

**CULTURAL**  
**HUMAN RESOURCES**  
OF NEW BRUNSWICK



Tuesday, June 25 and Wednesday, June 26, 2013

**SECOND MEETING OF THE ROUNDTABLE**

Crowne Plaza Hotel, Moncton (New Brunswick)

**CULTURAL**  
**HUMAN RESOURCES**  
OF NEW BRUNSWICK



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## AGENDA

### OBJECTIVES

- To work together to formulate an appropriate analytical framework for use in New Brunswick: determine human resources issues in the cultural sector and identify the clientele affected by a cultural human resources strategy;
- 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;

TENTATIVE AGENDA Facilitator: René Cormier			
Time	Duration	Tuesday, June 25, 2013—Full Day Meeting	Presenter
8:30 a.m.	30 min	WELCOME	Team
9:00	5 min	Review of the objectives of the roundtable and its background	René Cormier Carmen Gibbs
9:05	10 min	Presentation of the objectives for the day and the agenda	René Cormier
9:15	20 min	Review of the CULTURAL CREATION CHAIN and the CULTURAL SPHERE	Louise Boucher
9:35	30 min	Workshop 1	
10:05	25 min	Plenary and review of the analytical framework	René Cormier Louise Boucher
10:30	15 min	BREAK	
10:45	30 min	COOPERATION AND PARTNERSHIP	Louise Boucher
11:15	45 min	Workshop 2	
12:00	1 hour	LUNCH	

1:00 p.m.	40 min	HR ISSUES IN ATYPICAL WORK PATTERNS	Louise Boucher
1:40	20 min	DISCUSSION PERIOD	René Cormier
2:00	10 min	MANDATES	Louise Boucher
2:15	75 min	Workshop 3	
3:30	15 min	BREAK	
3:45	45 min	PLENARY	René Cormier
4:30	10 min	CLIENTELES	Louise Boucher
4:40	30 min	Workshop 4	
5:10	20 min	PLENARY	René Cormier
5:30		ADJOURNMENT AND GROUP DINNER	

WEDNESDAY, JUNE 26, 2013

**OBJECTIVES FOR THE SECOND DAY:**

- To work together to develop a mission statement and the values of the new structure.

TENTATIVE AGENDA Facilitator: René Cormier			
Time	Duration	Wednesday, June 26, 2013—Morning	Presenter
9:00 a.m.	5 min	Recap of previous day	René Cormier
9:05	15 min	VALUES	Louise Boucher
9:20	40 min	Workshop 5	
10:00	30 min	PLENARY	
10:30	15 min	BREAK	
10:45	5 min	MISSION STATEMENT	Louise Boucher
10:50	40 min	Workshop 6	
11:30	30 min	PLENARY AND OBJECTIVES OF THE THIRD MEETING	René Cormier
12:00 noon		Thank you and farewell	Carmen Gibbs

**CULTURAL**  
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OF NEW BRUNSWICK



**THE CULTURAL CHAIN  
THE CULTURAL SPHERE  
SUPPORT ORGANIZATIONS  
AND ANALYTICAL FRAMEWORK**

**Culture: A Powerful Work Force for New Brunswick**

**CULTURAL**  
**HUMAN RESOURCES**  
OF NEW BRUNSWICK

## REVIEW OF THE SPHERE AND THE CHAIN IN ORDER TO FOSTER INCLUSIVITY

The revised documents integrate changes in the description of the **chain**:

We recognize that, at each link along the chain, professional activity can be carried out using traditional means or digital technology.

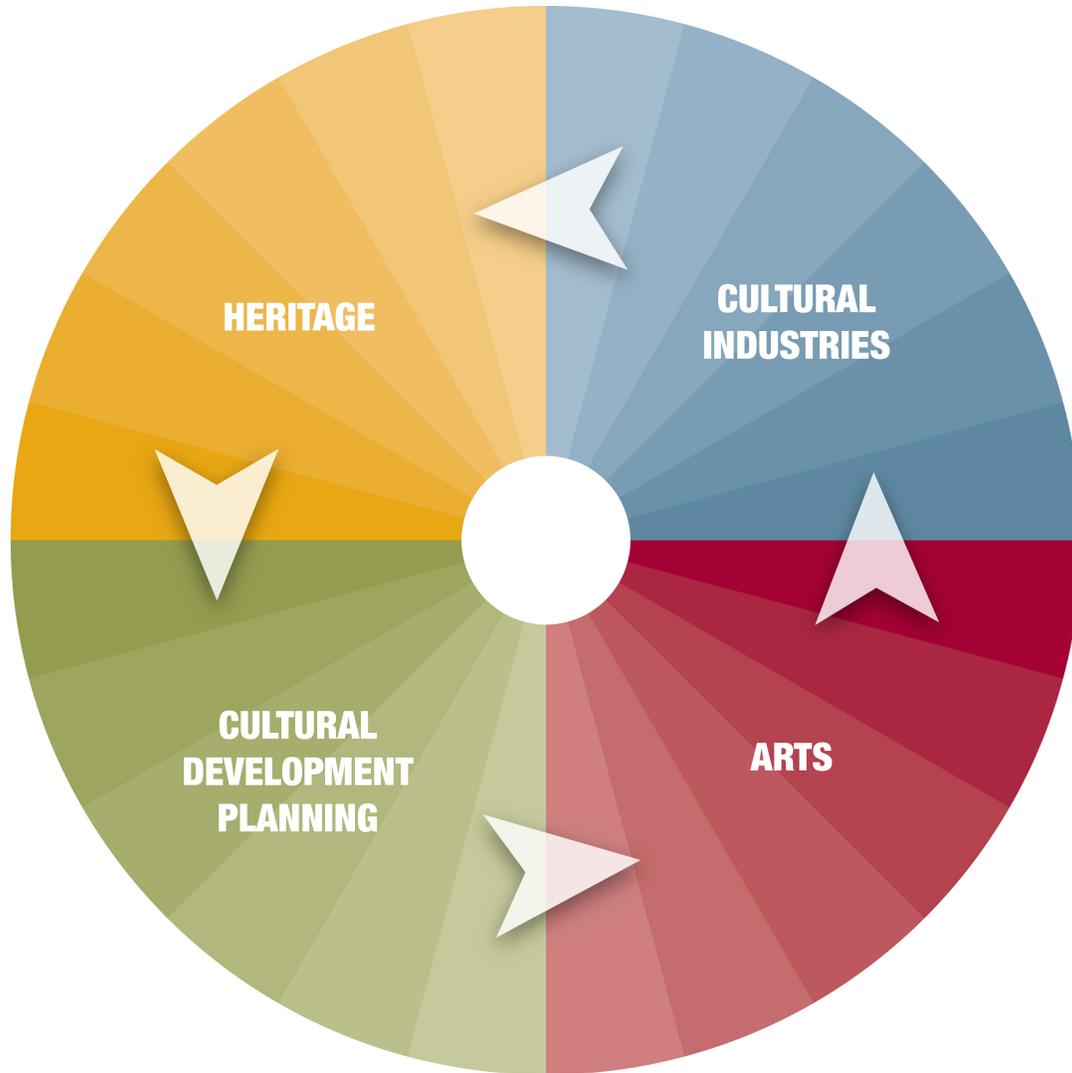
Distribution encompasses promotion, an indispensable component in enhancing the visibility of the arts, culture and heritage. Distribution also encompasses all efforts to circulate and disseminate work, such as cultural action and cultural mediation. In this sense, reviewing and criticism are activities related to distribution.

When listing the aspects of development, we deliberately excluded people responsible for teaching in initial professional training programs or professional development, and for public funding, research and innovations, and facilities and equipment. The actions of these employees are dependent on decision-makers over which the future HR structure has no power or control (funders, institutions, specialists and trainers, municipalities, private owners, etc.). However, the HR strategy will address the competencies and actions of people who work in "support" roles, more specifically, those who work for:

- Professional artists' associations
- Coalitions of cultural development organizations
- Presenters' collectives
- Festivals and events which support the arts and cultural industries
- Associations and agencies
- Municipalities and others responsible for infrastructures used to showcase the arts, culture and heritage.

Finally, the **analytical framework** has also been modified: the "aspects of development" link is now limited to "support," in order to differentiate the people towards whom the actions and services included in the HR strategy are aimed.

## THE CULTURAL SPHERE



The cultural sphere can be divided into 4 major sectors, which are distinct but inter-related: Cultural industries, Arts, Regional Cultural Development and Heritage. These 4 major sectors correspond to the 4 pillars of the Cultural Policy for New Brunswick.

### **The Arts**

Include everything which results from a process of human creation or invention of an original idea with aesthetic content. For the purposes of a cultural human resources strategy, the arts are defined as including the visual arts, the literary arts, crafts, music, theatre, dance, performance, media arts and interdisciplinary arts. A work of art is produced by the transformation of an original idea through the artist's skill, technique and knowledge.

### **Cultural Industries**

Refer 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, commercial or non-profit organizations, are engaged in the distribution, promotion or sale of cultural products including books, films, recordings, works of art and fine crafts. These cultural products are often made available to consumers and spectators through festivals, performances, Internet sites, museums, libraries, etc.

### **Heritage**

Consists of 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**

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. In the way it envisions spaces, places, mechanisms, training, policies, and projects, a regional cultural development strategy ensures that all citizens enjoy a more democratic relationship with the arts and with culture. It enriches their quality of life, their creativity, and their well-being, and strengthens the social fabric and the economic development of the community in which they live.

## THE CULTURAL CHAIN

Although certain elements of the cultural system differ according to the discipline, the way it operates and the various aspects of its development can be illustrated by means of the following chain.



### Creation

Is the foundation of all the other aspects, and includes the work of authors, composers, artists, craftspeople, performers, producers, directors, choreographers, architects, and designers. **Using either traditional means or digital technology.**

### 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 crafts. **Using either traditional means or digital technology.**

### Distribution

Encompasses the work of distributors, agents, salespeople, wholesalers a, and exporters. **Using either traditional means or digital technology.**

### Distribution and promotion

Can be broken down into a wide variety of activities, including radio and television broadcasting, the media and the internet, events and festivals, theatres and movie theatres, 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. **Distribution also encompasses all efforts to circulate and disseminate work, such as cultural action and cultural mediation, using either traditional means or digital technology. Reviewing and criticism are activities related to distribution.**

### Conservation

Refers to the act of preserving, protecting, and archiving artwork, and ensuring it will be available to future generations. **Using either traditional means or digital technology.**

### Aspects of Development

Include 6 elements: education, training and professional development; research and innovation; venues and facilities; funding and support; networking; and cooperative efforts.

## SUPPORT ORGANIZATIONS

Among the organizations which support art and culture in New Brunswick, there are two major types: promotional organizations and arts service organizations. These organizations offer services to the arts community and the cultural sector by supporting to the circulation and distribution of works of art and by contributing to cultural development. They include the following types of organizations:

### Professional arts associations

Not-for-profit organizations whose aim is to improve the professional lives of artists by directly furthering the interests of artists, creators, arts organizations, 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, ArtsLinkNB).

### Cultural development networks

Not-for-profit umbrella organizations which group together a number of organizations which foster cultural development in the community by offering cultural programming that cultivates and promotes the talent of young artists and supports members of the cultural community by raising public awareness of the arts, culture and/or heritage. (e.g. Conseil provincial des sociétés culturelles [CPSC], The Association Museums New Brunswick).

### Presenters' associations

Not-for-profit associations which promote the development of the presentation of the arts in order to make performers, artists and their better known to the public by facilitating collective action (often tours and joint endeavours) by their member organizations (e.g. Réseau atlantique de diffusion des arts de la scène [RADARTS], Atlantic Presenters Association).

### Festivals and events which support **arts and** cultural industries

Not-for-profit organizations or festivals and events connected with NFPO, which present arts and cultural activities on an annual or periodic basis, thereby contributing to the professional framework of cultural industries and enterprises (e.g. book fairs and Salons du livre, FICFA and Silver Wave Film Festival, Frye Festival, etc.).

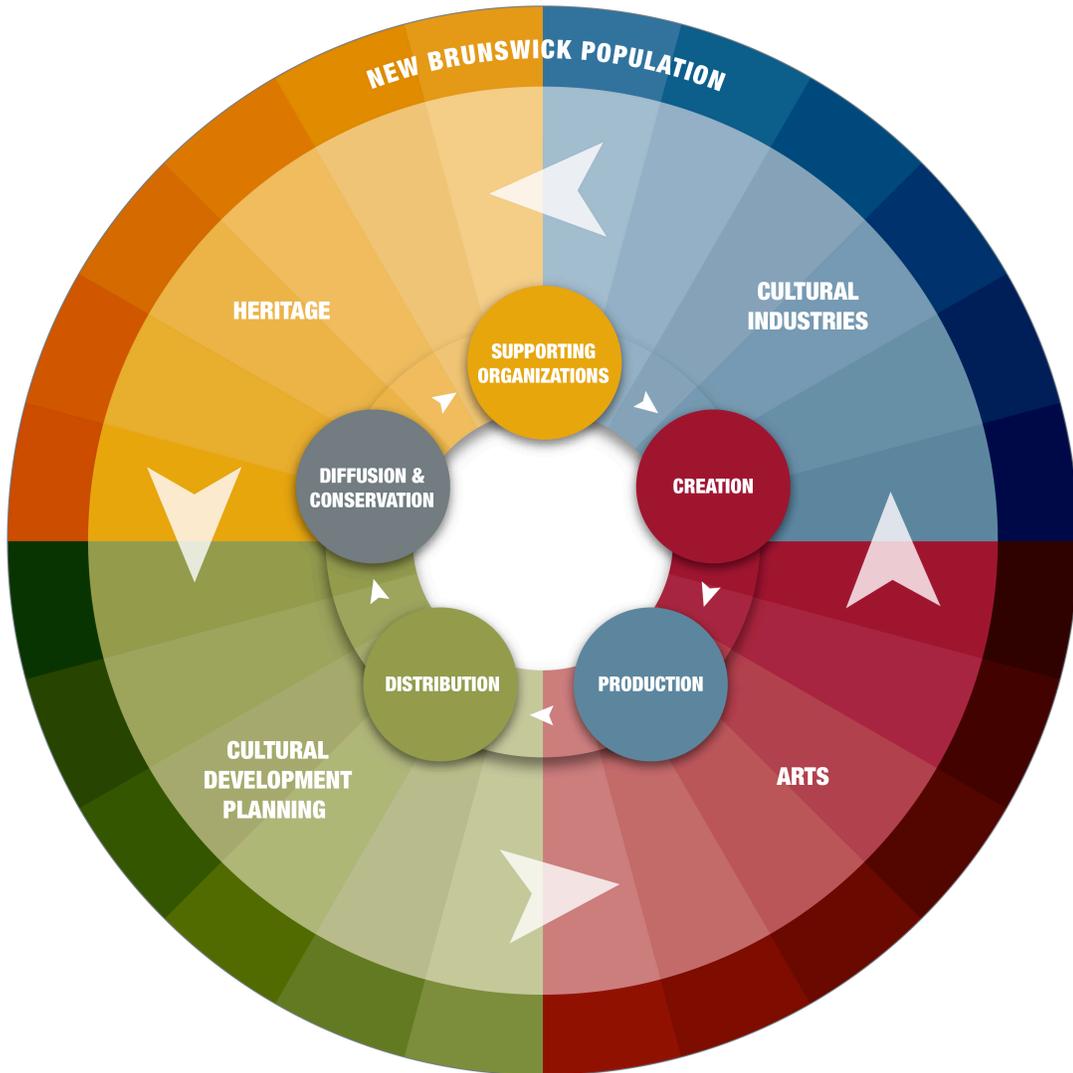
### Associations and agencies

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

### Municipalities and others

We also distinguish in support organizations people responsible for public infrastructures who are solicited for artistic, cultural and heritage circulation and distribution.

## ANALYTICAL FRAMEWORK



- Education and Initial Training
- Funding and Venues / Facilities
- Technology and Working Environment

## DEFINITIONS OF COOPERATION AND PARTNERSHIP USED TO DETERMINE DIFFERENT ACTIONS AND ACTIVITIES IN WHICH THE FUTURE HR STRUCTURE WILL BE INVOLVED

### 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 (report on outcomes, financial report).

#### Reflexions and considerations:

- The future HR structure will fulfil its mission in cooperation and in partnership with stakeholders, in order to become a strong and cohesive body which is representative of the cultural sector and inclusive of Acadian, anglophone and First Nations communities.
- As it develops in cooperation and partnership, the future HR structure must patiently seek "buy-in," inspire action, and encourage people to adopt "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 Roundtable on Cultural Human Resources should be considered a change agent which will start with "volunteers" and voluntary measures. The HR mission will gradually spread, both organically and through intentional action. Consequently, it is important to evaluate outcomes in alternative ways; assessing results in relation to the size of the workforce would be misleading and would not be in keeping with the nature of cooperative action.
- Partnerships present us with both potential gains and potential risks. Partnership policies underscore the importance we place on sharing resources and define the ways we share responsibilities, in view of the gains associated with partnerships: economies of scale? Increased visibility of actions? More opportunities? Stronger working relationships?
- The circulation and open sharing of information are fundamental conditions for the success of cooperation and partnership. Communication, in and of itself, is not a cooperative action, nor is it a type of partnership.

## TYPES OF ACTIONS

In the next few paragraphs, we will 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, the time-line, and the accountability as tasks are accomplished to achieve results. Many others may be consulted along the way, but the Contractor is accountable for the success or failure of the project, which has a direct impact on 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 different avenues to solve them and implement improvements rather than declare the project a failure.

### GETTING THE WORK DONE: Cooperator

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

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

Sometimes another person or group is in a better position to achieve results. In this model, people are guided to existing services or "seats are purchased" for them. The term **service partnership** applies when an existing organization agrees to make changes to services it provides at our request and in a way that represents a gain for us, or when someone offers to participate in a program or project which leads to a desired outcome or contributes to our mission.

## HR ISSUES IN ATYPICAL WORK PATTERNS

Traditionally, salaried employment models explain how HR developed in the primary, secondary and tertiary sectors of the economy.

The employer's perspective is the determining factor. Employers attempt to achieve a suitable match between the profile of their employees and the needs of their business, which depends on the demand of the population for the company's products. As sole providers of work, employers remunerate and protect each employee they hire according to the labour standards in force and, if they apply, negotiated working conditions and labour relations. The employer's goal is productivity and feasibility, and planning is done on the basis of market studies and financial projections. Employers are not concerned with their employees once they are no longer working for them.

The following HR issues are associated with this model:

- hiring
- wages and working conditions
- labour relations
- human resources management: performance, motivation, retention, working environment...
- workplace health and safety
- professional development in order to ensure employees adapt to new tools and methods of production
- discipline and termination

### Reflexion:

Where cooperation in HR is concerned, employers in the primary, secondary and tertiary sectors of the economy often hesitate to share information on wages and working conditions (to attract experienced employees). Labour relations are confidential matters. Sometimes employers find it hard to take a position on training needs, because this would mean revealing competitive advantages as new manufacturing or processing methods, production tools and technology are introduced.

## Atypical Work: HR Development Must be Adapted to the Cultural Sector

**Culture is an open system** where it is difficult or impossible to define a suitable match between the supply of "competencies" and the demand for "workers." What does this mean? In the cultural sector, there are people who have talents and work on projects: they increase the supply and must inform the market, rather than the reverse. In this case, the public makes no demand for a new art experience or a new work, instead, it discovers what it likes and wants by being exposed to art and by transforming itself into learners, by becoming educated.

**Culture is a prototype economy.** Culture's open system cannot be reduced to a market economy; the aim of work in the cultural sector is neither productivity nor feasibility of the product according to market studies and financial forecasts. It is called a **prototype economy** because the research and development (R&D) investment is huge for each creation or production. Works of art cannot be reproduced in a way that productivity is substantially increased (that is, by reducing unit costs to increase feasibility, by avoiding loss or wastage of supplies, or by decreasing the rate of error to improve feasibility). On the contrary: each creation or production must be one-of-a-kind, exclusive, unexpected, and must push the boundaries of convention.

**The career trajectory is generally unpredictable.** No one would be able to predict a creator's progression in terms of increased wages over time, social benefits throughout the cycles of life and work (unemployment, parenting, retirement), or living conditions after a job or career has ended. It is very difficult to talk about salary benchmarks or labour relations, because each project is subject to its own negotiations, agreements, and compromises. In general, for salaried position in the cultural sector, information on salary benchmarks are an ideal rather than a reference point, because NFP organizations are notoriously under-funded and wages are therefore low.

**Surrounding themselves with good people means that creators are part of teams which form and disappear on a project-by-project basis, and that work is often intermittent.** Artists and cultural workers are surrounded by other people in the cultural chain who are also working in an open system where project cycles wax and wane and exciting ideas and opportunities (exhibitions, tours, cultural mediation program, etc.) develop and end. In some cases, even a cultural organization's funding is dependent on project grants. For self-employed workers and cultural workers in businesses and NFP organizations, the cultural production cycle leads to intermittent work: intense periods of work are followed by slow periods without any "gigs," while they wait for a grant or apply for a new project. The situation of employees is almost as fragile as that of artists. Intermittent work is stimulating, often good for a creator's identity and self-worth, but always precarious. Success and pride in our accomplishments give us the confidence to take the next risk, and there are no guarantees.

In order to acknowledge and address these issues fully, we suggest that the HR structure should accompany and support people throughout the entire **career cycle**.

HR issues in our sector include:

- **Early Career Support** involves several challenges. Access to work as an emerging artist to build a portfolio. Access to one's first job in a cultural organization. Networking with established artists and people all along the cultural chain. The pursuit of artistic skill development and the early phases of a career plan (Arts Career Management). Mentorship...
- **Career Development Support** relates to several cycles in the evolution of an artist's career. Access to professional development. Access to mentorship. Review of the career plan (Arts Career Management) throughout the career. Access to an employer-employee manual to advance in a job. Completing degree or diploma studies to obtain professional qualifications...
- **Transition Support** opens the door to re-thinking and re-evaluating work and career. Access to a skill inventory to account for one's "double life" (artwork/sustenance job) and to stabilize one's financial situation. Explore another occupation in the cultural sector (arts-related jobs). Stop working in the arts and culture and prepare for a different paid job, sometimes by returning to school or upgrading skills (Exit from sector) ...

Reflexion: Organizations also experience cycles, and two volunteer roles merit special attention.

Most often, cultural organizations are NFP corporations; board members are volunteers but act as the "administration" or "employer" in the labour equation, while executive directors or coordinators, along with any other employees, are the "staff" component. Board members change over time; the decisions they make sometimes change the direction of the organizations. It is, therefore, essential to provide them with training in their roles and with valid resources to guide them in their decision-making (materials on governance, HRM, financial management).

Cultural workers are often called upon to direct organizations, without any relevant training to do so. To help them think through situations as they arise, gain confidence, and make the learning curve easier to handle, one highly valuable method is mentorship. Mentors are also volunteers. They need to be sufficiently prepared for this role and not succumb to the temptation of being used as a consultant, a coach, or, worse, of making decision in place of the "apprentice" or "mentee." The role of a mentor in the cultural sector is different from that in the business community; here, the mentor is rarely a senior employee who does not have a supervisory relation to the new employee but is able to guide him or her. Because of the small scale of most teams or organizations, it is best to match a mentee with someone outside the organization who possess experience and skills that would be valuable to the mentee. For mentorship to work well, there needs to be an independent system to recruit and coordinate mentorship arrangements. The person or group responsible for coordination must meet two conditions. First, the mentors who are recruited and trained for their role must work outside the organization. Second, the coordination of the mentor-mentee pairs must maintain neutrality or independence and confidentiality.

## MANDATES

The Survey on Desirable Actions examined participants' attitudes towards the importance of various roles and mandates. We have categorized them according to four HR mandates.

- **Access to work or employment support** throughout the career cycle
- Adapting **Initial Professional Training** and **Professional Development** to workplace realities in the sector
- **Human Resources Management** throughout the life cycle of an organization and **Arts Career Management** throughout the artist's or cultural worker's professional life
- **Resources, tools and research** to support the three previous roles

When the plans for the future HR structure are developed, at the Third Statutory Meeting of the Roundtable, another mandate will be added: **Administration and Governance**. This theme will integrate representation, or voicing the needs of the sector. Action in this area will be needed in order to obtain services and reach partnership agreements for these services from educational institutions and various funders.

According to the scores of how important these "Desirable Actions" were to the members of the Roundtable who responded to the questionnaire in February 2013, we have used green print to show the actions which more than half of the respondents considered very important, black print for those ranked in the middle, and red print for actions which were given the lowest number of points.

### ACCESS TO WORK—SUPPORT FOR EMPLOYMENT

*Promotional material on careers in culture and the arts*

Job board or advertisements for people with specific skills

Opportunities for internships to enter the work force in the cultural sector

Opportunities for internships or artists' residencies

Mentors' training

Coach's training (for specialists in problem resolution)

Training for cultural mediators

Preparation for retirement (10 years before leaving the job)

Competency assessment inventory to guide career decisions (career transitions)

## INITIAL TRAINING AND PROFESSIONAL DEVELOPMENT ADAPTED TO THE WORKPLACE

Catalogue of educational and training programs

*Train the trainer programs*

*Guide to managing professional development*

*Access to professional development for self-employed workers*

*Courses and workshops in a variety of formats, including digital technology*

*Taking responsibility for self-promotion of artist's talents and work (using conventional or digital media)*

*Taking responsibility for personal / professional financial management*

*Writing successful grant and funding applications*

*Writing successful fund-raising letters to the private sector*

*Understanding contracts and agreements and developing negotiation skills*

*Hiring and working with an agent or business manager*

*The ABC of public relations*

*Access to professional development for board members, employees, volunteers*

*Professional development for all team members according to their jobs*

*Compiling and using guidelines for governance*

*Training members of NFPO boards in their roles and responsibilities*

*Overseeing the financial management of the organization*

*Access to management coaching*

## HUMAN RESOURCES MANAGEMENT (HRM) / ARTS CAREER MANAGEMENT (ACM)

*HRM for Board members, staff and volunteers*

*Compiling and using an Employer-Employee Manual*

*Managing a team: Adopting best practices in Human Resources Management (HRM): from recruiting to dismissing, Supervising the team's performance*

*Developing employee commitment*

*Managing volunteers*

*Ensuring knowledge transfer when key staff and board members leave (maintaining continuity and competency in the team)*

*ACM for self-employed workers*

*Career management (action plan)*

## RESOURCES, TOOLS AND RESEARCH

*Statistics on arts occupations and job opportunities in culture*

*Benchmark on wages in the cultural sector*

*Inventory of analyses of occupations*

*Tools to adapt for an Employer-Employee Manual*

*Tools to adapt for governance*

*Tools to adapt for HRM*

*Succession planning tools*

## DESIRABLE ACTIONS FOR DEVELOPING CULTURAL HUMAN RESOURCES IN NEW BRUNSWICK

### EXERCISE 1

On a scale of 1 to 5, indicate how important you think it would be to accomplish each of the following actions as part of a framework to develop cultural human resources in the future. (1 = very important, 2 = important, 3 = somewhat important, 4 = not very important, 5 = n/o: no opinion)

\* Changes recommended following the discussion at the Roundtable meeting on February 7-8, 2013

SELF-EMPLOYED OR INDEPENDENT WORKERS (CREATORS, PERFORMERS, CRAFTSPEOPLE)	1	2	3	4	5
Opportunities for internships or artists' residencies to begin an emerging arts practice	17	6	2	0	2
<i>Opportunities for professional development throughout the lifespan in a wide range of areas, including digital technologies</i>	20	5	1	1	0
<i>Career management (action plan in order to balance income from arts practice and subsistence income)</i>	20	5	2	0	0
<i>Self promotion-(through traditional or digital media)</i>	10	15	2	0	0
<i>Financial management (fees, pricing) and the fiscal situation of self-employed workers</i>	19	7	1	0	0
<i>Writing successful grant and funding applications</i>	17	9	1	0	0
<i>Writing successful funding applications and fundraising letters to the private sector</i>	-	-	-	-	-
<i>Understanding contracts and agreements and developing negotiation skills</i>	11	12	4	0	0
<i>Hiring an agent or business manager</i>	7	9	8	2	1
<i>The ABC of public relations</i>	4	15	6	2	0
Competency assessment inventory to guide career decisions (career transitions) to other paid employment or other occupations within or outside the cultural sector)	5	19	1	1	1

<b>CULTURAL ORGANIZATIONS (MANAGERS, SALARIED EMPLOYEES, CONTRACT EMPLOYEES) AND UNPAID WORKERS</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Opportunities for internships to enter the work force in the cultural sector	16	7	1	0	3
Access to professional development for all team members according to their jobs	20	4	1	0	2
Coordinating a team in the workplace (who does what to ensure the success of the organization and to fulfil its mandate / mission)	15	10	1	0	1
Supervising the team's performance and development (determining training needs, identifying resources to help team members)	10	15	1	0	1
Compiling and using an Employer-Employee Manual (remuneration, statutory holidays, vacation periods, use of supplies and equipment)	6	13	6	0	2
Developing employee commitment (non-monetary recognition, motivation in the workplace, staff retention)	13	9	3	0	2
Access to coaching services (private services of specialist in problem resolution)	6	10	6	2	3
Training members of NFPO boards in their roles and responsibilities	11	13	1	0	2
Adopting best practices in Human Resources Management (HRM): from recruiting to dismissing	17	6	3	0	1
<i>Managing volunteers</i>	-	-	-	-	-
Compiling and using guidelines for governance (code of ethics, salary policies, bylaws on powers and responsibilities of board members, ED / Board relations)	15	10	1	0	1
Overseeing the financial management of the organization	20	6	0	0	1
Preparing for retirement (10 years before leaving the job)	3	14	4	3	3
Ensuring knowledge transfer when key staff and board members leave (maintaining continuity and competency in the team)	15	10	1	0	1

LES OUTILS DE RÉFÉRENCE ET DE SOUTIEN AUX INDIVIDUS ET AUX ORGANISMES)	1	2	3	4	5
<i>Promotional material on careers in culture and the arts (educational and training program information for young people)</i>	14	10	3	0	0
Catalogue of educational and training programs (career opportunities on completion, programs to help students enter the work force such as coop programs, work placements, capstone projects and internships...)	16	10	1	0	0
Competency profiles (to assess skills and determine areas to develop or improve)	14	9	2	0	2
<i>Tools which can be adapted to compile an Employer-Employee Manual</i>	10	7	5	2	3
<i>Tools which can be adapted for board work and governance</i>	15	6	3	2	1
<i>Tools which can be adapted for HRM</i>	12	10	2	1	2
<i>Professional development management guide</i>	6	14	5	1	1
<i>Train-the-trainer materials (for use by specialists in a discipline or occupation to train peers)</i>	10	11	5	0	1
<i>Mentors' training (for experienced peers who volunteer to guide and support others)</i>	8	12	6	0	1
<i>Coaches' training (for specialists in problem resolution)</i>	4	10	8	1	4
<i>Material for public presentations (for use in school visits by artists, , in daycare and early childhood education centres, cultural interpretation and advocacy in the workplace, in health facilities, in communities for protecting intangible heritage)</i>	12	10	2	2	1
Human resources bank (trainers, mentors, coaches, specialists)	16	9	1	0	1
Job board or advertisements for people with specific skills	9	13	3	1	1
<i>Guidelines for remuneration of workers in the cultural sector</i>	15	11	1	0	0
<i>Statistics on arts occupations and employment in the cultural sector</i>	12	10	4	0	1
Tools for succession planning (artistic heritage and archives of NFPOs, evaluating assets of a private business, succession planning for business owners, administration and management positions)	11	9	6	0	1

## EXERCISE 2

WOULD YOU LIKE TO ADD ANY OTHER ACTIONS YOU FEEL WOULD BE USEFUL OR DESIRABLE IN THE FRAMEWORK OF A PLAN TO DEVELOP CULTURAL HUMAN RESOURCES?

**Classification of comments according to the category of wishes / hopes: Value, Clientele, HR Actions, Tools. At the end are comments that are not directly related to desirable HR actions but are related to aspects of development. The following items are classified, but not translated (we'll need to ask people who wrote them if they agree with the classification)**

	Value	Clientele	HR Actions	Tools
Networking, or HR issues organizations should be included in HR Plan	X			
Recognition of: new comities - specific needs and first nations (inclusivity)	X	X		
Networking activities to build collaborations.				
Centralization (as needed) for actions that are inter(arts) disciplinary. Visual/music/drama, etc. have much to learn from each other!	X			
Cross-disciplinary collaboration.				
Firm guidelines outlawing who qualifies as a « Professional artist ». Within this frameworks that certain institutions be identified as Professional, that the artist must apply for the status of a “professional artist”, that public or private organizations/business also apply to be ramiced as “professional”		X		
Emerging artist resources: how to write an artist statement, how to put together your curriculum vitae, how to apply for exhibitions, etc. Online resources.		X	Arts career management	
Internship for arts professionals/authors to gain skills and bring		X	Support for employment	
Development of competencies other than artistic to permit/support other work (double vie professsionnelle ?)		X	Support for employment	
Networking & mentoring opportunities			Support for employment	
Transition de carrière : artistes.		X	Support for employment	
Workshops for photographing/documenting work & how to use websites and social media effectively for self-promotion.		X	Arts career management	
Photographing and presentation workshops.			Professional development	
Managing summer students/employées; also, part time		X	Human resources	

employees.			management	
Website development workshops, use of electronic/social media-specific focus on electronic tools.			Professional development	
Self-assessment & evaluation tools for organizations		X	Human resources management	
Training for cultural workers.		X	Professional development	
Managing and budgeting large projects + Gestion de projets + Élaborer des projets, prévisions budgétaires, gestion de projets (CADAC)			Professional development	
Outils (habiletés) de positionnement et de négociation			Professional development ?	
Rédiger des demandes de soutien financier auprès du secteur privé (il y a des cours aux États-Unis et des conseils sur le web)			Professional development	
Tool kit for artists to assist them in presenting to school, to public (in a non artistic performance).			Professional development	X
Tool kit to train municipalities on how and set up a cultural portfolio policy.			Professional development	X
S'assurer que les éducatrices en garderies éducatives ont les ressources nécessaires pour jouer le rôle de passeurs culturels (médiateurs francophones, anglophones)				
Online/New media tools - accessible to all.			Professional development	X
Online PD sessions			Professional development	X
Building of online workshop etc. to better serve a scattered rural population.			Professional development	X
Tool to help organisms engage with a public beyond these in on established audience.			Professional development	X
Outils à adapter pour la gestion des bénévoles.			Human resources management	X
Outils (habiletés) de négociation.			Professional development	X
Répertoire des outils de formation continue			Professional development	X
List of all sources (HR and training ?)				X

## Suggestions for other aspects of development

### EDUCATION

- Centralization (as needed) for education and training that is inter(arts) disciplinary. Visual/music/drama, etc. have much to learn from each other!!
- Cultural literacy training for people whoever the sector firm outside administrators
- Understanding of role of post-secondary arts programming in developing knowledge, skills and attitudes relevant to culture sector HR needs.
- Have an engagement piece to grow our audience of art in elementary and secondary levels.
- Support for arts management, entrepreneurship, marketing and business practice courses within visual arts curriculum.
- Pedagogical training basic to help and equip artists for engage the school system.
- Lien avec les institutions de formation postsecondaire reconnues dans la province.
- Processus de reconnaissance des acquis pour formations suivies (important pour création de Portfolios).
- Sanction des études pour formations suivies.

### GOVERNMENT PARTNERS

- HR development requires support from all government ministries, not just “culture”
- Advocacy of post-secondary arts programming as a driver of economic as well as cultural development.

### FUNDING OR OTHER SUPPORT FOR ARTISTIC AND CULTURAL VITALITY

- Support for residences projects with artists outside of the province as well: to provide artists in the province with access to other expertise but also to provide them with links to contemporary art nationally, internationally, which could be important to their professional development.
- Professional art-writing/criticism: contribution to sector knowledge + raise the bar (reviews like Arts Atlantic).
- Education on different forms of art that we may not know about but may have people in NB become interested in.
- Accès aux artistes d’explorer d’autres formes d’art.

## CLIENT GROUPS

In the world of salaried employment, labour categories in the primary, secondary and service sectors are defined by job classes or wages:

- job applicants (entry level)
- executives
- professionals or specialists
- administrative employees
- support staff

As we have discussed, in the atypical patterns of work in culture, there are a variety of jobs or roles situated along the cultural chain. The conditions for compensation (wages and fees) are also distinct, and these must be considered when HR challenges are explored:

- emerging artists (1)
- self-employed workers (including craftspeople, artists and freelancers)
- salaried employees and volunteers with organizational duties in cultural industries and NFPO
- members of NFPO boards of directors who act as the "employer" in labour relations

(1) Several definitions of this term are possible:

- A graduate or self-taught artist who has less than 5 years' experience in an arts discipline
- A person applying for a job in his or her field or related to his or her training
- A person aged 35 years or younger (for government programs)
- Professional artists may also be in this group, until they are recognized by their peers, meet the criteria to become full or certified members of artists' associations or the criteria to apply for grants from funders.

## VALUES AND MISSION STATEMENT

The future HR structure will have values to guide it, that is, a code of ethics for its administrators (board members) and staff. The five values below are associated with cooperation.

### A\_ Cooperation rooted in concerted action

1. Collaborate and agree to work jointly and harmoniously in order to achieve common objectives defined as a group.
2. 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.
3. Share accurate and relevant information in order to ensure transparent practices and to equip participants for their actions and decisions.
4. Bring the participants together before decisions are made in order to consider the impact of potential decisions on the partners.
5. Demonstrate open-mindedness and tolerance when differences of opinions arise.

### B\_ Creativity

1. Use critical thinking and demonstrate willingness to consider new ways of doing things.
2. Encourage and promote innovation, which means sharing knowledge and information.
3. Seek innovative solutions which take into account the resources at our disposal and the interests of partners involved.
4. Be flexible in decision making, and be willing to question and change.
5. Demonstrate a certain level of tolerance for risk.
6. Be forward-looking and keep long-term perspectives in mind.

### C\_ Integrity

1. Act fairly and honestly, both as an individual and as a group.
2. Avoid conflicts of interest or the appearance of conflicts of interest.
3. Act in the interests of the common good.
4. Encourage and promote ethical behaviour.
5. Ensure that all requests and claims are handled in an equitable manner.
6. Exercise care and deliberation // when accomplishing tasks.
7. Improve upon the rules of governance.
8. Be accountable.

**D\_ Respect**

1. Recognize the respective competencies of each person.
2. Respect the commitments made to client groups.
3. Be courteous, attentive and discreet when carrying out duties.

**E\_ Equity (which is not universality)**

1. 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. An option available to the HR structure will not necessarily be appropriate in all situations, but it is fair to explore it in a particular situation when it is relevant.
2. Accept the fact that different communities move at a different pace and operate in a different context (historical tradition) in terms of their professional development.

**COMPONENTS OF A MISSION STATEMENT**

What type of organization is (Name)? What are its characteristics?

What is its goal?

Who is intended to benefit from its actions?

In what area or way? For what reason or end (purpose)?

*For example, the mission statement of the CQRHC is as follows:*

*The CQRHC is the permanent cooperative body for the cultural sector. It brings together associations and groups which wish to develop and implement strategies for human resources development, in order to foster recognition of professionalism in the sector.*

*Another example: CHRC's mission statement is:*

*CHRC brings together representatives of arts disciplines and cultural industries in the cultural sector to address the training and career development needs of employers and cultural workers including artists, technical staff, managers and all others engaged professionally in the sector.*

February 7 & 8, 2013

**FIRST STATUTORY MEETING: GETTING TO KNOW EACH OTHER**

<b>OVERALL OBJECTIVE</b>	<b>TO ENABLE MEMBERS TO GET TO KNOW EACH OTHER IN ORDER FOR THE ROUNDTABLE TO FUNCTION BASED ON THE PRINCIPLES OF MUTUAL RESPECT AND UNDERSTANDING OF EACH OTHER'S MISSIONS AS THEY RELATE TO CULTURAL HUMAN RESOURCES.</b>
<b>Day 1</b>	<b>Thursday, Feb. 7, 2013</b>
<b>Objectives of Day One</b>	<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 actions to be taken in the area of cultural human resources: becoming a recognized, inclusive, and representative force in New Brunswick's cultural and arts community.</li> </ul>
Full Day Session	
<b>Day 2</b>	<b>Friday, Feb. 8, 2013</b>
<b>Objectives of Day Two</b>	<ul style="list-style-type: none"> <li>To enable all participants attending to deepen their knowledge of the area of cultural human resources;</li> <li>To define the scope of the Roundtable's work, and discuss ways of contributing to it;</li> <li>To reach a consensus on the next steps and the work to be completed in each step.</li> </ul>
Half-Day Session	
Une demi-journée	

June 25 & 26, 2013

**SECOND STATUTORY MEETING: CREATING A NEW STRUCTURE**

<b>Objective of the Second Meeting</b>	<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 the clientele towards which the cultural human resources strategy is geared;</li> <li>To reach agreement on the scope of the new structure, the mandates of the strategy itself (for example initial training adapted to the cultural sector, accessible professional education, Human Resources Management (HRM), and Arts Career Management (ACM)), and studies and research to gain a better understanding of work in the cultural sector;</li> <li>To work together to develop a mission statement for the new structure and its working principles.</li> </ul>
One Day	

November 14 or 15, 2013

### THIRD STATUTORY MEETING: DRAWING UP AN ACTION PLAN

<b>Objective of the Third Meeting</b>	<ul style="list-style-type: none"> <li>• To submit the analytical framework, the terms of reference and mandates and the mission statement of the new structure;</li> <li>• To develop an action plan for the new structure;</li> <li>• To prioritize the actions to be undertaken over the next three years, taking into account the existing tools and reference material adapted to Cultural Human Resources.</li> </ul>
One Day	

February 6 or 7, 2014

### FOURTH STATUTORY MEETING: GOVERNANCE

<b>Objectives of the Fourth Meeting</b>	<ul style="list-style-type: none"> <li>• To submit the action plan and priorities for the next three years;</li> <li>• To reach consensus on the way the structure will operate and be administered, based on the "Governance Structure" document;</li> <li>• To suggest a list of tools to be developed by the start-up team.</li> </ul>
One Day	

## MARCH 2014

### IMPLEMENTATION PROCESS

<b>Submission of Recommendations</b>	The recommendations reached during the Roundtable's discussions will be submitted to the funders at the Department of Post-secondary Education, Training and Labour.
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**CULTURAL**  
**HUMAN RESOURCES**  
OF NEW BRUNSWICK



EVALUATION

**CULTURAL**  
**HUMAN RESOURCES**  
OF NEW BRUNSWICK



## EVALUATION: SECOND MEETING OF THE ROUNDTABLE ON CULTURAL HUMAN RESOURCES IN NEW BRUNSWICK

On a scale of 1 to 5, indicate whether or not you agree with each of the following statements:  
(1 = agree completely, 2 = agree, 3 = disagree, 4 = disagree completely, 5 = does not apply)

OBJECTIVES AND CONTENT OF THE ROUNDTABLE	1	2	3	4	5
1. The objectives of the Roundtable are clear and accurate;	<input type="checkbox"/>				
2. The content of the meeting met my expectations;	<input type="checkbox"/>				
3. The first meeting of the Roundtable met its objectives.	<input type="checkbox"/>				
PROCESS AND MATERIALS					
4. The process used contributed to the ability of the Roundtable to meet its objectives;	<input type="checkbox"/>				
5. The materials provided were well-prepared and were useful to me during the meeting;	<input type="checkbox"/>				
6. The activities and workshops contributed in a positive way to the process.	<input type="checkbox"/>				
FACILITATION AND INTERPRETATION					
7. The facilitators were well-prepared and well-organized;	<input type="checkbox"/>				
8. The facilitators encouraged everyone to participate and share;	<input type="checkbox"/>				
9. The simultaneous interpretation made it possible for me to follow the discussions and take part in them.	<input type="checkbox"/>				
GROUP AND PARTICIPATION					
10. The discussions among the participants were enriching and contributed to my knowledge;	<input type="checkbox"/>				
11. I took part in the discussions;	<input type="checkbox"/>				
12. The atmosphere was friendly and motivated people to work together.	<input type="checkbox"/>				
ORGANIZATION					
13. The meeting room was suitable;	<input type="checkbox"/>				
14. The accommodations were satisfactory;	<input type="checkbox"/>				
15. The food (breaks and lunch) were satisfactory;	<input type="checkbox"/>				
16. The dinner on Tuesday, June 25 were an enjoyable occasion for socializing and bringing the group closer together.	<input type="checkbox"/>				

