 - Administration and governance

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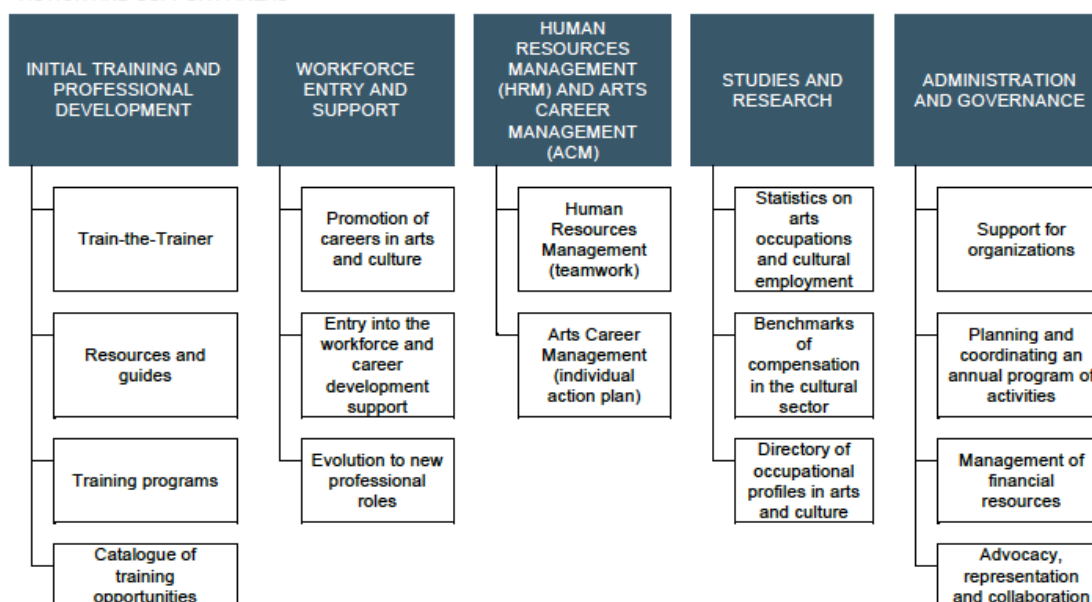
<sup>41</sup> At this stage of conceptualization, the terms "programs" and "guides and resources" reflect the variety of applications according to the domains or fields of training. Appendix 6 lists the training modules from the CHRC for four sub-sectors, generic resources such as HRM for organizations, and ACM for self-employed workers. Appendix 6 then shows the distribution of professional development programs in French from the CQRHC, in nine fields of training considered strategic. This training catalogue can also be searched by domains. When the new structure becomes a member of the Provincial and Territorial Advisory Committee (PATAC), it will, over time, gain access to programs, resources and guides in English from other provinces. For example, the discussion on February 3, 2014 related to the hypothesis of adapting *The Art of Managing Your Career*, a CHRC guide, for Aboriginal artists.

The configuration obtained is unique: it arises from the inclusive thinking of the group.

The configuration is rich: it is already equipped with existing resources for the cultural sector, some in French and in English, some in one official language and which therefore calls for adaptation and translation.

The configuration will evolve: it reflects the current aspirations of the group and will be altered when it confronts the reality of collaboration and available resources.

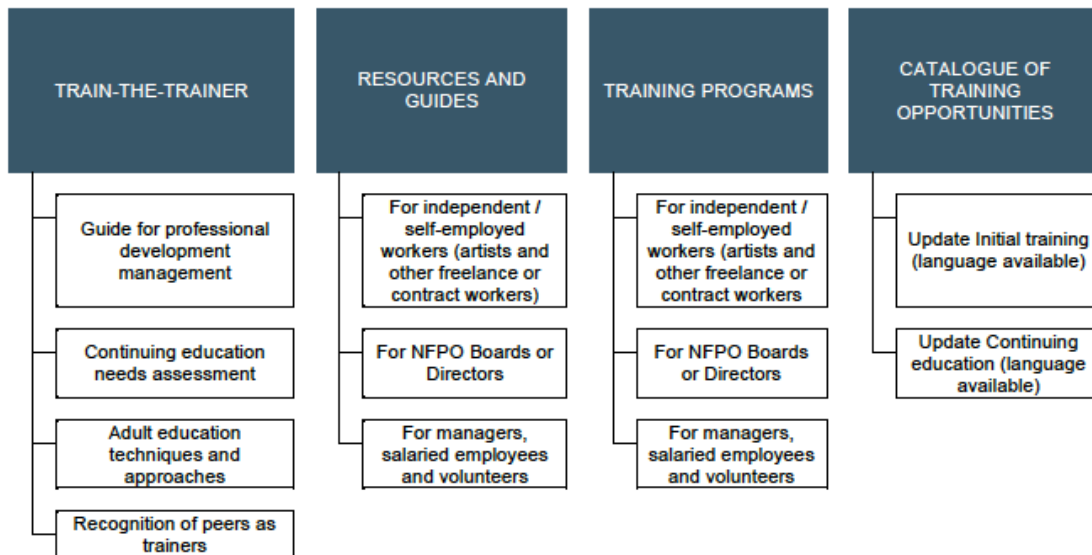
#### ACTION AND SUPPORT AREAS<sup>1</sup>



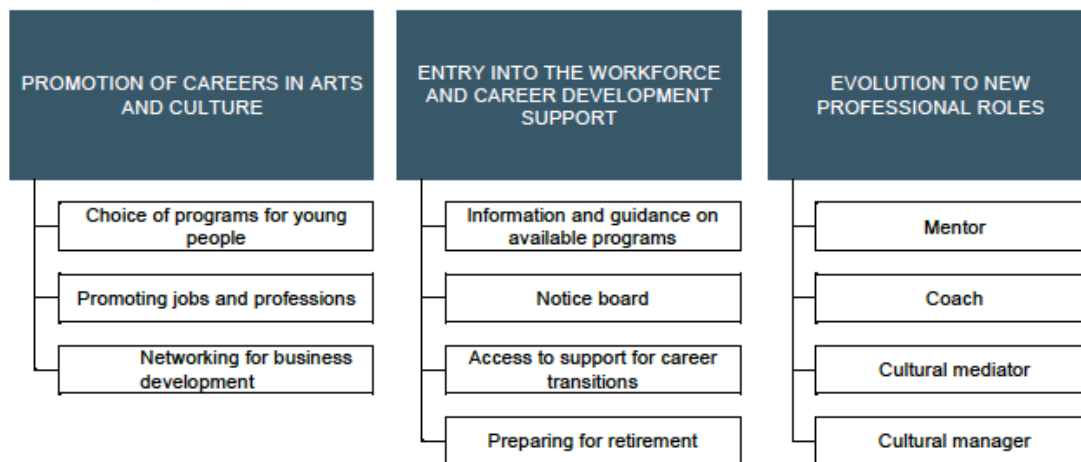
<sup>1</sup> Action Areas: Initial training, Access to work and support for employment; Human Resources Management, and Arts Career Management

Support Areas: Studies and research, Administration and governance.

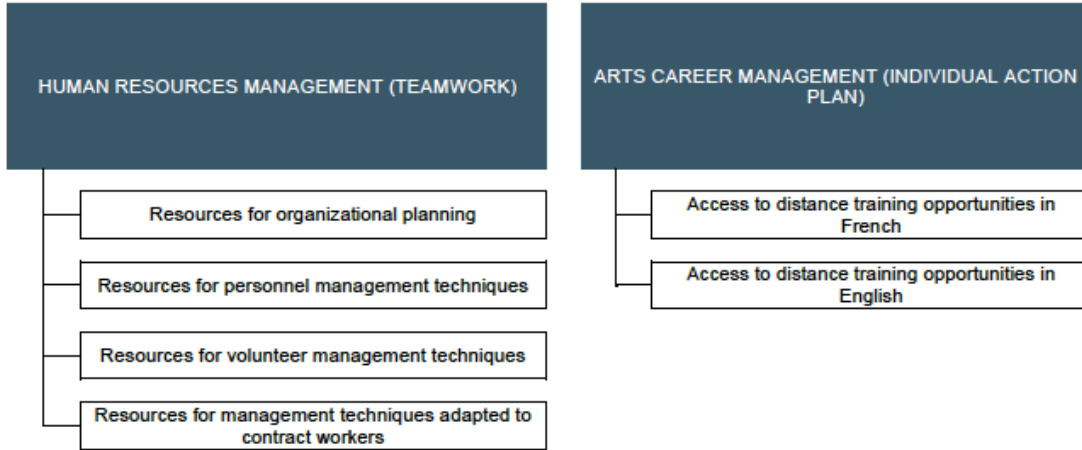
## Initial and continuing professional education



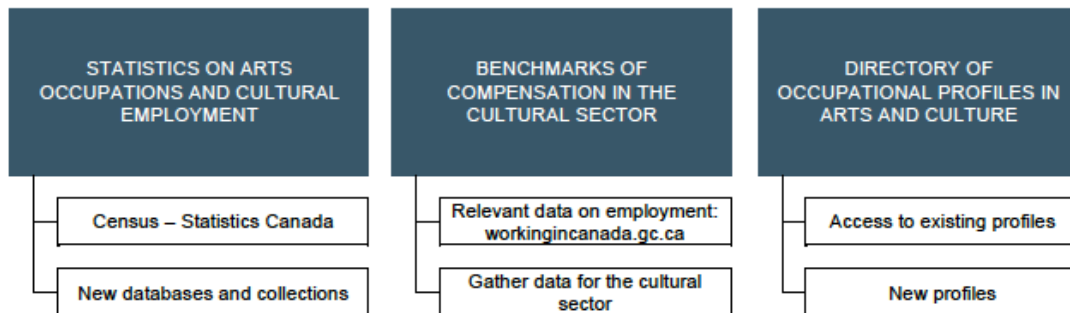
## Workforce entry and support



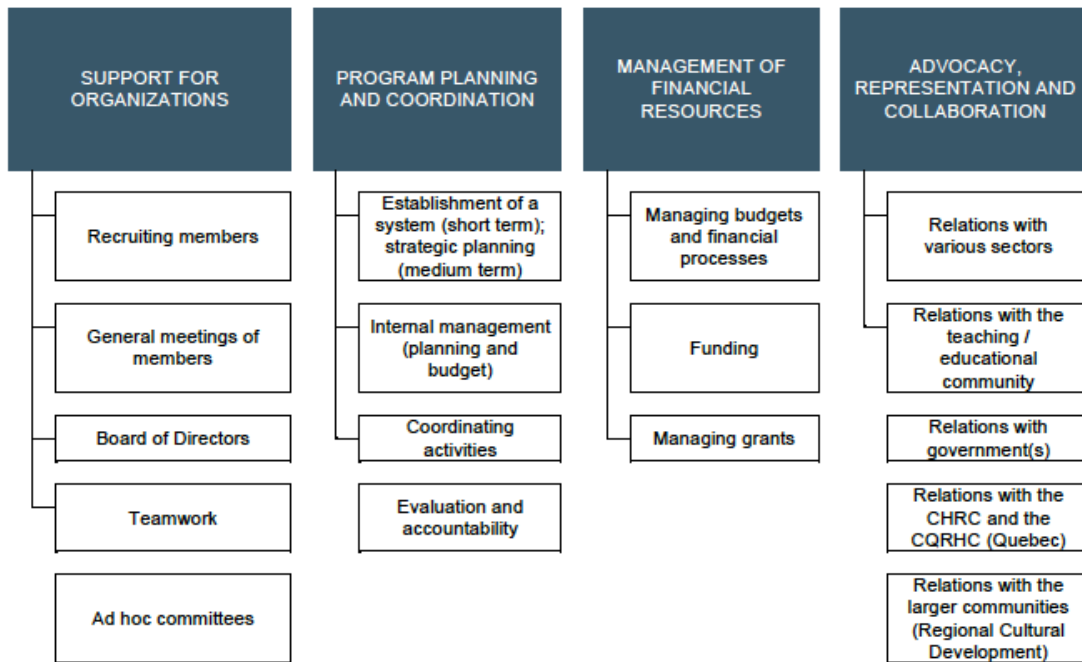
## Human Resources Management (HRM) and Arts Career Management (ACM)



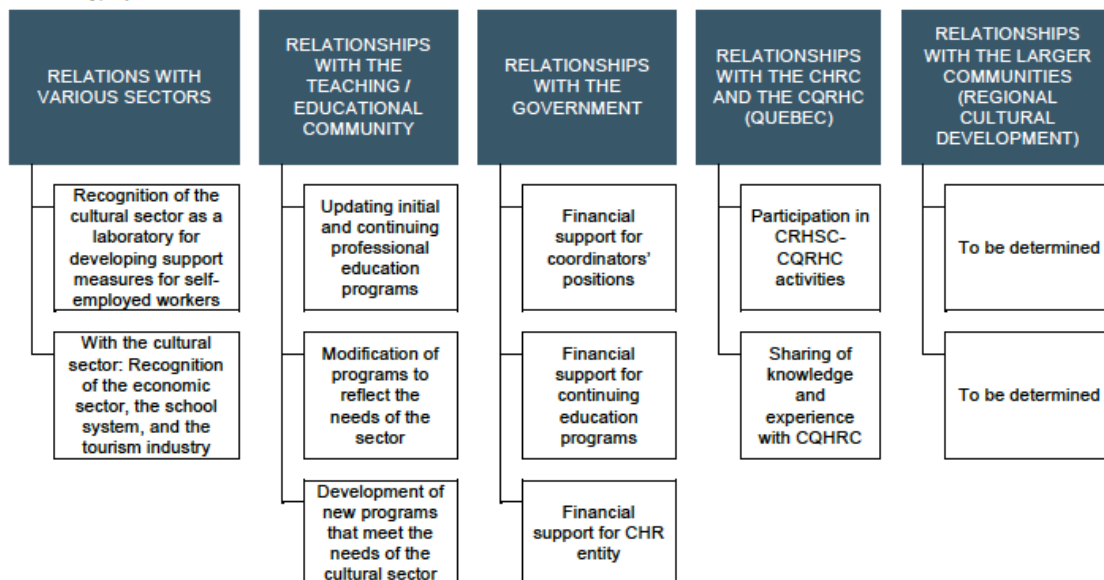
## Studies and research



## Administration and governance



## Advocacy, representation and collaboration





## 6.7 The sequence of actions: Accelerating into the learning curve

The Roundtable prioritized actions based on perceived need (**level 1** in bold), while the sequence of steps sometimes produced a level of operational priority (level 1). Starting with these two criteria, we propose that actions be carried out in three phases.

The Comments column contains two types of notes:

- indications of links between certain actions in different mandates,
- precautions related to the consultation of existing tools, for the purpose of accelerating the provision of services to client groups, and the need for collaboration with and among the communities.

1. Initial and continuing professional education	Level 1	Level 2	Level 3	Comments
<b>1.1. Train-the-Trainer</b>				Adaptation or new programs after surveying existing programs
1.1.1. Guide for professional development management	1	→	→	
1.1.2. Continuing education needs assessment		1	→	
1.1.3. Adult education techniques and approaches	1	→	→	
1.1.4. Recognition of peers as trainers			2	
<b>1.2. Resources and guides</b>				Adaptation or new programs after surveying existing programs
1.2.1. For independent / self-employed workers (artists and other freelance or contract workers)		1	→	
1.2.2. For NFPO Boards or Directors		1	→	
1.2.3. For managers, salaried employees and volunteers		1	→	
<b>1.3. Training programs</b>		1	→	Adaptation or new programs after surveying existing programs
1.3.1. For independent / self-employed workers (artists and other freelance or contract workers)	1	→	→	
1.3.2. For NFPO Boards or Directors	1	→	→	
1.3.3. For managers, salaried employees and volunteers	1	→	→	
<b>1.4. Directory of continuing education programs</b>				
1.4.1. Update Initial training (language available)	1	→	→	See 5.4.2
1.4.2. Update Continuing education (language available)	1	→	→	See 5.4.2

2. Workforce entry and support	Level 1	Level 2	Level 3	Comments
<b>2.1. Promotion of careers in arts and culture</b>				
2.1.1. Choice of programs for young people	1	2	→	See 1.4.1 and 5.4.2
2.1.2. Promoting jobs and professions			2	
2.1.3. Networking for business development	1	→	→	To be combined with 5.1.2 after the establishment of the new CHR structure
<b>2.2. Entry into the workforce and career development support</b>				
2.2.1. Information, support and referral to appropriate programs	1	→	→	
2.2.2. Notice board	1	→	→	Adaptation after consulting existing CHRC
2.2.3. Access to support for career transitions			2	
2.2.4. Preparing for retirement			2	
<b>2.3. Evolution to new professional roles</b>	1			See 1.2 and 1.3
2.3.1. Mentor				Adaptation after consulting existing CHRC-CQRHC
2.3.2. Coach		2		
2.3.3. Cultural mediator	1			Adaptation after consulting existing CQRHC or collaborating in the conception in 2014
2.3.4. Cultural manager			2	

3. Human Resources Management (HRM) and Arts Career Management (ACM)	Level 1	Level 2	Level 3	Comments
<b>3.1. Human Resources Management (teamwork)</b>				Adaptation after consulting with CHRC - CQRHC
3.1.1. Resources for organizational planning	1	→	→	
3.1.2. Resources for personnel management techniques	1	→	→	
3.1.3. Resources for volunteer management techniques	1	→	→	
3.1.4. Resources for management techniques adapted to contract workers	1	→	→	
<b>3.2. Arts Career Management (individual action plan)</b>				
3.2.1. Access to distance training opportunities in French	1	→	→	ccenligne@ca: synchronous (real-time) training in virtual classroom or asynchronous training (documents viewed on line or downloaded)
3.2.2. Access to distance training opportunities in English	1	→	→	culturalhrc.ca: asynchronous training only (documents viewed on line or downloaded) and facilitator's guide to small-group training

4. Studies and research	Level 1	Level 2	Level 3	Comments
<b>4.1. Statistics on arts occupations and cultural employment</b>				
4.1.1. Census from Statistics Canada			2	See 5.4.5 (CHRC updates NOC culture data from Census info every 4 years (2011-2015-2019 etc.), verification by province)
4.1.2. Data gathering to be determined				See 5.4.2 and priorities determined by communities
<b>4.2. Benchmarks of compensation in the cultural sector</b>				
4.2.1. Relevant data on employment (Statistics Canada)	2			Information referrals to workingincanada.gc.ca for employment common to various sectors
4.2.2. Gather data for the cultural sector			2	See 5.4.5 and updates by CHRC (Deloitte & Toucho, 2009)
<b>4.3. Directory of occupational profiles in arts and culture</b>				
4.3.1. Access to existing profiles	2			See 5.4.5 CHRC and CQRHC websites
4.3.2. New profiles			2	Priorities determined by communities

5. Administration and governance	Level 1	Level 2	Level 3	Comments
<b>5.1. Support for organizations</b>	1			
5.1.1. Recruiting members				
5.1.2. General meetings of members				See 2.1.3 Networking
5.1.3. Board of Directors				
5.1.4. Teamwork				
5.1.5. Ad hoc committees				
<b>5.2. Program planning and coordination</b>	1			
5.2.1. Setting up the structure (short term) and strategic planning (medium term)				
5.2.2. Internal management (planning and budget)				
5.2.3. Coordinating activities				
5.2.4. Evaluation and accountability				
<b>5.3. Management of financial resources</b>	1			
5.3.1. Managing the budget and financial processes				
5.3.2. Funding				
5.3.3. Managing grants				

Administration and governance(continued)	Level 1	Level 2	Level 3	Comments
<b>5.4. Advocacy, representation and collaboration</b>				
5.4.1. Relationships within the cultural community		1	→	See Inaugural General Meeting
5.4.1.1. Recognition of the cultural sector as a laboratory for developing support measures for self-employed workers		2	→	
5.4.1.2. Links with economic sector, school system, tourism industry				
5.4.2. Relationships with the teaching / educational community	1		→	See 1.3, 1.4 et 2.3
5.4.2.1. Updating initial and continuing professional education programs				
5.4.2.2. Modification of programs to reflect the needs of the sector				
5.4.2.3. Development of new programs that meet the needs of the cultural sector				
5.4.3. Relationships with government(s)	1		→	
5.4.3.1. Financial support for coordinators' positions				
5.4.3.2. Financial support for continuing education programs				
5.4.3.3. Financial support for the NFPO				
5.4.4. Relationships with the CHRC and the CQRHC	1		→	Membership as Organisation Plus in the CHRC and participation in PATAC / CAPET (1)
5.4.4.1. Participation in CRHSC-CQRHC activities				
5.4.4.2. Sharing of knowledge and experience with CQRHC				
5.4.5. Relationships with the larger communities (Regional Cultural Development)	1		→	
5.4.5.1. To be determined				
5.4.5.2. To be determined				

(1) Provincial and Territory Advisory Committee (PATAC) / Comité aviseur des provinces et territoires (CAPET)

## 6.8 Parameters to consider regarding governance

The Roundtable proposed two categories of members to form the decision-making bodies of the future NFPO:

### **Voting members: individuals and organizations**

Any individual or organization working in the cultural sector in New Brunswick is eligible to become a voting member by fulfilling the criteria set out in the bylaws.

### **Observer members**

Representatives of government are ex-officio observer members. The board of directors may name as an observer member any person who seems to have merited the position. Observer members do not have the right to vote and may not be elected to the board of directors.

## 6.9 Transition: Music/Musique NB is the lead organization

The transition period will run from submission of the report of the New Brunswick Roundtable on Cultural Human Resources to the New Brunswick Department of Post-Secondary Education, Training and Labour to the time the new NFPO is founded. The objectives during this period are to:

Work in cooperation with the Government of New Brunswick to how to set up the new NFPO and to fulfill its mission during the start-up phase, which will last for at least three years.

Work in cooperation with the Government of New Brunswick to ensure that the new NFPO is adapted to the needs of the client groups targeted by the Roundtable process and follows the recommendations in the report.

### **Transition process**

The Roundtable formed a Transition Committee to work with Music/Musique NB, which was unanimously selected as the lead organization.

### **Transition Committee**

#### **MANDATE**

The mandate of the Transition Committee will be to direct the work undertaken up to the Inaugural General Meeting of the new NFPO.

It will be responsible for selecting the consultants, whose mandate will be to direct it through the transition. Music/Musique NB, the lead organization, will support it, will have the legal and administrative responsibility to hire the consultants necessary to train the transition team, and will undertake the coordination/administration in-house.

## COMPOSITION

### Criteria for serving on the committee

- To be a representative of the arts and cultural community (excluding educational institutions, government, and agencies);
- To have taken part in the Roundtable;
- To be aware of the steps involved in the work;
- To have provided a letter of interest outlining the community you represent, your experience, and your reasons for wishing to work with others on the transition.

The Roundtable has confirmed the composition of the Transition Committee:

- Jeanne-Mance Cormier, Musée acadien – Université de Moncton
- Julie Scriver, Goose Lane Editions
- Percy Barnaby, Abenaki Associates
- Carmen Gibbs, AAAPNB
- Kate Wallace, ArtsLink NB
- Jacinthe Comeau, RADARTS
- Marie-Thérèse Landry, CPSC

## TRANSITION STEPS

The transition committee will be responsible for creating its own work plan, determining the profile of the human resources necessary to fulfill its mandate, and hiring them.

## MAIN WORK STEPS

- Establish a financial framework
- Hire consultants
- Determine policy process
- Establish the organization's name and mission
- Incorporate the NFPO
- Produce governance tools
- Organize public meetings
- Organize inaugural meeting (first AGM)
- Identify programs of the Department of Post-Secondary Education, Training and Labour that might assist with the implementation of mandates for the CHR Strategy for N.B.; apply to existing programs that would allow for immediate implementation and seek to have other programs created or adapted.
- CHR Services: be on the lookout for training opportunities in the field and share the information



Jody Carr, Minister of Post-secondary Education, Training and Labour with the participants at the fifth Roundtable meeting on May 22, 2014 in Fredericton.





## APPENDIX

## APPENDIX 1: THE PATH LEADING TO THE ROUNDTABLE AND ITS BIPARTITE COMPOSITION

### **The development of cultural human resources in New Brunswick: a path based of solidarity**

May 2007: Meetings of the États généraux on Arts and Culture in the Acadian Society of New Brunswick were held as part of the Grand rassemblement in Caraquet. Needs, observations and recommendations related to cultural human resources were shared at this important gathering.

August 2009: Launch of the Global Strategy Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick. The Global Strategy clearly identifies the needs in the area of human resources in the cultural sector, particularly in continuing education and professional development of artists, employees of not-for-profit organizations and cultural industries (organizations), not to mention the training needs of artists who work in the school system or are involved, along with workers from other fields, in regional cultural development.

2009-2010: The Department of Culture, Tourism and the Department of Heritage, Culture and Tourism began a process aimed at establishing a sectoral council for the development of cultural human resources and decided that the initiative must be community-based.

February 21, 2012: Organization by the AAPNB of an important event on cultural human resources in Dieppe. This gathering centred on a presentation by the Conseil québécois des ressources humaines en culture (CQRHC), an organization dedicated to the development of cultural human resources in Quebec. The participants, who came from the arts and cultural community, post-secondary institutions, and provincial government departments, recommended that a provincial strategy on cultural human resources in New Brunswick be developed.

2011-2012: The Department of Tourism, Heritage and Culture and of Post-Secondary Education, Training and Labour gave the AAPNB the mandate to establish a provincial Roundtable to develop a strategy on cultural human resources, and to include the Acadian, Anglophone and Aboriginal communities in the province in the Roundtable.

October 2012: The Department of Post-Secondary Education, Training and Labour confirmed funding for a two-year period for the development of a provincial strategy on cultural human resources. The CQRHC would accompany the AAPNB throughout this two-year process.

February 7 and 8, 2013: The first meeting of the Roundtable was held in Saint John. Approximately forty members from the arts, culture, post-secondary education and government attended. The participants committed to meeting together four times over the next fourteen months.

December 2013: The renewal of the Cultural Policy was completed and submitted to the government. It identified the needs in the area of cultural human resources.

June 2014: Based on the recommendations of the Roundtable, a proposal for a strategy on cultural human resources in New Brunswick, which included a proposal for the creation of a new CHR structure, was submitted to the government.

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Participants list :

- Philippe Beaulieu – Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick (AAAPNB), Président
- Carmen Gibbs - AAAPNB, Directrice générale
- Kathryn Hamer - ArtsLinkNB, President
- Kate Wallace - ArtsLinkNB, Executive director
- Louise Lemieux - AAAPNB, Présidente sortante
- Ingrid Muller - Ingrid Mueller Arts & Concepts, Owner & artist
- Mathieu Chouinard - Satellite Théâtre, Interprète/metteur en scène
- Deborah Wybou - New Brunswick Multicultural Council, Inc., Directrice générale
- Isabelle Bonnin - Librairie Pélagie/Salon du livre ,Co-Propriétaire
- Amanda Fauteux - Struts Gallery & Faucet Media Arts Centre, Program Manager
- Julie Sriver - Goose Lane Editions, Creative Director
- Sarah Jones - Jones Gallery, Owner and Artist
- Jacinthe Comeau - Réseau atlantique de diffusion des arts de la scène (RADARTS), Directrice générale
- Jane Fullerton - New Brunswick Museum, CEO
- Felicity Osepchok - New Brunswick Museum
- Jeanne-Mance Cormier - Musée acadien - Université de Moncton, Conservatrice
- Tim Yerxa - The Playhouse Fredericton, Executive Director
- Marie-Thérèse Landry – Conseil provincial des sociétés culturelles (CPSC), Directrice générale
- Pauline Bourque - CPSC, Chargée de projet
- Richard Hornsby - Conseil des ressources humaines du secteur culturel (CRHSC) – Music/Musique NB, Président
- Pauline Abel – Fédération des jeunes francophones du Nouveau-brunswick (FJFNB), Agente de projets culturels
- Daniel Gautreau - Ciné Atlantik Productions Inc., Directeur général
- Brenda Orr - Moncton museum, Senior Heritage Officer
- Luke Simon - The Assembly of First Nations Chiefs in New Brunswick (AFNCNB), Coordinator
- Percy Barnaby - Abenaki Associates, President
- Rodney Doucet - Association Régionale de la Communauté francophone de Saint-Jean (ARCF), Directeur des affaires culturelles
- Susan Chalmers-Gauvin - Atlantic Ballet Theatre of Canada, CEO
- Léon Landry – Collège communautaire du Nouveau-Brunswick (CCNB), Chef du développement
- Rosemary Polegato - Université Mount Allison
- Lisa Roy - Université de Moncton, Doyenne (Arts)
- Line Pinet - Affaire intergouvernementales, Directrice
- Nathalie Dubois - Ministère du Tourisme, du Patrimoine et de la Culture, Directrice
- Bunthivy Nou - Ministère du Tourisme, du Patrimoine et de la Culture, Agente de programmes
- Akoulina Connell - artsnb, Directrice générale

- Allen Bard - Ministère Éducation post-secondaire Formation et Travail Programmes et services d'emploi , Directeur
- Diane Hawkins - Ministère Éducation post-secondaire Formation et Travail Programmes et services d'emploi, Directrice
- Judith Morrison - Ministère Éducation post-secondaire Formation et Travail Programmes et services d'emploi, Consultante
- Sophie Lacroix - Ministère de l'Éducation et du développement de la petite enfance, agente
- Chelsea Ford - Aboriginal Affairs Secretariat Relations, Development Officer
- Tim Borlase - artsnb, Président
- Louise Boucher - Conseil québécois des ressources humaines en culture (CQRHC), Directrice générale
- Romain Blanchard - AAAPNB, Coordonnateur
- Françoise Bonnin - AAAPNB, Consultante au contenu
- René Cormier - AAAPNB, Conseiller et animateur de la Table
- Jean-Philippe Raiche - AAAPNB, Service aux artistes

## ANNEXE 2 : CHARTER OF COMMITMENT

LES RESSOURCES  
HUMAINES EN CULTURE  
DU NOUVEAU-BRUNSWICK

CULTURAL  
HUMAN RESOURCES  
OF NEW BRUNSWICK

### CHARTER D'ENGAGEMENT

#### TABLE DE CONCERTATION SUR LES RESSOURCES HUMAINES EN CULTURE DU NOUVEAU-BRUNSWICK

Nous, membres de la Table de concertation, croyons utile de joindre nos efforts dans le processus de développement des ressources humaines en culture, en vue de mettre en place un nouveau mécanisme conçu à cet effet, qui aura une force reconnue et représentative.

### CHARTER OF COMMITMENT

#### ROUNDTABLE ON CULTURAL HUMAN RESOURCES IN NEW BRUNSWICK

We, the members of the Roundtable, believe that it is valuable to combine our efforts to develop human resources in the cultural sector, in order to introduce a new mechanism dedicated to accomplishing this goal and with a recognized mandate and the power to represent its stakeholders.



Pour ce faire, nous nous engageons à :

- nous concerter pour que la démarche se réalise dans le respect des réalités de chacune des communautés;
- participer à la démarche du déroulement du projet : pour ce faire, y consacrer au moins quatre (4) rencontres préétablies avec l'accompagnement du Conseil québécois des ressources humaines en culture (CQRHC);
- apporter un soutien, contribuer et collaborer à la mise en œuvre des travaux préliminaires : définir la vision, la mission, le fonctionnement et le financement de la structure à mettre en place, et en identifier le porteur;
- agir en tant qu'ambassadeur et courroie de transmission entre les diverses communautés participantes;
- définir des stratégies pour obtenir l'adhésion des ministères et des partenaires concernés à la démarche d'ici à la fin mars 2014.

In order to accomplish this, we are committed to:

- Working together so that the plan will take into account the different conditions in each of our communities;
- Participating in the development of the plan by taking part in at least four (4) preliminary meetings with representatives from the Conseil québécois des ressources humaines en culture (CQRHC);
- Supporting, contributing to and working together to carry out the preliminary work of defining the vision, formulating the mission, determining the process, and seeking funding for the structure to be created, and identifying the lead resource person;
- Serving as an ambassador and a channel for the exchange of ideas among the various communities involved;
- Defining the strategies necessary to obtain the support of the Government departments and partners involved in the plan between now and March 2014.

#### Signatures

Handwritten signatures of the members of the Roundtable, including names like Jean-François, Lucie, and others, along with logos for the Association académique des artistes professionnels du Nouveau-Brunswick, Stratégie globale, and the Government of New Brunswick.

### ANNEXE 3 : SCHEDULE OF ROUNDTABLE MEETINGS

February 7 and 8, 2013 FIRST STATUTORY MEETING OF THE ROUNDTABLE: GETTING TO KNOW EACH OTHER	
GENERAL OBJECTIVE	TO ENABLE MEMBERS TO GET TO KNOW EACH OTHER IN ORDER FOR THE ROUNDTABLE TO FUNCTION BASED ON THE MUTUAL RESPECT AND UNDERSTANDING OF EACH OTHER'S MISSIONS
Day 1	Thursday, February 7, 2013
Objectives of the first day	<ul style="list-style-type: none"><li>To obtain the members' commitment to work in solidarity in order to carry out the mandate proposed to the Roundtable;</li><li>To identify and explore ways of resolving issues related to cultural human resources: becoming a recognized, inclusive, and representative force in New Brunswick's culture.</li></ul>
One day	
Day 2	Friday, February 8 2013
Objectives for the second day	<ul style="list-style-type: none"><li>To contribute to a greater awareness of the Roundtable;</li><li>To reach a consensus on the next steps and the work to be completed in each step.</li></ul>
Half a day	

JUNE 25 and 26, 2013 SECOND STATUTORY MEETING: ENVISAGING A NEW CHR STRUCTURE	
Objectives	<ul style="list-style-type: none"><li>To work together to formulate an appropriate analytical framework for use in New Brunswick: define human resources issues in the cultural sector and identify the clientele affected by a cultural human resources strategy;</li><li>To reach agreement on the terms of reference and areas addressed by the new structure and the mandate of the cultural human resources strategy, for example initial professional training adapted to the cultural sector, accessible professional education, Human Resources Management (HRM) and Arts Career Management (ACM), and studies and research to develop knowledge on the labour market in the cultural sector.</li></ul>
One and a half days	

**NOVEMBER 14, 2013**

**THIRD STATUTORY MEETING: DEVELOPING AN ACTION PLAN**

**Objectives**

- To validate the action plan for the new structure;
- To prioritize the actions planned for the first three years;
- To work together to define the nature of the structure, confirm the values by which it will operate, and create its mission statement.

One day

**FEBRUARY 6 AND 7, 2014**

**FOURTH STATUTORY MEETING: GOVERNANCE**

**Objectives**

- To develop and submit an action plan and priorities for the next three years;
- To come to an agreement on an operating mode based on the "Structure of governance" document;
- To propose a list of resources to be developed by the implementation team.

One and a half days

**MAY 22, 2014**

**FIFTH MEETING: BEGINNING THE IMPLEMENTATION PROCESS**

**Objectives**

- To validate the final report on the conceptualization process for implementing the development of cultural human resources in New Brunswick;
- To come to an agreement on the structure and composition of the transition committee;
- To review and debrief on the work of the Roundtable.

One day



## APPENDIX 4: DEFINITIONS AND SOURCES

### Aboriginal

According to [aadnc-aandc.gc.ca](http://aadnc-aandc.gc.ca) "Aboriginal peoples" is a collective name for the original peoples of North America and their descendants. The Canadian constitution recognizes three groups of Aboriginal people : Indians (commonly referred to as First Nations), Métis and Inuit. These are three distinct peoples with unique histories, languages, cultural practices and spiritual beliefs. More than one million people in Canada identify themselves as an Aboriginal person, according to the 2006 Census. The members of the Roundtable chose to use the term Aboriginal, which is more inclusive than First Nations.

### Arts Career Management (Distance education in English only)

The E-learning Package for The Art of Managing Your Career from the CHRC includes the printable PDF versions of the The Art of Managing Your Career Guide in French and English, the full set of Discipline Enhancements, the Competency Chart and 5 E-learning online courses:

Chapter 1: The Culture Biz

Chapter 2: The Art of Self-Promotion

Chapter 3: The A to Z of Project Management

Chapter 4: Money – Keeping Track

Chapter 5: You and the Law.

Each of the courses has been created by professionals to help further the careers of artists and workers with the real world business knowledge they need to succeed.

### Atypical work, non-standard work or Non-standard employment

Any form of work which is not a regular, full-time position working for a single employer. Part-time employment, casual or seasonal work are included. Intermittent work is even more precarious: the contract or work lasts for a particular term but the term varies according to the project cycle. This is how seasonal work is defined; the same tasks and working conditions are repeated the next year or when the cycle begins again. Still more precarious is self-employment or the artist's situation: in these cases, work is negotiated on a "piecework" basis.<sup>42</sup>

See also [Labour dynamics](#) for information about the persistence of non-standard employment.

### Business Register (BR)

The major sources of information on "establishments" comes from the Business Register, which in turn use the updates from the Statistics Canada survey program and from Canada Revenue Agency's (CRA) Business Number account files. This CRA administrative data source allows for

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<sup>42</sup> The Cultural Human Resources Council (CHRC), Cultural HR Study 2010, by the Conference Board of Canada (2010) in two volumes: 1) Labour Market Information for Canada's Cultural Sector (hereafter Cultural HR Study 2010-1), and 2) HR Trends and Issues (hereafter Cultural HR Study 2010-2), which were written after extensive consultations, including a large-scale online survey to which more than 2,000 people working in the cultural sector responded.



the creation of a universe of all business entities or "establishments." Included in the Business Register are all Canadian businesses\* which meet at least one of the three following criteria:

- (1) Have an employee workforce for which they submit payroll remittances to CRA; or
- (2) Have a minimum of \$30,000 in annual sales revenue; or
- (3) Are incorporated under a federal or provincial act and have filed a federal corporate income tax form within the past three years.

As soon as a self-employed worker incorporates his or her business, it becomes an establishment of "indeterminate" size part of the establishments, with "indeterminate" size, which includes sole proprietorships and "family businesses":

Indeterminate (sole proprietor or family business),

Small (1 to 9 employees)

Medium (10 to 99 employees)

Large (100 or more employees)<sup>43</sup>

"The Establishment or statistical Location is equivalent to the lowest entities within the integrated structure and provides employment and/or revenue data.

"The Register must be updated on an ongoing basis to ensure the continued quality and appropriateness of its information which is essential for designing and implementing effective surveys. Updates to the data content of the BR are based upon several sources of information but primarily upon administrative data from the Canada Revenue Agency (CRA), feedback from client surveys and information collected during the profiling of businesses.

"Canada's statistical system is heavily dependent upon administrative data for the regular production of statistics. The computerization of administrative programs in the 1960s and 1970s made it possible to increase usage of the resulting data files for statistical purposes. In recent years, further technological advances have facilitated and reduced the cost of manipulating large administrative files and have encouraged the increased use of administrative data.

"The Register uses the Business number (BN) as the basis by which to identify businesses on the frame. The other administrative sources such as the individual tax return (T1), the corporate tax return (T2), the good and services tax (GST) and the payroll deduction account (PD) are used to complement the BN data with size variables. We use the BN master file from CRA to create and update tombstone data and to identify potential new businesses. CRA also produces a monthly file on amalgamated BNs with the successor BN. This process is fully automated and it permits us to inactivate amalgamated BNs.

"The BR is responsible for assigning a code based upon the North American Industrial Classification System (NAICS) to each business. This work is performed by processing the description of the activity gathered by Canadian Revenue Agency (CRA). Fifty percent of these descriptions are classified automatically by the system once a month and the other fifty percent are classified by Statistics Canada employees. Once these businesses are added to the frame, the BR relies upon CRA data and survey feedback to update the information."

<http://www23.statcan.gc.ca/imdb/p2SV.pl?Function=getSurvey&SDDS=1105>

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<sup>43</sup> Statistics Canada: Definitions and Concepts Used by the Business Registrar. Page 1

### **Competency analysis, competency or skills profile, competency framework**

These are descriptions of the characteristics, functions and tasks of an occupation, accompanied by the related conditions and requirements as well as a list of the responsibilities and the knowledge, skills and personal qualities required to perform them.

Developing a competency chart or profile consists of inviting practising professionals who are recognized as experts in their discipline to meet, discuss the professional and technical competencies, then the personal and interpersonal competencies specific to work in their field, and arrive at a consensus. Ideally, the result is then submitted to a wide range of people working in the field, and sometimes to supervisors and employers; this validation of the description produces a framework of competencies.

Because of the specialization or combination of professional tasks, the CHRC includes the following statement on every Competency Chart: "You should find everything you do somewhere on the chart but you will not necessarily do everything identified on the chart." This disclaimer is very helpful to the person reading the chart.

The competency framework can be used for recruitment purposes (as a job or position description) or as part of a professional development plan (acquisition and improvement of competencies).

### **Creative economy and knowledge economy**

The Conference Board of Canada associates the cultural sector with the creative, knowledge-based economy: "It also serves as a magnet for skilled and creative people who, in turn, further contribute to its strength. However, the labour market of the cultural sector has grown increasingly complex, changing quickly and demanding new skills." 44

The digital revolution has significantly changed the way cultural goods and services are created, produced, distributed, marketed, preserved, and showcased. Workers in all cultural fields require training in digital media, as well as business and management skills related to new business models related to these technologies.

### **Cultural activity**

The definition of professional cultural activity comes from the Canadian Framework for Culture Statistics (2011) which describes culture in the following way:<sup>45</sup>

"Creative artistic activity and the goods and services produced by it, and the preservation of heritage."

The Canadian Framework for Culture Statistics defines "a culture product as originating from the creative artistic activities of its creators and their output." For the purposes of the Labour Market Information For Canada's Cultural sector Report, "a cultural good or service is one that can be copyrighted or advances a copyrightable or heritage good or service to the end user of that good

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<sup>44</sup> CHRC, *Cultural HR Study 2010-1*, page 3

<sup>45</sup> Statistics Canada, Canadian Framework for Culture Statistics (2011); Executive Summary and Part 4: <http://www.statcan.gc.ca/pub/87-542-x/2011001/section/s4-eng.htm>; and CHRC, *Cultural HR Study 2010-1*, op cit., p.18

or service. Formally, a cultural good or service must be the result of a creative, artistic activity and satisfy at least one of the following four criteria set out in the Canadian Framework for Culture Statistics:

"It has the potential of being protected by copyright legislation, or in other words, be 'copyrightable'. Examples include a magazine article, script, manuscript, drawing, choreography, book, newspaper column, sculpture, radio program, film, video game, etc.;

"It supports the creation, production, dissemination or preservation of culture products, e.g. recording, manufacturing, printing, broadcasting, pod-casting, etc.;

"It adds to, or alters, the content of a culture product (content services), e.g. editorial services, translation, illustration, layout and design, music, etc.;

"It preserves, exhibits, or interprets human or natural heritage, e.g. historic sites and buildings, archives, museums, art galleries, libraries, botanical gardens, zoos, etc." <sup>46</sup>

### Cultural chain

The definition of cultural goods and services is the following:

"First, the **creation stage** involves the origination and authoring of ideas and/or content, as well as the discovery and collection of heritage content. Establishments in this part of the creative chain are involved in the development of a creative, artistic idea. For example, an independent writer developing a manuscript for a book would be included in this part of the chain.

"The second stage is **production**, and involves all aspects related to the production and, if applicable, manufacturing or preservation of cultural goods or services. In this stage of the creative chain, the creative, artistic idea is transformed into something that can be readily identifiable.

"The final stage of the creative chain is **dissemination**, and incorporates all aspects related to the dissemination and exhibition of cultural goods or services. This stage includes establishments involved in disseminating or exhibiting cultural goods and services to the end user. For example, book wholesalers and retailers are included in this part of the creative chain." <sup>47</sup>

### Cultural Mediation

Cultural Mediation is situated at the junction of cultural and social activity. It makes use of strategies such as activities and projects to bring together artists and other social actors in sites ranging from arts and heritage institutions to municipal services, community groups, audiences from diverse backgrounds. Cultural mediation combines several objectives: to make culture more accessible to larger audiences, to showcase a variety of creative expressions and forms of creation, to encourage citizens to be engaged in art, to foster connections in the community, to contribute to the empowerment of individuals and to community development.

Visit [mediationculturelle.culturepourtous.ca/en](http://mediationculturelle.culturepourtous.ca/en)

For more information, search for the key words: Art interventions, Art Therapy, Arts education, Audiences, Community art, Cultural action, Cultural appropriation, Cultural mediation, Cultural

<sup>46</sup> <http://www.statcan.gc.ca/pub/87-542-x/2011001/section/s4-eng.htm>: Canadian Framework for Culture Statistics (2011); see also the Executive Summary.

<sup>47</sup> CHRC, *Cultural HR Study 2010-1*, op cit. pages 13-14.

practices, Cultural transmission Democratization of culture, Participation in culture, Performance, Social and cultural programming, Social inclusion

### **Cultural RH Study 2010**

In 2010, the Conference Board of Canada produced, for the Cultural Human Resources Council, a study on cultural human resources. The Cultural Human Resources Council (CHRC), Cultural HR Study 2010, by the Conference Board of Canada (2010) in two volumes:

- 1) Labour Market Information for Canada's Cultural Sector (Cultural HR Study 2010-1), and
- 2) HR Trends and Issues (Cultural HR Study 2010-2), which were written after extensive consultations, including a large-scale online survey to which more than 2,000 people working in the cultural sector responded.

### **Discrimination vs Human rights**

"Discrimination is an action or a decision that treats a person or a group negatively for reasons such as their race, age or disability. These reasons are known as grounds of discrimination. Federal employers and service providers, as well as employers and service providers of private companies that are regulated by the federal government, cannot discriminate against individuals for these reasons."

These 11 grounds are protected under the Canadian Human Rights Act:

- race
- national or ethnic origin
- colour
- religion
- age
- sex
- sexual orientation
- marital status
- family status
- disability
- a conviction for which a pardon has been granted or a record suspended."

Source : <http://www.chrc-ccdp.gc.ca/eng/content/what-discrimination>

### **Domains**

"Visual arts and crafts — includes the establishments and independent artists involved in the practice of visual arts, fine crafts, or media arts.

Live performing arts — includes the establishments and independent artists involved in live entertainment shows in a variety of disciplines.

Heritage — includes the establishments and individuals involved in museums, libraries, archives, and built heritage.

Books and Periodicals — includes the establishments, writers and independent artists involved in the creative chain for the production of books, newspapers, magazines, and other periodicals.

Music — includes the establishments and independent artists in the creative chain for sound recording.

Film, Radio, TV and Broadcasting — includes the establishments and individuals involved in the creative chains for film, radio, television, and broadcasting.

Interactive Digital Media — includes establishments and individuals involved in the creation, production, and delivery of an interactive informing, educating, or entertaining experience.

"Large communications corporations, such as Rogers, Bell, Telus, and Shaw, are becoming increasingly integrated, and care is needed to ensure the cultural components of those corporations are reported separately. In addition, convergence is also happening between cultural domains. For instance, a significant share of the content creation in interactive digital media can be found within the film, radio, TV, and broadcasting domain. As a result, the term "screen-based media" has been used to capture the overlap between the domains."<sup>48</sup>

### **Double Life of the Professional Artist**

An examination of the income tax returns of 14,000 workers recognized as artists according to Status of the Artist laws found that, among other facts, the majority of artists declared revenue from self-employment (fees, royalties, and licensing) and from salaried employment from other activities. Even when these jobs were combined, 50% of artists had a total annual income of less than \$20,000. The overall average income of artists is close to the average income of all residents of Québec, but the "double life" of professional artists leads to a higher level of risk, stress, and insecurity, which has led to the Government's plan "Pour mieux vivre de l'art (To Make a Better Living From Art)" between 2004 and 2008. This plan called on Québec's Minister of Finance, also responsible for Québec's employment programs, as well as arts and culture system, to address this situation.<sup>49</sup>

### **Establishment (see Business Registry)**

#### **Gestion de ressources humaines: le Dictionnaire de compétences** (available in French only)

On small teams where multiple tasks are combined, assigning tasks can be relatively easy and flexible as staff members are added. *The Dictionnaire de compétences en Gestion, production, diffusion* provides a list of domains of competencies—including essential activities—which the organization must cover in order to fulfil its mandate. The "Who Does What?" exercise consists of dividing the essential activities among the team members to ensure that everything which absolutely has to be done is covered, to eliminate duplication in certain activities and, if appropriate, identify activities for which team collaboration or support is planned. Several versions can be adapted: for performing arts companies, artist-run centres, media arts centres and museums ([www.cqrhc.com](http://www.cqrhc.com)).

#### **Gestion de carrière artistique selon l'approche globale** (Distance Education, available in French only)

Developed and produced by Blanche Morin and Claude Gillet, this 15-week distance education course is geared to practical knowledge and to an outcome of a personal action plan. The course is a site for experimentation, incubating projects of an artistic nature associated with acquiring management skills, and is aimed at equipping self-employed workers in the cultural sector to

<sup>48</sup> CHRC, *Cultural HR Study 2010-1*, op cit. page 15

<sup>49</sup> Government of Quebec, *Pour mieux vivre de l'art*, 2004.

research and implement creative solutions. Rather than exposing the learner to a simulation or a demonstration, the courses places the participant in a concrete process by asking him to pursue a project of his or her choice.

Overall approach: the course is learner-centred and takes individual learning styles into account. It emphasizes the needs and objectives of the participant, as well as every aspect of the learner's context: career, family, work, professional development, health, physical environment and financial situation (balance between income from the arts and from other jobs).

The course is designed for professional artists seeking to become more professional, in all disciplines of the sector: Visual arts, Fine crafts, Performing arts, Writing or any other related occupation. In all, six virtual classes are offered over a 15-week period; if the participant misses a class it can be viewed online, so that each person can keep up with the rest of the class.

Visit the training platform at [gcaenligne.ca](http://gcaenligne.ca) to read a complete description of the course, an FAQ, biographies of the instructors and technical requirements. To register, write to: [registrariat@espacesautonomes.com](mailto:registrariat@espacesautonomes.com).

## Labour Dynamics

In a study published by Statistics Canada, the duration of non-standard employment was analyzed for the first time. The study was based on the data from Survey of Labour and Income Dynamics (SLID) for the 1999-2001 period. "In 2001, about 38% of all employed Canadians were non-standard workers in their main job: 15% worked in temporary jobs, 14% were self-employed, and 9% were permanent part-time employees. Among the self-employed, 9% were own-account workers, and 5% had employees (Table 1). In addition, about 1 in 10 employees in permanent, full-time paid positions reported some non-standard employment. This was the result of multiple jobholding or switching from one type of job to another during the year" (p. 5).

"The duration, or persistence, of non-standard work is of particular interest. (...) The evidence suggests that once engaged in non-standard employment, the majority of workers remain in such jobs for an extended period of time" (p. 6).

"Concerns about nonstandard work arise because workers in these jobs tend to have low earnings and are more likely to live in low-income families. They also face greater risk of unemployment and enjoy fewer employer- or government-sponsored benefits. Adding fuel to these concerns is the persistence of nonstandard employment among the people who hold these jobs" (p. 11-12).

Source: Statistics Canada—Catalogue no. 75-001-XIF, Costa Kapsalis and Pierre Tourigny: Duration of non-standard employment, December 2004

## Mentorship

Mentorship is a voluntary arrangement whereby a person who is beginning a practice or career is accompanied by another person who has experience or skills to share. The mentor is not personally involved in the mentee's work, and chooses to participate in the mentorship for the sole purpose of helping the other person become more competent (in the sense of having a greater professionalism and more skills in his or her role), more quickly, with fewer risks and fewer costs, contributing to the person and to the organization with which the mentee / protege is working, or to equip the mentee / protege with coping or interpersonal skills (insecurity, conflict management, resistance to change, etc.).

There is no fixed duration to a mentorship, because it is not based on a specific outcome the way coaching might be. The mentor-mentee relationship is always confidential; the mentor does not

share the progress of the relationship with the mentee or the mentee's progress with a supervisors or board of directors, etc.

Mentorship in cultural management is a useful tool, since some people are called upon to work as managers or leaders without having any initial training in this area, and without having been prepared to support a board of directors.

Resources for recruiting mentors (profile), mentorship agreements, and training materials for mentors are available from CQRHC.

### **New Brunswick's Acadian Society**

New Brunswick's Acadian Society is made up of all the French-speaking people who reside in the province, who identify with this society and participate in its growth and well-being. Our definition is meant to be inclusive and include Francophones of different regional cultures and French-speaking newcomers who inhabit this geopolitical territory.

This definition was adopted during the meetings of the États généraux on Arts and Culture in Acadian Society in New Brunswick, held in Caraquet from May 2 to 6, 2007, by the 400 delegates present. The members of the Roundtable chose to adopt the same definition.

### **Provincial and Territorial Advisory Committee (PATAC), coordinated by the CHRC**

Members of the PATAC work to develop human resources with the help a professionals in a wide range of heterogenous organizations. Some are hybrid in nature, as arts councils have taken on the responsibility for some CHR actions, without necessarily serving all links on the cultural chain or all the components of the cultural sphere (arts, industries, heritage, and cultural action or development). One organization has been established by an act of law, in Prince Edward Island, after a long period of negotiations between the federal and provincial governments. Two organizations are financed in part by lottery funds.

The committees of the CHRC organized by sub-sectors are not very active, but directories of contact information would make it possible to resume cooperative action as needed.<sup>50</sup>

### **Self-employment**

Self-employment is considered by Canada Revenue (for income tax purposes) as work which meets the following criteria; the worker:

owns and/or provides the tools and equipment

determines the schedule, working when and for whom he or she chooses

assumes the risk of profits and loss when negotiating payment

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<sup>50</sup> Interview by Louise Boucher with Susan Annis, February 2014.

<http://www.culturalhrc.ca/aboutus/patac-f.php> (français)

<http://www.culturalhrc.ca/aboutus/patac-e.php> (English)





## APPENDIX 5 : TRAINING CATALOGUES FROM THE CHRC AND THE CQRHC

Courses available from the CHRC – IN ENGLISH

FOR USE IN SCHOOLS (CAREER PROMOTION)

### Careers in Culture

- Exploring careers in the cultural sector– a reality check
- InterZone (interactive media)

### Towards a Career in Digital Media: High School Teacher's Guide

FOR TEACHERS AND TRAINERS (WORKSHOPS)

### Career self-management

- The Art of Managing Your Career (online course)
- The Art of Managing Your Career is available for use with groups under license; the license includes access to trainers' materials.

### Skills Assessment

- Competency Charts and Profiles
- Linking Competencies to Curriculum and Course Content: A guide for educators and trainers

### Training Gaps (Sub-Sectors)

- Cultural management
- Digital media
- Film and Television industry
- Life Performing Arts
- Music and Sound Recording
- Writing and Publishing

### Course Content (in 4 sub-sectors, see details below)

- Digital Media\*
  - *Production Accounting 101*
  - *Convergence Media*
- Film and Television industry
  - *Production Accounting 101*
  - *Business Skills for Producers*

- *Set Safety Awareness*
  - *Film Set Etiquette*
  - Music and Sound Recording
    - *Rights Management 101*
    - *Welcome to the Future: A Guide to Marketing Music in the New Economy*
  - Writing and Publishing
    - *Magazine Publishing Resources (online tools for industry)*
    - *Book Marketing in an Online World*
- 

## CQRHC'S PROFESSIONAL DEVELOPMENT MANDATE

Distribution of 881 training activities according to the nine training fields defined by CQRHC for professional development (tools and workshops which existed on March 31, 2014)

- 136 Career Management (artists, craftspeople and freelancers)
- 343 Development of disciplinary competencies
- 133 Development of knowledge in related areas
- 45 Digital technologies for creation and design
- 45 Digital technologies for management and promotion
- 19 Business management (not-for-profit organizations)
- 66 Management of not-for-profit organizations (NFPO)
- 110 Marketing, developing markets, clients, audiences
- 15 Developing knowledge about globalization and its effects on cultural activities

### Examples of activities

Here are a few examples to illustrate each of the fields.

#### **Career Management**

Short course aimed at developing competencies related to career development for self-employed workers (artists, craftspeople and freelancers). This field covers skills in management, planning, and marketing, as well as administrative, financial and legal matters related to careers, according to the personal goals of the participant.<sup>51</sup>

Examples: realities of the work environment (structure, sources of funding, etc.), action plan, artistic approach, copyright, contract negotiation, negotiating techniques, grant applications, finding financing, developing budgets, taxes, marketing strategies, distribution and dissemination

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<sup>51</sup> In addition, distance education with instructor contact, for instance in Claude Gillet's overall approach to arts career management (gestion.art © 2008), is a 120-hour course on developing an individual action plan.

of artwork, self-publishing or independent production, independent presentations, developing a communications plan, artists' portfolios, press kits, promotion, and networking.

### **Developing disciplinary competencies**

Acquisition of specific techniques within a discipline, creative development, advanced exploration of competencies for specialized functions.

### **Developing knowledge in related fields**

Acquisition of knowledge or development of competencies in fields related to the discipline of the participant (multidisciplinarity).

Examples:

- Audiovisual: Introduction to archiving artwork in new media
- Theatre (performers): Acting in front of a camera, voice and microphone, dubbing workshop
- Visual Arts: Publishing (artist-run centres), writers' workshop
- Dance: Introduction to acting, stage make-up
- Literature (authors): Introduction to publishing, public readings
- Museum Studies: Building and facility management

If the related domain involves learning how to use software, choose field 4. New technologies for creation or field 5. New technologies for management.

### **New technologies for creation and design**

Reserved for NTI used as a tool for artistic creation or disciplinary projects (in particular for audiovisual, multimedia, recording, etc.)

Examples:

- Software specific to a discipline: visual and sound editing, digital image processing, new media for recording, computer-assisted music, videos for the web (Autocad, Studio Max 3D, Pro Tools, AvidSymphony, MovieMagicScheduling), Logic Pro, Scenic, Ableton Live, Vectorworks
- Multimedia: AfterEffects, Flash, ActionScript, Final Cut Pro, Finale, etc.

### **New technologies for management and promotion**

Electronic office administration, data bases, accounting, computer graphics, Internet, Web 2.0 (social media), digital photography (promotion), transactional site, etc.

Examples:

- Office and administration software: Windows, MacOS, Word, Office, Excel, Acrobat, PowerPoint, browsers, message systems.
- Data base software: Access, Accessr
- Accounting software: Simply Accounting, Accomba
- Computer graphics: Photoshop, QuarkXPress, Illustrator, InDesign

- Internet: HTML, Dreamweaver, Flash, Wordpress
- Business management (not-for-profit organizations such as private theatres, music and performing arts companies, etc.)

Examples: agents' contracts, copyright for music and performance, business plan, financing, strategic planning, production accounting, taxes.

### **Management of not-for-profit organizations (NFPO)**

This field covers the following domains<sup>52</sup> :

- Management: strategic orientation, guiding principles, strategic alliances, HRM, staff management, workflow organization, etc.
- Artistic orientations: definition of the artistic orientation of the organization, etc.
- Administration: public and private funding (fund-raising, sponsorships, commissions), sales of performances, financial control, accounting, management of material resources and equipment, personnel management, copyright, payroll, etc.
- Production: production management, organizing tours, building, facility and equipment management, etc.
- Client services: customer, visitor, and audience services, box office, etc.
- Administrative support: secretarial services, data management, reception, management of daily operations, etc.

Examples: financial management, role and responsibilities of boards of directors (governance), leadership, team management, volunteer management, time management, meeting and committee facilitation, setting priorities, producing shows, grant applications, negotiation, strategic planning, taxes, management of cooperatives.

### **Marketing, developing markets, clients, audiences**

Presentation, positioning, developing new markets, marketing, audience development, promotion, communications plans and public relations.

Examples: promotional materials, promotion and dissemination of artistic products, positioning and dissemination of performances, school and museum audiences, reception and interpretation in a museum context, cultural tourism, tours, display techniques and exhibitors' kiosks, promotional campaigns, communications, relations with the press, etc.

### **Developing knowledge about globalization and its effects on cultural activities**

Developing international markets, managing exportation of products or collections abroad, organization of international events (international tours), distribution in other markets (film, publishing, music), international transport.

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<sup>52</sup> *Dictionnaire des compétences en gestion, production et diffusion des arts de la scène*, CQRHC, 2000.