

An abstract painting featuring vertical stripes of gold, black, and red. The gold stripes are on the left and right sides, while the black and red stripes are in the center. The red stripes are splattered and textured, while the black stripes are more solid. The overall effect is dramatic and textured.

ÉTATS GÉNÉRAUX ON ARTS AND CULTURE IN ACADIAN SOCIETY IN NEW BRUNSWICK

A Global Strategy

for the integration
of Arts and Culture
into Acadian Society
in New Brunswick

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JEAN-CLAUDE BLANCHARD

Cover art:
Raymonde Fortin, *Rupture* (detail), 2005.

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Canadian Heritage
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ARTISTS ARE PEOPLE WHO, through their creations, enrich our cultural heritage and our collective imagination. Their work is a powerful unifying force

for official language minority communities. The artistic community in New Brunswick overflows with talent and creativity. Artists give beauty to the cultural life of all who live in our province and, at the same time, highlight the importance of the French language and Acadian culture. In order to be able to continue to grow, thrive and create, our artists need strong, reliable organizations which look after their interests. This is exactly what the *Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick* (the *Acadian Association of Professional Artists in New Brunswick*) has been doing for nearly 20 years now.

Our government is proud to be able to support organizations which, like the AAAPNB, play a key role in sustaining the Acadian and Francophone population of New Brunswick by contributing in multiple ways to its development.

On behalf of Prime Minister Stephen Harper and the Government of Canada, I congratulate the AAAPNB. The excellent work you are doing deserves our recognition and gratitude.

James Moore
Minister of Canadian Heritage
and Official Languages



THE PROVINCE OF NEW BRUNSWICK was a key partner in the organization of the États généraux on Arts and Culture in Acadian Society in New Brunswick,

and continues to play a key role in the implementation of the recommendations arising from this important forum.

Culture contributes to the vitality of our communities in many different ways: to the economy, through the work of numerous artists, creators, cultural workers; to tourism, by valuing and showcasing our way of life, our traditions, our joie de vivre and our rich tourist attractions; and to our social structures, by enhancing the quality of life in our communities, strengthening the bonds among our citizens and by creating works of incredible beauty that can be admired in our neighbourhoods and make our lives better.

The provincial government firmly believes that the arts and culture play an important role in achieving our goal of self-sufficiency, and it is for this reason that we continue to support them.

On behalf of the population of New Brunswick, I would like to extend my best wishes to all the members of the *Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick* and its partners.

Shawn Graham
Premier



YVON CORMIER



YVON CORMIER



AS MINISTER of Wellness, Culture and Sport and Minister for La Francophonie, I am one of the people who believe that artistic excellence begins with helping individual people develop a passion, and that this passion often comes out of a living environment that is stimulating and inspiring.

Self-sufficiency in New Brunswick requires innovation, creativity and, most of all, the affirmation of culture and a strong sense of belonging to one's community. Integrating the arts and culture into our daily lives will certainly help us achieve this objective.

Acadie's leadership in the arts and culture drives development in all social sectors and for all citizens in the province.

I invite all New Brunswickers to join us in celebrating the contribution of the arts and culture to our communities and in recognizing the crucial role professional artists play by creating beauty and enhancing the quality of life in our province.

Hédard Albert
Minister of Wellness,
Culture and Sport



The Arts and the Renaissance of the Acadian Soul

AS EARLY AS 1606, MARC LESCARBOT produced, in Port-Royal, the first work of theatre written in Acadie and therefore the first by Europeans in North America. What a long way we have come since that era!

Artistic creation has always been at the very heart of Acadie. Without it, the soul of Acadie would not have been able to be reborn, to grow, and to reach maturity as a major influence on Acadian culture today and in the future. Acadian civil society has confirmed the importance of the arts by its involvement in the États généraux on Arts and Culture in Acadian Society in New Brunswick.

We would be justified in assuming that, since our own Robichaud version of the Quiet Revolution took place in 1960, the arts and cultural sector in Acadie has flourished particularly well. This is not to diminish in any way the progress we've made in other sectors, but simply to recognize that the arts and the cultural sector has shone with exceptional brilliance.

With the few resources available to them, not only have artists been able to create as well and produce as much as artists elsewhere, drawing admiration for Acadie around the world, but they have also managed to get the entire Acadian community involved in developing a global strategy to integrate the arts and culture into every aspect of our society. It is a fascinating accomplishment, and we owe them our gratitude for it. We also owe it to them to commit to continuing the work they've begun. This project is all the more important to us as Acadians, as

a people in perpetual motion around questions of national identity, constantly faced with the adversities of living in Anglo-North-America or within the Canadian and Quebec Francophonie. The Acadian soul should not be affirmed at the expense of other cultures; on the contrary, our affirmation should be a gift to others of who we are and of what we do best, so that other groups can be nurtured by our culture, respect it and celebrate our difference and our identity.

I would like to express my admiration of the *Association acadienne des artistes professionnels du Nouveau-Brunswick*, for the creative genius it has shown in organizing the États généraux on Arts and Culture, as well as my deepest gratitude, on behalf of the 20,000 individual members of the *Société de l'Acadie du Nouveau-Brunswick* (*the New Brunswick Acadian Society*) and the more than 35 Acadian organizations that belong to it. I urge all of the partner organizations to support, encourage and pursue the fine work that has been undertaken here, so that the Acadian people will be able to experience the continued growth of its soul and its culture, and so it will never die!

Jean-Marie Nadeau
President of the *Société de l'Acadie*
du Nouveau-Brunswick



Association acadienne
des artistes professionnel.le.s
du Nouveau-Brunswick



dans la société acadienne
au Nouveau-Brunswick

IT IS WITH GREAT PRIDE and deep gratitude to all involved in this great societal project that we present to you the *Global Strategy for Integrating the Arts and Culture into Acadian Society in New Brunswick*. This document, which resembles a *cultural and artistic road map*, will guide Acadian society as a whole and will serve as a *compass* for those who wish to become involved in the project of a real integration of arts and culture into New Brunswick's Acadian community.

The numerous stages of research, consultation, cooperation, community work and writing undertaken over the past five years to prepare for the États généraux on Arts and Culture testify to the scope of the project as well as to the comprehensive process chosen by the citizens of our society to fulfil the vision we imagined at the start, that of *bringing the arts and culture into the heart of the societal project of Acadian New Brunswick*. We applaud all of those who agreed so enthusiastically to participate in this collective endeavour and thank them for the spirit of generosity, openness and solidarity that they showed. Because of their efforts, we were able to place the development of Acadian society in a fresh perspective. Together, we left our respective paths to meet on common ground and to find collective solutions that could be transformative for our society, a society that is enriched by the strong presence of the arts and of culture. For professional artists, arts administrators and all who work in the cultural sector in Acadian New Brunswick, this project gives new meaning to the idea of collective creation and cultural activism, to which they contribute through their daily work with such passion.

As President of the *Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick* (AAAPNB) and of the États généraux on Arts and Culture in Acadian Society in New Brunswick, I would like to offer my heartfelt thanks to all who have taken part in this great project, and particularly to the members of the steering committee and the various working groups. Special thanks go to the professional artists, the staff and the administration of the AAAPNB, for their commitment, their enthusiasm and their determination to see this huge undertaking to fruition.

The *Global Strategy* has now been placed in the hands of the citizens of New Brunswick's Acadian community and their numerous partners. It provides suggestions for action which are inspiring and which will ensure that Acadian society will thrive, thanks to art and culture. The responsibility to put these suggestions into action, for the greater good of Acadie as a whole, belongs to each and every one of us.

Louise Lemieux

President of the *Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick* and the États généraux on Arts and Culture in Acadian Society in New Brunswick



DOLORES BREAU



FIVE YEARS AGO, the Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick was given the mandate of organizing the États généraux on

Arts and Culture in Acadian Society in New Brunswick. We had no idea then that the project would become such a large scale undertaking, nor that it would create such energy and enthusiasm throughout Acadie.

At this point in history, when our planet is facing every manner of conflict, this collective endeavour reflects our aspirations to create a culture of peace. If the arts have an intrinsic value, it is their incomparable merit of promoting social cohesion in any society which values them.

As the executive director of a professional artists' association, it is with a sense of hopefulness that I am submitting this Global Strategy to the Acadian population. This document is meant to be a legacy for Acadie as a whole. It will help us realize our dreams and desires, and continue to showcase our rich artistic and cultural achievements, a unique contribution to Francophone culture built on a strong foundation of resilience.

My sincere thanks go to all our partners for their confidence and support. Thank you to the artists, to the staff of the AAAPNB, and to the numerous resource people who worked with dedication and commitment to make this immense societal project possible.

Carmen Gibbs
Executive Director, AAAPNB



KARINE WADE



THE ÉTATS GÉNÉRAUX on Arts and Culture in Acadian Society in New Brunswick was the most inspiring gathering of citizens Acadie has experi-

enced in recent years. When an entire society responds to the call to imagine, dream and build its future, everything becomes possible. As an artist and a cultural manager, I feel a deep sense of admiration towards my colleagues and my fellow citizens for the determination with which they committed themselves in this innovative project, and I thank them from the bottom of my heart.

We hope that this strategy will guide all those who share the profound conviction that the arts and culture contribute to the development of a creative society that enriches the lives of its citizens. The road we have set out on holds great promise, and the way has now been cleared. Let the journey begin...

René Cormier
Director, États généraux on Arts and Culture in Acadian Society in New Brunswick



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Preface

Letter to a Young Acadian Artist

If you paint, sing, dance, tell stories, write or perform on a stage just large enough to allow you to reinvent the world, if you dream of it at night and dedicate the thirty-six best hours of your day to it, if you are prepared to give up everything... let's say, nearly everything... to be able to continue to believe that with a bit of luck, lots of faith and endless amounts of perseverance, you may be able to succeed one day in transposing your visions to something new, original and beautiful... and if, on top of it all, you are Acadian...

... Greetings, my brother-in-arms, it is to you that I am addressing these words.

All this gibberish to tell you that we need each other, that an artist, contrary to popular belief, does not live in an ivory tower or a shack in the woods, does not live in isolation from his peers or from the rest of the world. He is more a part of the planet than all the other inhabitants of this Earth, because he has made the entire planet his home. To put it another way, the universe is the artist's homeland. But just between you and me, we know that this universe can never extend beyond the reach of our perceptions, our dreams, our imagination. Neither you nor I will ever be able to capture the universal without first digging in the soil which lies under the soles of our own shoes.

The day that we discover that the water in a raindrop is just as much water as the water in an ocean, that time is the same thing, whether in a second or an hour, then we realize with astonishment and awe that there is as much life in a single human being as in humanity as a whole. We are filled with wonder at the idea that the smallest territory can become a microcosm for the universe, or else.... the image of an Acadie that, like every other civilization or nationality on earth, as much as Ancient Greece, the West, France, America, or any other one we can name, that this Acadie which has hardly emerged out of its own legend already possesses its own unique and incomparable culture and artistic expression, gets stuck in our throat.

Incomparable, irreplaceable, necessary. If neither you, I, nor any one of the musicians, sculptors, scribblers, storytellers or inventors of the rope that can make the wind change its course, if none of the heirs of this block of time and space that we call the Acadie of today assumes the destiny which is hers or his, then the universe and history will be forever deprived of that unique note which, like every one of the other notes, is needed to complete the composition of the World Symphony.

Don't ever fret over your turbulent past, your cloudy present or your uncertain future. Nobody is safe from the gut-wrenching jolts of history. But from the lowly rosebush which better weathers the storm than the lofty oak, we can learn a lot about survival. And, to share advice my father gave me when I was about your age: "If you ever fall into the water and you don't know how to swim, trust the sea and her waves will carry you."

I want to tell you something in confidence, something both ordinary and a bit paternalistic, because I believe in this extended family of Acadie and because, at eighty years of age, I feel an almost motherly tenderness for each of the artists, writers, advocates for the culture of a people who will continue to tell their tale long after you and I have gone... we will look down on them from high above and watch them grumble, stumble, struggle to move forward against the wind, then selfishly stand on our soapboxes to shout out to the next generation that Acadie will still belong to her... The things we do almost without thinking today, you and me and the others, kindred spirits, with a brush, a board, a flute, a mask, a pencil, with gestures, sounds, colours and words, will take off on their own quests and journeys around the world.


PAUL LABELLE PHOTOGRAPHE INC.

Antonine Maillet

Antonine Maillet
Montreal, June 17, 2009

LÉO BLANCHARD, UNIVERSITÉ DE MONCTON



Marie Ulmer, *The Verdict* (detail), 2007.




PART ONE

Background and Genesis

RAYMOND THÉRIAULT

Marie Ulmer, *The Presence of Absence*, 2006-2007.



“Like a heartbeat, arts and culture are the vital signs of a people. In this sense, the États généraux represent for Acadian New Brunswick an opportunity to examine the health of this essential sector of activity, and at the same time a gathering where, together, we can define and articulate the next phase in our collective history.”

Cécile Chevrier

*Member of the Steering Committee
of the États généraux and
President of Phare Est
Productions*



Introduction

The *Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick* which we are presenting to you today is not only an educational document, but also a working tool and a legacy for the entire Acadian population of New Brunswick.

Developed to be effective and consistent, the Strategy set out here is based on principles that promote cooperation and cross-sectoral, multi-disciplinary collaboration, conditions which are essential for ensuring that art and culture remain at the heart of the evolution of Acadian society in New Brunswick. Out of respect for all who have invested their energy in this process, we were careful to include in this document everything that has been accomplished so far toward fulfilling this ambitious project.

The *Global Strategy* is divided into two parts. Part One: Background and Genesis, is educational in nature. It outlines the geography of Acadie, describing where Acadian communities are located on the Atlantic coast of Canada. The *Profile of Acadie* traces the evolution of Acadian society in the four Atlantic provinces and especially in New Brunswick. The *Genesis*

of the États généraux describes the origin of the project, the context of its development and the reasons we decided to organize the États généraux of Arts and Culture in Acadian New Brunswick. The development of the project is divided into three main phases: 1) the conceptualization of the idea; 2) the research, consultation, collaboration and communication processes; and 3) the event held at the *Grand rassemblement* (the Acadian Congress). The third phase included the meetings of the États généraux on Arts and Culture in Acadian Society in New Brunswick and also the Éloizes Gala, which occupies a special place among arts events, bringing artists and communities together. These events engaged an important contingent of participants in debates and plenary sessions.

The Follow-Up and *Conclusion* complete the first part and present an overview of the work accomplished since the end of the Acadian Congress and which led to the development of this Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick.

Finally, an essay by Marie-Linda Lord, *A Reflection on Acadian Arts and Culture*, invites us to imagine a bold and empowering place for the arts and culture in Acadie.

The second part of the document lays out the *Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick*, a working tool which can be used by every sector of Acadian society in New Brunswick for the purpose of reaching important strategic objectives. The Global Strategy identifies the foundational principles which are to guide all those called upon to address the recommendations presented at the Acadian Congress. It also provides an *Environmental Analysis*, describing the climate surrounding arts and culture in 2009. Seven sectoral strategies, attached to seven developmental axes, fill out this portrait with vision statements, major issues, outcomes expected in the short, medium and long term, as well as the people and groups responsible for action items and the main partners involved in each sector.

The success of this unique societal project depends largely on the capacity of Acadian citizens involved to understand the issues raised throughout the process and to recognize themselves as stakeholders in the implementation of the action items identified here. All of us are called to bring the arts and culture into Acadian society. By accepting this invitation,

New Brunswickers will be able to embark on a great adventure and will leave a legacy for the current and coming generations. This Acadie will be resolutely oriented towards the future and full of self-confidence, and able to express in its own voice, loud and clear, its values, aspirations, and its unique contribution to the rest of La Francophonie.



Francis Gaudet, *Joyce III*, 1999.





A Profile of Acadie

“Being Acadian is not having one, but rather having multiple identities. There are many “Acadianesses” or ways of being Acadian, just as there are several different Acadies: a historical “La Cadie”, an Acadie which is territorial, within the borders of New Brunswick, but also another Acadie that we might call virtual. This is the Acadie of the Diaspora, the genealogical Acadie, the idealized Acadie.¹”

Albert Jacquard

Scientific writer, essayist, geneticist and great humanist of France

What do we mean by Acadie? Where is it located? What is its territory like? How are Acadians different from other Francophones on the planet? These are some of the questions which we have to ask if we don't know the women and men who declare in strong and clear terms that they belong to the Acadian people.

Acadie is not a state nor a province, and it is not located within specific geographical or political boundaries. Contemporary Acadie is, instead, a virtual concept that extends to every part of the planet and is firmly anchored in the four Atlantic provinces. For people living outside Canada, considering themselves Acadian doesn't depend on their birthplace or their place of residence; instead, it comes from the origins of their ancestors, their attachment to the Acadian culture, history and customs, and from the way Acadian society has evolved and flourished since the founding of “La Cadie” when the first French settlers reached the shores of North America.

1. JACQUARD, Albert (researcher), “Le sens de l'identité” (the Sense of Identity), in *Le Congrès mondial acadien. L'Acadie en 2004. (Conference Proceedings)*, Moncton, Éditions d'Acadie, 1996, p. 71.

History shows us the degree to which the Acadian population of the Atlantic provinces has tried to maintain its close links with the descendents of the original Acadian settlers, in spite of their numerous migrations and whether they find themselves on the south shore of the Gaspé peninsula or the Madeleine Islands in Québec, spread out through all the provinces of Canada, or outside the country in Louisiana and on the coast of the United States or even farther away in Europe, especially in France where many Acadians reside. This need to see each other, to meet together, largely explains the enthusiasm that characterizes the Acadian World Congresses which have been held every five years since 1994 and which consistently draw thousands of people. Acadians come from all over the world to spend two weeks together in a different location each time.

The event is a forum for discussions of a social and political nature, and is also an opportunity for participants to chat and celebrate together at the *grandes retrouvailles* which mix extremely popular family reunions with arts events and cultural activities.

It seems safe to say, however, that an organized Acadian society, where Acadian social structures exist and where an Acadian identity, an “*acadianité*” can be experienced on an everyday basis, is located in Atlantic Canada. More than 300,000 Acadians live in



The 2009 Acadian World Congress program is officially launched.

the provinces of New Brunswick, Nova Scotia, Prince Edward Island, and Newfoundland and Labrador. Acadians make up 15.8% of the total population of this region.² And even if it represents a minority of each of these provinces, the Acadian population is located in specific geographical zones, as the following information will show.

In New Brunswick, where the Acadian population constitutes 33% of the total, Acadian communities are located: a) along the east coast, especially in Northumberland, Westmorland and Kent counties in the southeast; b) in the northeastern Acadian Peninsula region; c) in the Chaleur and Restigouche regions in northern NB; d) in the Madawaska region in the northwest; and, e) in the larger, mainly English-speaking urban centres of Moncton, Fredericton, Saint John and Miramichi.

In Nova Scotia, the Acadian population is concentrated in the areas of Chéticamp (Cape Breton Island), Île Madame in the southeast, Baie Sainte-Marie in the southwest, and the Halifax area.

As for Prince Edward Island, Acadians live mainly in the Évangeline and Summerside areas in the southeast and in the provincial capital, Charlottetown. Finally, those in Newfoundland and Labrador are found mainly in the Port-au-Port Peninsula in the southwest, in Labrador City in the north-east and in the capital, St. John's.

However, if we truly want to understand the determination of Acadians to affirm their unique identity and contribution to the French-speaking world, we need be familiar with their origins, and hence...

2. Statistics Canada, 2001 Census.



'Harmonie' at the Université du Sacré-Cœur de Bathurst, 1956.

A Bit of History

The Acadian adventure started in 1604, when the first French trading post was established on Saint Croix Island. The following year, the post was moved to Port-Royal, located in what is now the south-western area of Nova Scotia. It was here, in 1606, that Marc Lescarbot wrote and produced a play which is thought to be the first work of theatre in North America, the Neptune Theatre. In the 1630s, the first pioneers came from France to settle in Port-Royal. Towards the end of the 17th century, Acadie was often the target of attacks by the neighbouring English colonies in New England, and in 1713, with the signing of the Treaty of Utrecht, Acadie became a British colony and was named Nova Scotia.

The Acadian population now had to deal with British military authorities. The Acadian leaders of the time refused to swear an oath of unconditional allegiance to the monarch in London, and proposed a policy of neutrality as an alternative. British authorities were not confident that Acadians would remain neutral, however, as they suspected them of trading actively with their enemy, France, which had established a fortress nearby in Louisbourg, Cape Breton. In 1755, when the British and French colonial empires began a war to put an end to the tensions, Acadians were caught between the devil and the deep blue sea... The British took drastic measures: they decided to deport the Acadian population of Nova Scotia to the British colonies



CENTRE D'ÉTUDES ACADIENNES ANSELME-CHASSON (CÉAAC), UNIVERSITÉ DE MONCTON

Notre-Dame d'Acadie choir, 1959.

on the Atlantic coast of North America in order to assimilate them and make them subjects of the British crown. It was the beginning of the Expulsion, which changed the lives of nearly 14,000 Acadians.

The terrible years between 1755 and 1764, during the Expulsion, did not, however, destroy Acadian society. At the end of the 18th century, numerous villages were established in the Maritimes. In the middle of the 19th century, some of the leaders in Acadian communities were working towards a better life for their compatriots. A new, rather dynamic era, described as the Acadian Renaissance, began. This period definitively changed the course of Acadie starting in the second half of the 19th century and continuing throughout the first

few decades of the 20th century. Schools, colleges and convents were established, several newspapers were founded, and Acadians entered politics at the provincial and federal levels. In addition, large national conventions and congresses were organized. Along with promoting activism for the nationalist cause, these assemblies chose the first great symbols of the Acadian people, such as an Acadian National Day (August 15), a national flag (the French tricolour with a star), and a national anthem (*Ave Maris Stella*). Cultural activities included music instruction, choral singing and theatre which were encouraged in the colleges and convents.



Arthur LeBlanc, internationally-renowned violinist, born in Saint-Anselme (N.B.), has performed on the great stages of the world.

In New Brunswick, the Acadian population already made up a third of the total in the province, and many Acadian leaders were calling for French language rights in the province. New French schools were built, the Acadian co-operative movement was taking shape and organizations were founded to promote the use of French and the Acadian identity in various sectors, especially in the areas of culture, education and religion.

The election of Louis J. Robichaud in 1960 was the beginning of a genuine Quiet Revolution in New Brunswick. The government's "Equal Opportunity" program allowed rural Acadian areas of the

province to catch up to urban areas after experiencing growing socio-economic disparities. Even more important for the progress of the French language was the Robichaud government's decision to make New Brunswick Canada's only bilingual province. This status enabled the Acadian community in New Brunswick to consolidate its language rights. Today, these rights are recognized in the Canadian constitution.

Starting in the 1960s, the Acadian community in New Brunswick, like those in Nova Scotia and Prince Edward Island, made the transition from tradition to modernity. A long series of firsts appeared in the arts world: the first modern writers, the first dance companies and professional theatre companies, the first visual artists and filmmakers, and so on. Artists such as Antonine Maillet, Raymond Guy LeBlanc, Herménégilde Chiasson, Gérald Leblanc, Donat Lacroix, Calixte Duguay, Édith Butler, Angèle Arseneault, Léonard Forest, to name just a few of the major figures, appeared on the cultural scene.

The economy was changing as well. Acadians and Francophones were becoming dynamic business leaders and were committed to the development of Acadie's and New Brunswick's communities. The establishment of the Université de Moncton in 1963 occurred in this dynamic climate. The university soon took the lead in bringing modernity to Acadie.

Despite the major social and economic challenges during the decades between 1960 and 1980, Acadians in New Brunswick formed increasing numbers of French language associations, leaving behind the limits of a voluntary sector that, in attempting to function in both languages, often resulted in associations in which English predominated to the point of assimilating their French-speaking members.

The message came through loud and clear: women and men wanted the French language to hold truly equal status in the province's civil service, courts of law, schools, hospitals, social services, municipalities, etc. A new Acadie was proclaiming its existence in New Brunswick.



Anna Malenfant, born in Shédiac, N.B., made her mark as a contralto whose voice was described as having “a phenomenal... quality.”

Its example encouraged the neighbouring Acadian communities in Prince Edward Island, Nova Scotia, and Newfoundland and Labrador. At the beginning of the 1990s, Acadie was experiencing a cultural renewal throughout Atlantic Canada. Its vitality was strengthened by dynamic social structures and, in a sense, it gained legitimacy through the organization of large scale Acadian World Congresses beginning in 1994. Acadian artists were now being showcased on international stages.

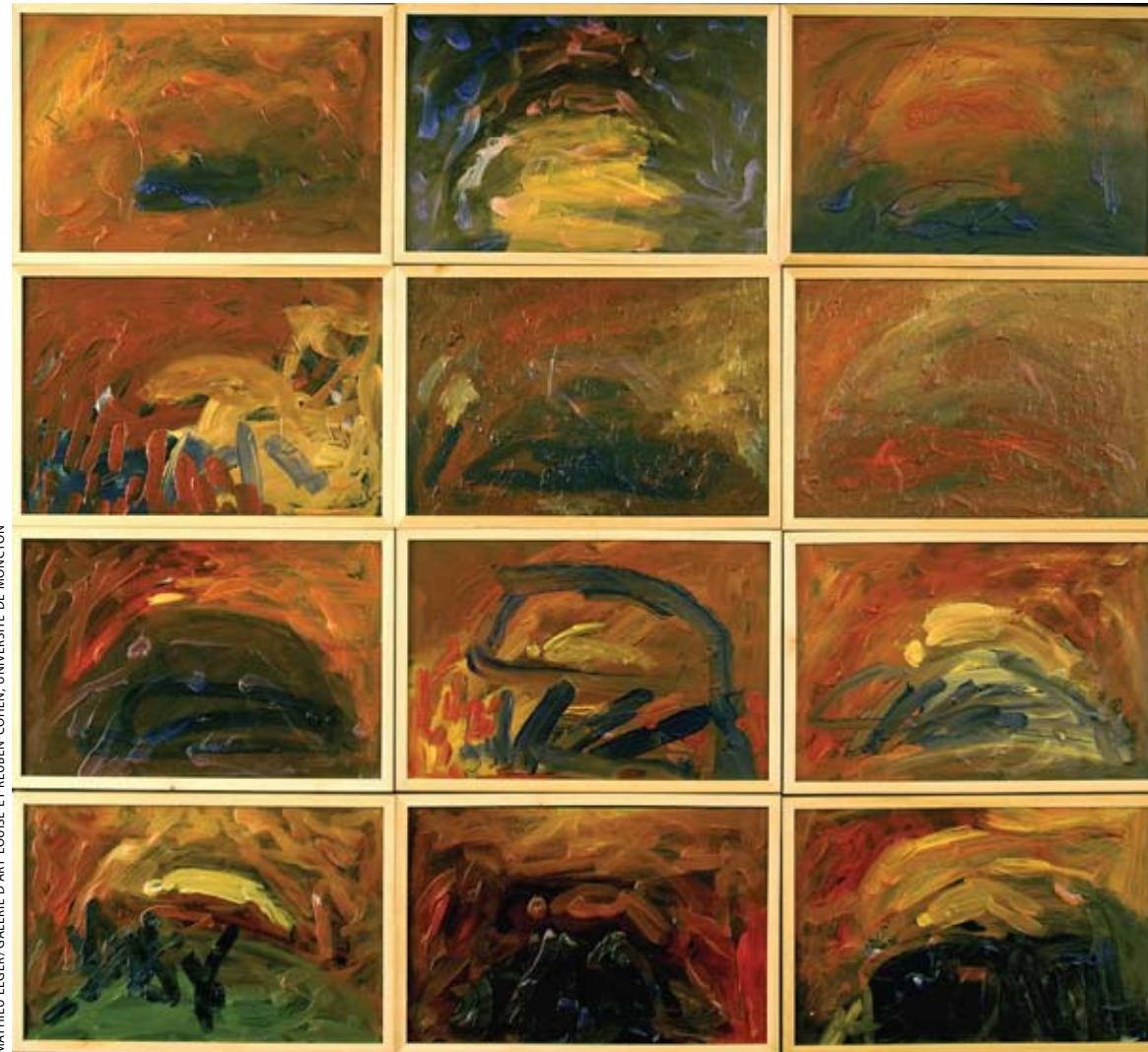
Today, Acadians can be found in every area of activity. With a population of approximately 300,000 Francophones, the Acadian

community in the Atlantic has a dynamic, original, and diverse French language culture with a distinctly Acadian accent. It's a culture that can be and is exported, reaching people throughout the French-speaking world and elsewhere. Acadian leaders are now, more than ever before, active participants in decision-making, policy-making and public affairs, from Ottawa down to the local service level. Acadian athletes take part in the Olympic Games, Acadian scientists are recognized throughout the world for their expertise and contributions to research, and Acadian artists are featured in Francophone spaces throughout the world.

However, there are countless challenges facing contemporary Acadian society. The displacement of a significant portion of the rural population towards urban centres raises fears that Acadie might be losing ground. There's also the fact that the language of Shakespeare is ever-present in the Acadian universe, not to mention the difficult economic situation in several Acadian regions in the Atlantic, which is forcing people to rethink economic development in order to help local communities develop in more dynamic and dignified ways. Today, Acadie hopes that its cultural, legal, political and socio-economic gains will provide levees strong enough to guarantee safe harbour for its population. The ‘aboiteaux’ of historic Acadia allowed it to develop and thrive. Will those we are building today safeguard Acadie's future?

Do the arts and culture constitute ramparts that are solid enough today to protect Acadie against assimilation? Are they useful tools for fostering and maintaining a strong cultural identity and thriving Acadian communities that are modern, creative, and inclusive?³

3. BASQUE, Maurice, Director of the Institut d'études acadiennes, at the Université de Moncton, June 2007. [Speech delivered at the Grand rassemblement].



MATHIEU LÉGER / GALÉRIE D'ART LOUISE ET REUBEN COHEN, UNIVERSITÉ DE MONCTON

Roméo Savoie, *Grand rouge*, 1997.

Next

As we have noted, the Acadian people have been involved in many struggles: refusing to pledge allegiance to the British Crown, organizing major conventions to showcase the Acadian identity and to identify its unique symbols and values, trying to form a political party and establish its own territory, and finally, by asserting language rights and freedom of expression, which rightfully belong to it as a people.

“Acadie has a message to share with La Francophonie, one of solidarity, resilience and commitment. We are all breaking new ground, in some sense. It’s by cultivating these lands, where so many different crops will be nurtured with water from a common well, that of the French language, that we will grow the Francophonie of the future. A Francophonie with the qualities of diversity, solidarity, and inclusivity. And that’s the Francophonie I want to belong to!”

Yvon Fontaine

*President of the Université de Moncton,
in a speech delivered when he was elected
president of the Agence universitaire
de la Francophonie, in 2006*

While it is true that these struggles have led to important accomplishments, it is really in the last 40 years that Atlantic Acadians feel they have made the most important progress. And it is obvious that it is in New Brunswick, where Acadians are most numerous, that the greatest strides have been made. In 1969, the Legislative Assembly of New Brunswick adopted the provincial *Official Languages Act* which established French and English as the official languages of legislation and governance in the province.⁴

On July 17, 1981, the Legislative Assembly of New Brunswick adopted *An Act Recognizing the Equality of the Two Official Linguistic Communities in New Brunswick (Bill 88)*⁵. Through Section 16.1 (Official languages of Canada, English and French linguistic communities in New Brunswick) of the Canadian Charter of Rights and Freedoms⁶, adopted in 1982, the provisions of *Bill 88* were enshrined in the Canadian Constitution in 1993.

Furthermore, the existence of two financial giants—Assumption Life and the Fédération des caisses populaires acadiennes—on New Brunswick terrain, along with the primary role assumed by the Université de Moncton in the area of higher education and professional training, the establishment of parallel school systems for Francophones and Anglophones in 1974, and the development of French language community colleges, health facilities, professional organizations and community groups, testify to dense and intricate networks formed by Acadians and Francophones in New Brunswick and to the strength of their political power.

Today, there are more and more people involved in building a society that better reflects their vision of a contemporary Acadian society. According to Herménégilde Chiasson, former Lieutenant Governor of New Brunswick and a multidisciplinary artist, “we are working on a plan for the kind of society we have desired for a long time; it is hard to define but absolutely necessary.”

The plan for the États généraux on Arts and Culture in Acadian Society in New Brunswick originated in this context and defined New Brunswick’s Acadian society as follows:

New Brunswick’s Acadian Society is made up of all the French-speaking citizens 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 to include Francophones of different regional cultures and French-speaking newcomers who inhabit this geopolitical territory.

4. The Act was amended in 2001.

5. *Bill 88* encourages the promotion of Acadian society by stating that the provincial government shall “take positive actions to promote the cultural, economic, educational and social development of the official linguistic communities.”

6. Section 16.1 of the Charter of Rights and Freedoms stipulates that: “The English linguistic community and the French linguistic community in New Brunswick have equality of status and equal rights and privileges, including the right to distinct educational institutions and such distinct cultural institutions as are necessary for the preservation and promotion of those communities.”

7. Preface, in Robert Pichette, *Le pays appelé l’Acadie (The Country Called Acadie)* Centre d’études acadiennes de l’Université de Moncton, 2006.



Claude Roussel, *Hommage à Duchamp et Marilyn*, 1975.



Genesis of the États généraux

Origins of the Project

The États généraux on Arts and Culture in Acadian Society in New Brunswick originated in the 2004 Convention of the Société des Acadiens et Acadiennes du Nouveau-Brunswick (SAANB). The Convention was an opportunity to take stock of the way Acadian society had evolved since an earlier convention, the Convention nationale d'orientation de l'Acadie (CONA), was held in 1979 to discuss the future orientation of Acadie. At the end of the gathering, 600 delegates from every sphere of Acadian society were unanimous in their recognition of the fundamental role the arts and culture played in the evolution of Acadian society, and adopted the following recommendation:

“Given the fact that art and culture are a fundamental vector for the development of Acadie, it is recommended that the SAANB, in collaboration with a committee formed to follow-up and support the work accomplished at the

Convention, a round table of organizations and stakeholders in the arts and cultural sector be charged with organizing an États généraux on Arts and Culture so that we can develop a common vision and action strategies which take into consideration the elements discussed during the Convention.”

The members of the Forum de concertation des organismes acadiens, a coalition of Acadian organizations responsible for ensuring adequate follow-up on issues discussed at the convention, quickly understood that the États généraux represented an essential step towards strengthening and enhancing Acadian society in New Brunswick. Recognizing the fundamental role that the **Association acadienne des artistes professionnels du Nouveau-Brunswick (AAPNB)** plays in the development of arts and culture in Acadie, the forum members unanimously decided to ask the AAPNB to lead this vast societal project. The AAPNB is recognized as a beacon in the Acadian arts community in New Brunswick



RODOLPHE CARON

Marie-Hélène Allain, sculptor, shown in her studio with one of her works.

and, for the professional artists working in every discipline who make up its membership, it represents a unique gathering place for consultation and discussion, offering professional services to assist them, defending their rights, and helping them promote their work. As a watchdog organization, the AAAPNB also serves as a spokesperson for artists, voicing the

concerns of artists, and by extension the arts community, to political leaders at the municipal, provincial and federal level. Last but not least, the AAAPNB is dedicated to development in the arts and cultural sector; it monitors the evolution of the arts in the community, fosters partnerships, and supports initiatives favourable to the promotion of arts in all sectors of

society. AAAPNB works to promote careers in the arts, improve the socio-economic status of arts professions, and highlight the contributions artists make to society. On a broader level, it works to advance the awareness and understanding of arts in the general population and ultimately to support growing and thriving culture in Acadian communities. The AAAPNB therefore accepted the extensive mandate it was offered with enthusiasm and determination.

From the start, the association recognized that organizing the États généraux on Arts and Culture in Acadian Society in New Brunswick was, without a doubt, the most ambitious project undertaken by the Acadian population since the orientation convention in 1979. The organizers were also mindful of how necessary it was to meet the challenge, given the rapid evolution of Acadian society and of the arts community.

In 2004, the professional arts community in Acadie found itself at a crossroads: it needed to feel wholly integrated into the surrounding social context and it needed to define a vision for its future, an orientation that would give rise to structural initiatives which were inspired by its creative impulses and which resonated with the various elements of Acadian society with which it identified. The interest shown towards the États généraux assured the artistic and cultural community that arts and culture was firmly anchored in every sphere of Acadian society and that the project would

mark a turning point in the relationship of artists and the wider population, bringing them closer together.

This relationship is even more vital because it is first and foremost through the arts and culture that Acadian society has defined itself as a distinct, creative society capable of innovation and confident in the unique contribution it makes to la Francophonie as a whole. For their part, artists count on this relationship in order to benefit from improvements to the status of the artist that better respect the true value of their unique contributions to society and should translate into better working conditions in terms of creation, production, distribution and collection, and therefore a better quality of life.

Just as the AAAPNB enjoyed the support of the entire Acadian community sector, it was committed to involving all sectors of society so that the États généraux would be a true societal project. For this purpose, it formed a *Steering Committee*, responsible for guiding the project from start to finish. The committee consisted of key figures in New Brunswick's Acadian population. The leaders who sat on the committee were from: a) the socio-economic sector, including education, elementary and secondary education, post-secondary education, the economy, municipalities, youth, women, health and wellness, and communication, and b) the arts

and cultural sector, represented by creators, arts organizations dedicated to creation, production and presenting, cultural industries, festivals and events, and museums and heritage.¹ Louise Lemieux served on this committee as Chair of the AAAPNB and Chair of the États généraux on Arts and Culture, and the Executive Director of the Association, Carmen Gibbs, was an ex-officio member of the committee.

The fundamental vision of “including the arts more forcefully at the heart of Acadian society in New Brunswick,” and the mission arising from this vision, to “mobilize and rally the forces of all sectors of Acadian society, and to involve political structures and government partners,” articulated by the AAAPNB and adopted by the steering committee at the end of May 2005, were the tools chosen to develop the project. The vision also inspired the choice of a multi-sectoral approach which drove the entire process leading up to the États généraux, which were designed to be inclusive of all sectors of society.

“[...] it is first and foremost through arts and culture that Acadian society has defined itself as a distinct, creative society capable of innovation and confident in the unique contribution it makes to la Francophonie as a whole.”

The credibility of the members of the steering committee and the excellent negotiating and advocacy skills of the Association acadiennes des artistes professionnel.le.s du Nouveau-Brunswick, which acted as the project leads, made it possible to obtain financial and political commitments from the Canadian and New Brunswick governments. The association then proceeded to form a team of professionals to manage the numerous tasks necessary to carry out the mandate and to support the Steering Committee as they moved forward towards meeting their objectives.

It was decided that Carmen Gibbs, the Executive Director of the AAAPNB, would be the link between the Management Team, the Steering Committee, the AAAPNB Board of Directors, and the financial and political partners. Seven people were hired to carry out the project. The Management Team of the États généraux was led by René Cormier, multidisciplinary artist and cultural manager, as director, and supported by four “Work Site” coordinators, a communications officer and a deputy director.²

1. See the list of participants (page 190) for the names of the members of the Steering Committee.

2. See the list of participants (page 190) for the names of the members of the Board of Directors of the AAAPNB and the États généraux staff.



Isabelle Bonnin at work at the Librairie Pélagie, an independent bookstore in Caraquet.

Project Development

The development of the États généraux that led up to the Grand rassemblement 2007 took place over a period of over two years, from January 2005 to May 2007. The conceptualization and development of the process was based on the certainty that in the age of communications and knowledge, the communities and societies which are the most creative stand out because of their capacity to find innovative solutions and to undertake structural initiatives that respond to the expectations and the well-being of their citizens.

In addition, the contact with the imaginary and the creative force of the arts community play an important role in the development of each citizen's individual creativity, and for this reason it is vital to place the États généraux at the heart of the development of Acadian society in New Brunswick. To reach this objective, the project development included three steps: 1) the conceptualization and development of the process; 2) research, consultation, cooperation, and communications; 3) the organization of the event.

Conceptualization and Development of the Process

The process we chose to organize the États généraux was based on two fundamental premises. First, we understood that the success of the process depended on the involvement of people from all sectors of society. Second, we knew that it depended on the knowledge and understanding of the inter-connected elements that make up the *arts and culture chain*. The concepts and definitions that follow provided a framework for the entire process. Most are based on the *Cultural Policy for New Brunswick*, although the definition of the “creative artist” comes from UNESCO and related documents, and others were formulated by the team working on the États généraux on Arts and Culture.

Art: A process of human creation / invention of an original idea with aesthetic content. For the purposes of the États généraux on Arts and Culture, the arts are defined as including the visual arts, the literary arts, crafts, music, theatre, dance, performance, media arts and inter-disciplinary arts. A work of art is produced by the transformation of an original idea through the artist's skill, technique and knowledge.

Creative Artist: "‘Artist’ is taken to mean any person who creates or gives creative expression to, or recreates works of art, who considers his artistic creation to be an essential part of his life, who contributes in this way to the development of art and culture and who is or asks to be recognized as an artist, whether or not he is bound by any relations of employment or association"³.

Professional Artist: An individual who practises an art and aspires to earn a living thereby, who offers his or her services as a creator or performer in one or more arts disciplines in return for remuneration, and who is recognized by his or her peers.

Artistic and Cultural Organization: The way physical and organizational cultural infrastructures are organized, including cultural industries and businesses, festivals, and events. By definition, *cultural infrastructures* are resources that support and / or provide public access to the arts and heritage, including access for artists and others working in culture, for the creation, production, dissemination and promotion of arts and cultural products. These resources include:

- a) arts, heritage, and cultural facilities and equipment;
- b) organizational structures;
- c) human resources;
- d) training and educational structures;
- e) cultural industries (including any economic activity dealing largely in symbolic goods whose primary economic value is derived from their cultural value. Cultural Enterprises are private or not-for-profit endeavours dealing with the promotion, distribution and sales of cultural products including books, films, videos, disks, works of arts and fine craft. These cultural products are often made available for purchase or consumption through festivals, performances (theatre, dance, music), websites, museums and galleries, historic sites, libraries, etc.
- f) Arts festivals and professional arts events which offer arts programs or professional development in the arts.

Culture: In the broad sense, everything that relates to the way of life of a people, a particular group, or a civilization. It may include language, beliefs, customs, traditions, artistic expression, etc., but is not limited thereto. For the purpose of the États généraux and following the definition of the *Cultural Policy for New Brunswick*, "the word "culture" comprises natural and human heritage, the arts, and cultural industries and enterprises.

Heritage includes the tangible and intangible aspects of our natural and cultural past, from pre-history 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.

3. This definition of the artist was adopted by the General Conference of UNESCO held in Belgrade in October 1980.

Cultural Recreation is composed of activities which are geared to the general public and stimulate self-expression and creativity (community theatre, choirs, ballroom dancing, etc.), and/or understanding and appreciation of the arts.

Cultural Tourism: Tourism motivated by an interest in other peoples, other places, and other cultures. Typically, this interest focuses on museums and art galleries, arts events and cultural festivals, historic sites, authentic cultural attractions, heritage attractions, architecture, and local customs and cuisine.

Any process of integrating arts and culture needs to account for the community involved, and in the context of this *cultural ecosystem*, there are fundamental notions which need to be clarified:

New Brunswick's Acadian Society is made up of all the French-speaking citizens 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 to include Francophones of different regional cultures and French-speaking newcomers who inhabit this geopolitical territory.

Language, in this document, means French, and includes the linguistic variations which enrich it. The French language plays a fundamental role in artistic expression and in the transmission of culture. The regional variants of French language are a basic expression of Acadian culture.

Community, in the framework of the États généraux, is defined both as the Acadian population of New Brunswick and as the various places in which Acadians live: regions, cities, villages, etc.

Territory, for the États généraux, can be defined in different ways, and should be kept as broad a concept as possible. On the other hand, the following description can help us to understand the issues involved in defining territory for New Brunswick's Acadian society:

"Territory is seen as the first condition of a community's unity and identity. The political community is, first of all, a shared territory. The territory, as Aristotle describes it, must not be too large or too small. If it is too small, it is not economically "self-sufficing". If it is too large, citizens will not have the sense of belonging to the same community; there would be a people (ethos) but not a city (polis) [...] A continuous territory is not enough to ensure that a community has a common destiny, and without that there is no state. The ideal territory is, moreover, one that "can be taken in at a single view"⁴.

4. This passage is translated from Lectures des Politiques, Particularité et universalité dans la définition aristotélicienne de la communauté politique by Pierre Aubeneque, online at <http://www.ac-rennes.fr/pedagogie/philo/rech/bstages/ccommu.htm>. The final phrase is from ARISTOTLE's *Politics*, VII, 5, 1327.

Research, Consultation, Cooperation and Communications

This stage is key to our important project, and the organizers showed ingenuity in their approach. By using the image of an extensive construction site, they made the approach easily understandable and highlighted the active and constructive dimension of the process. From the beginning, the public was able to understand that arts and culture shape our thinking and vision and, in this way, play a primary role in driving the whole of Acadian society in New Brunswick towards a promising future.

By dividing the work into Major Work Sites, Thematic Work Sites and Special Project Work Sites, nearly 600 people were actively involved. They came from all backgrounds and all sectors of Acadian society. Some were involved in consultation, others in research, and still others in co-operative action. For two years before the Grand rassemblement of the États généraux began, these people met frequently to study and define the *current state* of each Work Site, to identify the *main issues* that affected the development of arts and culture in relation to each Work Site, and to put forward *suggestions for concrete action* which would help integrate arts and culture into every sector of Acadian society. Each Work Site was supported by the États généraux staff, who prepared documents, coordinated and led meetings, produced



René Cormier, Director of the États généraux, at a press conference to announce the launch of the Major Work Sites.

reports on the work accomplished at various stages, analyzed information, and so on.

To foster discussion and the understanding of issues in the cultural ecosystem that contextualizes the work of artists, the workers on the various Work Sites needed to have information. It was immediately obvious that little research had been done on the arts and culture. The lack of material did not prevent the workers from carrying on, however, because the staff and a few specialists took the responsibility of producing data and qualitative reports that supported the work being done on the Work Sites. Seven Major Work Sites were established

to cover the important domains of artistic and cultural development and, consequently, Acadian society as a whole. The Major Work Sites were:

- The Creative Artist
- Cultural Infrastructures
- Cultural Industries and Enterprises
- Education, Arts, and Culture
- Communities, Arts, and Culture
- Communications, Arts and Culture
- The Pan-Atlantic Work Site

MAJOR WORKSITES

The Creative Artist

“Being an artist means having the courage to invent a world of one’s own, and to be able to give it to others with generosity, without ever knowing if what we are doing will interest others, without knowing if somewhere, one day, another set of eyes will come to us and tell us that the world looks like the one we have imagined, painted, printed, sculpted, photographed, designed or drawn.”

*Herménégilde Chiasson
Speech delivered to artists
attending the Forum on
Creative Artists, May 2006*

The initial push for the consultation and co-operation process of the États généraux was made at the **Forum sur l’artiste créateur (Forum on Creative Artists)**, organized in May 2006 as part of the Annual General Assembly of the AAAPNB. The forum, entitled *L’artiste dans tous ses états (Artists in all their states)*, invited professional artists to reflect upon and discuss what they really needed to “continue to invent a world of their own; “ to imagine the conditions that would enable them to “nurture their creative spirit on Acadian territory” and would enable their “paintings, sculptures, songs, writing, plays, films, and choreography to reach the public it was intended to reach”⁵. To nurture the reflection of the participants, important figures were invited: The Honourable Herménégilde Chiasson, Lieutenant Governor of New Brunswick and multi-disciplinary artist, who shared his thoughts on *The Meaning and Implications of the États généraux on Arts and Culture in Acadian Society in New Brunswick*; Louise Lemieux, President of the AAAPNB and of the États généraux on Arts and Culture, who explained the rationale for organizing the *Forum on Creative Artists: Artists’ Voices*; and, Pierre Raphaël Pelletier, a multi-disciplinary Franco-Ontarian artist, who delivered a talk entitled *Artists in All Their States—the Story of One Artist’s Engagement*.

To draft an overview of the factors that influence artists and their artistic production, five themes guided the discussions: arts training and professional development; access to infrastructures supporting creation, production, distribution and promotion; artists and their communities: reciprocal roles and responsibilities; identification of the results which the artistic community expected from the États généraux; and the socio-economic status of the artist.

For the first four themes, artists from each arts discipline met in workshops. In their discussions about training and professional development, they were asked to identify gaps that affected their capacity to learn and develop new techniques and practices in their art-making. The same question was asked about the conditions that hampered access to professional development and thereby their ability to live more easily from their art and to better manage their careers. However, besides identifying the problems, the workshop participants were asked to suggest possible solutions adapted to their communities and their needs as artists who choose to live and create in Acadian New Brunswick.

5. Louise Lemieux, in her message to open the Forum on the Creative Artist, May 2006.

The artists participating in the workshop on access to infrastructures supporting creation, production, distribution, and promotion thought about everything they needed to create and produce their works, ensure adequate exposure and distribution, and generate conditions fostering the promotion and audience development in their respective disciplines. As well as identifying gaps and needs, they determined a number of solutions which could help improve the value of these infrastructures.

Workshops on artists and their communities: reciprocal roles and responsibilities brought out the concept of “citizen artists” and their role in society. Artists were invited to explore their ideas, reflecting on their everyday reality and experiences in their communities. They thought about conditions that might help others in their community recognize their contribution and support them in their work. They also considered the other side of the coin: how they could help their communities.

In the workshops entitled *My Deepest Desire*, artists were asked to identify what they hoped would happen as a result of the États généraux and to work towards a consensus about their aspirations and the legacy they hoped the États généraux on Arts and Culture would leave. Three sub-themes provided a starting point for discussion: the hope; the wish (something one wants and doesn't have); and, the legacy (something one doesn't have but will have). During these gatherings, the wish mentioned most frequently by artists was the recognition



MATHIEU LÉGER / GALERIE D'ART LOUISE ET REUBEN COHEN, UNIVERSITÉ DE MONCTON

Herménégilde Chiasson, *Ange vert*—from his *Variations monochromes* series, 2004.

of their professional status. To be recognized as professionals, artists agreed both a Status of the Artist law and a true understanding of the value of art as the cornerstone of the construction of a sense of identity and belonging, thriving communities, and a better quality of life for fellow citizens would be required.

The final part of the forum was devoted to a huge question: the status of the artist. Because this issue crossed all boundaries—artists working in all disciplines are affected by it—all of the participants gathered in a plenary session. To frame their discussions, the results of a survey by the AAAPNB were presented. A panel composed of six artists, representing the arts disciplines associated with the association, agreed to respond to the following question: Is it possible to earn a living as an artist in Acadie? If so, how and in what conditions? With the help of comments by Calixte Duguay (song and music), Marie-Pierre Valay Nadeau (theatre), H el ene Harbec (literary arts), Julie Duguay (dance), Ren e Blanchar (film and video) and Gilbert LeBlanc (visual arts), the plenary group was asked to identify the issues associated with the socio-economic status of the artist and to propose concrete measures

that would improve the living conditions of artists. Three of the six panellists affirmed that by accepting a very modest lifestyle, they could make a living from their art. The three others combine—or did combine in the past—their arts practice with another job that is generally either an equivalent or a higher source of income than their art. In terms of a conclusion, the participants hoped that the  tats g en eraux would serve as a starting point for an approach leading to the full recognition of the professional contribution artists make to the development and enrichment of the citizens in their community. The artists in attendance wanted their status to be recognized in the same way as that of other professionals, so their remuneration would better respect their work and the vital contributions they make to New Brunswick’s Acadian society.

All of the issues raised at the Forum on Creative Artists were taken on by the 27 members of the **Major Work Sites on Creative Artists**, which gathered professional artists from every discipline and from every area of New Brunswick. Along with these artists, there were experts in economics, tax and finance, and law, as well as representatives from the provincial and federal governments, the New Brunswick Arts Board (artsnb) and post-secondary institutions.

This Major Work Site was divided into three Thematic Sub-Work Sites charged with further examining: a) the socio-economic status of the artist; b) training and professional development; c) access to infrastructures supporting creation, production, distribution and promotion. From their discussions, the participants of the Thematic Sub-Work Sites would then make



MATHIEU L GER

Paul- douard Bourque, *Sphinx—D etail #3*, 1997.

a list of proposals and the Major Work Site group would rank them in order or priority.

Furthermore, other considerations merited the attention of the Major Work Site on Creative Artists. They included specific issues related to emerging artists, the ethnocultural artistic community, and Anglophone and Aboriginal artists. In order to ensure a full understanding of their situations, an Emergence Forum, an **Ethnocultural Round Table** and an Intercultural Work Site were organized.

“To be an artist is to want to save the world, to take it from those who went before us so we can give it to those who will come after us.”

Marie-Hélène Allain
sculptor

The Emergence Forum was organized in order to bring out the dynamics and the issues specific to young professional artists who are trying to forge a place in the professional arts community and in society in general. To give the participants some food for thought, the organizers turned to René Daniel Dubois, Québécois playwright, actor, set designer, professor, poet and lampoonist, who delivered a thought-provoking and inspired talk on the purpose of art and the role of the artist in

society. In addition, the young artists who participated were able to benefit for the first time from presentations by the Canada Council for the Arts, the New Brunswick Arts Board (artsnb) and the Department of Canadian Heritage on the various grants and programs available to them.

Participants in the Emergence Forum recognized they could count on existing professional infrastructures, access to post-secondary education in many of their disciplines and opportunities offered by new technologies, especially for networking and distribution. Despite these advantages, young artists face the problems of high debt loads⁶ and insufficient knowledge about the way their professional practice operates. In order to have a better idea of the mechanics of their profession, they said they were seeking more information, mentorship opportunities, and a stronger voice in consultation, decision-making and arts and cultural funding.

Lastly, these artists hoped to find their rightful place in New Brunswick’s Acadian society. In this regard, their comments and commitment demonstrated an obvious will to take action to improve their position. Speaking from their diverse experiences, they expressed their ambitions and their needs as well as the types of support they considered appropriate for themselves and the emerging generations.

6. In 2005-2006, the average student debt was more than \$37,018. Source: FÉÉCUM, *Établir un système de prêt et bourse à partir d’un système de prêt et rembourser*. [Rapport]. Annexe 2, mars 2007



Jean-Pierre Morin, guitarist from Moncton, during the unofficial Acadian celebrations 15 août des fous.

The **Ethnocultural Round Table** was initiated by Chedly Belkhodja, Director of the Metropolis Atlantic Centre, and Annette Boudreau, Lead Researcher for the Centre's *Culture, Language and Identity* project at the Université de Moncton. In a context of diversification of the Acadian population in New Brunswick, this round table investigated the complex dynamics of immigration, social inclusivity, and collective identity. Artists from Mali, Belgium, Morocco, and Algeria took part in the round table. They commented that they faced the same difficulties as their fellow artists from Acadie. In addition, however, artists from other countries faced a supplementary challenge, that of being somewhat marginalized in Acadian society, even if it was becoming more and more open to diversity and modernity. Artists from ethnocultural backgrounds felt that their presence was often limited to such events as the *Semaine de la francophonie*, *Black History Month*, and the *Multicultural Festival*. For these artists, what mattered was to be recognized for their artwork rather than for their origins, but few of them were integrated into Acadian arts events. Finally, they hoped that the definition of the term "Acadian" would be revised to include all French-speaking people who chose to live in New Brunswick and who contributed to the advancement of arts and culture in the Acadian society of New Brunswick.

The **Intercultural Work Site** was aimed at identifying the common concerns and actions shared by artists from the three main cultural groups of New Brunswick, and to bridge the gap between them. Under the auspices of the Office of the Lieutenant-Governor of New Brunswick, the New Brunswick Arts Board and the Association acadienne des artistes professionnels du Nouveau-Brunswick, five gatherings, one in each of five arts disciplines, of approximately 20 participants of all ages, sexes, regions and cultures, met at Old Government House. The structure enabled a wide range of artists and cultural workers to meet and discuss their work in literary arts, media arts, visual arts, music, theatre and dance.

Sitting in a circle inspired by the traditional Aboriginal "talking circle," a practice recognized for its ability to encourage organic and open expression, Acadians, Aboriginals and Anglophones were invited to reflect on the power of the arts as a privileged instrument to develop a shared vision of the future of the province's population, on the essential dimension of the role of arts in the evolution of society, and on the measures required to enable the different arts disciplines to contribute more fully to New Brunswick society. Art is an essential dimension of a growing and thriving society. What are the conditions needed for art to take its rightful place at the very heart of individuals, institutions, communities and cities throughout our province?



YVON CORMIER

Khalid El Idrissi, luthist.

An overview of the discussions shows that the most important concern of professional artists is the need for recognition of their status. Professional recognition includes appropriate remuneration as self-employed workers; the availability of education, training and professional development in the arts; working "in complicity" with infrastructures that support creation, production, promotion and distribution; the adaptation of federal subsidy programs to meet the needs of artists living in N.B.; and finally, the recognition of their links with the community.



Marie Cadieux and Carlos Gomes announcing the winner at the Soirée des Éloizes 2007.

The **Major Work Site on Creative Artists** examined the questions raised and the actions recommended in the two forums, the round tables and the intercultural Work Site. A close study of the state of affairs enabled them to identify the assets but also the challenges facing professional artists. The main issues that were directly related to artistic creation and the professional artist's quality of life were defined and articulated as follows:

a) For all artists

- socio-economic status of professional artists;
- training and professional development;

- access to tools and infrastructures supporting creation, production, promotion and distribution;
- links with their communities.

b) For emerging artists

- access to information about their professional practice;
- networking opportunities;
- participation of emerging and young artists in consultation, decision-making and arts and cultural funding organizations.

c) For ethnocultural artists

- recognition and integration in Acadian arts and culture;
- recognition and visibility in the media and the public space of New Brunswick's Acadian community;
- availability of tools and programs to assist the arts and cultural community;
- recognition of their specific needs.

d) For artists in the Intercultural Work Site

- construction of a unified arts community through increased opportunities to meet, interact and learn together;
- integration of art and culture in everyday life, so that art would no longer be seen as peripheral to the central functions of society, but rather as an essential component of a healthy society and a thriving community;
- more and better art education in the province's schools, to nurture the spirits of young people, their interest in the arts, and their capacity for reflection and analysis;
- business skills development for the province's artists, so that they would be in a better position to market and distribute their work.

After 18 months of work, the workers on the Work Site on Creative Artists submitted 20 suggestions for action to support decision-making during the Grand rassemblement of the États généraux.

MAJOR WORKSITES

Cultural Infrastructures

The Major Work Site on Cultural Infrastructures gathered together 24 managers and cultural workers, including executive directors and artistic directors of organizations involved in creation and production, distribution, and promotion, as well as directors and coordinators of festivals and cultural events. The members chose to investigate the way organizations functioned; they considered organizations involved in creation and production (e.g.: Théâtre populaire d'Acadie, Théâtre l'Escaouette, etc.); presentation, exhibition and distribution (e.g.: heritage societies, cultural centres, arts festivals, socio-cultural programs at the Université de Moncton, RADARTS, etc.); cultural development (e.g.: cultural societies, community centres in schools, etc.); and promotion (e.g.: AAAPNB, the CPSC, etc.). Physical infrastructures such as cultural centres, art galleries, theatre, and other arts facilities were also studied.

To make the work of this Major Work Site more manageable, three Thematic Sub-Work Sites were asked to look more closely at: a) accessibility and circulation of artwork and books; b) governance and funding; c) management of human resources and infrastructures. During the months that followed, the workers on each Work Site examined the state of physical and organizational infrastructures,



Dancers Chantal Baudouin, Martine Cadieux and Sylvie Mazerolle at a performance of *Sans frontière*, choreographed by Chantal Cadieux.

new requirements for arts professionals, and the conditions necessary to improve access and spaces by both artists and the general public. Volunteer commitment and burn-out were also considered, as were the ability to support artists, the development of a new and qualified generation, and the working conditions of arts administrators who deal with chronic underfunding, which has repercussions for the training and professional development of current employees and the ability of these infrastructures and organizations to fulfil their mandates. After assessing the situation, the workers



Karène Chiasson, Kevin Doyle, Lou Poirier and André Roy in the play *Vie d'cheval*, produced by the Théâtre Escaouette in cooperation with the National Arts Centre.

on the Work Site on Cultural Infrastructures presented the following main issues:

- human resource management and management of organizational and physical infrastructures;
- availability and circulation of artwork and books;
- governance and funding of organizations.

A total of six suggestions for priority actions and seven secondary suggestions were presented to the participants at the Grand rassemblement of the États généraux.

MAJOR WORKSITES

Cultural Industries and Enterprises

For the purposes of the États généraux on Arts and Culture, cultural industries and enterprises include: books, film and television, multimedia, music, arts and cultural festivals and events, and fine crafts. In all, 31 people took part in the Work Site on Cultural Industries and Enterprises. Their mandate was to reflect on the current and future challenges for cultural industries and to suggest reasonable solutions. To better determine all the facets of the situation, five sub-Work Sites were formed, according to the disciplinary sectors: music, film / television / multimedia, books, arts festivals and events, and fine crafts.

During the meetings, the rapid increase in production in most of the disciplines over the past 15 years became evident. Acadian cultural enterprises are responsible for 90% of the marketing, distribution and presentation of this work. This realization stimulated vigorous discussions about the precarious funding position of cultural industries, and how it affects their ability to provide adequate support for artists who are looking for current and existing markets for their work. The participants also discussed the difficulty of obtaining adequate funding from governments and through financial institutions offering small business programs that are ill-adapted to the needs of the cultural industries.

They also examined the impact of competition from Québec and the USA on the local market, and the ability of cultural industries located in the province to make real inroads into national and international markets. Lastly, they considered the important economic contribution these industries make to the province's economy and the conditions necessary for these industries to develop in healthy conditions, with highly-qualified human resources and sufficient financial resources to develop new markets and to present Acadian artists to a much wider market.

In the days before the Grand rassemblement of the États généraux, several major issues were identified. Those affecting all industries and

enterprises were identified by the workers on each sub-Work Site. The common issues were as follows:

- growth of cultural enterprises;
- promotion and distribution of cultural products;
- human resource development;
- strategic action and collaboration;
- research;
- development of the cultural sector as a whole.

Nine suggestions for action were presented in the report given to those who took part in the Grand rassemblement of the États généraux.



A team from COJAK Productions on the set while their documentary *Donald McGraw et le cercle des chefs* is being filmed.

MAJOR WORKSITES

*Education, Arts,
and Culture*

The Major Work Site on Education, Arts, and Culture comprised representatives from the Department of Education, the Université de Moncton, community colleges, school districts, public schools, boards of education, parents' councils, student councils, school administrations, faculty members, students, cultural workers, professional artists, and the Association acadienne des artistes professionnels du Nouveau-Brunswick. This Work Site took as a starting point the idea that "the place of arts and culture has become a social issue, and one even more pronounced in minority French language communities, where schools have the double mandate of helping students have a strong education and a strong sense of identity"⁷. Workers on the Work Site reflected on the following topics:

- a) integrating professional artists and their artwork into the school system;
- b) teaching art and culture in the province's schools;
- c) the role of the school in the community, as a place to develop a thriving culture.

These orientations were dealt with by the Thematic Sub-Work Sites formed to facilitate the work of the Major Work Site.

In the 18 months leading up to the Grand rassemblement of the États généraux, the workers on this Work Site examined what was offered to elementary and secondary school students in terms of arts education. Realizing that there was a marked lack of information available, the workers decided a study should be done, to describe what art instruction was offered in each Francophone school district in the province and in each school in those districts. Special programs for artists in the schools, such as *GénieArts*, *Cerf-Volant*, *Art sur roues* and the *Accros de la chanson* contest were also studied to assess their relevance and determine whether each program should be maintained or extended. The last factor studied was the commitment of certain school districts to raise interest in the arts and in culture among its students through innovative activities.

In the area of **Teaching Art**, the art curricula at various levels were scrutinized. One challenge which emerged was the recruitment and retention of teachers specialized in art education. The Université de Moncton and the community colleges of the province were surveyed to learn what initial education was available in the different arts disciplines and in culture. The questions of succession planning

and the support available to students who show interest and aptitudes for the arts were also studied.

Finally, a new concept was explored, that of "the community school". The Department of Education has introduced this idea and has initiated several pilot projects that attempt to create closer links between schools and communities.

The workers on the Teaching Arts Work Site discovered that among the most difficult challenges was that the number of specialist art teachers was unable to meet the demand, and that rural schools had trouble recruiting specialists because of the strenuous working conditions and the isolation they faced. Art teachers in rural areas often have to travel from one region to another as part of their teaching load. Planning for the next generation is jeopardized by the fact that young people with a talent for art finish high school without acquiring the prerequisites for admission into university programs in many arts disciplines. These students are not encouraged to teach art, either. The recurring problem of inadequate long-term funding makes it difficult to maintain initiatives to enhance the education of specialists, their professional development, employment opportunities, a better integration of artists and artworks in the schools, and the hiring of cultural workers.

7. Chantal Abord-Hugon, report of the Education, Arts, and Culture Worksite, May 2007.

After 18 months of analysis and discussion, the following issues were listed:

- the need for a shared, global vision in the area of education;
- human resources development;
- the establishment of sustainable partnerships between the community and the school;
- making educational infrastructures accessible to professional artists;
- the integration of artists and their artwork into the school setting;
- the consolidation of adequate funding systems.

Ten suggestions for priority action were presented by the workers to the Grand rassemblement of the États généraux.



A collective artwork created by the students at École Notre-Dame school during the *GéniesArts* program, with artist Julie Boulianne.

MAJOR WORKSITES

Communities, Arts and Culture

“He [the artist] is an integral part of the community. His goal is to create in this community. Using his observations, his sensitivity and his talents, he tries to grasp the various ways of thinking that arise in the community in order to feed his creative energy. [...] His function is to reveal the soul of the community.”

*Charles Pelletier
writer and theatre figure*

The Major Work Site on Communities, Arts and Culture assembled an elite group of CEOs and senior administrators from Acadian municipalities, representatives from the Acadian economic sector, from the French-speaking public and community health area, and from community cultural development organizations, professional artists, and public servants from the federal and provincial government, the education sector, and government agencies and government-funded organizations in the arts sector.

Workers on this Work Site studied:

- sales and consumption of cultural products in New Brunswick;
- the provincial government’s financial support for the sector of arts and culture;
- the economic impact of artistic and cultural activities and of the cultural development sector;
- the state of local and regional governance;
- community cultural development and economic development in the province;
- community initiatives to improve health and well-being;
- the place of professional artists in society and their precarious socio-economic status;
- the status of cultural infrastructures;
- integration of artists into the school system,
- educational level of Acadian citizens in New Brunswick.

This Work Site looked more closely at the following issues:

- the need for a common vision of the importance of integrating the arts and culture into communities, and a commitment to making it a reality;
- mechanisms for co-operative action on the local, regional and provincial levels to ensure ongoing, connected and stable cultural development;
- tools to assist municipalities and other sectors of society to integrate the arts and culture;
- ways of sharing responsibility for community cultural programs;
- access to financial and human resources;
- retention of human resources in the artistic and cultural sector in rural New Brunswick;
- financial challenges facing local governments.

When this stage was completed, the workers on this Work Site endorsed a new governance concept for all those who want to be involved in integrating arts and culture as core elements of community life. This concept is called “Regional Cultural Development” and means:

An organizational concept and approach to cultural development through which all stakeholders in a given community work co-operatively to develop the strategies necessary for the integration of arts and culture into 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.

Using this concept, four suggestions for action were presented to those in attendance at the Grand rassemblement of the États généraux.



LOUISE LEBLANC

Christian Essiambre and Agnès Zacharie performing a scene from *Conte de la lune*, a co-production of the Théâtre populaire d'Acadie and the Théâtre des Confettis, in collaboration with the Théâtre Sortie de Secours.



YVON CORMIER

Roger Lord during a classical music concert given in the Caraquet church during the Éloizes events.

MAJOR WORKSITES

Communications, Arts and Culture

The Major Work Site on Communications, Arts, and Culture brought together managers and journalists from French language media in New Brunswick: *L'Acadie Nouvelle*, Radio-Canada, community radio stations, CapAcadie, TVAU, Acadie Net and several local and regional weekly French-language newspapers. Representatives from the arts and cultural sector also participated.

Workers on this Work Site examined the rapid changes to the media landscape which have taken place over the last decade, their impact on the arts and culture and on the Acadian population in general, and the effect of new technologies which raise the problems of intellectual property and succession rights, transform arts practices, and result in new approaches by reviewers and critics. Human resource training needs (art criticism, cultural journalism, etc.) and the presence of Acadian artists and their work in the local, regional, and national media were also discussed.

The three main issues brought forth by the workers on this Work Site were the following:

- new media and how traditional media is adapting to new information technologies;
- human resources and training;



A member of the Radio-Canada production team at a broadcast of the Soirée des Éloïzes ceremony, in 2007.

- media as a tool to promote culture, the arts, and artists.

Four suggestions for action were submitted to the participants attending the Grand rassemblement of the États généraux.

MAJOR WORKSITES

*Pan-Atlantic
Work Site*

Although holding the États généraux on Arts and Culture in this location made sense because it is in this particular geo-political context, New Brunswick's Acadian community, that many of the institutions dedicated to the advancement of the Acadian people are located, it is nonetheless true that a large-scale global project such as integrating Acadian arts and culture into society cannot be limited to this setting.

It would be impossible to do justice to this project without considering the Acadian communities in Nova Scotia, Prince Edward Island, and Newfoundland and Labrador, because the future prospects of Acadian New Brunswick and of Greater Acadie depend on the links among these communities.

This realization led us to establish a Pan-Atlantic Work Site, which became an invaluable forum enabling us to overcome isolation, increase knowledge and establish links among the artists and the arts and cultural organizations of all four provinces, and to give artists, their works, and cultural products in the Atlantic provinces wider exposure and a higher profile. Last but not least, assembling key figures who advocate for the interests of the arts community made it possible to speak with a strong political voice.

The work on this Work Site was divided into three phases. During the research phase, nearly a hundred people (funders, organizers, agents, promoters, and presenters) involved with the arts and culture were contacted and responded to questions. Next, four inter-provincial gatherings and one pan-Atlantic gathering were organized. Approximately 40 participants, for the most part managers of organizations, infrastructures or cultural industries, event organizers, and professional artists took part in them.

The results of the survey and the discussions were intended to document the inter-provincial co-operative programs and partnerships that existed at the time or had in the past, to determine the programs and support services that would be useful for pan-Atlantic initiatives, and to outline the barriers to inter-provincial initiatives and to the circulation of artists, artwork and cultural expertise around the Atlantic provinces.



YVON CORMIER

Some of the members of the large assembly attending the Grand rassemblement.

Among the main issues identified in this research were the following:

- the absence of a co-operative structure that would make it possible to harmonize pan-Atlantic collaborations and partnerships and to advocate for the interests of the sector on the regional and national stage;
- the absence of adequate funding throughout the Atlantic provinces and of financial stability to respond to the needs for arts and cultural development noted by professional artists, cultural managers, presenters, volunteers and staffs of arts organizations;
- difficulties ensuring maintenance of and continuity in artistic and cultural activities undertaken as joint ventures in the four Atlantic provinces;
- the need to educate and inform the public about arts and cultural events.

At the end of the meetings, three main recommendations were made:

- to create an Atlantic Round Table by the name of the Alliance des arts et de la culture de l'Acadie (Alliance of the Arts and Culture in Acadie), which would serve as a unique and strong political voice to advocate for adequate resources from funders and government programs better adapted to the reality of the Acadian community throughout the Atlantic;



Françoise Enguehard, President, and Lucie LeBouthillier, Executive Director of the Société nationale de l'Acadie.

- to create an Atlantic fund designed to support artistic and cultural initiatives in the Acadian community throughout the Atlantic;
- to create tools to facilitate communication, for instance a website to promote Acadian arts and culture.

Promoting the process

Several communication tools were used to help the general population understand the impact of the arts and culture sector in the development of Acadian society in New Brunswick. Different audiences were reached through PSAs on the radio, newspaper articles,

interviews, broadcasts of round tables and presentations on television and radio, and the project's web site. The project leads for the États généraux on Arts and Culture made their way across the province, visited the Atlantic provinces, and attended national meetings, public information sessions, and, in as many locations as possible, presented the project to target groups so that it could be shared more widely through their respective networks. These strategies were effective; they made it possible for more people to understand the approach and for citizens of New Brunswick to voice their perspectives on the place arts and culture held in their lives.



A cluster of artists and public participants in a scene by René Poirier entitled *Paroles d'artiste* (*An Artist's Words*).



Patricia Richard and Monique Poirier, from *Ode à l'Acadie*, performing at the Opening Ceremonies of the États généraux.

Grand rassemblement

The **Grand rassemblement** was a combination of two essential components of the project: the meetings of the *États généraux on Arts and Culture in Acadian Society in New Brunswick* and the *Éloizes* event, both organized by the Association acadienne des artistes professionnels du Nouveau-Brunswick. From May 2 to 6, 2007, the Caraquet area, chosen after a call for interest, welcomed a delegation of approximately 400 people who attended the États généraux and more than a thousand to the various activities during the Éloizes event.

Location

By choosing to hold the event in an industrial complex, a site not normally associated with art and culture, the organizers of the Grand rassemblement wanted to show that art and culture belong everywhere in the community. Throughout the duration of the Grand rassemblement, the delegates, visitors and participants met in an *Agora* and an *Atrium*. The building, designed to inspire open and lively discussions, came alive with artists' presentations, art exhibitions, celebrations of the anniversaries of several arts and cultural associations, and so on. The prevalence of state-of-

the-art multimedia technologies demonstrated the importance of communication technologies in contemporary society.

Delegation

Delegates from New Brunswick, the other Atlantic provinces, Quebec, Francophone communities throughout Canada and France consisted primarily of artists, managers, cultural workers, and leaders from every sector of Acadian society, who had taken part in the entire process. A good number of representatives who hadn't been involved before, as well as other citizens who came to learn more about



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Lise Ouellette, Philippe Beaulieu and Raymonde Boulay-LeBlanc share the conclusions of the Worksite on Community, Arts and Culture.

the subject joined the delegates. Some of New Brunswick’s Anglophone and First Nations artists were invited, along with representatives from Canadian and Québécois organizations (the Fédération culturelle canadienne-française, the Canadian Conference of the Arts, the Les Arts et la Ville network, etc.).

Lastly, highly-placed federal and provincial public servants, representatives from the Canada Council for the Arts and the New Brunswick Arts Board (artsnb) completed the

well-rounded delegation.⁸ In terms of media presence, Radio-Canada (television and radio), CBC, ARTV, Rogers, CHAU-TV, the *L’Acadie Nouvelle* newspaper, member stations of the Acadian community radio association of New Brunswick (ARCANB) and private radio station CKLE all covered the events.

États généraux on Arts and Culture

SPOKESPEOPLE

Opening night began with a choir of artists and citizens in a production entitled *Paroles d’artistes (The Artists Speak)* staged by René Poirier. As soon as the first words were heard, the feverish excitement of the delegates was obvious. Louise Lemieux, President of the AAAPNB and of the États généraux, reminded the delegates that they were there to “innovate and make change”. She emphasized the fact that, in order to reach this goal, the participants were encouraged to contribute their strengths, their energy and their creativity to the common good. She also reminded them that the Grand rassemblement was not the end of the journey, but rather one phase in a collective project to highlight the importance of the arts and culture in Acadian society, adding:

“Despite its modest size [...] Acadie occupies a vital space that belongs to it, unique among the numerous cultures that exist and thrive on our planet.”

8. See List of Participants, p. 190.

To conclude the evening, the president echoed the words spoken by John Ralston Saul to open the Grand rassemblement: while Acadie has been preoccupied with its survival and the preservation of its language and culture, “we have now reached a new stage, that of developing a culture which will be elaborated in the course of our meetings and, without jumping to any conclusions, will, in the future, be pluralistic, open and inclusive.”

John Ralston Saul, philosopher, writer and arts advocate, had stated a few minutes earlier that “culture is the expression of a civilization’s raison d’être.” He added that “the true strength of any society, and particularly any society in a minority situation, lies in its culture, which is a real expression of society and infuses every aspect of a civilization.” Becoming aware of this is even more important in a world which values globalization and is confronted with “a societal governance model based on specialization, where everything is structured in individual silos, leaving the impression that culture is only that.”

He continued: “To develop counter to this phenomenon of orienting society to the specialization of individuals, we need to reference our cultural strength [...] which is a political strength in the broad sense of the term,” in order to “leave our silos behind and think inclusively.” Finally, Mr. Saul stated that:



YVON CORMIER

Nancy Juneau, Co-Host of the Grand rassemblement, in dialogue with John Ralston Saul, writer, essayist, and philosopher, who was the Keynote Speaker at the Opening Ceremony of the Grand rassemblement.

“[...] a civilization lives and dies by its culture. History has taught us that. It’s culture that determines the survival, the prosperity and the expansion of every society.”

REPORTS

These messages provided a starting point for delegates, who were then invited to familiarize themselves with the process begun two years earlier. The first part of this historic gathering was spent learning about the framework used on each Work Site. Everyone became familiar with the key elements which formed the



Ivan Vanhecke in the role of the letter carrier.

cultural continuum and had a direct impact on artists' contributions to New Brunswick's Acadian society.

Next, most of the day was spent on the presentation of reports which provided a synthesis of the work accomplished on each Work Site, as described on the preceding pages. Because all delegates were able to hear all the reports, the assembly was better able to get a "big picture" perspective on the arts and culture in the Acadian community of New Brunswick. The overview also helped them to understand the current state of affairs and major issues that crossed various sectors of society and had an impact on the development of arts and culture and their integration into Acadie. The reports presented a series of concrete action proposed



Launch of the 30th anniversary celebrations of the Fédération culturelle canadienne-française.

by each Work Site in order for the arts and culture to be recognized as a vector of development of Acadian society as a whole.

Throughout the events, hosted by Nancy Juneau and René Cormier, two actors, Christian Essiambre and Mélanie LeBlanc, performed short art pieces about the activities at regular intervals, and multidisciplinary artist Ivan Vanhecke, dressed as a letter carrier for the occasion, appeared from time to time as an impromptu guest, delivering messages from a wide range of artists who had written their definitions of art.

On the second day, at noon, the delegates had an opportunity to listen to a lecture by Mr. Guy Saez, professor at the Université Pierre-Mendès-France, in Grenoble, France.

Mr. Saez's visit was made possible through a contribution from the Consulat général de France dans les Provinces atlantiques. A specialist in the analysis of public policy, Mr. Saez is affiliated with the Observatoire des politiques culturelles (OPC) in Grenoble, a national organization created to facilitate the decentralization of cultural policy and to study regional cultural development and cultural and artistic dynamics through training, education, consultation and information.



Pierre Robichaud, one of the numerous participants in the États généraux workshops.

WORKSHOPS

on the third day of the meetings, delegates continued the work begun on the Major Work Sites in workshops. Each workshop aimed to clarify and develop the content of the Work Site reports, to refine the vision in order to reach a consensus and encourage the commitment of all participants, to discuss other actions considered strategic, to establish priorities among the actions discussed and determine if they were short-, medium- or long-term actions, and to achieve consensus on a single chosen priority.

PLENARY

the next day, at the plenary during which information from all the workshops was shared and commitments were made by all sectors of the Acadian society in New Brunswick, **54 recommendations** were submitted to the assembly.

From these discussions, a unanimous realization emerged: art and culture are an essential and primary component of the societal project of Acadian New Brunswick. Important measures and concrete actions to improve the professional status of artists and their socio-economic conditions were put forward. Other actions focused on incorporating artists and their artworks into the educational system and the media. Improvements to the structures supporting the circulation of artists, their works, and cultural products are unquestionably important. Priority objectives were: consolidating and strengthening physical and organizational infrastructures; reinforcing co-operative activities in Acadian arts and cultural communities in Atlantic Canada; and increasing the support offered to cultural industries and enterprises.

Although the suggestions for action we're proposing are intended, in the first instance, to provide better working conditions and a better socio-economic situation for artists and cultural workers, the focal point of our action still remains at the heart of the community, where art will be visible and accessible to all citizens and where they will enjoy a rich and stimulating cultural environment.

This is why we view the concept of Regional Cultural Development an innovative instrument for cultural development and an essential means of integrating art and culture into all Acadian communities in the province.



YVON CORMIER

Commitments are made at the final Plenary of the Grand rassemblement.

COMMITMENTS

On top of all this, an impressive assortment of representatives from government, academic, institutional, volunteer, and cultural settings confirmed their commitment to achieving the objectives and recommendations that were within their power over the coming months or years.

Among those who made commitments on the spot were the following important figures:

Jean Lanteigne, President of the Association francophone des municipalités du Nouveau-Brunswick (AFMNB; the Association of Francophone municipalities),

Yvon Fontaine, President and Vice-Chancellor of the Université de Moncton,

Anne-Marie Gammon, President of the Fédération des conseils d'éducation du Nouveau-Brunswick (FCENB; the Federation of Francophone District Education Councils),

Claude Joli-Cœur, Government Film Commissioner and Chairperson of the National Film Board of Canada,

Françoise Enguehard, President of the Société nationale de l'Acadie (SNA, National Acadian Society),

Carole Boucher, Program Officer, and **Claude Shryer**, Inter-Arts Coordinator of the Canada Council for the Arts,

Jean-Bernard Lafontaine, Regional Director General, Atlantic Region, of the Department of Canadian Heritage,

Pauline Bourque, Executive Director of the New Brunswick Arts Board (artsnb),

Carmen Gibbs, Executive Director of the Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick (AAAPNB).



FLORIAN LEVESQUE

Carmen Gibbs, Executive Director of the AAAPNB with Réginald Boudreau, President of the Chamber of Commerce of Caraquet and Antoine Landry, Mayor of Caraquet.

The Honourable Shawn Graham, Premier of New Brunswick, crowned this series of commitments by announcing the concrete measures his government would take in the next few months. After highlighting the \$700,000 the provincial government had contributed to the États généraux and the *Éloizes* event, the Premier announced a further commitment of \$100,000 to the AAAPNB for implementation, support and monitoring of the recommendations made at the États généraux on Arts and Culture. The Honourable Shawn Graham also committed to creating an Interdepartmental Committee on Arts and Culture soon after the meeting, and to adopt the *Book Policy* in fall

2007. He said that his government wanted to improve the living and working conditions of artists, to pursue the idea of Regional Cultural Development, to include the actions proposed at the États généraux in his new educational plan and to introduce a strategy to foster the development of cultural industries. Finally, he mentioned that an intercultural dialogue would be initiated in the fall, in the Legislative Assembly, to encourage Acadian, Anglophone, and First Nations communities to get to know each other better. He concluded by quoting Thomas Stearns Eliot: “Only those who will risk going too far can possibly find out how far one can go.”

In conclusion, and in light of all the work that was accomplished, all the partnerships that were established, and the firm commitments which were made at this historic encounter, it is certainly possible to assert that the États généraux on Arts and Culture in Acadian Society in New Brunswick’s wager paid off. The efforts were worthwhile, as it was clear that art and culture are focal priorities of Acadian society.

The Éloizes Event

For the steering committee and the Association acadienne des artistes professionnels du Nouveau-Brunswick, organizing the États généraux on Arts and Culture without the presence of arts performances was unthinkable. The format chosen for the artistic program enabled artists to be present and visible throughout the entire event. The **Éloizes event**, produced and coordinated by the AAAPNB, included two components:

- a) **The Éloizes Gala**, an event that is the only one of its kind, not only in Atlantic Canada but in the whole country, and probably outside of its borders. The Gala celebrates excellence in the arts, through the presentation of the *Éloizes* prizes to artists in all disciplines and to cultural workers directly involved with arts and cultural development in Acadie. Organized by the AAAPNB since 1998, the evening’s prize ceremony is broadcast throughout the Atlantic on Radio-Canada and available



YVON CORMIER

Marie-Jo Thério at the Éloizes Gala.



YVON CORMIER

Alex Gravel, Samuel Chiasson and Christian Essiambre, MCs for the Éloizes Gala.

elsewhere by satellite. The Éloizes Gala contributes to the visibility of arts and culture, the links among Acadians in the four provinces of the region, and the profile of Acadie as a whole outside of the region. During the Grand rassemblement, the Éloizes ceremony was held at the Agora, where a host of artists, performers and designers appeared on stage before a thousand people.

b) **A series of arts events** which took place before and during the Grand rassemblement, was intended to demystify artistic creation, to attract new audiences to art-work, to raise public awareness about the essential role of arts and culture in the development of Acadie, and to leave a legacy in the host community. An impressive number of artists, whose names are listed at the end of this document, participated in the following activities:

■ **EN ROUTE VERS LES ÉLOIZES (ON THE ROAD TO THE ÉLOIZES)**

The first special initiative incorporated into the *Éloizes* events gave businesses in Caraquet and the surrounding area a chance to show their support for the arts by promoting the finalists for the Éloizes 2007 prizes. The *En route vers Les Éloizes* event took place from the middle of April until the beginning of May 2007; 23 local businesses each presented one of the finalists.



YVON CORMIER

Manon Melanson, Julie Duguay and Sarah Anthony performing a dance number.



YVON CORMIER

Étienne Lévesque, a young percussionist, at the classical music concert at Saint-Pierre-aux-Liens church in Caraquet.

■ **CRÉATION D'UNE ŒUVRE COLLECTIVE (COLLECTIVE CREATION OF AN ARTWORK)**

Using recycled materials donated by the local population, visual artist Joël Boudreau created a work of art as a legacy for the town of Caraquet.

■ **CERCLE DES CRÉATEURS (CREATORS' CIRCLE)**

The Éloizes 2007 finalists in the various disciplines (sculpture, film, music, literature,

dance) discussed their art and presented a sample of their work to the public at this event, held in the Agora.

■ **SOIRÉE ONDULATOIRE (RIPPLES AND NEW WAVES)**

At the Caraquet Cultural Centre, the alternative stage provided opportunities for artists working in different disciplines and approaches to share their work with the audience.

■ **CLASSICAL CONCERT**

A classical concert was presented at the Saint-Pierre-aux-Liens church in Caraquet, featuring well-known and lesser-known Acadian classical musicians.

■ **FILM PRESENTATIONS**

Eleven films produced by Acadian filmmakers (five animated and six documentary) were shown during the Grand rassemblement by the National Film Board. It was a wonderful opportunity to see multiple artistic visions.



MARC PAULIN

■ OPENINGS AND EXHIBITIONS

The delegates and the general public were invited to an impressive number of exhibitions and openings in several different locations on the Acadian Peninsula: in the Atrium of the Industrial Complex, in front of the Maison de la culture chrétienne (Christian Cultural Centre) in Caraquet, at the Bernard-Jean Gallery and in the lobby of the Caraquet Cultural Centre, in the Co-operatives in Caraquet, Maisonnette and Saint-Léolin, in the Marché B. Paulin market in the village of Bertrand, in the Grande-Anse Town Hall, an Irving station, the Hôtel Paulin and the Café Phare in Caraquet.

■ STREET PERFORMANCES

During the events, a theatre group called *Les Automates* travelled up and down the streets in and around Caraquet, performing *Soyez aux aguets (Keep Watch)*.

■ READINGS

Readings of stories written during a Théâtre populaire d'Acadie residency and collected in a volume entitled *Courtes formes maritimes (The Maritimes in Short Form)* were presented to the public throughout the entire Grand rassemblement.

■ SHOWS

Established and emerging Acadian musicians performed in different bars and pubs around the Acadian Peninsula.

■ ARTS PERFORMANCE DURING A CHURCH SERVICE

Several artists took part in a liturgy at Saint-Pierre-aux-Liens church in Caraquet.

■ LECTURE AND CLOSING CEREMONY

The event concluded at the Agora, with a lecture given by Mr. Simon Brault, Vice-President of the Canada Council for the Arts (which was celebrating its 50th anniversary), and a free performance featuring artists of every generation, offered as a token of thanks for the incredible welcome they were given during the Grand rassemblement.

Joël Boudreau, *C'est inck un rêve (It's Just an Inkling, This Dream)*, 2002.



Louise Lemieux, President of the AAAPNB and the États généraux.

In Closing...

The participation of such an impressive number of people in the various meetings, discussions and performances, as well as the strong support, commitment and enthusiasm of all who attended, led the President of the AAAPNB and the États généraux to conclude, at the close of this huge event:

“Only a few days ago, I commented that the Grand rassemblement 2007 was going to mark the cultural and political history of Acadie. Today, I am absolutely certain that this is true! We started our work on the premise that we wanted arts and culture to be integrated into the very heart of our communities. Now, the activities that were part of the Grand rassemblement, as much as the process of the États généraux, have made it possible to place the entire community and its representatives at the very heart of arts and culture. This is a good sign, a very good sign, in fact, for the future.”

Louise Lemieux

Follow-up

The États généraux on Arts and Culture in Acadian Society in New Brunswick are, beyond a doubt, one of the most ambitious projects ever undertaken by the AAAPNB or even the Acadian population of New Brunswick. The Genesis section describes the colossal effort required of the AAAPNB staff and executive, the members of the steering committee, the staff members responsible for the project and everyone who took part in the Major Work Sites of the Grand rassemblement. Furthermore, it became immediately clear that the successful implementation of the recommendations made at the end of the Grand rassemblement would depend on two basic principles: a collective and collaborative process that would continue the approach used in the earlier stages, and the ongoing involvement of the different sectors of Acadian society that were responsible for moving them forward. Those who had responsibility for the actions faced the following challenges:

- the capacity of organizations to integrate the concepts proposed by the États généraux on Arts and Culture, and the need to develop knowledge related to the arts and cultural sector (the *arts and culture chain*);
- the collective need for support with the implementation process for a fairly long period of time, through the help of professional human resources;

- the need for support materials to gain a better understanding and a well-informed and well-structured implementation of the recommendations;
- the need to share knowledge through well-coordinated, co-operative measures;
- the possibility that public partners may need to adapt their programs and initiatives due to the changes proposed in the États généraux on Arts and Culture;
- the capacity of public partners to contribute to the funding of an implementation process in the long term.

In order to ensure that there was effective follow-up and support for the implementation process, the employees hired for the project continued in their positions for four months after the Grand rassemblement, to prepare the documents that would be used in the next phase. The final versions of the reports synthesizing the results from each Work Site were written, the material and information collected before and during the event was compiled, and the data was archived. The same effort was made with the communications process. In September 2007, the Executive of the États généraux transformed itself into an *Executive Monitoring Committee of the États généraux* and a new team of three people began their work. From that moment, the time had come to mobilize, engage and move forward.

The multi-sectoral approach used from the start of the project continued, in order to prevent the divisiveness that often occurs in modern society and favours a “silo” mentality. In any case, it was clear that the implementation of the recommendations was closely linked to the capacity of the partners to take on the actions in their areas and to determine the most appropriate methods for achieving the objectives. And even if many partners had a genuine desire to be involved, the actual process could become very complex; in some cases, an internal reorganization or even a complete restructuring would be necessary in order for the commitments to be met.

This is why, on the advice of consultants, the organizers decided to develop a *Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick*, as a tool to encourage a co-operative and proactive approach in order to consistently, effectively, and systematically empower all sectors of society to work together.

The Seven Areas of Strategic Action

By grouping the recommendations under each of the components of the *arts and culture chain*, and according to certain basic issues, it became possible to sketch out a new *continuum of arts and culture in Acadian New Brunswick*. Seven areas of strategic action were defined. They encompass every sector of society, and represent the major areas to consider

in order to understand and implement the extensive list of recommendations and issues that emerged from the États généraux.

The seven areas are:

- a) development of the professional artist;
- b) development of organizational structures for the arts and culture;
- c) incorporation of art and culture into education,
- d) integration of the arts and culture into the community through regional cultural development;
- e) circulation and promotion of artists, works of art, and cultural products;
- f) development of research on arts and culture;
- g) position and visibility of the arts and culture.

These areas represent a backdrop that can be used to group issues more easily and obtain a clear picture of the entire set of actions to be undertaken in order to achieve the vision and respond to the needs and expectations put forward before and during the États généraux. At this point, the earliest outcomes of the États généraux were already emerging. Although the results would lead to the development of implementation plans in the months to come, the energy inspired by the États généraux led several of the partners to begin putting recommendations into action, rather than waiting for the *Global Strategy* to be released.

Follow-up and Monitoring

Over the next two years, the AAAPNB and its Executive Monitoring Committee continued to play the role of catalyst and resource centre for information and professional services. Not only had this been the wish of all sectors of New Brunswick's Acadian society, but it was considered essential in order to: 1) sustain the energy and momentum inspired by the États généraux; 2) support the partners who had committed to implementing the recommendations; 3) ensure adequate monitoring and support of departments and institutions responsible for action items adopted at the États généraux; 4) encourage an ongoing and active dialogue with educational, municipal, community, and public authorities in order to obtain firm financial commitments and other measures to facilitate the implementation of the recommendations; and 5) sign other inter-provincial and national partnership agreements.

Thus, between 2007 and 2009, a number of actions aimed at refining the recommendations and their implementation were undertaken. They relate to the seven areas for strategic action and are described in the second part of this document, under the site report on each sectoral strategy. At the core of our accomplishments are the development, the support and the monitoring of existing implementation mechanisms and new mechanisms necessary for fulfilling the recommendations.

Co-operative Mechanisms

Among the co-operative mechanisms are the following:

- the President's Follow-Up Committee on the États généraux, at the Université de Moncton;
- the Arts and Culture Round Table;
- the Round Table on Acadian Professional Arts Events and Festivals in New Brunswick;
- the Committee on Archiving and Conservation, a collaborative group of institutions and organisms working in this area;
- the Education, Arts and Culture Round Table;
- the Working Group on Arts and Culture in Education;
- the Standing Committee on Regional Cultural Development.

During the past two years, these groups have met several times in order to: 1) analyze the recommendations pertaining to their respective sectors; 2) identify the most appropriate means and actions to achieve the objectives in each of their sectors; 3) prepare action plans based on their respective capacity to fulfil these objectives in the short, medium and long term, and 4) take part in the development of various sectoral strategies.

Support and Implementation

This process emphasizes the need to ensure adequate support for the implementation of the *Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick* in order to ensure that all the work accomplished results in ensuring that New Brunswick's Acadian society takes responsibility for this important societal project and that it is well-rooted in society. As New Brunswick's Acadian leaders agreed, the AAAPNB would act as the primary resource and support people for the partners involved. This meant being able to hire human resources whose main duties would be to provide information and support to the partners and to produce resource material for those responsible for implementing and acting on the recommendations set out in the global strategy.

The professional team assigned to this task would produce sectoral toolkits and communications tools, and offer training to the people responsible for implementing the recommendations in each sectoral strategy. This team would also complete a number of short-term projects identified as priority items in the *Global Strategy* but not assigned to a particular person. It would look after organizing, coordinating, reporting on, and facilitating any meetings that would be absolutely necessary to complete various projects, while at the same time empowering the partners to take charge of the actions that fell under their jurisdiction. In addition, with the help of the Executive of

the AAAPNB, the members of this team would carry out awareness and promotional activities on a regular basis so that the organizations and communities involved in the project would keep the core values of the process alive and integrate arts and culture into their work at every stage.

Evaluation of the Process

The entire process of implementing the recommendations and monitoring the progress of implementation was evaluated at this stage by the Forum des organismes acadiens du Nouveau-Brunswick, a member of the Société de l'Acadie du Nouveau-Brunswick.



Anne-Marie Sirois, *Fer-robinet (Faucet Iron)*, 2007.



Conclusion

In closing, we are able to conclude with absolute certainty that the États généraux on Arts and Culture in Acadian Society in New Brunswick is one of the highlights in the long line of events that have made it possible to build a thriving, contemporary Acadie. Like the other events—the national conventions in the last half of the 19th century, the Convention d'orientation nationale (CONA) held in New Brunswick in 1979, and the World Acadian Congresses in 1994, 1999, 2004 and 2009, that assembled thousands of people—the États généraux can only be seen as a major event.

The unanimous adoption of the motion to organize the États généraux on Arts and Culture in Acadie at the 2004 Convention of the Société acadienne du Nouveau-Brunswick, proves beyond a doubt that this event was of critical importance to Acadian development in New Brunswick. The arts and cultural community has shown that it is able to take part in the major movement towards a thriving Acadian society. By agreeing to take on this ambitious and unprecedented project and by proving its impressive ability to mobilize stakeholders and leaders in all sectors of society in this collaborative project, it has shown it can exercise leadership with strength and conviction.

What is more, it managed to obtain firm commitments from all the partners addressed in the basic vision formulated at the beginning of the process: *bringing the arts and culture into the heart of the societal project of Acadian New Brunswick*. The ability to engage hundreds of people—representing every sphere of Acadian society—in every phase of the project also shows the determination and desire of all of these sectors to be full participants in this all-encompassing project.

History has certainly shown that the Acadian people have been able to stand firm, often against incredible odds, to ensure their survival. The open-minded and dedicated work of those who took part in this project testifies to the way Acadian society continues to make sure that arts and culture are recognized as an ***undeniable vector and a driving force***, capable of bringing about deeprooted shifts in the mindset of a people.

Now the Acadian people are ready to move beyond their comfort zone and put their creative energy into action. Acadian New Brunswick is preparing its launch into the third millennium, where the arts will be more accessible to all citizens, will provide them with a rich and stimulating cultural life, and will enable them to dream a new future for themselves.

A REFLECTION ON ACADIAN ARTS AND CULTURE

An “Artsphere”: A Bold Idea for Acadie

ACADIE AND RESILIENCE are synonymous... and both of them have the tone and the beat of music! Music has connected and strengthened Acadians and seen them through hard times. Music is a vector of collective resilience, as is the family that ensures mutual protection, as is religion that stimulates faith and prayer. Music is at the heart of celebrations and ceremonies, an agent that restores and inspires the collective spirit. In the 18th century, these three intersecting vectors—family, religion and music—engendered the project of a collective “us,” creating a sense of belonging, giving meaning to the shared experience, and making the dream of building a better future together possible.

This dream is eloquently expressed in Antonine Maillet’s *Pélagie-la-Charrette*, a literary landmark on the path of Acadian resilience. In this novel, a beacon for Acadian society, music is one of the survival mechanisms of Acadian families who, after being deported, are making the long journey through the continent to finally return home: “Why sure! You didn’t imagine that folks would go marrying off their eldest without striking up a tune and dancing a cotillion, did you? So what if life has done you out of your bagpipes and Jew’s harps, and even your fiddle

in the last skirmish, you’ve still got spoons and thighs to accompany your warbling, haven’t you? What say, ladies and gents? (Maillet/Stratford, p. 180)”

This excerpt, from a fictional story told in a novel which was awarded the prestigious Goncourt prize in 1979 and which helped make Acadie known well beyond its borders, reminds us that our collective resilience is linked to music. Literature is a tool for transmitting memory. It restores the origins that have been confiscated by the Other. Writing does more than perform an act of healing; it weaves together a collective mythology. It reveals the relationship between Self and Other. It makes it possible to express a utopian vision, essential to the construction of a collective imaginary that can propel society forward.

The Deportation is now a distant memory. The Return journey has been completed. The Dispersion has taken place. Our future is unequivocally present, now that we can see, read, hear and understand the road we have travelled over the last 50 years. For the past half century, Acadian society has been moving through and towards decisive changes. Naturally, it draws on history and traditions to construct its future. At the same time, however, it serves to transform cultural representations and artistic expressions. Léonard Forest, Antonine Maillet, Roméo Savoie, 1755... these are figures who, in unique individual ways, using a camera, a pen, a paintbrush or

a guitar, have innovated, transgressed, reinvented the way we can re-appropriate cultural and identity references, the way we all take possession and inhabit space, our space. Our society’s social, economic and political development would not have been possible without this solid cultural base, these artistic expressions that celebrate our heritage and, at the same time, integrate into it new elements that revitalize an identity inevitably confronted with the advent of modernity.

The Future Belongs to Creative Communities

Desired and supported by individuals, modernity is actually a reality that presents serious challenges to a society of such small dimensions. It raises the question of whether the pursuit of individual accomplishments can be compatible with the common good. Given these challenges, co-operative cultural development at the community level and the political will to truly support the arts are necessary to provide Acadie with the means to counterbalance, without destroying, the dominant force of individualism. They also provide the means for Acadians to defend themselves against adversity, complementing legislation to protect language rights. The laws, which were won only through diligent efforts, will be valuable as long as the community and the individuals who belong to it deem them necessary and meaningful.

1. MAILLET, Antonine, *Pélagie-la-Charrette*, Éd. Grasset, 1979. English translation: *Pélagie: The Return to Acadie*, Philip Stratford, translator, Goose Lane Editions: 2004

Although every generation appreciates music, literature, the visual arts, film, dance and culture, there is a persistent belief that they are not essential, that they are more or less superfluous. However, art is what makes a society vital. Art makes it possible to create a set of cultural representations, some related to concepts of identity and others to elements of daily life or to universal understandings. A society which is deprived of artistic expression loses its reference points, its vitality, its dynamism, and its identity. Without art, it dies. Culture, similarly, is a way of taking hold of the world, of delving into and reflecting the history and the soul of a people. It is also a network of multiple and diverse social relations within a community and with the outside world. Individual practices nurture collective ideas and create a common, “people’s” voice. A society that chooses to value and celebrate cultural diversity, ethnic diversity and artistic diversity is in a continual process of renewing and reinforcing its sense of self and its well-being.

In a very concrete sense, the future belongs to creative communities, those which know how to make the most of the vital links between the arts, culture and the economy, not only in order to make a city or a region viable but also to enrich individual citizens. While cultural and artistic creativity make cities more stimulating and interesting, in rural areas creativity energizes the environment and helps to slow down the exodus from rural communities. Cultural development includes both amateur and professional organizations, and takes occupancy of cultural centres, where the indispensable volunteers of cultural organizations, facilities and institutions can

meet and work together. As far as the arts are concerned, the recognition of the professional status of the artist is a priority; the future of the cultural sector depends upon it.

Conceptualizing an “Artsphere”

Acadie needs to strive towards a social, economic, and political ideal, by creating its own unique vision shaped by the contemporary realities of economic globalization and technology. To do so, Acadie needs to consolidate its assets and ensure its continuing development and survival through succession planning. Acadie needs to start designing its “artsphere” now, envisioning a space that will have a high profile in the eyes of the public and will provide a site for meaningful exchange, solidarity, and awareness-building around the major issues and preoccupations of our current situation.

Our artsphere will be the realization of our wish to produce our own history, ourselves, to channel our collective action, to ensure our continuing survival, and to build a Francophone society which is proud, strong and autonomous.

Our artsphere will be at the heart of an open and forward-looking society which crosses paths with modernity, panamericanism and cosmopolitanism.

Our artsphere will offer a common thread through cultural and artistic production, an approach that weaves through the ever-changing space we inhabit, as individuals and as a community, in its own unique and subjective fashion.

Our artsphere will reflect our intention to celebrate and value the community so that every individual can fulfil his or her aspirations, feel validated in her or his individual unique gifts and differences.

Our artsphere will be a space of social innovation, with the necessary investments and resulting economic benefits.

Our artsphere will stimulate an awareness of our demographic challenges, and an incentive to put together all the resources we have available to us, and it will inspire the bold courage to reconfigure our ideas about cultural and artistic projects and to reorient our political aspirations.

Our artsphere will promote social cohesion and offer a public space for each and every one of us.

Our artsphere will inspire a sense of belonging and promote the expression of a collective Acadian identity, letting the voice of the people be heard.

Our artsphere will be a cultural, economic and political space, which will give meaning to the world we live in, to our sense of who we are and who we want to become...



Marie-Linda Lord

Titulaire, Chaire de recherche en études acadiennes (Chair of Research in Acadian Studies), Université de Moncton





PART TWO

The Global Strategy

Luc Joël Berger, *Danse Acadie*. First prize winner in the CMA 2009 Photo Contest.



Introduction

The *Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick* was written as support material and a source of inspiration for everyone involved in implementing the recommendations formulated at the Grand rassemblement of the États généraux on Arts and Culture held in Acadie, New Brunswick, in May 2007. It is the fruit of five years of work accomplished by nearly 1,000 citizens before, during and after this important gathering. All shared the conviction that arts and culture could serve as a driving force of development in Acadian communities throughout New Brunswick. This document is also a backdrop to be used for a new *continuum of arts and culture in Acadian New Brunswick*, a vision highlighting seven strategic areas of development under which all the recommendations made during the États généraux are grouped.

By adopting a unified, encompassing vision and using it to guide our actions from the very start of the project, the Acadian population of New Brunswick set its course for the future. The first strategy, therefore, serves as a “road map”, as it presents a general direction for Acadian

society to follow in order to reach its destination. Furthermore, if this document is intended as a guide, the *seven sectoral strategies*, which arise from the seven areas of strategic action that are included in this global strategy, represent “**compasses to help navigators determine their position**”. Thus, the implementation grids and other support material offer the principal figures responsible for carrying out the actions a way of re-orienting their work if the prevailing conditions change in the future, without losing sight of their ultimate destination.

The *Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick* is divided into three parts. The first part lays out the founding principles which will guide the development and implementation of the recommendations. The second provides a succinct profile of the environment in which arts and culture in Acadian New Brunswick finds itself in 2009. Last but not least, the third part consists of seven sectoral strategies related to the areas of development which make up the new “**continuum of arts and culture in Acadian New Brunswick**”. These strategies were conceived and elaborated on by the wide

range of leaders who provided feedback and follow-up on the États généraux because of their commitment to seeing the project result in a genuine integration of arts and culture in the Acadian society in New Brunswick, and because of their recognition that arts and culture is a driving force, which plays a leading role in building a growing and thriving Acadie.



MATHIEU LÉGER

The Moncton Sable collective performs *L'histoire de la maison qui brûle* (*The Story of a House on Fire*), by France Daigle, with Lynne Surette, Amélie Gosselin and Philip André Collette, 2007.



Founding Principles

Vision

“To bring culture and the arts into the heart of the societal project of Acadian New Brunswick.”

Mission

“To mobilize the stakeholders and leaders from all sectors of Acadian society in this collaborative project and to engage political authorities and government partners in the process.”

The Continuum of Arts and Culture in Acadian New Brunswick

The continuum is composed of seven strategic areas of development which correspond to the basic functions and dynamics of the artistic and cultural ecosystem. In the global strategy, these areas become sectoral strategies:

- 1) Supporting the development of professional artists;
- 2) Developing organizational structures for the arts and culture;
- 3) Incorporating art and culture into education;
- 4) Integrating arts and culture into the community through regional cultural development;
- 5) Improving the circulation and promotion of artists, works of art, and cultural products;
- 6) Developing research on the arts and culture;
- 7) Improving the position and visibility of arts and culture.

Décapité 3 : iceberg à l'ampoule



MATHEU LEGER / GALERIE D'ART LOUISE-ET-REUBEN-COHEN, UNIVERSITÉ DE MONCTON

Luc A. Charette, *Décapité 3 : iceberg à l'ampoule* (*Decapitation 3: Iceberg with Light Bulb*), 2006.



Environmental Analysis, 2009

The environment surrounding arts and culture in the Acadian society of New Brunswick has undergone a number of changes since the important societal project of the États généraux on Arts and Culture was in its early planning stages. The comprehensive work that began five years ago has been important in emphasizing, in the strongest of terms, that arts and culture play a primary role in a society's evolution. Furthermore, it is clear that the project itself has contributed to an undeniable strengthening of connections between this sector and other socio-economic sectors¹ of Acadian society in New Brunswick, as well as with government and institutional partners responsible for carrying out actions in the implementation phase.

This being said, a summary analysis of the environment is useful in identifying the major issues, the strengths, and the limitations that could influence the success of the action items. This environmental analysis is based mainly

on the major trans-sectoral issues that have an impact on most, if not all, of the seven areas of development corresponding to the basic elements of the artistic and cultural ecosystem.²

The major issues are as follows:

- 1) co-operation and decompartamentalization of Acadian society in New Brunswick;
- 2) training, development, and recognition of the status of human resources in the cultural sector of Acadian New Brunswick;
- 3) the importance of occupying public and media space;
- 4) the need to create alliances with other Acadian and Francophone communities across the country and elsewhere;
- 5) funding and adapting programs for artists and arts and cultural organizations.

1. These socio-economic structures include municipalities, elementary and secondary education, post-secondary education, economic, youth, women, health and well-being, and communications.

2. The issues specific to each strategic area of development are described in the third part (sectoral strategies).

The environmental analysis that follows is focused on two important elements: accomplishments and limitations.

1) *Co-operation and decompartmentalization of Acadian society in New Brunswick*

ACCOMPLISHMENTS

Throughout its entire history, Acadian New Brunswick has proven its remarkable capacity for collaboration, especially when it is a question of gathering people at such major events as the national conventions, the Acadian World Congress, the États généraux on Arts and Culture, and so on, or of working together to bring about better understanding and recognition of its status as a distinct society, a struggle still necessary today. Acadian society is blessed with an impressive number of French language professional and community organizations, demonstrating the intricacy and density of Acadie's organizational structure in this province, as well as its political strength. With a higher rate of literacy, the Acadian population of New Brunswick now enjoys a better quality of life and is more receptive to innovation and modernity. It is becoming urbanized, globalized and is resolutely determined to take its place at the heart of La Francophonie. For its part, the Acadian professional arts and cultural community is distinguished by an astonishingly

dynamic character and excellence in arts production, leadership, and cooperation with other sectors of society. Professional artists and cultural workers, who decide to live, create, and produce in Acadian New Brunswick, are becoming more and more numerous. Finally, Acadian society is showing a greater openness towards the essential contribution arts and culture make to its evolution.

LIMITATIONS

The greatest challenge faced by those who are dedicated to anchoring arts and culture firmly into Acadian society in New Brunswick comes from the fact that this society exists in a world where everything is geared towards specialization, leading to compartmentalized sectors. It is not unusual to find that Acadian leaders are isolated in their respective fields, which reduces their ability to see the big picture of the society to which they belong. A deeply-rooted integration of the arts and culture into all aspects of Acadian society in New Brunswick cannot be accomplished unless all sectors of society recognize the challenges and the capacities of other sectors. By understanding and acting on the concept of regional cultural development brought forward at the États généraux and its repercussions for inter-sectoral collaboration as well as the physical organization of space, collaboration will be easier to develop and sustain. All those involved will be called on to devote a great deal of time and energy, within and outside their sectors, so Acadians

can work together in a consistent and complimentary fashion. This is essential if the spirit of co-operation that emerged from our project is to be nurtured.

2) *Training, development, and recognition of the status of human resources in the cultural sector of Acadian New Brunswick*

ACCOMPLISHMENTS

The Acadian population in New Brunswick includes an inspiring body of human resources in the arts and culture sector: numerous professional artists, cultural workers, managers, and entrepreneurs. The leadership exercised by this sector in the last 40 years is an eloquent tribute to their vitality and creativity. The writers and artists who contribute to the development of Acadie through their creative work and productions are numerous. So are those who are involved in other, related fields and professions. In this sense, the human resources working in the cultural sector of Acadian New Brunswick have gained unquestionable recognition in their society. As for education, the Université de Moncton offers programs in several arts disciplines. A little more than 40 years after first opening its doors, the university can boast that it has educated and trained hundreds of young people in the arts. Many of them have chosen to continue to live in Acadian communities in

New Brunswick once their studies were completed. This explains why there are a disproportionate number of practising artists in the Acadian population of New Brunswick. Certain arts organizations and cultural enterprises and, more recently, Francophone community colleges in New Brunswick, also contribute to the professional development of artists, as well as arts administrators and cultural workers, by providing continuing education in the arts (e.g.: courses, workshops, artists' residencies, internships, etc.).

LIMITATIONS

While human resources in the cultural sector of Acadian New Brunswick have achieved a certain amount of recognition, it is impossible to ignore that they have been less fortunate in terms of their socio-economic status. Still today, a majority of professional artists are forced to find paid work in other areas to finance their creative work. Moreover, cultural workers, arts administrators, and entrepreneurs do not enjoy wages that compare to salaries in other sectors, and many are unable to find jobs that pay full-time salaries. In terms of initial education in the arts, despite the major contribution the Université de Moncton has been making for 40 years, some arts disciplines are not taught and no programs are available to arts administrators or cultural entrepreneurs in Acadian New Brunswick. The lack of undergraduate courses in certain disciplines offered by educational institutions hinders the growth and professional capacity of Acadian organizational

structures for the arts and culture. Thus, for many cultural workers, getting into the profession or even getting a job means leaving the province to take courses or else learning on the job. Nor are there sufficient continuing education opportunities for either artists (e.g.: artists' residencies, mentorship, artists' exchanges, etc.) or arts administrators (e.g.: producers, promoters, festival organizers, artists' agents, etc.). The existing programs often fail to take the real needs of the arts and culture sector into account, and are not designed in consultation with other stakeholders. A final concern is the retention of human resources in the cultural sector. Acadian communities, particular in rural areas of the province, have a great deal of difficulty persuading professional artists and arts administrators to work in the region, as they tend to move to urban centres (as is the case in other parts of the country) in search of a larger pool of artists and resources.

3) *The importance of occupying public and media space*

ACCOMPLISHMENTS

For Acadie, which does not occupy its own geopolitical territory, occupying public and media space in New Brunswick is an essential political tool for affirming its existence. Today, Acadians can count on a large network of organizations and institutions which have a common mission to showcase the accomplishments and aspirations of their society. In

New Brunswick, there is a healthy number of Acadian organizations that advocate for the rights of the Acadian population in the areas of the arts and culture, education, justice, health, senior citizens, youth, women, politics, economics, etc.

In terms of media presence, Radio-Canada Acadie (and its national network), and especially local community radio stations throughout the province, the daily newspaper *L'Acadie Nouvelle* and several regional weekly newspapers, are important assets which have helped Acadian society to take ownership of public space and to increase its presence in the media. The same can be said for internet and multimedia communications which cross geographical boundaries and project Acadian New Brunswick into the world. A number of artists and organizations now have their own websites.

LIMITATIONS

Despite its dynamic energy and vitality, the vast organizational network that represents the interests of all sectors of Acadian society in New Brunswick is under-financed and, too often, is forced to deal with limited resources and project-based funding. This situation makes it difficult for the members of this network to fulfil their mandates and causes burn-out among staff and volunteers. The challenges related to New Brunswick's linguistic status are also factors that restrict the place Acadie holds in the public eye in New Brunswick and in Canada.

In the media, the space reserved for Acadie in the Radio-Canada network is far from sufficient to respond to the expectations of all those who carry the flame of Acadie. A study recently published by Marie-Linda Lord, who holds the Chaire de recherche en études acadiennes (Research Chair in Acadian Studies) at the Université de Moncton, reveals that the English language network of the CBC devotes far more time to news from the Atlantic provinces than does the French language network of the same crown corporation. Even if the early signs of a dialogue between the upper administration of SRC and the Société nationale de l'Acadie can be seen, we are still a long way from being able to meet the objectives of the Acadian population and La Francophonie in general, in terms of attracting more media coverage and gaining more air time on public networks. Lastly, although Acadian society occupies an important place in other forms of media in the province, few journalists who cover the arts and cultural events are able to serve competently as art critics, a situation deplored by the artistic and cultural community.

4) The need to create alliances with other Acadian and Francophone communities across the country and elsewhere

ACCOMPLISHMENTS AND LIMITATIONS

In the Atlantic provinces

The RADARTS network of presenters and the Alliance des arts et de la culture de l'Acadie (AACA), which group together the most prominent stakeholders in Acadian arts and cultural development in the Atlantic region, are among the most important assets for alliances among Acadian communities in the four Atlantic provinces. Moreover, events with a regional scope, such as the Éloizes and the Francofête en Acadie, contribute to a better understanding and increased circulation of artists, their art works, and cultural products by Acadians in the Atlantic region, as well as strategic alliances among the four provinces. Despite these advances, it must be admitted that Acadian communities in the four Atlantic provinces are not very familiar with each other, a drawback the Société nationale de l'Acadie continues to try to overcome. In addition, the pace of progress varies considerably from one province to another. Even though many arts and cultural organizations, presenters' networks and events of a regional scope exist in the Atlantic

provinces, when all is said and done, there are very few initiatives for marketing and showcasing the artists and artistic productions of Acadie. Federal and provincial grants, moreover, do little to encourage such projects.

In Quebec

The success of certain artists from Acadie in Quebec is undeniable and has a real impact on the perception Quebec society has of Acadie. Furthermore, thanks to the government of Quebec, there are an increasing number of partnerships between arts and cultural associations from Acadie and Quebec. This encourages information-sharing, capacity-building, and better opportunities for the circulation and promotion of artists, works of art, and cultural products from Acadie. However, the lack of knowledge about Acadie on the part of the population of Quebec is still a problem, partly because of the absence of Acadian artists and their creations on the Radio-Canada network, but also because of a lack of structured collaborations in various disciplines between these two Francophone peoples in North America. It is worth noting that Acadian artists have an easier time gaining access to the international stage than they have of becoming recognized in Quebec.

In other Canadian provinces

Numerous organizations work in the area of the arts and culture in Canada to promote artists and to build cultural infrastructures. Most of the organizations representing Acadian and

Francophone communities in minority situations are members of the Fédération culturelle canadienne-française. The existence of the FCCF means that the Acadian artistic and cultural community can count on a strong and well-respected Francophone voice so that it can be heard and understood by departments and agencies of the federal government. However, the population of Canadian Francophones living outside Quebec is spread over a vast territory, from coast to coast to coast, and social, linguistic, demographic, and economic situations vary widely from one province to another. While the arts and culture sector can rely on a number of Francophone professional associations, the Francophone and Acadian populations in most Canadian provinces, with the exception of New Brunswick and Ontario, do not have the density or critical mass to develop the strong alliances necessary to deepen understanding between arts communities in different provinces and a wider circulation of Acadian artists, works of art, and cultural products throughout Canada.

In international settings

For a number of years, the arts and culture sector in Acadie has enjoyed a Stratégie de promotion des artistes acadiens sur la scène internationale (SPAASI, Strategy for the Promotion of Acadian Artists on the International Stage). The numerous initiatives undertaken in the framework of this strategy, administered by the Société nationale de l'Acadie, have enabled several hundred artists, arts organizations and

cultural enterprises in Acadie to perform, circulate and establish interesting partnerships for festivals and important arts events, primarily in France, Belgium, and Switzerland. Unfortunately, the chronic underfunding of SPAASI and the lack of financial and material resources to establish strategic alliances and ensure the development of new markets in international settings have deprived the arts and culture sector of Acadie of valuable opportunities to enjoy greater visibility and reach wider audiences. Moreover, unless all the key figures who play a role in international circulation and visibility share a common strategic plan, Acadian New Brunswick will be prevented from making comprehensive and durable structural changes.

5) Funding and adapting programs for artists and arts and cultural organizations

ACCOMPLISHMENTS

All organizations that represent the interests of the Acadian population of New Brunswick have benefited from support from the provincial and federal governments for many years. Certain departments of both levels of government offer funding programs for the arts and culture. In New Brunswick, these programs are administered mainly by the Department of Wellness, Culture and Sport, through the Arts Development Branch, and by the Department of

Intergovernmental Affairs, through its Official Languages and La Francophonie programs. The New Brunswick Arts Board (artsnb) and the New Brunswick Foundation for the Arts are also important sources of funding for the professional arts community. At the federal level, professional artists and arts and cultural organizations are eligible for funding from the Department of Canadian Heritage, the Canada Council for the Arts, and the Atlantic Canada Opportunities Agency (ACOA). Since the États généraux on Arts and Culture were held, government agencies and departments have become more receptive to the arts and culture and have a better understanding of the specific needs of the sector. This openness has been demonstrated by several funders who supported the recommendations brought forward at the Grand rassemblement in 2007.

LIMITATIONS

Nonetheless, the question of underfunding remains a major preoccupation for arts organizations as well as artists. Too often, artists live below the poverty line, usually because their professional status is not properly recognized and valued. For arts and cultural organizations, chronic underfunding has a serious effect on their ability to fulfil their mandates. The staff has little access to professional development, and this affects their ability to respond to the higher and higher expectations of the arts community and the financial partners, subjected to new regulations regarding productivity and accountability. Funding programs in the public

and private sectors are often ill-adapted to the needs and reality of the arts community. And, even if there is a greater openness now on the part of those who hold the purse strings, the administrative burdens of public institutions makes it difficult or impossible to foresee changes in the short term.

A final point should be made: the prevailing political climate and the economic crisis which has occurred throughout the world can be felt in New Brunswick. There have been a multitude of budget cuts in the government as well as in the para-governmental and private sector. As long as this situation continues, it will certainly have repercussions for the capacity of financial partners to invest more funds in the arts and culture.

This is even more obvious because the governments do not seem to have realized that in Canada, the economic returns from the arts and culture sector are higher than those from several other industry sectors. This situation could affect the timelines for implementing the measures and actions described in the Global Strategy, which depends on the capacity of funders to commit more resources, either by increasing budgets or by enhancing and improving programs in the arts and culture.



Sectoral Strategies

This part of the document presents the proposed actions in each of the seven areas of development that make up the “continuum of arts and culture” in Acadian New Brunswick, and which represent the seven sectoral strategies. These “action plans”, which are an integral part of the *Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick*, present a “site report” and describe, in concrete terms, various means to be used to achieve the vision of an integration of arts and culture in all sectors of Acadian society in New Brunswick.

For each of the sectoral strategies, the following elements are outlined: a vision statement; the outcomes in the short, medium, and long term; and the means and actions selected to reach the ultimate goals set by the Acadian people of New Brunswick. The strategies also indicate the people who have made commitments to accomplish the outcomes as stakeholders or partners, so that the arts and culture will be firmly rooted in every facet of Acadian society.

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1

Supporting the Development of the Professional Artist

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1. Definition

The *Strategy for Supporting the Development of the Professional Artist* includes everything which pertains to the artist in the exercise of his or her profession, whether the artist is an emerging, established or ethnocultural artist. This strategy deals with questions related to the recognition of the professional status of the artist and the improvement of the artist's socio-economic status, the artist's need for initial and continuing education, and professional development. Access to artistic and cultural infrastructures, the circulation and promotion of works of art, integration of the artist into other sectors of society, and the visibility of the artist are all dealt with within other sectoral strategies of the Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick.

2. Site Report and Issues

2.1 Environmental Analysis

In Acadian New Brunswick, a multitude of dynamic professional artists work in the various arts disciplines: music, theatre, dance, visual arts, literature, film and media arts. For nearly 40 years, Acadian society has been enriched by a considerable number of professional artists educated at either the Université de Moncton, which offers programs in music, literature, visual arts, and theatre, or in advanced training and programs in the other disciplines offered elsewhere, for instance at national or specialized schools for dance, theatre, film production, and television production. As well as those who acquired their professional status through studies here or outside the province, there are other artists who earned it through high-quality creative work and their practice in the field, or through the recognition of their peers.

It is now possible to define four generations of professional artists in Acadian New Brunswick. Those of the first generation began working in the arts in the 1960s and 1970s and,

besides producing their artwork, created the first artistic and cultural institutions in contemporary Acadie (e.g.: the visual and theatre arts departments at the Université de Moncton, the Théâtre populaire d'Acadie, Éditions d'Acadie, Théâtre l'Escaouette, Phare Est, etc.).

Some of the artists of this generation had to leave the region in order to gain recognition, first in Quebec, later in the rest of Canada, and finally in other countries.

Next, there was a second generation of artists, who began practising in the 1980s and who developed the tools necessary for the profession of artist to be recognized by the wider society in Acadian New Brunswick. This is how the Association acadienne des artistes professionnels du Nouveau-Brunswick (AAAPNB) came to be created in 1990. Some artists of this generation also became administrators of arts organizations and managers of cultural enterprises, mainly not-for-profit in both cases, in Acadian New Brunswick.

Professional artists of the third generation began working in the 1990s. This period was marked by the birth of several arts and culture enterprises in the private sector, especially in the performing arts. Individual artists continued to work on their own art, but were confronted with the disparity of conditions and the challenges of working in a peripheral region.

Most recently, the fourth generation of artists consists of artists who have entered the profession since 2000 and who are now defining their relationship with contemporary Acadie in a context of globalization. While it is obvious that some artists had a major impact on the international scene earlier on (e.g.: Antonine Maillet, Édith Butler, Angèle Arsenault, etc.), it is really in the most recent period that the largest number of Acadian artists have appeared on the international stage, and that the Acadian arts community has been enriched by the growing presence of ethno-cultural artists.

Professional artists who work in the territory of Acadian New Brunswick can be grouped in two main categories: creative artists (e.g.: painters, sculptors, authors, lyricists, dramatists, composers, choreographers, script- and screenwriters, etc.), and performing artists (e.g.: those who perform artistic works in the areas of music, theatre, dance and film, etc.). Today, several hundred artists have made a conscious choice to live in Acadie and work in the arts, creating and performing work for audiences, viewers, and readers of all ages, here and elsewhere. Thanks to their efforts, four theatre companies, three artist-run centres, numerous studios and an impressive number of musical groups have been established. Over the years, the professional arts milieu has evolved and valuable resources have been created, enabling artists to be productive and visible in Acadie and around the world.

Although there are no clear statistics on the way the profile of Acadian artists has changed over the years, it isn't hard to see that, compared to the 1960s, there are more professional artists in all arts disciplines and in all Acadian regions of New Brunswick, an increasing number of graduates from art programs, and a greater diversity of work in the arts and culture sector of Acadian New Brunswick. Whether they are Acadians born in the region, are descendants of those who were, or have chosen to settle in Acadie, a larger number of artists are determined to pursue their work in Acadian New Brunswick. They are also more determined than ever to obtain working conditions conducive to their professional and creative development, and to live in a community that is positive and open towards artistic expression in all its forms.

2.2 Issues

Despite the undeniable progress which has been made in the past 40 years, Acadian artists, who are mainly from minority-language communities and rural Acadie, have a real need for recognition. Artists in Acadie today have gained a certain amount of public and social recognition; their status in this regard is decidedly higher than their professional and economic status. Moreover, there is still a great need for education and professional development in many arts disciplines. The sort of recognition sought by artists can only result from

measures to protect the status of the artist as professionals, to improve their economic conditions to better reflect the value of the professional contributions made by artists, and to make educational and professional development opportunities more accessible and better suited to their needs, so that artists can reach their full potential as creative and performing artists.

a) The issue of recognizing the professional status and improving the socio-economic status of the artist

It is important to remember that little research has been done on the way various arts disciplines have evolved or on the socio-economic conditions of artists in New Brunswick. The États généraux on Arts and Culture have made it possible to draw the following profile of the major challenges artists face in terms of recognition of their professional status and their socio-economic situation.

Recognizing the professional status of the artist

Despite the fact that more than 300 Acadian professional artists in New Brunswick belong to the AAAPNB, all indications are that the professional status of artists is not recognized.

For instance, there is no law on the status of the artist in New Brunswick, nor any legislative body responsible for evaluating or defining the professional status of the artist in legal terms. This means that the status of the artist isn't recognized and flagrant socio-economic inequalities exist for those working in the profession. No government advisory group exists, either, to deal with status of the artist issues and to formulate solutions based on relevant research. To remedy this problem, the Acadian professional arts community identified the need to form a New Brunswick Premier's Working Group on the Status of the Artist, which would propose solutions to the problem of recognition. It would also be responsible for proposing solutions to improve the socio-economic situation of artists (e.g.: tax deductions on income from artwork).

Improving the socio-economic situation of artists

The ability to make a living from their art is a challenge for artists in Acadian communities in New Brunswick. A study by Hill Strategies Research paints a picture of the socio-economic status of artists based on Statistics Canada data from the 2001 Census:

- In New Brunswick, the average income of artists was \$15,437, while that of the general working population was \$24,971, a gap of 38%¹

Although figures relating to the income of Acadian professional artists in New Brunswick by specific arts discipline are not available, the statistics in the same study provide the following information about various arts professions:

Table 1
Artists' average earnings by occupation in the Atlantic provinces and in Canada²

Occupation	Atlantic Provinces	Canada
Actors	\$12,905	\$21,597
Artisans and craftspersons	\$10,834	\$15,533
Dancers	s/o	\$14,587
Musicians and singers	\$12,902	\$16,090
Painters, sculptors and other visual artists	\$13,371	\$18,666
Writers	\$22,947	\$31,911

1. HILL STRATEGIES RESEARCH, *Statistical Insights on the Arts*, vol. 3, n° 2, October 2004.

2. Idem.

Another study by the same firm, published in 2009 and based on the 2006 Census, confirmed once again that artists in New Brunswick are among the most poorly paid in Canada. Their average income in 2005 was \$15,642, while the average for Canada as a whole was \$22,731. The average income of New Brunswick's artists ranked 8th among the ten Canadian provinces, above only Saskatchewan (\$15,338) and Newfoundland and Labrador (\$15,165).

Despite all of these obstacles, Acadian artists continue to create and produce high-calibre work. Thanks to their dynamic and determined attitudes, they manage to present, publish, and promote their work not only in Acadian New Brunswick, but also in Canada, the United States and Europe. However, according to the information obtained through the États généraux on Arts and Culture, there is meagre financial support for New Brunswick's Acadian professional artists who want to tour their work within their own province. Furthermore, these artists lack resource material and assistance for their creative and interpretative artwork. When they are eligible for financial support, the funding program is often not adapted to regional and rural minority-language communities. For example, the Radio-Canada network, a public institution which has a mandate to reflect the reality of Canada from coast to coast to coast and a powerful producer, is still less supportive than Acadian professional artists need it to be.

Even without data on the socio-economic situation of Francophone Acadian artists in New Brunswick, it is clear that opportunities in arts and culture have diversified in the past 40 years, and that artists have found different ways to earn an annual income. The overall picture is far from positive, however, and not enough progress has been made. For this reason, the Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick, developed within the framework of the États généraux on Arts and Culture, has specifically addressed the need for a greater variety and number of income sources for artists by adding new employment possibilities in different sectors of society (e.g.: education, community work, etc.)

b) The issues of educational and professional development opportunities and the professional status of artists and cultural human resources in Acadian New Brunswick

Education in all disciplines of the arts

The Université de Moncton is the only Francophone post-secondary institution which offers programs in the arts in Acadian New Brunswick.

- The Department of Fine Arts offers specialized bachelors programs in sculpture, painting, printmaking, ceramics and photography. The first

year of the program is also given on the Edmundston campus of the university. The department also offers a co-op education option and plans to add interior design and multimedia courses in the future.

- The Department of Theatre currently offers an honours bachelors degree geared to training actors.
- The Department of Music offers a four-year program leading to a bachelors degree, with a choice of specializations in general music, teaching music and performance. The bachelors program in music education is a five-year program.
- The Department of French Studies, while not primarily geared to training artists, has a major and an honours bachelors program in literature on the Moncton campus. The program includes only one course in creative writing, but has proposed a masters in creative writing. Students can take their first two years of the program on the Edmundston campus or their first year on the Shippagan campus.

In order to offer a professional level of training, the university has to bridge certain gaps in its theatre, visual arts and music programs, since high school arts courses in the Francophone sector of New Brunswick and the Maritimes are not advanced enough for students to enrol directly in its bachelors courses.

Furthermore, the demand for training in all arts disciplines has increased in the last few years. New educational and professional programs at the college and university level have been developed. The need for cooperation between the post-secondary institutions offering art courses and the Acadian and Francophone community has also been identified. There is a demand for courses in the following disciplines: dance, creative writing, scriptwriting, screenwriting, art criticism, film and television, multimedia, cultural management and arts administration, and career planning and development for artists. The Université de Moncton established a President's Follow-up Committee on the États généraux on Arts and Culture, and has begun to study these options and assess the university's institutional capacity to meet the demand. Some steps have already been taken to develop new programs and courses.

Obviously, the Université de Moncton has to examine the way arts practices have evolved in order to make appropriate changes to its arts education programs. Not only should it respond to the needs expressed by artists at the États généraux, but it needs to maintain programs and curricula that are recognized by other institutions and offer its graduates the necessary background and prerequisites to pursue advanced training or post-graduate studies in a number of different areas.

Professional development in all arts disciplines

Throughout their entire career, artists need to develop their talents, skills and knowledge through continuing education, advanced training in their discipline, and/or career planning and business practices.

Artists' professional development

Professional development enables artists to further their training or to pursue new areas of their own discipline. While short-term courses or workshops are offered from time to time in New Brunswick (especially in theatre, a field in which professional companies offer intensive or informal workshops), there is no systematic, organized program to meet the entire scope of needs. As a first step, the États généraux participants suggested initiatives and collaborative mechanisms be put in place, involving post-secondary institutions (e.g.: Université de Moncton and the Francophone community colleges in the NBCC network), arts funders and resource organizations, and the different levels of government, in order to conduct a needs assessment for continuing education in the arts, and to design measures and identify resources available to meet those needs (i.e. ensuring a smoother alignment between programs and needs in various arts disciplines, establishing a program to fund travel to continuing education programs outside the province, etc.).

Career planning and development for artists

Continuing education for professional artists also includes training in career development and management. In Acadian New Brunswick, artists are often entrepreneurs, their own managers, and therefore need to have skills in administration, communication, accounting, and marketing in order to succeed in their chosen profession.

In the context of New Brunswick, this means an artist should not only be knowledgeable about career planning, but also about how art can be integrated into different settings and systems, such as education. There are currently no structures or organizations in New Brunswick that have the resources necessary to develop, produce and coordinate such tools or offer training in this area.

3. Mission Statement

In the light of the accomplishments and challenges identified in the site report above, the following vision statement on supporting the development of professional artists was adopted at the Grand rassemblement of the États généraux on Arts and Culture, in March 2007:

*Preamble*¹

The status of the artist in our society is a measure of its quality of life, and professional artists must be free and able to earn their living with dignity. The work of the professional artist is central to contemporary culture.

Cultural professionals work to promote and disseminate cultural products and manage arts and heritage associations and organizations. Cultural professionals research, document, preserve and interpret cultural resources for the benefit of present and future generations.

Creative Environment

To realize their full potential, artists need to work in an environment that respects their freedom of expression and that is open to new forms of creation and expression. Creators must have access to conditions and infrastructures that facilitate growth and development, and in particular stable cultural organizations, which are dedicated to raising the awareness of the public and developing better-educated and well-informed audiences. Artists should also be able to rely on strong professional associations that can defend and advocate for their interests, as well as cultural industries and enterprises that can promote and distribute their work.

Peer Evaluation

Freedom of expression, the integrity of artistic expression and the autonomy of the artist are basic values of a democratic society. The New Brunswick government shares these values and fosters excellence in the arts by providing funding through an independent organization, the New Brunswick Arts Board, which operates on a peer jury system.

1. NEW BRUNSWICK, DEPARTMENT OF WELLNESS, CULTURE AND SPORT. *Cultural Policy for New Brunswick*, February 2002, p. 13.

Partnerships

Partnership agreements between individuals and organizations in various levels of the government, in the private sector, and in cultural institutions and organizations encourage and support the arts and the heritage of New Brunswick. The government recognizes the fact that these partnerships contribute to an environment that stimulates the creativity and integrity of artists and arts professionals.

Stability

Artists and professionals in the cultural sector play an essential role in society by offering a wide range of enriching cultural experiences to the public. In this way, they are important human resources. The government recognizes the value of their work and, along with other stakeholders, it supports the creation of cultural initiatives and infrastructures that foster the growth and stability of cultural organizations.

Vision

Professional artists in New Brunswick, whether they are emerging, ethnocultural or established artists, are recognized, appreciated, and fully integrated as highly specialized workers who contribute to the life of their community and promote their province. They receive an annual revenue comparable to that of professionals employed in New Brunswick and have access to the tools they need to express their diversity and creativity and to cultivate artistic excellence.

4. Strategic Objectives

The analysis of accomplishments and issues make it possible to identify several Strategic Objectives that will ensure the development of professional artists. Most are discussed in the six other sectoral strategies of the Global Strategy. Two main objectives will be presented here:

Strategic Objective 1: Recognize the professional status and improve the socio-economic status of artists.

Strategic Objective 2: Improve education in all arts disciplines and ensure that appropriate continuing education opportunities are offered to artists.

5. Targeted Outcomes

Final Outcomes (6-10 years)

1. The annual income of professional artists in New Brunswick has increased substantially and their professional and socio-economic status is protected by a provincial law on the status of the artist or by legal and fiscal measures that confer a status of self-employed or free-lance worker. This law or these measures are accompanied by appropriate initiatives to create the conditions necessary for artists to contribute to society and fulfil their aspirations.

2. 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 outside the province.
3. 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.
4. 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 Acadian society in New Brunswick.

Intermediate Outcomes (3-5 years)

1. The Premier's Committee has completed its work and a bill on the status of the artist or on legal measures to protect artists has been passed by the Legislative Assembly. Fiscal measures aimed at improving the socio-economic status of artists and strategies to

encourage artists to work in the province have also been introduced.

2. Post-secondary institutions have reviewed and improved their educational programs and continuing education courses for artists in all arts disciplines. The provincial and federal government have increased their support for training and professional development and have improved access to education and training to artists who live and work in Acadie.
3. Artists are better informed about the various educational programs offered by post-secondary institutions and the training opportunities offered here and elsewhere in the country or around the world. They benefit from better financial support from funding agencies and government departments and ministries, making it easier to access education and training, and a Resource Centre for professional services geared to their needs is available to them.

Immediate Outcomes (1-2 years)

1. A Working Group on the Status of the Artist is established by the province of New Brunswick, and sufficient human and financial resources are allocated to the group to allow it to carry out its work effectively.
2. Francophone post-secondary institutions in New Brunswick and provincial and federal governments have established working groups to examine the existing educational

and training programs offered by each one, in order to carry out a thorough review, identify gaps, and propose solutions that will meet the professional requirements for each arts discipline.

3. Representatives from post-secondary education, community organizations and the government have identified all potential and existing educational and training programs, and the working groups have begun identifying the most appropriate measures and mechanisms to circulate related information as widely and as effectively as possible.
4. A Resource Centre, providing resources and professional services, has been established at the AAAPNB, and it possesses the human and material resources necessary to respond to the needs of artists.

6. Implementation Grid

Strategic Objective 1

Recognize the professional status and improve the socio-economic status of artists

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
1.1 Recognize the professional status of artists <ul style="list-style-type: none"> Provide for the adoption of legal measures recognizing the professional status of the artist 	<ul style="list-style-type: none"> The number of identified laws pertaining to the recognition of the professional status of artists The relevance of identified laws pertaining to copyright and intellectual property rights on Acadian artistic products in N.B. 	<ul style="list-style-type: none"> Establish a New Brunswick Premier's Working Group on the Status of the Artist Ensure that the Premier's Working Group on the Status of the Artist addresses the socio-professional situation of emerging artists, ethnocultural artists and established artists in Acadian New Brunswick 	■			GNB (WCS)	AAAPNB, artsnb, ArtsLink NB
<ul style="list-style-type: none"> Ensure enhanced recognition of ethnocultural artists in Acadian society 	<ul style="list-style-type: none"> The number of professional artists from ethnocultural backgrounds known and recognized in Acadian society 	<ul style="list-style-type: none"> Help the Metropolis Atlantic Centre obtain more support in order to carry out research on the situation and integration of ethnocultural artists Identify the best means to reach and integrate artists from ethnocultural communities 	■			AAAPNB	Metropolis Atlantic, U de M
1.2 Improve the socio-economic status of artists <ul style="list-style-type: none"> Provide for fiscal and legal measures to improve the socio-economic situation of artists in New Brunswick 	<ul style="list-style-type: none"> The number of fiscal and legal measures adapted to the profession of artist The quality of measures introduced to foster the circulation of emerging artists 	<ul style="list-style-type: none"> Ensure that the Premier's Working Group on the Status of the Artist addresses the socio-economic situation of emerging, established, and ethnocultural artists in Acadian New Brunswick (e.g.: provide for access to employment insurance) 	■			GNB (WCS)	AAAPNB, artsnb, ArtsLink NB

Strategic Objective 1 (cont'd)

Recognize the professional status and improve the socio-economic status of artists

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
<p>1.2 Improve the socio-economic status of artists (cont'd)</p> <ul style="list-style-type: none"> Increase the number and amount of grants for creation, artists' residencies, production, marketing and distribution, and professional development offered to professional artists, and increase the number of recipients 	<ul style="list-style-type: none"> The number of grants and the amounts awarded 	<ul style="list-style-type: none"> Carry out political advocacy at the provincial level so that the New Brunswick Arts Board receives more funding and increases the number and the amount of grants for professional artists Carry out political advocacy with the Canada Council for the Arts so that the percentage of grants awarded to professional artists in Acadie is increased 	ONGOING ACTION			AAAPNB	GNB, ArtsLink NB, artsnb
<ul style="list-style-type: none"> Increase the salaries of professional artists in arts and cultural organizations in Acadian New Brunswick. 	<ul style="list-style-type: none"> The number and the relevance of fee schedules adopted 	<ul style="list-style-type: none"> Carry out advocacy with government departments, government agencies, and various components of the arts and cultural milieu to improve fee schedules, increase hiring, and ensure fair working conditions for emerging, established, and ethnocultural artists 	ONGOING ACTION			AAAPNB	Members of the OAC Round Table, CHRC, GNB (WCS)
<ul style="list-style-type: none"> Increase the opportunities for employment of professional artists in all sectors of Acadian society in New Brunswick 	<ul style="list-style-type: none"> The number of fee schedules adopted The number of community partners using fee and wage scales when hiring artists 	<ul style="list-style-type: none"> Carry out advocacy work with schools, community organizations, municipalities and relevant government departments to improve fee schedules, and ensure fair working conditions for artists (e.g.: cultural and linguistic policies of the Department of Education, Department of Intergovernmental Affairs, cultural policies of municipalities) 	ONGOING ACTION			AAAPNB	NB-ED, AFMNB (Francophone Municipalities), WCS, NB-IGA (Intergovernmental Affairs)

Strategic Objective 1 (cont'd)

Recognize the professional status and improve the socio-economic status of artists

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
<p>1.2 Improve the socio-economic status of artists (cont'd)</p> <ul style="list-style-type: none"> Ensure more consistent and substantial support for professional artists working in rural and marginal regions 	<ul style="list-style-type: none"> The number of professional artists who live and work in every region of New Brunswick 	<ul style="list-style-type: none"> Carry out advocacy work with the federal and provincial government as well as with the Canada Council for the Arts so that the specific challenges of practising artists in marginal regions be considered when funding programs are designed and grants and bursaries are awarded 	ONGOING ACTION			AAAPNB	FCCF, Gov. of Canada (CH), GNB (WCS), artsnb, ArtsLink NB
<ul style="list-style-type: none"> Ensure the implementation of a book purchasing policy for New Brunswick 	<ul style="list-style-type: none"> The level of commitment demonstrated by the government of New Brunswick 	<ul style="list-style-type: none"> Carry out advocacy work with the government of New Brunswick so that it will establish a joint committee on the book purchase policy and ensure its adoption 	■			AAAPNB	Publishing sector (authors, booksellers, publishers), GNB, artsnb, ArtsLink NB

Strategic Objective 2**Improve education in all arts disciplines and ensure that appropriate continuing education opportunities are offered to artists**

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
2.1 Develop educational programs for artists <ul style="list-style-type: none"> Collaborate with the Université de Moncton to establish educational programs and courses which respond to the needs expressed by professional artists 	<ul style="list-style-type: none"> The number of programs and courses offered The number of students enrolled The level of cooperation among the different administrative bodies within the Université de Moncton network 	<ul style="list-style-type: none"> Develop and introduce a new Certificate or Minor in Scriptwriting 	■	■		U de M	AAAPNB, members of OAC Round Table
		<ul style="list-style-type: none"> Continue studying and considering the possibility of introducing a Minor in Dance 	■			U de M	
		<ul style="list-style-type: none"> Develop and introduce new courses in: <ul style="list-style-type: none"> – leading Theatre Arts programs in after-school and community settings 	■	■		U de M	
		<ul style="list-style-type: none"> – Creative Writing: Prose 	■	■			
		<ul style="list-style-type: none"> – Writing for the Theatre 	■	■			
		<ul style="list-style-type: none"> Develop and introduce an introductory course on Acadian culture 	■	■		U de M	
		<ul style="list-style-type: none"> Create a link between programs in the Visual Arts and Theatre programs so that interested students can pursue further studies in Stage/ Set Design 	■			U de M	
<ul style="list-style-type: none"> Maintain existing programs for initial training in the arts 	<ul style="list-style-type: none"> The number of existing programs maintained 	<ul style="list-style-type: none"> Obtain the necessary funding and implement measures to ensure that initial education for artists continues to be offered at the Université de Moncton 	ONGOING ACTION			U de M	Gov. of Canada and GNB
<ul style="list-style-type: none"> Offer more support to artists who need to attend educational programs outside the province 	<ul style="list-style-type: none"> The number of artists who access educational and training facilities outside NB 	<ul style="list-style-type: none"> Carry out advocacy work with post-secondary institutions outside New Brunswick in order to facilitate access to their programs by Acadian artists 	ONGOING ACTION			GNB	AAAPNB, U de M
		<ul style="list-style-type: none"> Increase the funding available to students who want to study in professional arts disciplines outside New Brunswick 	ONGOING ACTION			GNB	AAAPNB, ArtsLink NB, OAC Round Table, U de M

Strategic Objective 2 (cont'd)

Improve education in all arts disciplines and ensure that appropriate continuing education opportunities are offered to artists

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
<p>2.2 Develop continuing education for artists</p> <p>i) Professional development</p> <ul style="list-style-type: none"> Collaborate with the Université de Moncton and Francophone community colleges to develop professional development opportunities in all arts disciplines 	<ul style="list-style-type: none"> The number of partners on the Artists' Professional Development committee The level of satisfaction reported by artists enrolled in professional development programs The level of commitment of the CCRHCC The number of partnerships established The number of artists who complete national and international 	<ul style="list-style-type: none"> Form an Artists' Professional Development committee Develop and introduce continuing education programs and courses for professional artists Ensure that the CCHRC (the NB Cultural Human Resources Council) addresses the professional development needs of Acadian professional artists and develops links with the AAAPNB Resource Centre Encourage existing artists to take advantage of educational and training programs in partnership with national and international programs for professional artists 	■	■		AAAPNB	artsnb, U de M, NBCC Francophone colleges
			■	■		U de M / NBCC	AAAPNB
			■	■		AAAPNB	CCHRC
			ONGOING ACTION			AAAPNB	FCCF, AACA, SPAASI, CHRC, Gov. of Canada and GNB, FCCF
<ul style="list-style-type: none"> Collaborate to establish and partner in continuing education initiatives for Acadian professional artists in the Atlantic region 	<ul style="list-style-type: none"> The level of accessibility of the entire range of educational opportunities for Acadian artists throughout the Atlantic provinces 	<ul style="list-style-type: none"> Develop co-operative initiatives with members of the Alliance des arts de la culture de l'Acadie and foster complementary continuing education programs for Acadian professional artists throughout the Atlantic provinces 	■	■		AACA	Universities and community colleges throughout Atlantic Acadie, SNA, CHRC and provincial cultural human resources councils

Strategic Objective 2 (cont'd)

Improve education in all arts disciplines and ensure that appropriate continuing education opportunities are offered to artists

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
<p>2.2 Develop continuing education for artists (cont'd)</p> <p>i) Professional development (cont'd)</p> <ul style="list-style-type: none"> Foster the sharing of training tools and professional expertise among the arts and culture sectors of the various Acadian communities throughout the Atlantic 	<ul style="list-style-type: none"> The level of commitment of government at all levels 	<ul style="list-style-type: none"> Ensure that the necessary financial resources are available to develop the means to share training tools and professional expertise among the different arts and culture sectors of Acadian communities throughout the Atlantic 	■	■		AACA	Gov. of Canada, governments of the four Atlantic provinces, SNA
<p>ii) Career development</p> <ul style="list-style-type: none"> Equip Acadian artists to enable them to pursue the development of their career 	<ul style="list-style-type: none"> The level of accessibility of services offered by a Resource Centre for professional services in the arts, operated by the AAAPNB The level of satisfaction reported by artists in the information and services provided by the AAAPNB Resource Centre 	<ul style="list-style-type: none"> Establish a Resource Centre for resources and professional services to help direct artists to the resources they need to develop their professional skills Develop tool kits that are practical and adapted to the needs of each arts discipline, and promote them to potential audiences (e.g.: Department of Education, municipalities, etc.) Upgrade the website of the AAAPNB Resource Centre so that it can be used to make tools and relevant resources (such as directories, data banks, lists of professional development opportunities, model contracts, fee schedules, etc.) available to artists Organize training sessions and stand-alone professional development workshops, as needed, to respond to the specific needs of professional artists 	■	■		AAAPNB	Gov. of Canada and GNB
			■	■		AAAPNB (Resource Centre)	Dept. Education NB, AFMNB, NB-WCS, national CHRC
			■	■		AAAPNB (Resource Centre)	Gov. of Canada and GNB
			■	■		AAAPNB (Resource Centre)	CHRC, members of OCA Round Table, FCCF

Strategic Objective 2 (cont'd)

Improve education in all arts disciplines and ensure that appropriate continuing education opportunities are offered to artists

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
2.2 Develop continuing education for artists (cont'd)							
ii) Career development (cont'd)							
<ul style="list-style-type: none"> Foster the professional development of Acadian artists throughout the Atlantic provinces 		<ul style="list-style-type: none"> Carry out advocacy work with the federal government to introduce educational and professional development programs adapted to the needs of Acadian professional artists working in the Atlantic region 	■	■		AACA	SNA, FCCF, national CHRC
		<ul style="list-style-type: none"> Participate in the development of initiatives that foster the exchange of expertise in the arts in Acadie throughout the Atlantic 	■	■		AACA	SNA, RADARTS



CAROL DOUCET COMMUNICATIONS

Pascal Lejeune, singer-songwriter.



SÉBASTIEN VENTURA

Nathalie Paulin, soprano.

2

Developing Organizational Structures for the Arts and Culture

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1. Definition

The *Strategy for Developing Organizational Structures for the Arts and Culture in Acadian New Brunswick* includes a wide array of methods and actions designed for organizations in a range of areas: creation, production, presentation, cultural development, promotion, and conservation. It also takes into account the needs of organizations which offer to the public or facilitate its access to the arts, artists and their works, to culture and heritage. Lastly, it includes festivals and professional arts events, and all cultural enterprises (book, disc and film / television) specializing in the creation, production, distribution, marketing and conservation of cultural products (see the Glossary of Terms Relating to Organizational Structures for the Arts and Culture on page 112).

The structure of the arts and culture sector is composed of four types of arts and cultural organizations:

- a. cultural and physical infrastructures (facilities),
- b. professional arts and cultural organizations,

- c. festivals and professional arts activities,
- d. cultural industries and enterprises.

2. Site Report and Issues

2.1 Environmental Analysis

a) Organizational Structures for the Arts and Culture

In order to support the vitality of community in the area of arts and culture and to foster the professionalization of the sector, the Acadian society in New Brunswick has developed a substantial number of cultural infrastructures (arts and cultural organizations, facilities) for creation, production, promotion, circulation, cooperation and performance. In concrete terms, the landscape of Acadian New Brunswick has considerably changed over the last 40 years. Thanks to the leadership shown by numerous artists, managers and volunteers, there are now:

- approximately 40 regional cultural organizations, including 13 cultural societies and about 20 festivals and professional arts events;

- four professional theatre companies and several professional theatre groups which produce plays from time to time;
- approximately ten provincial and interprovincial cultural organizations which represent, promote, and tour Acadian artists and their work;
- three Francophone community centres (with on-site schools) engaged in cultural development;
- approximately ten professional, public and private art galleries;
- three artist-run centres;
- two cultural centres;
- approximately 20 cultural infrastructures (arts and cultural organizations and facilities) in schools and municipalities.

This growth is remarkable, especially considering the size of the Acadian population of New Brunswick. Nevertheless, the challenges of age, underfunding, and the professionalization of the sector mean that today, several of these infrastructures have trouble fulfilling their mandate and offering adequate support to Acadian artists. The most obvious challenge facing managers of cultural infrastructures in Acadian New Brunswick is the instability of permanent funding from the public and private sectors. Even more serious is the fact that, in the case of infrastructures supporting creation, production and circulation, Board and staff members are dealing with dire financial

situations that are putting the future of their facilities in jeopardy. According to the results of a study on facilities for creation, production, and circulation of the arts in Acadian New Brunswick¹, many theatres and auditoriums, particularly in schools, are no longer on the level of current standards for performance.

Furthermore, a study on the organization of cultural infrastructures in Acadian New Brunswick, produced as part of the research for the États généraux on Arts and Culture, reveals that nearly 75% of professional arts and cultural organizations are operating without full-time staff and have a budget of less than \$35,000². This is a huge challenge, because most of these organizations have a mandate to foster the creation, production, promotion, and presentation of work by artists within and outside Acadie, in regions in which professional cultural facilities are practically or completely non-existent. According to the data reported in this study, despite the fact that projects have been undertaken in certain communities, professional creation, production and presentation facilities are only available in and around Moncton, Dieppe and Caraquet. Very few arts and cultural organizations own or manage their own facilities; more often, they belong

1. LÉGÈRE, René, FARRAH, Jeanne et VIENNEAU, Jean-Guy, État des infrastructures physiques disponibles pour la diffusion du produit culturel en Acadie du Nouveau-Brunswick, 2005.

2. Extrait du *Rapport synthèse final du Chantier infrastructures culturelles*, États généraux des arts et de la culture, 2007, p. 5.

to municipalities or schools. In spite of this, more than 1,000 creations were presented in various Acadian communities across the province between 2005 and 2009. More than half of these were works by Acadian artists. As for the conservation of artwork by Acadian artists, Acadian New Brunswick does not have a single infrastructure or strategy to ensure the preservation of its artistic and cultural heritage.

b) Festivals and professional arts events in Acadian New Brunswick

Festivals and professional arts events in Acadie are certainly one of the most important cultural industries in New Brunswick. They generate an estimated \$60 million in economic benefits every year. Among the festivals are the Festival acadien in Caraquet, the Foire brayonne in Edmundston, the FrancoFête en Acadie, the Frye Festival, the Festival international du cinéma francophone en Acadie, the Festival international de musique Baroque, the Festival des arts visuels en Atlantique, the Éloizes event, not to mention the major book fairs in Edmundston, the Acadian Peninsula and Dieppe which, by themselves, contribute \$25 million to the economy. Currently, an estimated 50 professional arts and cultural events take place in Acadian New Brunswick; this number is thought to be on the increase since 1994.

Even if there are federal and provincial programs to support initiatives in the cultural sector, access to the programs continues to be

difficult and the amounts of grants are largely insufficient. Despite the undeniable contribution festivals and professional arts events in Acadie make to the social, economic, artistic, cultural, and tourism development of the province, these organizations are not judged at their true value by the federal, provincial and municipal government.

c) Cultural industries and enterprises

The Acadian population of New Brunswick has nearly 60 cultural enterprises specializing in publishing, music, film, television, multimedia, fine craft, and arts and cultural events. They are responsible for the production, promotion, presentation, and distribution of nearly all the albums, books, films, television shows, performances, and cultural and arts events presented in Acadian New Brunswick every year. However, they often have to deal with support structures that are ill-equipped to help them with creation, production, promotion, presentation, and marketing. They are also faced with inadequate financial contributions from the government and a growing lack of professional human resources whose status as cultural workers is not fully recognized. This means that they do not possess the necessary tools to fulfil their professional potential.

2.2 Issues

Four of the common issues which emerged from the site report are related to organizational structures for the arts and culture as a whole:

a) Advocacy and strategic cooperation

The development of effective organizational structures for the arts and culture in Acadian New Brunswick depends on the capacity of organizations and enterprises to work together to invent solutions to challenges, despite the specific conditions in each sector. However, aside from the Co-operative Tables which met and discussed the issues during the États généraux on Arts and Culture and a few umbrella organizations, such as the AAAPNB, the CPSC, RADARTS, etc., there is no true collective voice that can ensure collaboration within the arts and culture sector, or action on its behalf, on a long-term basis. Identifying a forum for collective dialogue and action, with representation from the entire arts and cultural community, is therefore an essential step towards solving this problem.

b) Improving and revamping facilities for creation, production, presentation, distribution, marketing, and conservation of art and culture, and improving access to these facilities

The development of arts and cultural facilities in Acadian New Brunswick was accomplished on a piecemeal basis over the last several decades. Improving and revamping these facilities should follow a coherent development plan for arts and cultural facilities in New Brunswick's Acadie. This plan must include strategies for the construction, renovation, modernization,

expansion, and optimization of cultural facilities, and must consider the ongoing responsibility to integrate the concept of regional cultural development into our community planning exercises. It is therefore linked to the contents of the final report of the Commissioner on the Future of Local Governance, entitled *Building Stronger Local Governments and Regions: An Action Plan for the Future of Local Governance in New Brunswick*, which was submitted to the province of New Brunswick in 2008.

In this matter, Acadian and Francophone municipalities in New Brunswick have a major role to play in moving forward with this plan. The plan must include measures to ensure that facilities can acquire equipment and renew their human resources. It should also take into consideration the fact that Acadian communities in New Brunswick have numerous buildings, auditoriums, rooms, schools, and churches which are underused or have been abandoned. Although they were not designed for art and cultural activities, they could be adapted, renovated, or restored in order to be used for this purpose.

Finally, the funding necessary to implement this plan will require financial commitments from the three levels of government (federal, provincial, and municipal). However, except for Canadian Heritage's Canada Cultural Spaces fund, into which the government recently injected a total of \$60 million dollars for 2009-2010 and 2010-2011, and the program Building Canada, funded jointly by the governments

of Canada and New Brunswick, there are no provincial or municipal funding programs directly applicable to developing and maintaining cultural facilities.

In addition, access to infrastructures by artists, arts and cultural organizations, community organizations, and festivals and events requires major investments by managers and users. The recognition of the specific needs for administering cultural infrastructures (core funding and specific programs) and the low capacity of artists, community organizations, and festivals and events to pay to use these buildings are often not taken into consideration in funding programs and community support programs available from funders.

c) Strengthening the organizational capacity of organizations, festivals and events, and cultural enterprises

Strengthening the organizational capacity of organizational structures for the arts and culture in Acadian New Brunswick is closely linked to the challenges of stable financing and governance faced by organizations, festivals and events, and cultural enterprises, many of which are underfunded and do not receive multi-year funding. Too often, they find themselves in a precarious financial situation, depending on grants and employment subsidies that are not well-adapted to the realities of the Acadian arts and cultural milieu. Several of them can only operate on a year-to-year basis, while the majority of them need permanent, full-time

staffing. Certain funding agencies impose long waiting periods before organizations receive notice of the results of their applications and then any funding obtained, exacerbating their financial problems.

The artistic and cultural organizations of Acadian New Brunswick also suffer from challenges in governance. Sound management practices require boards of directors and democratic structures made of competent and committed volunteers. This, in turn, requires support and guidance from executive directors and managers, who do not always possess the skills necessary to fulfil their mandate. Given the demographic issues Acadians face in New Brunswick, the pool of potential volunteers is smaller than it was in the past.

d) Human resource development in arts and cultural organizations

Human resources working in cultural management suffer from a lack of recognition of the professional status of this group of workers in society as a whole. Consequently, there are not enough university and college programs in arts administration and cultural management in New Brunswick, and few professional development programs geared to the needs of this professional category. Some opportunities for continuing education exist, such as workshops offered by community colleges, associations or organizations in the province, but trying to coordinate the various initiatives and align the courses remains a huge task.

3. Mission Statement

A Mission Statement has been formulated for each of the categories of artistic and cultural organization.

Cultural Infrastructures— Arts and Cultural Organizations

Professional arts and cultural organizations in Acadian New Brunswick are a model for the support and assistance offered to professional artists for the creation, production, promotion, presentation, conservation, and documentation of their work. Drawing on a pool of competent cultural and artistic workers, they enable artists and the public to come together in a professional environment.

Cultural Industries and Enterprises

Key partners in the development of the society, economy, and identity of New Brunswick, Acadian cultural industries and enterprises create employment and contribute significantly to the quality of life of artists and communities. They enable Acadie to be seen, heard, and valued and nurture the pride of its communities.

Festivals and Professional Arts Events in Acadian New Brunswick

Festivals and professional arts events are key organizations and are valued for bringing vitality to the community and integrating the professional arts into community life. By doing so, they enrich the culture, economy, tourism, society and identity of their local environment.

4. Strategic Objectives

After analyzing the issues and reviewing the site reports, four Strategic Objectives were defined:

Strategic Objective 1: Ensure processes that are more representative, co-operative, strategic and effective.

Strategic Objective 2: Strengthen and improve physical infrastructures for creation, production, distribution, and marketing, and improve access to them.

Strategic Objective 3: Strengthen and improve the organizational capacity of arts and cultural organizations, festivals and events, and cultural enterprises.

Strategic Objective 4: Ensure the development of human resources in the arts and culture sector.

5. Targeted Outcomes

Final Outcomes (6-10 years)

1. Arts and cultural facilities (physical infrastructures) for creation, production, presentation, distribution, marketing, and conservation offer well-equipped, adequately-funded, professional spaces adapted to the needs of artists, arts and cultural organizations, festivals and events, cultural enterprises and community organizations in New Brunswick. The facilities possess mechanisms for co-operative, multi-sectoral action

to facilitate sound management practices and the optimal use of spaces for creation, production, presentation, conservation and, in so doing, improve access to these spaces.

2. Professional artists, arts and cultural organizations, festivals and events as well as cultural enterprises can rely on a network of arts and cultural infrastructure that enjoys adequate funding. It is well-equipped and able to showcase works of art and cultural products created by artists from all arts disciplines, in an environment that meets the requirements of each discipline. In addition, it is a setting that invites members of the public to appreciate the contribution of arts and culture at their true value.
3. The staff hired to work in arts and cultural infrastructures is qualified, competent, trained, recognized and well-compensated.
4. Cultural industries and enterprises contribute significantly to the economic, social, and cultural development of the province, aided by a provincial development strategy and funding programs adapted to their specific needs.

Intermediate Outcomes (3-5 years)

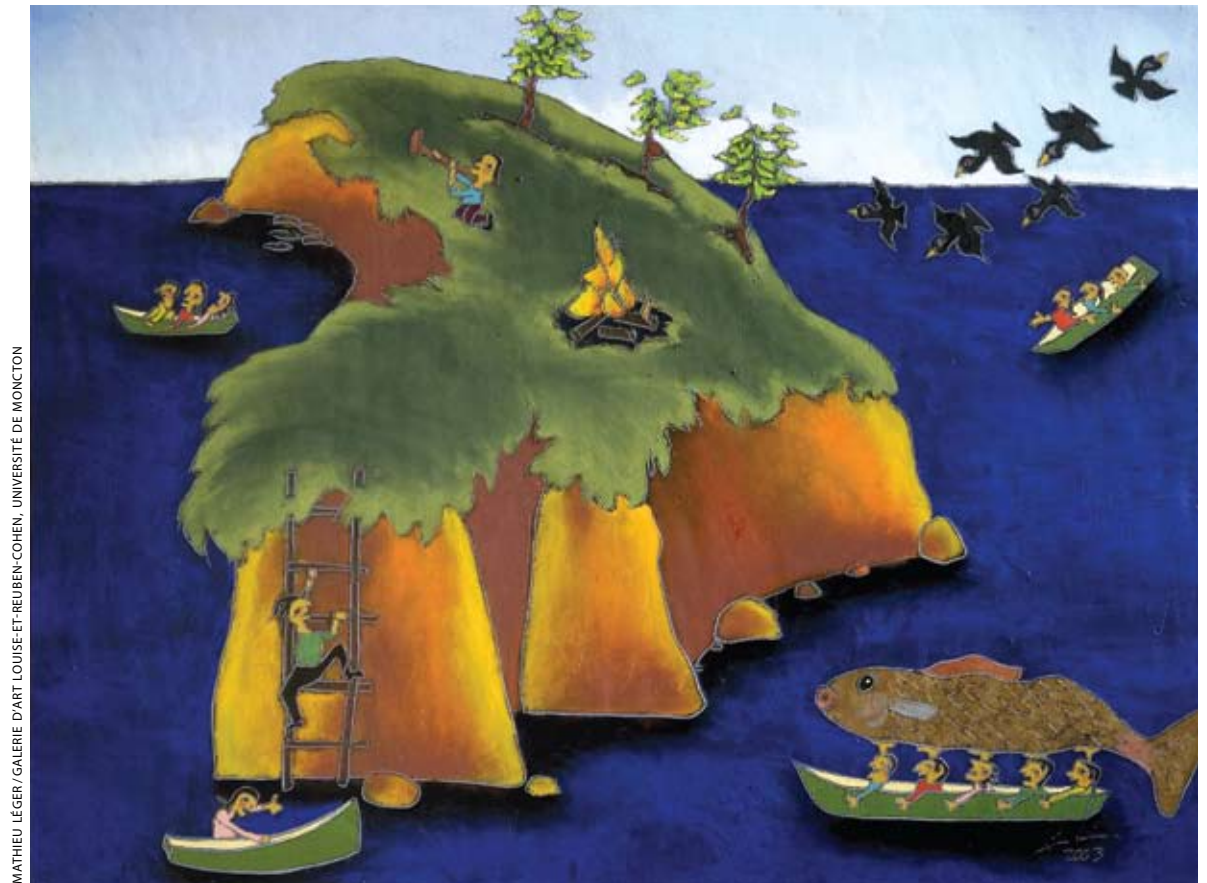
1. A plan for developing arts and cultural infrastructures in Acadian New Brunswick has been undertaken, and is being carried out through the construction of new buildings and renovations.
2. Access to existing structures has improved, due to the introduction of programs and measures geared to artists and managers of cultural venues.
3. 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 fulfil their mandates. The remuneration of employees in the cultural sector has been adjusted upwards and more accurately reflects their contribution as professionals.
4. The government of New Brunswick involves cultural industries and enterprises in the implementation of its Cultural Industries and Enterprises Development Strategy. They can express their own needs and propose programs that are better able to respond to the requirements of the sector in which they work.
5. Arts and cultural organizations, festivals and events, and cultural enterprises 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 fulfil their respective mandates.

Immediate Outcomes (1-2 years)

1. Arts and cultural organizations for creation, production, presentation, promotion, and conservation, as well as cultural enterprises, are able to meet every year, as a result of mechanisms for strategic cooperation, and they have effective strategies for collective action and advocacy in order to ensure the growth and recognition of each category of arts and cultural organization.
2. Post-secondary institutions, the Cultural Human Resources Council of New Brunswick, and the provincial and federal government have established working groups to examine their respective educational and professional development programs, and to identify the gaps and the necessary actions to be undertaken in order to respond to the professional requirements of artists and all human resources employed in the cultural sector.
3. Representatives from post-secondary education, volunteer, and government sectors have identified existing and potential programs, and work groups have proceeded to determine the most appropriate measures and mechanisms to ensure a smooth flow of information.

4. The province of New Brunswick has established an advisory committee composed of representatives from relevant government departments, financial institutions, and cultural industries and enterprises, as well as artists, arts administrators, managers of cultural organizations including festivals and event planning, for the purpose of designing a strategic framework for the development of cultural industries and enterprises in New Brunswick.
5. Acadian communities in New Brunswick have drawn up a plan for the development of arts and cultural facilities adapted to the needs of the arts and culture sector.



Raymond Martin, *La fête (The Party)*, 2003.

6. Implementation Grid

Strategic Objective 1

Ensure processes that are more representative, co-operative, strategic and effective

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
1.1 Introduce mechanisms for cooperation	<ul style="list-style-type: none"> The number of strategic collaboration meetings The level of satisfaction of members of the F&PAENB Round Table 	<ul style="list-style-type: none"> Organize annual meetings for strategic collaboration, involving the various representatives from the arts and culture sector, within the framework of existing community networks, and at festivals and professional events for cultural industries, in particular: <ol style="list-style-type: none"> Meetings of arts organizations working in creation and production, held during gatherings of the arts, culture, and communication section at the Forum of Acadian Organizations/SANB Meetings of presentation and promotion organizations, as part of the activities of RADARTS, CPSC, and other organizations. Meetings of cultural enterprises by industry (including all members of the creation, production, presentation, and distribution chain), at events such as book fairs (literature), FICFA (film), the Francofête (performing arts) and Music NB (music) Ensure that the Round Table on Festivals and Professional Arts Activities in Acadian New Brunswick operates effectively and is maintained 	ONGOING ACTION			SANB/ Acadian Organiza- tion Co- operative Forum	Arts organizations for creation and production
			ONGOING ACTION			RADARTS, CPSC	Presentation and promotion organizations
			ONGOING ACTION			Book fairs, FICFA, Francofête en Acadie, Music NB	Cultural organizations
			ONGOING ACTION			F&PAENB Round Table	Gov. of Canada and GNB, Francophone municipalities
1.2 Formulate strategies for collective action and advocacy work	<ul style="list-style-type: none"> The number of strategies defined 	<ul style="list-style-type: none"> Form coalitions and ad hoc committees, as needed, to work for short periods of time on shared issues. They should involve all components of the arts and culture sector in Acadian New Brunswick. These groups will ensure the development of the arts and culture sector 	ONGOING ACTION			OAC Round Table	Members of the OAC Round Table and arts and culture sector

Strategic Objective 2

Strengthen and improve physical infrastructures for creation, production, distribution, and marketing, and improve access to them

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
2.1 Develop co-operative, community-based strategies regarding acquisition and improvement of arts and cultural facilities	<ul style="list-style-type: none"> The quality and relevance of the facility development plan The level of use of the development plan by the different levels of government, institutions, organizations, and communities 	<ul style="list-style-type: none"> Formulate a development plan for arts and cultural facilities in Acadian New Brunswick Introduce new programs and initiatives facilitating access to infrastructures by artists, arts and cultural organizations, and festivals and events 	■			AFMNB	ACO, ACT and F&PAENB Round Tables, and AAAPNB
			■			NB-WCS	CH, AAAPNB, CC, artsnb, ACO, ACT and F&PAENB Round Tables
2.2 Introduce community consultations pertaining to the management and use of arts and cultural facilities	<ul style="list-style-type: none"> The number of initiatives introduced to facilitate access to infrastructures The level of effectiveness of community consultations The level of use of available facilities 	<ul style="list-style-type: none"> Encourage the creation of mechanisms for multi-sectoral cooperation in different communities, in order to facilitate sound management practices and the maximum use of arts and cultural facilities for creation, production, presentation, and conservation of works of art 	ONGOING ACTION			OAC Round Table, RCD Round Table	CPSC, cultural societies, AFMNB, municipalities, cultural centres, schools and school districts

Strategic Objective 3

Strengthen and improve the organizational capacity of arts and cultural organizations, festivals and events, and cultural enterprises

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
3.1 Improve and increase funding	<ul style="list-style-type: none"> The number of programs benefiting from multi-year funding and the amounts received 	<p>Arts and cultural organizations for creation, production, promotion, and presentation</p> <ul style="list-style-type: none"> Design and create programs with multi-year funding to ensure effective operations in arts and cultural organizations, festivals and events, and cultural enterprises, in order to enable them to fulfil their respective mandates Ensure the alignment of federal and provincial programs in terms of core funding 	■			NB-WCS, CH, CC, artsnb	AAAPNB, OAC and F&PAENB Round Tables
			■	■			
	<ul style="list-style-type: none"> The submission of the study of the impact of festivals and events The quality and effectiveness of strategies The number of partnerships established The number of ethnocultural and multicultural artists integrated into F&PAENB programs 	<p>Festivals and professional arts events in Acadian New Brunswick (F&PAENB)</p> <ul style="list-style-type: none"> Conduct a study on the social, economic, cultural, and tourism impact of F&PAENB 	■			F&PAENB Round Table	AAAPNB, OAC Round Table, CCA, FCCF, AFMNB
		<ul style="list-style-type: none"> Develop strategies for political advocacy with federal, provincial, and municipal funders to raise their awareness of the social benefits and economic value of F&PAENB 	■			F&PAENB Round Table	AAAPNB, OAC Round Table, CCA, FCCF, AFMNB
		<ul style="list-style-type: none"> Develop partnerships with the N.B. Department of Tourism and Parks to highlight the value of F&PAENB 	■			F&PAENB Round Table	Department of Tourism and Parks of NB

Strategic Objective 3 (cont'd)

Strengthen and improve the organizational capacity of arts and cultural organizations, festivals and events, and cultural enterprises

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
3.1 Improve and increase funding (cont'd)		<ul style="list-style-type: none"> Direct funds from existing funding programs towards the development of initiatives favouring the participation of more ethnocultural and multicultural (Anglophones and First Nations) in F&PAENB programming 	■	■		NB-WCS, CH	CC, AAAPNB, OAC and F&PAENB Round Table
	<ul style="list-style-type: none"> The degree of complementary funding programs 	<ul style="list-style-type: none"> Maintain an active dialogue to ensure the complement and effectiveness of the three provincial structures for arts and cultural funding: artsnb, the province of NB, and the NB Foundation for the Arts 	■			NB-WCS	artsnb, NBFA
	<ul style="list-style-type: none"> The relevance of the strategy formulated by the province The level of satisfaction of cultural enterprises The number of funding programs developed by the Fédération des caisses (the Caisse Pop network) The application of the purchase policy 	<p>Cultural organizations</p> <ul style="list-style-type: none"> Formulate a strategy to support the development of cultural industries and enterprises in the province of N.B. 	■			NB-WCS	Members of the NB Advisory Committee on Cultural Industries and Enterprises, ACOA, Enterprises NB Network, Fédération des caisses populaires acadiennes
		<ul style="list-style-type: none"> Form a working group composed of representatives of the Fédération des caisses populaires acadiennes and professional cultural managers in order to discuss the possibility of the Caisses pop network establishing funding programs adapted to the needs of artists and of the arts and culture sector Conduct a feasibility study for the development and implementation of a book purchase policy for the government of N.B. 	■	■		AAAPNB, arts and cultural organizations and enterprises	NB-WCS, NBFA, Fédération des caisses populaires acadiennes
		<ul style="list-style-type: none"> Conduct a feasibility study for the development and implementation of a book purchase policy for the government of N.B. 	■	■		NB-WCS	Book Policy Committee

Strategic Objective 3 (cont'd)
Strengthen and improve the organizational capacity of arts and cultural organizations, festivals and events, and cultural enterprises

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
3.1 Improve and increase funding (cont'd)	<ul style="list-style-type: none"> The effectiveness of the implementation of the provincial conservation policy The number of conservation organizations and institutions which belong to the network 	<p>Conservation Organizations</p> <ul style="list-style-type: none"> Revise the provincial conservation policy in terms of acquisition, restoration, management, and presentation Create a network of conservation organizations in order to foster cooperation, share best practices, and align data bases and archives throughout the province 	ONGOING ACTION			NB-WCS/Heritage Branch	OAC Round Table, conservation organizations (NB Museum, VHA, Musée acadien, Centre de recherche en études acadiennes, OAC Round Table, GAUM, NB Provincial Archives, Beaverbrook Art Gallery, and NB Art Bank)
3.2 Improve governance	<ul style="list-style-type: none"> The number and quality of training opportunities offered 	<ul style="list-style-type: none"> Provide training to members of boards of directors of arts and cultural organizations and festivals and events 	ONGOING ACTION			CHRCC-NB	OAC and F&PAENB Round Tables
3.3 Recruit and orient volunteers	<ul style="list-style-type: none"> The level of accessibility of training programs and tool kits 	<ul style="list-style-type: none"> Produce an inventory of existing training, orientation, recruitment, and retention programs for volunteers and make it available to cultural managers Make existing toolkit available to arts administrators, cultural managers, and members of boards of directors of arts and cultural organizations 	■			CHRCC-NB	NB-PETL, CH, OAC and F&PAENB Round Tables
						CHRCC-NB	SSHRC, CPSC, OAC and F&PAENB Round Tables

Strategic Objective 4

Ensure the development of human resources in the arts and culture sector

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners		
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)				
4.1 Ensure that the professional status of managers, cultural workers and entrepreneurs is recognized, and that their socio-economic situation is improved	<ul style="list-style-type: none"> The number and the level of competency of managers, cultural workers and entrepreneurs and professional resources on the board The level of satisfaction of managers, cultural workers and entrepreneurs 	<ul style="list-style-type: none"> Introduce a Cultural Human Resources of NB (CHRC-NB) based on and aligned with the CHRC which exists at the national level Ensure that the CHRC-NB takes the specific needs of each of the components of the arts and culture sector into account when developing competency charts and salary scales for cultural workers, as with those which have been adopted at the national level 	■			NB-WCS, Steering Committee composed of community partners	AAAPNB, arts and cultural organizations and enterprises, NB-PETL, Round Table F&PAENB		
			ONGOING ACTION					CHRCC-NB	Arts and cultural organizations and enterprises, F&PAENB and OAC Round Tables
4.2 Improve the opportunities for training and professional development of managers, cultural workers and entrepreneurs	<ul style="list-style-type: none"> The quality of the short program in arts administration and cultural management offered at the U de M and the level of satisfaction of students enrolled The number and variety of college courses developed The quality of the training offered and the satisfaction of students enrolled 	<ul style="list-style-type: none"> Establish a working group responsible for assessing needs for training in cultural management and technical production, developing strategies for training opportunities, identifying partners for the action items, and identifying possible sources of funding Create a short program in arts administration and cultural management, designed to meet the needs identified by the arts and culture sector and delivered through a continuing education program of the Faculty of Administration at U de M Develop college programs in cultural management, technical production, and in film and television 	■			AAAPNB, CHRCC-NB	U de M, NBCC, OAC Round Table		
			■	■				U de M, Fac. administration/ Continuing Education	AAAPNB, OAC and F&PAENB Round Tables
			■	■				Franco-phone NBCC	AAAPNB, OAC and F&PAENB Round Tables

Strategic Objective 4 (cont'd)

Ensure the development of human resources in the arts and culture sector

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
4.2 Improve the opportunities for training and professional development of managers, cultural workers and entrepreneurs (cont'd)	<ul style="list-style-type: none"> The quality of exchanges between partners The increase in funding programs to support continuing education 	<ul style="list-style-type: none"> Introduce mechanisms for cooperation between the Université de Moncton and Francophone community colleges in NB to offer education and training to managers, cultural workers, and entrepreneurs 	■			U de M, NBCC	OAC Round Table, AAAPNB, CHRCC-NB
		<ul style="list-style-type: none"> Create professional development programs, in partnership with national and international educational and training institutions, and encourage artists, cultural managers, and human resources in cultural industries to attend 	■	■		CHRCC-NB, SPAASI	OAC Round Table, AAAPNB, arts and cultural organizations and enterprises, U de M, NBCC
		<ul style="list-style-type: none"> Create funding programs to support cultural enterprises which offer continuing education to their staff members 	■			NB-WCS (cultural industries strategy)	NB-PETL, CHRCC-NB
		<ul style="list-style-type: none"> Create and support the development of mentorship programs to foster the exchange and transfer of knowledge and best practices among cultural managers and workers 	■	■		GNB, CH	CHRCC-NB, NB-PETL, CC, F&PAENB, Round Table, CAPACOA

Glossary of Terms Relating to Organizational Structures for the Arts and Culture

a. Arts, cultural, and heritage facilities

Infrastructures which support artists in their work and which connect the public, artists, works of art, cultural products, and heritage. They include spaces where creation, production, presentation, and conservation take place.

Categories:

Infrastructures for creation and production: rehearsal spaces, cultural centres, workshops, artists' studios, recording studios, artists' centres, equipment, and material, etc.

Infrastructures for presentation: theatres, art galleries, cultural centres, libraries, community halls, tourist sites, schools, artists' centres, equipment, and materials.

Infrastructures for heritage and museums: museums of history and art, historical sites, archival centres.

b. Arts and cultural organizations

Not-for-profit Organizations: Professional organizations dedicated to one or more of the following: cultural development, creation, production, presentation, promotion (arts service organizations), conservation of works of art.

Five categories:

Cultural Development Organization

A not-for-profit organization which fosters cultural development in the community by offering arts and cultural activities, promoting emerging and amateur artists, supporting members of the cultural community, and offering educational and awareness activities in the arts and heritage to the public (e.g.: cultural and historical societies, CPSC, cultural services offered by municipalities, etc.).

Creation and Production Organization

Professional not-for-profit arts organizations dedicated to the creation and production of works of art: theatre companies (e.g.: TPA, Théâtre l'Escaouette, etc.), dance companies (e.g.: Atlantic Ballet, etc.), visual arts collectives (e.g.: Imago, the Existe group) and artist-run centres.

Five categories (cont'd):

Presentation Organization

A not-for-profit organization which provides for artists' tours and the circulation of works of art: cultural societies, festivals and events, presenters' networks, professional arts companies which present works of art, community and school centres, presenters of performance or cultural series (e.g.: Capitol Theatre, Société du monument Lefèbvre, etc.), art galleries (e.g.: GAUM, Galerie Sans Nom, etc.) and other professional structures which make art and heritage available to the public (e.g.: Église historique de Barachois, musea, public libraries).

Promotion Organization—Arts and Culture Service Organization

Arts service organization: A not-for-profit organization which provides support for artists, presentation and promotion, and cultural development:

Professional artists' association: A not-for-profit organization aimed at improving the living conditions of professional artists, and protecting the interests of artists, creators, arts organizations and the arts community through activities such as policy development, the delivery of professional services, educational and awareness activities aimed at the public, and arts advocacy (e.g.: AAAPNB).

Umbrella organization for cultural development: A not-for-profit organization which groups a number of organizations for the purpose of ensuring cultural development in the community by offering arts and cultural activities, promoting young artists, supporting members of the cultural community, and raising the awareness of the public about the arts and heritage (e.g.: CPSC).

Presenters' network: A not-for-profit group of organizations designed to facilitate artists' tours and the circulation of their work (e.g.: RADARTS).

Heritage and Museum Organization

A not-for-profit organization which collects, conserves, preserves, archives, and exhibits artifacts, works of art and cultural or collective heritage: genealogical associations, heritage promotion organizations, historical societies, etc. (e.g.: Musée acadien, VHA, an economuseum).

c. Festivals and professional arts events

• Festivals and professional arts events

Not-for-profit organizations or festivals and events connected to a not-for-profit organization which present, annually or periodically, artists who are primarily professional artists and/or professional arts and cultural activities. These events take place over a concentrated time period and at least 50% of the activities are carried out in French. Festivals and events promote professional artists and are an excellent means of connecting with other artists and developing professionally (e.g.: Festival acadien de Caraquet, Foire brayonne, The Éloizes event, FAVA, Symposium d'art nature, Frye Festival, etc.).

c. Festivals and professional arts events (cont'd)

- **Festivals and cultural development events**

Not-for-profit organizations or festivals and events connected to a not-for-profit organization which present, annually or periodically, arts and cultural activities which foster cultural development in a professional environment (e.g.: Community theatre festivals, songwriters' festivals such as the Gala de la chanson de Caraquet, etc.).

- **Festivals and events supporting cultural industries**

Not-for-profit organizations or festivals and events connected to a not-for-profit organization which present, annually or periodically, arts and cultural activities which help support cultural industries and enterprises in a professional environment (e.g.: book fairs, FICFA, Frye Festival, etc.).

d. Cultural organizations

For-profit or not-for-profit cultural organizations dedicated to the creation, production, distribution, and marketing of cultural products

Enterprises, entrepreneurs in creation and production

For-profit or not-for-profit cultural organizations which create and produce cultural products, such as books, CDs, films and television shows, crafts, etc.); film production studios (e.g.: Phare Est, Cojak, Connexion, Ça tourne, etc.); publishing houses (e.g.: Perce-Neige, La Grande Marée, Boutons d'or Acadie, etc.); recording studios; and artists' studios.

Cultural organizations in distribution and marketing

For-profit or not-for-profit cultural organizations which market and distribute cultural products such as books, CDs, films, television shows, crafts, visual arts, etc.); distributors (e.g.: Distribution Plages ltée); bookstores (e.g.: Pélagie, La Grande Ourse); cinemas (e.g.: Cinécentre, Cinéma Péninsule, etc.); craft studios; cafés and bars; commercial galleries; etc.



YVON CORMIER

Singer-songwriters Mathieu D'Astous and Ginette Ahier.



YVON CORMIER

Hélène Godin, singer-songwriter.



KARINE WADE

Calixte Duguay, singer-songwriter.

3

Incorporating Art and Culture into Education

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1. Definition

The *Strategy for Incorporating Art and Culture into Education* includes a number of initiatives relating to developing a shared vision of education in the context of the minority language community of Acadians in New Brunswick, the teaching of art and culture in the school system, integrating artists and their works into educational settings, and school/community cooperation in the process of integrating arts and culture into the school system.

2. Site Report and Issues

2.1 Environmental Analysis

Based on the conclusions of the États généraux on Arts and Culture in Acadian Society in New Brunswick, it is possible to paint the following picture of accomplishments in the area of teaching arts and culture in NB schools, integrating artists and their works into educational settings, and school/community partnerships integrating arts and culture into the school system.

a) Teaching art and culture

- Art education is compulsory from Kindergarten to Grade 9. Until Grade 6, students take bo ending on which specialists are available in the school.
- Online courses in visual and media arts are now available, and another one on musical composition will be available starting in 2010.
- The History and Heritage module is part of all curricula until Grade 8.

- In Grade 10, students study World History from 1604 to the present. In Grade 11, the History of Canada curriculum includes a module on Acadie, and the History of Acadie is offered as an option in Grade 12.

b) Educational resources

- The New Brunswick Department of Education has called on Atlantic artists to write and illustrate examples of curricular and resource material for various grades. The FrançArts kit includes, among other items, reproductions of works by Acadian artists. It was designed as enrichment material for Grades 7 and 8 and is intended to help students become familiar with artists from Acadie.
- Lesson plans to teach band instruments have been produced. The Department of Education, in collaboration with the art gallery at the Université de Moncton, produced and published support material for the ARTothèque website, which presents 20 contemporary visual artists from Acadie (biographies, video interviews, more than 400 works).
- The Department has created a cultural portal for teachers, available on the Intranet.

- A kit, called the Passeur culturel, is being developed to educate and support school administrations. The project was initiated by the FCCF, the ACELF and the FCDEF, and provides resources on Francophone artists.
- The NB Department of Education has purchased supplementary material for music classes (Grades 6 to 8 and Grades 9 to 12) and for visual arts classes (for Grades 1 to 6 (available in September 2009) and Grades 9 to 12).

c) Teaching staff

- In the vast majority of cases, music classes are taught by specialists starting from Kindergarten.
- In the vast majority of cases, instruction in the visual arts is given by generalists until Grade 8, and by specialists at the secondary level.
- Theatre arts classes are generally given by Language Arts (French) teachers.

d) Education for specialist teachers

Université de Moncton offers:

- A five-year, joint bachelors degree program in music and education.
- A bachelors degree in visual arts which must be followed by a two-year education degree, bringing the length of the program to six years.

- A minor in theatre is being considered; it would offer a five-year program to students in the education program.

The Université de Moncton does not offer a program in dance.

e) Art education for generalist teachers

- Students enrolled in the Arts/Elementary Education program at the Université de Moncton have two compulsory two-credit courses in the arts: Elementary Art Education and Teaching Music.

f) Professional development and continuing education

- The Department of Education offers professional development to teachers, in particular when new programs are introduced or when a curriculum has been modified.
- School districts offer short-term workshops in existing programs. They encourage teachers to form Professional Learning Communities (PLC).
- The Association des enseignantes et des enseignants francophones du Nouveau-Brunswick sometimes offers thematic workshops on an area of arts or culture at their conferences and study days.

- A new music teachers' association was formed in 2009; the Association des musiciens éducateurs (AME) held its first conference from April 30 to May 1, 2009. This association offers professional development sessions to its members.

g) Integrating artists and their work into educational settings

Since about 2000, French-language schools have become much more conscious of their double mandate, education and identity. Along with this awareness, they have begun to place more emphasis on the importance of arts and culture.

- School districts have adopted cultural policies and directives that are leading to the hiring of cultural workers in district offices and schools. They organize activities in collaboration with local artists, cultural organizations, arts events, heritage centres, etc. These initiatives are supported by funding from the The Official Languages in Education Program (OLEP).
- Schools today have access to more and better cultural products than in the past.
- Provincial initiatives such as the GénieArts / Arts Smarts program enable teachers to integrate arts and culture into their classes with the help of the arts community.

- Other initiatives enable students to experience the arts in a classroom setting, or to come into contact with professional artists and their work. These include the Cerf-Volant network, the Art sur roues project, the Accros de la chanson song contest, a young people's theatre festival, youth orchestras, and book fairs.

h) School/Community Partnerships

A number of initiatives have been introduced and some institutions in New Brunswick encourage partnerships between school and community. Among them, there are, to date:

- three community centres with on-site schools (school-community centres);
- 16 pilot projects using the model of accredited community schools are being tested;
- the Education, Arts, and Culture Round Table and the Working Group on Arts and Culture in Education;
- the Commission on Francophone Schools¹ was established in July 2008 and completed its report in June 2009.

1. Education in Acadian New Brunswick: A Path to Cultural and Linguistic Self-Sufficiency, New Brunswick Department of Education, June 2009. (<http://www.gnb.ca/0000/cef-e.asp>)

2.2 Issues

While a certain amount of progress has been made in the integration of arts and culture into education in the Acadian and Francophone population, much remains to be done in order for arts and culture to play their true role, in terms of both improving school results and building a sense of identity. In this regard, the following challenges can be observed:

- the absence of a global, shared vision of integrating arts and culture into education;
- the absence of a linguistic and cultural policy to guide the Francophone Sector of the NB Department of Education;
- in the mission of Acadian and Francophone schools in New Brunswick, the lack of recognition that school success and identity construction are linked, and that arts and culture play a primary role in the construction of linguistic and cultural identity;
- the disparities among different school districts and schools, in terms of the attention they pay and the emphasis they place on arts and culture;
- the fragile character of initiatives introduced and gains made in the integration of arts and culture into education;

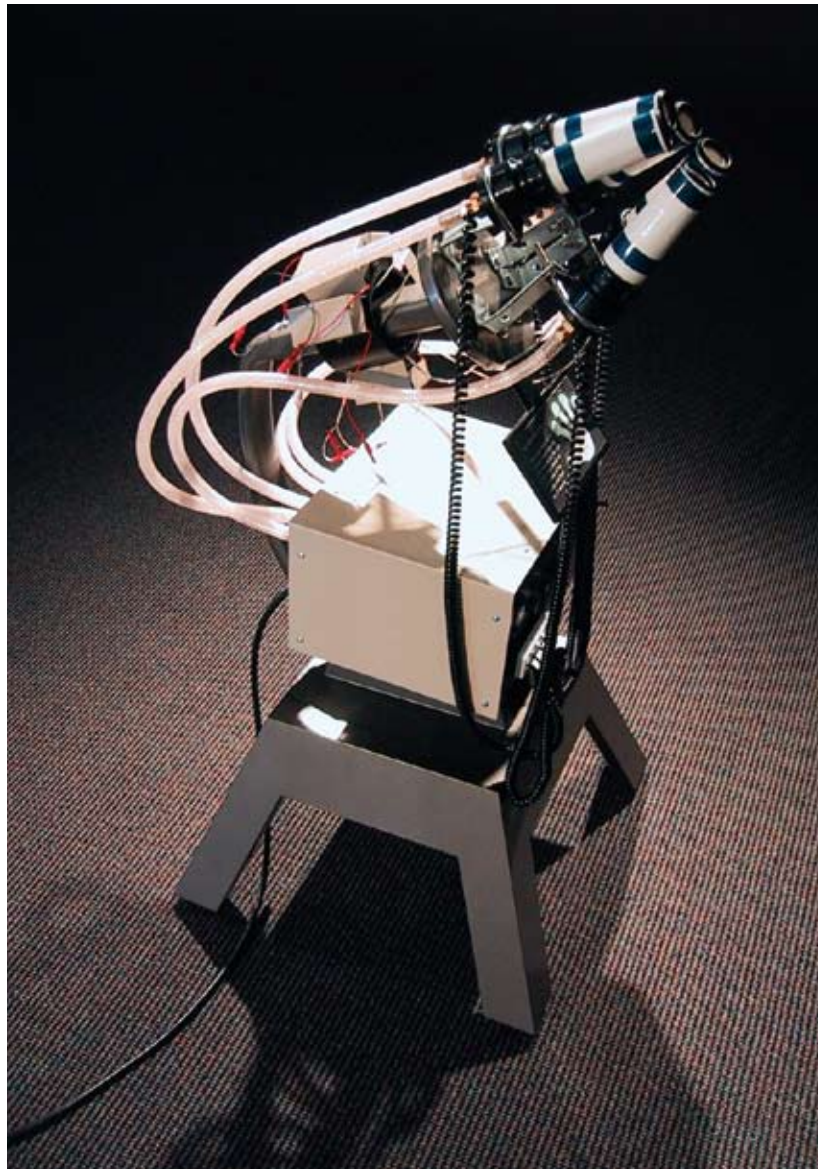
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- the lack of professional development and tools available for teaching staff; this support would help teachers fulfil their role in cultural transmission;
- the low numbers of teachers who are art specialists;
- the lack of tools to encourage the integration of artists and their work into educational settings;
- the missing link of school / community / artistic and cultural resources partnerships in the process of integrating arts and culture into education.

Four main issues pertain to incorporating art and culture in Acadian schools in New Brunswick:

- a) adopting a shared vision of integrating the arts and culture into education;
- b) improving the teaching of the arts and culture in the school system;
- c) integrating artists and their work more fully into educational settings;
- d) strengthening school / community partnerships in the process of integrating arts and culture into education.

In this strategy, four objectives for action arise from the issues previously mentioned. The first is aimed at adopting a shared vision of incorporating art and culture into education.



Gérald Beaulieu, *I. D.*, 2002.

MATHIEU LÉGER / GALERIE D'ART LOUISE-ET-REUBEN-COHEN, UNIVERSITÉ DE MONCTON

3. Mission Statement

The following vision statement was adopted at the Grand Rassemblement of the États généraux. It was then ratified by stakeholders in the Francophone Sector of the New Brunswick school system.

Adopting a shared vision of incorporating art and culture into education

Preamble

Art and culture are vital to our lives. They contribute to our personal and aesthetic development and represent an incomparable way of communicating and expressing our being. Artists contribute to the growth and well-being of the educational community by creating works of art that spark students' wonder and curiosity about culture and inviting them to think about other points of view and worldviews.

Mission Statement

Acadian and Francophone schools in New Brunswick integrate arts and culture as core values of learning. Schools are places that nurture the student's sense of self and cultural belonging and thereby contribute to cultural development, valuing the arts as a mode of expression and a tool for self-development. They offer each student high-quality learning experience in all arts disciplines. Through their art and cultural education and their contact with artists and their work, students, from the beginning of their schooling, develop their creativity, construct their identity, appreciate the richness of their cultural heritage, become citizens who are proud of belonging to their community and who combine a desire to contribute to it with a global perspective and an open and positive attitude towards the world.

In the months following the Grand rassemblement in May 2007, the Minister of Education made a commitment to ensuring recommendations concerning his department and his partners would receive due follow-up. The Education, Arts, and Culture Round Table, co-chaired by the Minister of Education and the Association acadienne des artistes professionnels du Nouveau-Brunswick (AAAPNB), was established in January 2008, with a mandate to:

- foster the development of a long-term, common vision;
- monitor the implementation of recommendations and outcomes;
- introduce co-operative action to implement the recommendations.

The Co-operative Round Table on Education, Arts, and Culture formed a working group (Arts and Culture in Education) whose mandate is to develop a strategy to implement the recommendations of the États généraux which pertain to the education sector, as well as to guide the implementation of certain recommendations. On March 10, 2009, this committee submitted a document entitled *Plan d'action pour assurer la mise en œuvre de la stratégie d'intégration des arts et de la culture en éducation* (Action plan to ensure the implementation of the strategy on integrating the arts and culture into education) to the EAC Round Table. This action plan, which was ratified by

the Round Table², forms the foundation of this strategy on integrating arts and culture into education.

4. Strategic Objectives

After analyzing the issues and reviewing the site reports, four Strategic Objectives were defined:

Strategic Objective 1: Ensure that all sectors of Acadian society in New Brunswick subscribe to and integrate the shared vision;

Strategic Objective 2: Improve the teaching of art and culture in the school system;

Strategic Objective 3: Increase the integration of artists and their works into educational settings;

Strategic Objective 4: Strengthen school/ community partnerships in the process of integrating arts and culture into education.

5. Targeted Outcomes

Final Outcomes (6-10 years)

1. The shared vision of integrating arts and culture into education is known, understood and accepted by all stakeholders in the Francophone Sector of the Department of Education, the member organizations of the Education, Arts and Culture Round Table, and Acadian organizations.
2. The Department of Education has adopted a linguistic and cultural policy which specifies that school success and identity construction are an integral part of the mission of Acadian and Francophone schools.
3. 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, well-equipped for their role in transmitting culture through schools in minority language settings, as well as on facilitators, workshop leaders, and cultural and community workers recognized for their skills in cultural programming and community work.
4. Teachers who are art specialists are assured of proper working conditions that foster high-quality teaching and learning environments.
5. All students in Acadian and Francophone schools have frequent and sustained contact with professional artists and their work through existing initiatives such as GénieArts/ Arts Smarts, Arts sur roue, youth orchestras, the Accros de la chanson song contest, youth theatre festivals, etc., and through new initiatives that foster connections between artists and students.
6. The arts community contributes to the development of projects that introduce students, teachers, and members of the community to different forms of artistic expression, and help them to understand works of art. Consequently, the projects foster creativity on an individual and collective level.
7. The community, and in particular parents, are aware of the fact that the Department of Education's linguistic and cultural policy contributes to the development of creativity and identity construction, the appreciation of cultural heritage, and a global perspective and openness to the world on the part of students attending Acadian and Francophone schools.
8. Schools can rely on mechanisms of community cooperation developed by the NB Department of Education and school districts, in order to build sustainable partnerships with communities and with artistic and cultural resources in their local environment, in keeping with the concept of regional cultural development.

2. Working Group on Arts and Culture in Education/ Executive Monitoring Committee of the États généraux on Arts and Culture in Acadian Society in New Brunswick. Minutes from the Meeting of March 10, 2009.

Intermediate Outcomes (3-5 years)

1. The shared vision of integrating arts and culture into education is familiar to all sectors of Acadian society in New Brunswick and implementation measures have been put in place in the education sector. Information and support material have been shared with school districts and schools.
2. The linguistic and cultural policy for Acadian and Francophone schools has been launched and initiatives to ensure its implementation are in place in all components of the education sector.
3. The working group established to study the feasibility of adding a compulsory credit in one area of artistic expression is in place and is fulfilling its mandate.
4. The recruitment strategy for teachers who are art specialists is in place and proactive initiatives are being used to recruit and retain them in all elementary and secondary level schools.
5. Material on the role of teachers in transmitting culture has been incorporated into certain compulsory courses in the teaching program at the Université de Moncton.
6. New initiatives and increased funding are available to encourage artists' school visits and tours around the province.

Immediate Outcomes (1-2 years)

1. The shared vision of integrating arts and culture into education is familiar to many sectors of Acadian society in New Brunswick and implementation measures are being developed in the education sector. Information has been shared with school districts and schools.
2. The Department of Education has developed a linguistic and cultural policy that specifies that school success and identity construction are an integral part of the mission of Acadian and Francophone schools.
3. Programs and measures are in place in schools to help make students more aware of the importance of the arts and creativity in their personal and professional growth and the formation of their identity and sense of belonging.
4. Working conditions of itinerant teachers have improved.
5. A recruitment strategy for students who demonstrate interest, talent and aptitudes in the arts has been developed.
6. Tool kits to encourage the integration of arts and culture into school settings have been compiled and made available.
7. The GénieArts/ Arts Smarts program has been strengthened and its continuity and sustainability have been ensured.

8. The NB Department of Education, assisted by the OLEP and, possibly, by the New Brunswick Foundation for the Arts, provides adequate funding and ensures the long-term survival of existing and future initiatives to integrate arts and culture into education.

6. Implementation Grid

Strategic Objective 1

Ensure that all sectors of Acadian society in New Brunswick subscribe to and integrate the shared vision

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
1.1 Make all partners in the education sector and in Acadian society aware of the Mission Statement	<ul style="list-style-type: none"> The number of schools which subscribe to the shared vision The level of commitment of teachers and educators to this vision The level of understanding of this new shared vision among parents and other partners 	<ul style="list-style-type: none"> Present and promote the vision at conferences, AGMs and forums organized by members of the Education, Arts, and Culture Round Table 	ONGOING ACTION			All member organizations of the EAC Round Table	AAAPNB
		<ul style="list-style-type: none"> Present and promote the vision to member organizations of the Co-operative Forum of Acadian Organizations 	ONGOING ACTION			AAAPNB	Education sector of the Co-operative Forum
		<ul style="list-style-type: none"> Present and promote the vision at all levels of the Francophone sector of the Department of Education 	ONGOING ACTION			NB-ED	EAC Round Table
		<ul style="list-style-type: none"> Promote the vision through the media or any other method that is appropriate 	■			AAAPNB, NB-ED	EAC Round Table
1.2 Integrate the shared vision into a linguistic and cultural policy for the Francophone sector of the NB Department of Education and into linguistic and cultural policies of all Francophone school districts	<ul style="list-style-type: none"> The number of school districts and schools which subscribe to the new linguistic and cultural policy put forth by the Department of Education, and which put it into practice The percentage of schools which implement the linguistic and cultural policy of the Department 	<ul style="list-style-type: none"> Develop and adopt a linguistic and cultural policy for Acadian and Francophone schools; this policy should recognize the double mission of schools in minority language settings: school success and identity construction 	■	■		NB-ED	EAC Round Table
		<ul style="list-style-type: none"> Recognize, in this policy, the primary role of arts and culture in building a sense of identity 	■			NB-ED	EAC Round Table
		<ul style="list-style-type: none"> Implement a linguistic and cultural policy in each school district inspired by the provincial policy and adapted to the specific needs of schools in the district 		■		DEC, FCENB	NB-ED

Strategic Objective 2

Improve the teaching of art and culture in the school system

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners	
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)			
2.1 Improve the status and profile of art classes at the secondary level	<ul style="list-style-type: none"> The number and place of art courses in the curriculum The perception and the level of satisfaction of students regarding art classes 	<ul style="list-style-type: none"> Form a working group to study the feasibility of adding a compulsory credit in one area of arts expression as part of the requirements to obtain a secondary school diploma Explore the various means to make students more aware of the importance of the arts and creativity in their personal and professional growth and in the formation of their identity and sense of belonging. 		■		NB-ED	SD, AAAPNB	
				■				NB-ED and its Working Group on the Importance of Art Courses in Schools
2.2 Recruit teachers who are art specialists	<ul style="list-style-type: none"> The number of teaching positions in art filled by specialists 	<ul style="list-style-type: none"> Develop a recruitment strategy 		■		SD/NB-ED	ADEFNB, FENB	
2.3 Create working conditions which are conducive to high-quality teaching and learning	<ul style="list-style-type: none"> The level of satisfaction of teachers who are art specialists regarding their working conditions The retention rate of art specialists, especially in rural areas 	<ul style="list-style-type: none"> Put the necessary means in place so that itinerant teaching staff is able to provide high-quality teaching and learning (e.g.: determine preparation and travel time and include it in teaching hours, make space that is well-adapted to the subject taught available in schools, compile a list of courses to be offered each semester, etc.) Make the necessary equipment, teaching resources and support material available to teaching staff so that they can provide high-quality learning experiences in the arts Adopt a budget to upgrade the equipment necessary for art education at all levels 	■			NB-ED/SD, AAAPNB	FENB	
					■		SD, ADEFNB	NB-ED
					■		NB-ED	SD

Strategic Objective 2 (cont'd)
Improve the teaching of art and culture in the school system

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
2.4 Ensure succession planning in art education	<ul style="list-style-type: none"> The number of education students enrolled in combined art education programs or in a minor in an arts discipline 	<ul style="list-style-type: none"> Develop a recruitment strategy for students who demonstrate interest, talent and aptitudes in the arts 	■			SD, U de M (Recruitment Office)	NB-ED, FJFNB, AAAPNB, AFPNB
2.5 Enhance education and professional development opportunities in the arts	<ul style="list-style-type: none"> The increase in availability of education and training for specialists 	<ul style="list-style-type: none"> Develop and introduce two new university programs: a minor in theatre arts and a 5-year combined undergraduate degree in visual arts and education 	■	■		U de M: Administrators of theatre program and visual arts department	
	<ul style="list-style-type: none"> The increase in the number of graduates specializing in arts education 	<ul style="list-style-type: none"> Introduce a module on teaching art in certain compulsory courses in the teaching program at U de M. 	ONGOING ACTION			U de M: Faculté des sciences de l'éducation (teaching program)	U de M/ President's Follow-Up Committee on the États généraux, NB-ED
	<ul style="list-style-type: none"> The increase in the number of awareness activities in the university about the students' role in cultural transmission 		<ul style="list-style-type: none"> Future teachers are more aware of their role in transmitting culture, and have, among other things, developed an individual cultural portfolio which will be evaluated throughout the five-year program 	ONGOING ACTION			U de M: Faculté des sciences de l'éducation (teaching program)

Strategic Objective 2 (cont'd)
Improve the teaching of art and culture in the school system

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
2.6 Improve the professional development opportunities for art teachers (specialists) and initial arts education (for all teachers and future teachers)	<ul style="list-style-type: none"> The increase in access by the teaching staff to a more systematic approach to professional development in arts and culture 	<ul style="list-style-type: none"> Develop terms of reference for professional development in order to highlight art and culture as ways of learning, facilitating the global development of students, and building a sense of identity 	■			NB-ED	SD, education partners, community partners, U de M
		<ul style="list-style-type: none"> The increase in the number of teachers aware of the role of art and culture as a teaching resource 	<ul style="list-style-type: none"> Include, in the terms of reference, a component designed to develop competence in using art as a teaching tool 	■			
		<ul style="list-style-type: none"> Develop a professional development plan based on these common terms of reference 		■		SD	
		<ul style="list-style-type: none"> Implement the action plan for the teaching staff's professional development based on the terms of reference 			■	SD	
		<ul style="list-style-type: none"> Develop and distribute tool kits encouraging the integration of arts culture into educational settings. 	■		■	SD	

Strategic Objective 3

Increase the integration of artists and their works into educational settings

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
3.1 Ensure the continuation and durability of existing initiatives to integrate the arts into educational settings	<ul style="list-style-type: none"> The number of arts initiatives presented in schools on a continuing basis The number of artists visiting schools An increase in funding to support existing arts initiatives in schools 	<ul style="list-style-type: none"> Strengthen and develop the GénieArts/ Arts Smarts program 	■			NB-ED, NB-WCS	AAAPNB, FJFNB
		<ul style="list-style-type: none"> Create a funding program to support initiatives integrating art into education (in addition to GénieArts/ Arts Smarts) in order to support the educational mandate of schools in minority language settings, i.e. school success and identity construction 	■			NB-ED, NB-WCS	Arts and cultural organizations responsible for initiatives
		<ul style="list-style-type: none"> Ensure that OLEP funding is available for initiatives integrating art and culture into schools 	■			NB-ED	EAC Round Table
3.2 Ensure the development of new initiatives to integrate art and culture into educational settings	<ul style="list-style-type: none"> An increase in funding to support new initiatives to integrate art and culture into schools The increase in the number of artists and their works touring in Acadian and Francophone schools around the province 	<ul style="list-style-type: none"> Encourage the New Brunswick Foundation for the Arts to participate in developing new initiatives by: a) integrating a component for art and culture in education in its programs; and b) promoting and supporting the establishment of a fund to improve the financing of initiatives integrating art into school settings 	■			NB-ED, NB-WCS	NBFA, AAAPNB, EAC Round Table
		<ul style="list-style-type: none"> Make sure that funding from a foundation or other sources are additional funds added to public monies, so that these new funds can serve as leverage in initiatives to integrate art and culture into education 		■		NB-ED, NB-WCS	AAAPNB, EAC Round Table
		<ul style="list-style-type: none"> Develop and implement new initiatives in order to facilitate tours and visits by Acadian artists in schools 			■	GNB (NB-WCS)	AAAPNB, CPSC, RADARTS

Strategic Objective 3 (cont'd)

Increase the integration of artists and their works into educational settings

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
3.3 Strengthen cultural and community programming initiatives in the schools	<ul style="list-style-type: none"> The number of positions in cultural activities, linguistic development, and identity construction in Francophone schools in the province, and the number filled An enhanced funding envelope to ensure the continuation and sustainability of positions and initiatives for cultural activities and cultural and community development 	<ul style="list-style-type: none"> Negotiate adequate budget envelopes with the federal government to finance education in minority language settings and, in particular, to guarantee that Acadian schools in New Brunswick benefit from the presence of specialists in cultural activities and an increase in positions in linguistic development and identity construction Commit to financing and assume a fair share of the costs of activities and positions relating to identity construction in Francophone educational settings Implement the necessary mechanisms to ensure the continuation and sustainability of positions and initiatives in cultural, linguistic, identity, and community development in all Acadian schools in the province 	■			GNB/ NB-ED/ NBDIA	Gov. of Canada
				■		GNB	
				■		NB-ED/ SD	AAAPNB, CPSC
3.4 Improve access to artists and their works in educational infrastructures	<ul style="list-style-type: none"> The increase in the number of rooms in schools used by artists and organizers of arts and cultural events The number of schools which proactively offer rooms for arts and cultural activities The level of satisfaction of those who use these rooms for arts and cultural activities 	<ul style="list-style-type: none"> Apply Policy 407 in order to facilitate the access of artists and arts, cultural, and community organizations to school rooms Promote Policy 407 proactively in the community Raise the awareness of school administrations about the link between the use of schools by the community and the identity construction in Acadian and Francophone communities 	ONGOING ACTION			NB-ED	EAC Round Table
			ONGOING ACTION			SD/ schools	AAAPNB, CPSC, EAC Round Table
			ONGOING ACTION			SD	EAC Round Table

Strategic Objective 4

Strengthen school / community partnerships in the process of integrating art and culture into education

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
4.1 Increase the capacity of schools to become sites for cultural development in the community	<ul style="list-style-type: none"> The number of partnerships established by schools with local arts and cultural communities and resources The number of regional cultural development projects established in partnership with school districts and schools The number of school districts represented on regional cultural development committees The continuation and sustainability of school / community partnerships 	<ul style="list-style-type: none"> Establish co-operative community mechanisms in order to create sustainable partnerships between the school, the community, and local arts and cultural resources 	■			NB-ED / SD, AAAPNB	Local arts and cultural organizations, AFMNB
		<ul style="list-style-type: none"> Familiarize all stakeholders in school districts with the concept of regional cultural development 	■			Members of the RCD Round Table	SD, NB-ED
		<ul style="list-style-type: none"> Encourage stakeholders in school districts to serve on future local and area regional development committees 	■			Members of the RCD Round Table	SD, NB-ED
		<ul style="list-style-type: none"> Raise the awareness of school staff about the importance of establishing partnerships with local arts and cultural resources 	ONGOING ACTION			SD, schools, CPAE	Members of the OAC Round Table
4.2 Increase the capacity of the arts and cultural community to help schools become more successful	<ul style="list-style-type: none"> The number of arts and cultural initiatives presented annually by schools The increase in the contribution of the arts and cultural community to the vitality of schools and communities The number of community schools participating in pilot projects to integrate art and culture into school settings 	<ul style="list-style-type: none"> Integrate art and culture into schools as an excellent way of building the students' sense of identity 	■			((((? ?)))	EAC Round Table, AAAPNB
		<ul style="list-style-type: none"> Establish school / community partnerships for regional cultural development projects that increase the integration of art and culture into educational and community environments 		■		((((? ?)))	EAC Round Table, RCD Round Table, CPSC, AFMNB, AAAPNB
		<ul style="list-style-type: none"> Introduce pilot projects aimed at innovative partnerships between community schools, regional cultural development, and the awareness program for young people about their role in transmitting culture (Anim'Action) developed by the Fédération des jeunes francophones du N.-B. 	■			NB-ED (TSID), AAAPNB, FJFNB, CPSC	RCD Round Table



FLORIAN LEVESQUE

Paul Bossé, poet.



FLORIAN LEVESQUE

Rose Després, poet and Paul Arseneau, director and screenwriter.



EDITIONS PERCE-NEIGE

Serge Patrice Thibodeau, writer and publisher at Perce-Neige publishing house.

4

Integrating the Arts and Culture into the Community Through Regional Cultural Development

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1. Definition

The *Strategy for Integrating the Arts and Culture into the Community through Regional Cultural Development* includes a variety of resources, means and initiatives aimed at planning and developing Acadian communities by providing them with arts and cultural tools to help them grow and thrive. Regional cultural development can only be achieved when all sectors are aware of, subscribe to, and act proactively according to a common vision of the concept of regional cultural development (RCT) and when this concept is integrated into all sectors of Acadian society. Best practices in governance and cooperation, human resource development, and the sharing of financial and material resources are core principles in this strategy.

Preamble

In a world geared to knowledge, culture and communications, communities that distinguish themselves by their vitality are those that encourage creativity among all their citizens. These communities understand that by placing arts and culture at the very heart of their development, they can offer every member of their community the opportunity to better understand that the creative power of imagination plays a key role in improving the lives of all who live there. It is in this spirit that the concept of regional cultural development in Acadian New Brunswick will be discussed here.

Regional cultural development

Regional cultural development is an organizational concept and a specific approach to cultural development. This concept calls upon all community sectors to work together to develop and implement strategies to integrate the arts and culture into their local and regional environments. By developing a common vision, putting mechanisms for multi-sectoral cooperation into place, sharing knowledge and information about cultural action, putting human and material resources to better use, and better aligning arts and cultural projects and programs, regional cultural development enables communities to grow and thrive by taking full advantage of the artistic and cultural potential that exists in their regions.

Regional cultural development invites citizens to take part in meaningful encounters between artists, their work, and the public. It encourages people of all backgrounds and social levels to experience the arts and culture, providing more democratic and inclusive access to arts and culture and strengthening the sense of individual and collective identity. It enhances the quality of life, creativity and health of citizens and strengthens both the social fabric and economic development in the community.

In the context of Acadie, the region and territory are defined through the natural links between Acadian communities in New Brunswick.

2. Site Report and Issues

2.1 Environmental Analysis

a) The place of the arts and culture in Acadian communities in New Brunswick

Historically, Acadian religious congregations and educational facilities in New Brunswick played a central role in integrating the arts and culture into communities. For several generations, they were the primary and nearly the only institutions providing access to the arts and culture. Even today, despite the fact that many of them have disappeared, the impact of their work is tangible. Numerous Acadian leaders were shaped by these institutions, developed awareness and sensitivity towards the arts and have encouraged the integration of art into Acadian society.

It is clear today, that professional artists and the arts and cultural organizations throughout Acadie have been able to become powerful forces in their communities, despite the numerous challenges living and creating outside of the mainstream have presented. Acadian artistic production has fuelled creativity in several different regions. From one generation to the next, contacts between professional artists, arts and cultural organizations, and the population has had a positive effect on the well-being, the economy, and the sense of pride, belonging and Acadian identity in the communities where they live and work.

This said, the place of the arts and culture in Acadian New Brunswick varies considerably from one region to the next. While certain communities have become nerve centres where the arts and culture are well supported and highly valued, other, often smaller, communities have no real decision-making power, and their financial capacity is limited. Added to this is the absence, in certain regions, of professional artists, professional arts and cultural organizations, and community leaders committed to the arts and culture. The lack of a common vision, knowledge, and understanding of the arts and culture chain, as well as limited financial resources and the lack of real commitment from other sectors of society, do not always enable the arts and culture to fully contribute to the development of Acadian society in New Brunswick.

b) Community cultural development

The cultural development of Acadian communities in New Brunswick has been almost entirely the work of cultural societies. Today, 13 cultural societies and three school-community centres work in the area of community cultural development; all belong to the Conseil provincial des sociétés culturelles (CPSC). Their activities rely almost completely on the dedication of their numerous volunteers. Most do not have full-time staffing, and many are solely responsible for the cultural development of their region.

In the grips of chronic underfunding and a precarious financial situation, these societies need to deal with volunteer burn-out, the lack of training and support material, and the challenges of co-operative action and division of responsibilities, all of which make community cultural development fragile and make it difficult to ensure that the arts and culture are fully integrated into their environments. The lack of resources limits them in their capacity to position themselves within their own communities and to ensure the leadership expected of cultural societies.

On the other hand, other community and municipal stakeholders are more likely to contribute to the integration of the arts and culture into community life. Among the new cultural workers are cultural and community affairs officers in schools, municipal recreation departments, health and wellness program administrators, etc. In the light of these changes, it is apparent that we need to rethink our approach to cultural development, by calling upon all sectors of society and by being aware of the demographic realities, the human and financial resources available, and the existence and state of arts and cultural facilities.

2.2 Issues

Four main issues emerge from the previous analysis:

a) **Subscribing to a common vision and integrating the concept of regional cultural development**

Building a community that subscribes to a common vision and integrates the concept of regional cultural development depends on:

- a full understanding of the concept in all sectors of Acadian society;
- support for the approach at the provincial, regional and local levels. In this respect, we need to recognize that RCD in a particular region can be undertaken in many different ways and requires flexible and facilitative support. Although community strategic planning to integrate the arts and culture may be the best approach in one case, in others an art project or a collective cultural activity may be more motivating, contribute more fully to cooperation among different sectors, and lead to a more deeply rooted implantation of the concept;
- incorporation of the concept of RCD into cultural policies and strategies in Francophone municipalities in New Brunswick;

- a seamless alignment of the concept of regional cultural development and development strategies in other sectors of Acadian society (e.g.: the community wellness strategy for Francophone communities, the province's wellness strategy, and the Department of Education's model of community schools);
- consideration of regional specificity and disparities in the different Acadian communities;
- the specific situation of communities in minority language contexts, and the role of communities in cultivating a sense of belonging and identity

b) **Cooperation and governance**

Integrating the concept of RCD must be done as part of the transformation of local governance models that has been undertaken in New Brunswick. The Finn report, *Building Stronger Local Governments and Regions: An Action Plan for the Future of Local Governance in New Brunswick*, submitted to the Province of New Brunswick in 2008, has the following goals:

- All residents will be represented and governed by elected municipal councils;

- There will be 53 municipal governments, and each will have a minimum population or property assessment threshold;
- Existing local service districts, rural communities, villages and most towns will be discontinued and reconstituted into larger municipal units;
- Regional service districts will be established to cover the entire province.

c) Sharing financial and material resources

Although Acadie has relied on co-operative actions to ensure its development, it is clear that labour specialization is the order of the day, and the various sectors of society work in isolated “silos”. This makes it hard to develop common strategies and to share financial and material resources equitably. For this reason, identifying the available resources (infrastructures, human resources, funding) and developing co-operative strategies that take the specific needs of each of the partners into consideration is crucial for the effective integration of the arts and culture into Acadian communities.

d) Developing human resources

The implementation of regional cultural development strategies must be supported by professional human resources in the



André Lapointe, *Forêt noire* (Black Forest), 2000.

arts and culture sector (artists, managers, cultural workers). The challenges of maintaining the necessary resources, the lack of recognition of their professional status, and the necessity of improving their socio-economic status, particularly in rural areas, are important factors to consider.

Moreover, the need for stakeholders and leaders in cultural development and other sectors of Acadian society to have better initial education and professional development opportunities must also be met in order for all community leaders involved with RCD to be able to properly fulfil their mandates.

e) Developing arts and cultural facilities

In brief, the development and consolidation of arts and cultural facilities are essential to a successful regional cultural development plan.

3. Mission Statement

Vision

Through cultural development in their regions, Acadian communities in New Brunswick affirm their existence as creative, prosperous, and supportive communities with strong leaders who are capable of fulfilling the artistic, cultural, economic, social and political potential of their citizens. They develop strategies for regional cultural development through consultative and effective processes engaging all sectors of society, in order to facilitate democratic and inclusive access to the arts and culture, to develop the creativity and the engagement of citizens, to strengthen the social fabric of the collective, to contribute to improvements in health and well-being, and ensure the integrated and viable development of Acadian society in New Brunswick.

4. Strategic Objectives

After analyzing the issues and reviewing the site reports, four Strategic Objectives were articulated:

Strategic Objective 1: Encourage all sectors of Acadian society in New Brunswick to subscribe to the concept of regional cultural development and ensure its integration into all areas of society.

Strategic Objective 2: Improve cooperation and governance practices in the arts and culture at the provincial, regional, and local level.

Strategic Objective 3: Ensure equitable sharing of financial and material resources.

Strategic Objective 4: Increase the competency of human resources in regional cultural development.

5. Targeted Outcomes

Final Outcomes (6-10 years)

1. All sectors of Acadian society in New Brunswick know, understand, and apply the concept of regional cultural development, and leaders in all sectors are aware of the need to integrate the concept in their respective governance models.
2. Through regional cultural development, leaders in all sectors of Acadian society in New Brunswick fully integrate the arts and culture into the social, economic, cultural, and tourism development of their communities and regions. Strong, innovative programs are in place, and artists and cultural managers receive the support necessary to showcase the arts and emphasize the value

of the arts and culture to the development of Acadian communities.

3. Leaders in each sector support and assist the arts community and provide it with the professional tools necessary for its development. Consequently, artists have access to professional facilities for creation, production, and presentation and are able to showcase their work.
4. The Acadian community enjoys solid, sustainable partnerships among all sectors of Acadian society. These partnerships strengthen connections and enable communities to increase the visibility of their artistic production. They also enable schools to be places for cultural development, accessible to both students and the general public.
5. Cooperation and governance practices at the provincial, regional, and local government levels contribute fully to the development of Acadian communities and represent an opportunity to increase the ability to act collectively in order to integrate the concept of regional cultural management.

Intermediate Outcomes (3-5 years)

1. Communities, through partnerships in not-for-profit, social, cultural, and volunteer organizations, adopt the concept of regional cultural management, as laid out by the États généraux, in order to support the arts community and to fully integrate

artists and their work into all sectors that constitute Acadian society.

2. All sectors of community have been identified and the stakeholders have been invited to develop partnerships in order to integrate the arts and culture into the heart of society. The needs of artists in terms of the creation, production, presentation, and promotion of their work have been identified, and an action plan has been adopted to ensure that all tools and infrastructures necessary for artists and arts and cultural organizations are in place, with a view to help them realize their full potential and make a unique contribution to individual communities.
3. Negotiations have begun in order to create strong links among artists, arts and cultural organizations, the community, and schools. Collective efforts and the role of each individual or group in the creation of a dynamic cultural environment for young and less young people have been defined.
4. Sources of funding for cultural development initiatives are diversified and accessible.
5. 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 Acadian society.

6. Human resources working in regional cultural development are well-trained, well-equipped, and well-paid.

Immediate Outcomes (1-2 years)

1. Pilot projects in regional cultural development have been initiated in order to determine the feasibility of this type of approach and to identify the tools necessary to apply it. These projects are carried out in regions with different conditions and capacities, in order to measure the creativity of the communities involved and the capacity of each one to respond to the needs of the arts and cultural community in each area.
2. Communities have identified all the sectors involved and the key stakeholders in each one. The stakeholders, who represent all backgrounds and rural and urban settings in the region, are invited to work together to create mechanisms to help form partnerships in order to integrate the arts and culture into the heart of the community.
3. Key figures in all community sectors, schools, and the arts and culture sector, work together to create school/community partnerships to integrate the arts and culture into schools.
4. Acadian communities and stakeholders in the arts and cultural communities in Acadian New Brunswick benefit from support materials and tool kits to guide their work in regional cultural development.

This material builds on their awareness and helps promotion about the concept of RCD in different spheres of activity in Acadian society.

6. Implementation Grid

Strategic Objective 1

Encourage all sectors of Acadian society in New Brunswick to subscribe to the concept of regional cultural development and ensure its integration into all areas of society

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
1.1 Explain, explore and integrate the concept of RCD in all sectors of Acadian society	<ul style="list-style-type: none"> The number of guides printed and distributed The level of satisfaction of users The number and quality of courses and workshops offered The number of projects piloted The number of partners on the RCD Round Table who have integrated the concept in their respective policies 	<ul style="list-style-type: none"> Design, produce, distribute, and update support materials for regional cultural development, as a tool for teaching, supporting, raising awareness, and promoting RCD among all involved 	ONGOING ACTION			AAAPNB, CPSC	RCD Round Table, GNB, Gov. of Canada
		<ul style="list-style-type: none"> Develop and offer courses and workshops in regional cultural development to stakeholders in all sectors of Acadian society working at the provincial, regional or local level 	ONGOING ACTION			CPSC	RCD Round Table, U de M, NBCC
		<ul style="list-style-type: none"> Continue to integrate the concept of regional cultural development by supporting existing pilot projects and developing new projects 	■	■		AAAPNB, CPSC, AFMNB	FJFNB, NB-ED (community schools), cultural societies, U de M, Gov. of Canada and GNB
		<ul style="list-style-type: none"> Continue to integrate the RCD concept into existing and new community schools 	■	■		NB-ED (community schools), AAAPNB, CPSC, AFMNB	FJFNB, cultural societies, U de M, Gov. of Canada and GNB

Strategic Objective 1 (cont'd)

Encourage all sectors of Acadian society in New Brunswick to subscribe to the concept of regional cultural development and ensure its integration into all areas of society

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
1.1 Explain, explore and integrate the concept of RCD in all sectors of Acadian society (cont'd)		<ul style="list-style-type: none"> Promote multi-sectoral initiatives (economic, tourism, health, cultural sectors) to integrate regional cultural development into Acadian communities in New Brunswick 	ONGOING ACTION			Members of the RCD Round Table	SANB/ Arts, culture and communication sector of the Co-operative Forum of Acadian Organizations
		<ul style="list-style-type: none"> Align the concept of RCD with the cultural policy of New Brunswick and related government programs 	■			GNB	Members of RCD Round Table
		<ul style="list-style-type: none"> Align the concept of RCD with the Strategy of wellness for Francophone N.B. developed by the health coalitions (Réseau-action Communautaire (RAC) of the Société Santé et Mieux-être en français du N.-B. and the Mouvement Acadien des communautés en santé). 	■			MACS SSMEFNB (RAC)	Members of RCD Round Table
		<ul style="list-style-type: none"> Encourage and foster the involvement, contributions, and input of festivals and professional arts events into regional cultural development initiatives in communities 	ONGOING ACTION			RCD Round Table	F&PAENB Table
1.2 Conduct awareness, promotion, and advocacy activities to ensure that the concept of RCD is well-integrated	<ul style="list-style-type: none"> The number and quality of tools developed The percentage of stakeholders who refer to the tools The level of understanding of the RCD concept 	<ul style="list-style-type: none"> Develop electronic communication tools (website, e-newsletter, etc.) and make them available to all stakeholders and partners interested in the concept of RCD 	■	■		CPSC, AAAPNB	Members of RCD Round Table, municipalities, CapAcadie
		<ul style="list-style-type: none"> Present the concept of RCD at congresses, meetings, AGMs, and forums of organizations that are leaders in different sectors of Acadian society in NB, and at meetings with public and community partners at the provincial, regional (pan-Atlantic) and federal levels 	ONGOING ACTION			Members of the RCD Round Table	SANB, AACA, SNA, FCCF, FCFA, Gov. of Canada and GNB

Strategic Objective 1 (cont'd)

Encourage all sectors of Acadian society in New Brunswick to subscribe to the concept of regional cultural development and ensure its integration into all areas of society

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
1.2 Conduct awareness, promotion, and advocacy activities to ensure that the concept of RCD is well-integrated (cont'd)	<ul style="list-style-type: none"> The level of interest shown by Anglophones and members of First Nations in NB The level of commitment of partners, public and community leaders towards integrating the RCD concept into their work 	<ul style="list-style-type: none"> Foster the adoption and adaptation of support material and tools, and encourage the integration of the concept of RCD by other linguistic and cultural communities in NB, for instance by introducing mechanisms for dialogue and regular discussions Develop a strategy for political advocacy and awareness about the concept of RCD, and deliver advocacy and awareness activities to leaders and stakeholders at the municipal, provincial, and federal level 	■	■		GNB and artsnb	Members of RCD Round Table
						ONGOING ACTION	Members of the RCD Round Table
1.3 Provide support for RCD in the field	<ul style="list-style-type: none"> The number of organizations which offer education and training 	<ul style="list-style-type: none"> Identify and support existing or future organizations capable of guiding and mentoring others in the RCD approach 	■	■		Members of the RCD Round Table	Gov. of Canada et GNB

Strategic Objective 2

Improve cooperation and governance practices in the arts and culture at the provincial, regional, and local level

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
2.1 Consolidate existing mechanisms for cooperation	<ul style="list-style-type: none"> The participation rate of members of the RCD Round Table The number of initiatives 	<p>On the provincial level:</p> <ul style="list-style-type: none"> Ensure the establishment of a permanent provincial Round Table on regional cultural development Identify and equip an organization in the arts and culture sector which will ensure, in the medium-term, the operation and coordination of the RCD Round Table 	ONGOING ACTION			Members of RCD Round Table ACT	Gov. of Canada and GNB
		<p>On the regional and local levels:</p> <ul style="list-style-type: none"> Encourage and support the establishment of regional co-operative Round Tables or coalitions of interest groups that want to take part in RCD processes 	ONGOING ACTION				Gov. of Canada and GNB
2.2 Develop new models of governance for the arts and culture in keeping with the concept of RCD	<ul style="list-style-type: none"> The number of municipalities, local service districts, and community schools which have adopted the concept The degree to which the concept has been integrated into decisions and planning 	<p>On the regional and local levels:</p> <ul style="list-style-type: none"> Integrate the concept of RCD into community strategic planning exercises conducted by municipalities 	■	■		AFMNB and municipalities	RDÉE NB, CPSC, AAAPNB
		<ul style="list-style-type: none"> Participate actively in the integration of the concept of RCD into new local service districts and into local governance reforms 	■	■		AFMNB and municipalities	GNB, RCD Round Table
		<ul style="list-style-type: none"> Foster the alignment of mechanisms for community consultation in order to reinforce school/community collaborations and other co-operative actions for regional cultural development 	ONGOING ACTION			NB-ED (community schools)	SD DEC, APFNB, municipalities, schools

Strategic Objective 3
Ensure equitable sharing of financial and material resources

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
3.1 Diversify and increase funding sources	<ul style="list-style-type: none"> The number of municipalities applying the policy of 1% spending going to the acquisition of artworks The proportion of operating budgets allocated to the arts and culture in municipalities The number of incentives introduced 	<ul style="list-style-type: none"> Promote and monitor the application of a policy of allocating 1% of the municipal real estate budget to acquisition of artworks 	ONGOING ACTION			AFMNB and municipalities	RCD Round Table
		<ul style="list-style-type: none"> Encourage Francophone municipalities in NB to increase their investments in the arts and culture 	■	■		AFMNB	RCD Round Table, Francophone municipalities in NB
		<ul style="list-style-type: none"> Foster the development of policies to ensure that incentives are put into place to encourage arts and cultural activities in Francophone municipalities in N.B. (e.g.: allocate 1% of the budget for large conventions and special events planning to arts activities and performances) 	■	■		AFMNB	RCD Round Table, Francophone municipalities in NB
3.2 Foster complementary development of cultural infrastructures	<ul style="list-style-type: none"> The adoption of a facilities development plan The degree to which municipalities subscribe to this plan The level of satisfactions of users of facilities 	<ul style="list-style-type: none"> Collaborate with the AFMNB in order to develop a plan for arts and cultural facilities in Acadian New Brunswick. 	■			AFMNB	OAC and RCD Round Tables, AAAPNB
		<ul style="list-style-type: none"> Develop initiatives for Francophone municipalities to exchange and share knowledge, expertise, best practices, and lessons learned about cultural facility management 	■	■		AFMNB	Municipalities, RCD, OAC and F&PAENB Round Tables, NB-ED (community schools)

Strategic Objective 4

Increase the competency of human resources in regional cultural development

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
4.1 Offer training and contribute to professional development in RCD	<ul style="list-style-type: none"> The number of courses and workshops offered The number of stakeholders in all sectors who receive training The level of satisfaction of participants who have received training 	<ul style="list-style-type: none"> Introduce a training program and professional development workshops in community cultural development based on the concept of regional cultural development. Courses and workshops should be offered to cultural and community program officers, workshop leaders, managers of recreation departments, community economic development officers, and community cultural development officers in community schools, etc. Develop and offer short-term, community training workshops in RCD, adapted to the needs of cultural and community program officers and workshop leaders, managers of recreation departments, community economic development officers, and community cultural development officers in community schools, and to leaders in different sectors of Acadian society involved in RCD. 	■	■		U de M, NBCC	NB-PETL, NB-WCS, CRHSC, CHRCC-NB, NB-ED (community schools)
			ONGOING ACTION				CPSC
4.2 Develop support material for RCD	<ul style="list-style-type: none"> The number of community leaders and stakeholders who have access to the toolkit The level of satisfaction of users of the toolkit 	<ul style="list-style-type: none"> Design and produce a toolkit for RCD, as part of the support materials for leaders and community stakeholders in all sectors involved in regional cultural development strategies on the regional and local level 	■			AAAPNB, CPSC	RCD Round Table, CRHSC, CHRCC-NB, FCCF, artsnb, NB-ED (community schools)



YVON CORMIER

Denis Lanteigne in an interview with Anne-Marie Parenteau, cultural columnist for Société Radio-Canada.



YVON CORMIER

Some of the works of art exhibited at the Grand rassemblement.

5

Improving the Circulation and Promotion of Artists, Works of Art, and Cultural Products

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1. Definition

The *Strategy for Improving the Circulation and Promotion of Artists, Works of Art, and Cultural Products* affects every arts discipline and is aimed at professional artists and arts and cultural organizations working in creation, production, promotion, cultural development, presentation, and conservation, as well as cultural industries and enterprises (e.g.: film, television, multimedia, music CDs, books, and crafts). It presents an account of the current situation in arts presentation and promotion, identifies the major issues connected to these activities, and proposes a series of means and actions to facilitate the promotion and circulation of artists, works of art, and cultural products from Acadian New Brunswick within different markets in New Brunswick, the Atlantic provinces, Quebec, other Canadian provinces and on the international scene. It also suggests numerous actions related to the promotion of artists, works of art, and cultural products from Acadian New Brunswick in these same markets as well as in local, regional, provincial, and national media.

Although this strategy does not examine questions relating to core funding of arts and cultural organizations, presenters' networks, festivals and events, and cultural enterprises (which are dealt with in the Strategy for Developing Organizational Structures for the Arts and Culture), it does deal with the issues and means related to the **realization of initiatives and projects undertaken by arts and cultural organizations**.

In addition, based on the observation that in the area of circulation and promotion, issues and needs vary enormously from one form to another, the strategy proposes that each arts discipline develop its own strategy and identify initiatives specific to its own sector, while taking into account the entire chain of arts and culture (e.g.: the publishing chain). Here, it focuses mainly on **issues that cross disciplines** and sets out **common means and actions** appropriate to the full range of arts disciplines.

Lastly, because issues related to the circulation and promotion of Acadian artists, works of art, and cultural products from New Brunswick are not limited to what happens

within the borders of the province, and affect all Acadian communities in the Atlantic provinces, the strategy also proposes means and actions informed by this dimension.

Note to the reader: While this strategy was being developed, it was observed that the definitions concerning the circulation and the promotion of artists, works of art, and cultural products varied considerably from one setting, territory, or market to the next. Therefore, in order to ensure a common understanding of the terms, some definitions are included in the Glossary on page 163.

2. Site Report and Issues

2.1 Environmental Analysis

a) Circulation and Promotion— Accomplishments

Circulation and promotion in New Brunswick

Over the past 40 years, Acadie has witnessed the appearance of a good number of arts and cultural organizations and cultural enterprises which, in some cases as a secondary or recent addition to their original mandate, organize the circulation and promotion of artists, works

of art, and cultural products. Various arts organizations working in creation and production, festivals and events, cultural development organizations, and networks of presenters are the main stakeholders in the area of circulating and promoting artists and their works in New Brunswick and other markets. Cultural industries and enterprises, for their part, look after distribution, marketing, the development of new markets, and the promotion of cultural products (e.g.: books, music CDs, films, etc.).

The principal stakeholders in this sector in Acadian New Brunswick can be divided into the following categories:

Presenters

Performing Arts (music, theatre, dance): cultural societies, school-community centres, festivals and events, presenters' networks, arts companies that create and present work (TPA, Théâtre l'Escaouette, etc.), presenters of series (Capitol Theatre, Société du monument Lefèbvre, etc.), and other structures that organize professional performances or productions (Église historique de Barachois, etc.).

Literature: publishing houses (Bouton d'or Acadie, Perce-Neige, La Grande Marée, etc.), public libraries, book fairs, bookstores (Pélagie, La Grande Ourse, Matulu, etc.).

Music: community radio, Société Radio-Canada/CBC radio and television, commercial radio stations, websites, Rogers community television network.

Film/Video, Television, Multimedia: television networks (Radio-Canada Acadie/CBC Maritimes, CHAU-TV, NFB, Rogers, etc.), news, communication and promotion portals on the Internet (CapAcadie), festivals and events (FICFA, etc.).

Crafts and Fine Crafts: festivals and events, certain cultural societies.

Visual Arts: festival and events, art galleries (e.g.: GAUM (U de M.), Galerie Sans Nom, Galerie Bernard-Jean, musea, etc.).

Distributors

Music: Distribution Plages

Films, Videos, Documentaries, Television shows, Multimedia productions: there are no distributors or distribution networks in Acadian New Brunswick, aside from the National Film Board (NFB) which distributes its own productions.

Books: there are no book distributors in Acadian New Brunswick.

Crafts and Fine Crafts: craft fairs exist in Quebec, Nova Scotia, and elsewhere in the country, but there are very few mechanisms for distributing crafts in New Brunswick.

Visual Arts: commercial art galleries.

Promoters

Performing Arts: cultural societies and school-community centres, creation companies (theatre, dance), the socio-cultural program office at the Université de Moncton, the Capitol Theatre, the members of RADARTS, festivals and events.

Visual Arts: art galleries, festivals and art events (FAVA, Moisson d'ART, etc.)

Music: Music NB inc., cultural societies, festivals and events, presenters' networks.

Film / Video, Television, Multimedia: festivals and events (FICFA, the Éloizes event, etc.)

Books: book fairs, publishing houses, bookstores.

Crafts and Fine Crafts: the New Brunswick Crafts Council, festivals and events.

Other circulation and promotion initiatives

In Acadian communities in the other Atlantic provinces, the circulation and promotion of Acadian artists, works of art, and cultural products are mainly the responsibility of arts and cultural development organizations: in PEI, the Fédération culturelle de l'Île-du-Prince-Édouard (FCIPE), in Newfoundland and Labrador, the Réseau culturel francophone de Terre-Neuve-et-Labrador (RCFTNL), and in Nova Scotia, the Fédération culturelle acadienne de la Nouvelle-Écosse (FéCANE). At the end of the 1990s and in the beginning of the 2000s, organizations and events specializing in the circulation and promotion of artists, works of art and cultural products were created. These organizations have completely transformed the landscape of circulation, promotion, and distribution in New Brunswick and elsewhere in the Atlantic. The arrival of festivals and major events where work could be promoted (e.g.: FAVA, FICFA, Francofête, the Éloizes, etc.), the creation of the Réseau atlantique de diffusion des arts de la scène (Atlantic Performing Arts Presenters' Network), RADARTS, the Cerf-Volant network of school presenters, and, a few years later, the introduction of the Stratégie de promotion des artistes acadiens sur la scène internationale (Strategy for the Promotion of Acadian Artists on the International Stage) (SPAASI), have made it possible for the arts and culture sector to have more visibility than ever before. These new

organizations and events have joined those which fulfilled the mandate alone in earlier decades (e.g.: the Festival Acadien de Caraquet, the Foire brayonne, cultural societies, theatre companies, etc.). Here is a short list of the main organizations and events specializing in this work:

RADARTS and its Cerf-Volant Network:

Founded in 2001, RADARTS rapidly became the most important Francophone presenters' network for arranging performances in Atlantic Canada. It operates in all four Atlantic provinces. Aimed at increasing the circulation of stage productions, especially in French, and of artistic creations, it offers its 42 members, which include professional presenters and school networks, a variety of services: training, audience development, performance tours. The organization's mandate is to encourage, develop, and enhance strategies, as well as to coordinate effective means to tour and present Acadian arts productions and performances in the Atlantic provinces in order to increase visibility and exposure. Concerned with young people's lack of access to arts and culture, RADARTS established a school network, Cerf-Volant, which coordinates a network of French-language plays, shows, and professional and educational workshops, arranging tours and presentations in Acadian and Francophone schools in the Atlantic provinces, and in certain French immersion schools affiliated with its members.

La FrancoFête en Acadie: An annual event which presented its 14th edition in 2010, the FrancoFête is dedicated to promoting the performing arts, and encompasses a network of presenters, artists, and performing arts professionals, as well as the general public. Produced by RADARTS, this event primarily features music, welcomes programmers from throughout the Atlantic, elsewhere in Canada and Europe. It offers a selection of showcases and shows, enabling the audience to discover new artists or the most recent creations of established artists. Various arts events such as the SOCAN Circle and the Coup de Cœur francophone top off this event, a beacon in the presentation of the performing arts.

Contact-Acadie: A Francophone performing arts market for Atlantic Canada. Since 1997, Contact-Acadie has been associated with the FrancoFête en Acadie. The goal of this activity is to foster the development of the Francophone performing arts market and audiences in the Atlantic provinces. It also creates employment for performing artists in the Atlantic provinces and also abroad.

La SPAASI: The *Stratégie de promotion des artistes acadiens sur la scène internationale* was created in 1999 by a coalition of organizations working in the arts and culture. These organizations were looking for ways to enhance initiatives undertaken in the recent past, in order to respond to an urgent need to make Acadian culture better

known outside of Acadian communities in the Atlantic provinces: in other words, in Quebec and elsewhere in international countries in la Francophonie. SPAASI, with its pan-Atlantic mandate, was entrusted to the Société Nationale de l'Acadie (SNA), which serves as the official spokesperson of the Acadian people on the international scene, is empowered to sign agreements with France and the Wallon-Brussels Community, and is the lead organization in several cultural initiatives on the regional and international scene.

Since 2002, thanks to the support of the Atlantic Canada Opportunities Agency (ACOA), Canadian Heritage's Trade Routes program, and the governments of New Brunswick, Nova Scotia, and Prince Edward Island, the SNA, through SPAASI, has successfully undertaken several initiatives, among them Acadian music and cultural industry missions to the Déferlantes francophones de Capbreton, in France, the enhancement of the international component of the FrancoFête (making it the principal export event for the music industry in Francophone Canada), the first Acadian and Francophone cinema market with the Festival international de cinéma francophone en Acadie, and the Nuits acadiennes in Paris.

Furthermore, SPAASI considers itself to be an avenue to support professional artists and cultural industries seeking to become

better known internationally, while remaining a complement to several other individual or collective initiatives (in itself a major asset to artists in this market). The strategy approaches the international market with a more commercial mindset, better adapted to the realities of Francophone markets in Europe, by providing concrete and measurable, long-term outcomes. Following its community vocation, SPAASI aims to respond to the needs of a target population of artists, small and medium-sized businesses, and local cultural organizations in Acadie in the four provinces of Atlantic Canada: New Brunswick, Nova Scotia, Prince Edward Island and Newfoundland and Labrador. Europe, and in particular France, Belgium, and Switzerland, natural markets because of their language and close ties, have been SPAASI's major export up to this point.

Les Éloizes: The **Éloizes** event is a landmark in the promotion of artists and their work. Produced and coordinated by the Association acadienne des artistes professionnels du Nouveau-Brunswick (AAAPNB), it has two components:

a) **La Soirée des Éloizes** This very special event, unlike any other awards night in Atlantic Canada, elsewhere in the country, or even further afar, highlights excellence in the arts in a ceremony in which Éloizes prizes are awarded to artists in every discipline and to arts professionals directly involved in the artistic and

cultural development of Acadie. This component also contributes to the visibility of the arts and culture, by bringing together Acadians from the four provinces in the region, and to the profile of Acadie as a whole outside its borders.

b) **A series of multidisciplinary arts events** presented before and after the *Soirée des Éloizes*, for the purpose of demystifying the arts and the creative process, widening the audience for works of art and performances, raising awareness about the importance of the arts and culture in the development of Acadie, and leaving a legacy for participating communities.

Circulation and promotion in the media

The main Acadian media which promote the arts as a whole are: community and commercial radio, Radio-Canada Acadie / CBC Maritimes radio and television, the daily newspaper *L'Acadie Nouvelle*, weekly newspapers from different Acadian communities, and the CapAcadie.com portal.

Radio: Over the past 20 years or so, the Acadian media landscape has been undergoing a dramatic transformation in New Brunswick and the Atlantic region, due to the arrival of the **Acadian community radio** network, which connects Francophone stations in the four Atlantic provinces. In New Brunswick, the nine community radio stations, grouped together in an association of

Acadian community radio stations in NB. (ARCANB), reach 70% of the Acadian population of New Brunswick every day. Their impact on the promotion of artists and the transformation of the Francophone media landscape has been decisive. In the other provinces of the Atlantic, community radio stations are found mainly in Nova Scotia's Chéticamp and Baie Sainte-Marie regions. Community radio has provided a strong media voice for Acadians in this province. In addition, Radio-Canada Acadie's radio station, broadcast over the entire territory from stations in Moncton, Halifax and Charlottetown, provides media coverage over a wide area and is active in promoting Acadian arts and culture.

Television: Radio-Canada Acadie remains the major television network for promoting artists, their work, and cultural products throughout the Atlantic. Over the past 50 years, Radio-Canada Acadie has produced and broadcast an impressive number of programs of a cultural nature, displaying the vitality of artists and of the cultural sector in Acadie. The production of variety shows, co-productions and broadcasts of films, and the coverage of cultural events are some of the ways this crown corporation fulfils its mandate. In addition, Rogers community television has also, in the last few years, been playing an important role in the promotion of artists, works of art, and cultural products from Acadie. Recording and broadcasting

certain arts events and providing coverage of cultural news at the local level ensures the Acadian professional arts community has enjoyed undeniable visibility and has made strong connections with its audiences.

Francophone newspapers in the Atlantic: In New Brunswick, the creation of the Acadie Nouvelle newspaper, the only French language daily, and several weekly newspapers in different Acadian communities in the province, contribute to the promotion and distribution of the work of Acadian artists. There are two other French language weekly newspapers in the Atlantic, the *Courrier* in Nova Scotia and the *Voix Acadienne* on Prince Edward Island, and one bi-monthly, the *Gaboteur* in Newfoundland and Labrador.

New media: CapAcadie.com is a unique information, communication, and promotion portal with an objective to group together a maximum number of Acadian and Francophone resources from the Atlantic provinces in order to inform, entertain, and promote Acadie on the Internet. Put online for the first time in 1998, as a university assignment, CapAcadie.com has evolved considerably since that time. At the end of 2007, the *L'Acadie Nouvelle* publishing company (1984) and the Bristol marketing firm announced that they were merging in order to create CapAcadie inc., a new, interactive media enterprise aimed at making the

popular CapAcadie.com site one of the most important sites on the web for Acadie. The site is an undeniable promotion tool for the arts and culture sector of Acadie, because it presents on the same site cultural information originating in several different media. Finally, there are community development organizations in Acadian New Brunswick which use new media as a means of promoting and presenting the arts and culture (*La collectivité ingénieuse de la Péninsule acadienne-CIPA*, etc.). Using these new media makes it possible to reach larger audiences and new markets on the provincial, national, and international level.

a) Circulation and Promotion— Limitations

i) In the area of circulation

Obstacles encountered on the path to improving the circulation of Acadian artists, their work, and cultural products throughout New Brunswick, the Atlantic region, Canada, and the international stage include:

- federal and provincial government programs that are not well-suited for the realities faced by the arts and culture sector in Acadie;
- the underfunding of initiatives to improve presentation, distribution, and the development of audiences and markets;

- the capacity of municipalities to contribute to the circulation and promotion of the arts and culture in Acadian New Brunswick;
- the small size of the Francophone market in the Atlantic provinces;
- the lack of comprehensive community strategies and policies on the presentation of works of art in Acadian New Brunswick;
- the lack of long-term co-operative and strategic alliances between leaders in the presentation of Acadian work in New Brunswick and those in the other Atlantic provinces;
- the need for education and training for the human resources associated with these activities.

Circulation in New Brunswick: According to the study on the resources and infrastructures for presentation and distribution available to those working in the arts, culture, and communications sector in Acadian New Brunswick¹, the need for short-, medium-, and long-term planning, access to and renovation of arts and cultural facilities for presentation, the gaps in strategies on tours, marketing, and promotion and the absence

1. VIENNEAU, Jean-Guy, JGV Consultants, LÉGÈRE, René, Productions KLEF et FARRAH, Jeanne, Consultante. Étude portant sur la circulation des ressources et les infrastructures de diffusion dont dispose le secteur des arts, de la culture et des communications de l'Acadie du Nouveau-Brunswick, 2005.

of cultural policies in most of the towns and villages of Acadian New Brunswick, are at the centre of the challenges the presentation sector has encountered. Considering that the Francophone market has barely 250,000 people in New Brunswick, and considering the difficult economic juncture, especially outside the larger centres (Moncton, Saint John, and Fredericton), presentation and distribution initiatives are obviously precarious everywhere in Acadie. The situation is made all the more serious because traditional markets for Acadian cultural products continue to be highly competitive, and Acadian products need to compete with those from the United States and, to a lesser degree, from Quebec. Acadian New Brunswick thus finds itself in a situation in which, in order to compete with its rivals, it must maintain the quality of its products, create better promotion and distribution systems, and increase their availability. In terms of developing audiences, the fragmentation of audiences and new trends in creation, production, reading, and viewing generated by new media, require a major adaptation on the part of artists and the communications world, as well as the development of new presentation and distribution strategies.

Circulation in the Atlantic: According to the Statistics Canada report cited in N. Barrieau's study: "In 2002 Atlantic Canadian households spent an average of \$1,204 on cultural products and services, e.g., \$86 for CDs, cassettes, videos, and DVDs; \$74 on the cinema; \$71 for books (excluding school books); \$67 for works of visual art, and \$41 to attend artistic performances."² As well as having an impact on the supply, the pool of Francophones in Atlantic Canada also creates a regional demand for cultural products in the French language. The local and regional success of Acadian vocal music, theatre, books, and film testify to the vitality of this culture. Nonetheless, the Atlantic regional market for cultural products in any language is very small. Furthermore, the resources of the main organizations and enterprises responsible for circulating art and artists throughout the area are very limited. "*Plusieurs artistes du Canada atlantique continuent à gérer eux-mêmes leur carrière, portant le chapeau de l'agent, du promoteur, du distributeur, etc. De nos jours, le besoin pour les entrepreneurs culturels de perfectionner leurs habiletés en affaires et en management est impérieux.*"³

Circulation on national and international stages: "In Canada, exports of cultural goods and services represent about \$5 billion annually. Although Atlantic Canada's share of these exports may be marginal, the market is expanding. Between 2000 and 2002, the export value of Atlantic Canadian cultural goods increased by 48.3 percent, from \$11.8 million to \$17.4 million. In the same period, exports from Canada as a whole grew by 10.2 percent. Given the limitations of the regional and national markets, cultural entrepreneurs in the region, like entrepreneurs everywhere, know the advantages of turning their attention outward."⁴ "Still, according to Barrieau's study, "In the field of cultural production, a growing number of artists and entrepreneurs from Atlantic Canada are making their mark on the national and international stage."⁵ "Among the Francophone artists, enterprises and cultural products from the Atlantic provinces who have experienced success in foreign markets are author Antonine Maillet, the Perce-Neige publishing house, singers Marie-Jo Thério, Nathalie Paulin, and Michèle Losier, musical groups Barachois et Grand Dérangement, the Théâtre populaire d'Acadie, etc. "Despite these notable

2. BARRIEAU, Nicole, The Culture Sector in Atlantic Canada: Its Economic Impact and Export Potential, Institut de recherches sur le développement régional, Université de Moncton, 2004, p. 12.

3. SHUBIK, Martin. Culture and Commerce, Journal of Cultural Economics, vol. 23, 1999, 19 p.

4. BARRIEAU, Nicole, The Culture Sector in Atlantic Canada: Its Economic Impact and Export Potential, Institut de recherches sur le développement régional, Université de Moncton, 2004, p. 11.

5. Idem, p. 13.

examples, the number of Atlantic Canadian artists and cultural entrepreneurs who have achieved success in foreign markets is very small. For those who have, their careers are usually handled by managers based elsewhere in the country, in places like Montreal or Toronto. The problems faced by artists and cultural entrepreneurs in the Atlantic region are often concerned with funding, marketing, promotion, and distribution.”⁶

ii) In the area of promotion

Arts and cultural promotional events: The chronic underfunding of arts and cultural events that ensure the promotion of artists, works of art, and cultural products from Acadie is the main obstacle that stands in the way of developing these key events in Acadie. Furthermore, the demographic situation of Atlantic Acadie and the conditions of Francophone “minorities” are familiar challenges faced by organizers of major activities in fulfilling their mandate. The pool of professional creators capable of ensuring a sufficiently high volume of production in the arts to fuel the annual programming of these events is sometimes problematic, as well.

Media: Improvements in the circulation and promotion of artists, works of art, and cultural products, and, more generally, the visibility of Acadian culture, depends on the creation of effective and adequately funded communication tools. Without ignoring the considerable progress which has been made over the last few years, there is still much to be done before we can confidently say that both national and Acadian media have become true bridges between artists and various audiences in the province and elsewhere in the country. The presence of Acadian artists and their work in the national media remains marginal. Furthermore, the little coverage English language media offers the Acadian arts and culture sector deprives artists of access to Anglophone and francophile audiences. The reverse is also true.

Radio: The underfunding of community radio, the challenges it encounters in terms of advertising revenue, the narrow markets it can access, and the fact it doesn’t have the means to train staff and volunteers sufficiently to ensure that they can adequately promote the arts and culture. This undermines their action and minimizes their impact on the development of the arts and culture sector of Acadie.

Television: Despite the efforts and accomplishments of Radio-Canada Acadie, and in spite of the presence on the screen of such TV series as Belle-Baie, etc., Société Radio-Canada (SRC), Francophones in Atlantic Canada represent only 1.4% of its total coverage and 0.7% of its featured speakers⁷. In its daily news broadcast on national television, SRC pays particular attention to Quebec, and more specifically Montréal, inadequately reflecting the regional diversity of Canada. Arts and cultural production in Acadian New Brunswick is therefore deprived of this essential means of visibility and promotion. Furthermore, the economic crisis has put Radio-Canada, the country’s only French-language public radio and television network, in a precarious position. Other cuts have affected programming at the regional level, eliminating some shows that are relevant for Acadie’s development completely. Finally, the crown corporation is too often subject to political decisions that influence its capacity to highlight Acadian artistic production, thereby depriving Canadian viewers and listeners of original and unique content.

7. LORD, Marie-Linda, MARTEL, Dominique, *Où sont les régions au réseau national de la SRC? Un pays, deux téléjournaux nationaux : Le Québec en français – le Canada en anglais*, réalisée dans le cadre d’un partenariat entre la Société nationale de l’Acadie et la Chaire de recherche en études acadiennes, avril 2009, 250 p.

6. *Idem*, p. 13.

New media: Positioning the arts and culture sector of Acadie in the new media is essential for its visibility on the provincial, Atlantic, national, and international levels. Professional artists, cultural leaders and stakeholders, and the communications sector should therefore work together to ensure that new tools for the web (e.g.: Internet sites, blogs, etc.) work to their advantage. New media are considered powerful tools for change, and it is undeniable that they are the new issue for this century. Indeed, they create an unlimited exhibition space for viewers around the world, and they hold unmatched potential to develop new audiences among the young and not-so-young. Their affects on the world of communication and on the future of the arts and culture in Acadie are also undeniable. Thus, the challenge has been announced: create Acadian cultural content that is innovative, interactive, and stimulating.

2.2 Issues

Based on the preceding environmental analysis, two issues were noted:

- a) **Increasing the circulation of artists, works of art, and cultural products in New Brunswick, in the Atlantic region, in Quebec, in other parts of Canada, and on the international stage**
- b) **Increasing the promotion of artists, works of art, and cultural products in the various media: local, regional, and national**



On the set of the television series *Belle-Baie*.

3. Mission Statement

Preamble

In order to contribute more fully to the quality of life in the communities, Acadian professional artists need the public to have better access to their works of art and cultural products. To do so, artists need to be able to take advantage of a wide range of presentation and distribution methods to circulate their work. With strong advocacy, solid and competent professional support, and presenters' networks combined with adequate arts and cultural facilities, their contribution will be more visible and more opportunities for presentation and promotion will be offered to them. When artists are well-supported, their work will be able to circulate more easily and artists will strengthen their connections with audiences in Acadie and elsewhere. Their socio-economic situation will improve, their arts production will be appreciated at its rightful value, and cultural, social, economic and identity development will benefit communities.

Vision

Professional artists in Acadie, their artwork, and their cultural productions are well-known, highly appreciated, and circulate within the most promising markets in Acadie and throughout La Francophonie. These artists can count on presenters' and distributors' networks that are well-structured, have effective promotional tools, and are fully integrated into the media on the provincial, Atlantic, Canadian and international levels, thereby contributing to raising the profile of Acadie as a whole.

4. Strategic Objectives

Based on a review of the preceding site report and an analysis of the issues, two Strategic Objectives were noted:

Strategic Objective 1: Increase the circulation of artists, works of art, and cultural products throughout New Brunswick, the Atlantic, Quebec, other Canadian provinces, and other countries.

Strategic Objective 2: Increase the promotion of artists, works of art, and cultural products throughout New Brunswick, the Atlantic, Quebec, other Canadian provinces, and other countries.

5. Targeted Outcomes

Final Outcomes (6-10 years)

1. Professional artists, arts and cultural organizations, and cultural enterprises are well-supported in their presentation and distribution efforts by programs and strategies which take the reality of their situations into account.
2. Programs to support audience development issues are in place, and organizations can count on multi-year funding for their promotion and presentation activities.
3. Professional artists, arts and cultural organizations, and cultural enterprises are well-connected, and Acadian cultural products are displayed on new platforms for presentation and promotion.

Intermediate Outcomes (3-5 years)

1. All funding programs on the provincial and federal level have been enhanced in order to respond adequately to the needs of professional artists, arts and cultural infrastructures, and cultural enterprises involved in the promotion and presentation of arts and cultural productions from Acadian New Brunswick. Those responsible for promoting, circulating, and presenting work have identified several new markets in Canada,

Europe, and the United States. These markets have already been developed or are being developed, and encompass every arts discipline.

2. Funding programs have been revised and adapted to the needs of professional artists, those responsible for arts and cultural infrastructures, and cultural enterprises, who can count on multi-year funding to fulfil their mandates and develop their initiatives to promote and present works of art.
3. New platforms for presenting cultural products have been identified and documented, so that those responsible for presentation and promotion can become familiar with the way they operate and can determine whether and how they may be used for Acadian arts production.

Immediate Outcomes (1-2 years)

1. Provincial and federal departments and agencies have reviewed their funding programs in order to identify modifications that need to be made in order for their criteria to be directly linked to the needs expressed by professional artists, arts and cultural infrastructures, and cultural enterprises in Acadie. The modifications facilitate efforts to promote and present Acadian artistic production in all disciplines and in the most promising markets on the provincial, national, or international level.

2. Provincial and federal departments and agencies have revised their respective criteria in funding programs for arts and cultural organizations and cultural enterprises to include a clause about multi-year funding, accompanied by the criteria attached to it, addressing the needs expressed by Acadian arts and cultural organizations and enterprises.
3. The Arts Development branch of the New Brunswick Department of Wellness, Culture and Sport has proceeded to create and implement a provincial funding program geared towards artists' tours and touring artwork and productions in all arts disciplines.
4. The working group responsible for elaborating on the contents of a community strategy or policy on the promotion and presentation of artists, works of art, and cultural products for Acadian New Brunswick has completed its work and submitted its recommendations to the Round Table on Organizational Structures for the Arts and Cultures.

6. Implementation Grid

Strategic Objective 1

Increase the circulation of artists, works of art, and cultural products throughout New Brunswick, the Atlantic, Quebec, other Canadian provinces, and other countries

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
1.1 Create new programs and improve existing funding programs in order for them to be better adapted to the realities of circulation in the arts and culture sector of Acadie	<ul style="list-style-type: none"> The number of initiatives funded The number of Acadian artists, works of art and cultural products circulating in the Atlantic The number of programs in place <p>The level of satisfaction of cultural stakeholders</p>	<p>Circulation in New Brunswick</p> <ul style="list-style-type: none"> Create and implement a funding program designed to support the tours of artists and arts productions in every discipline Form a working group which will explore the contents of a community strategy or a promotion and presentation policy for artists, works of art, and cultural products from Acadian New Brunswick. This strategy or policy will be accompanied by initiatives for market and audience development and will be aimed, above all, at strengthening the connections between artists and their audiences, by facilitating public visits by artists and by increasing the circulation of artists, works of art, and cultural products in New Brunswick, the Atlantic provinces, other provinces in Canada, and abroad 	■			GNB/NB-WCS	AAAPNB, OAC Round Table
		<p>Circulation in Atlantic Canada</p> <ul style="list-style-type: none"> Increase the funding for initiatives supporting a greater circulation of Acadian artists, works of art, and cultural products throughout the Atlantic 			ONGOING ACTION	Gov. of Canada/ACOA	AACA, RADARTS, CH
		<p>Circulation and promotion in all markets</p> <ul style="list-style-type: none"> Include, in the Strategy for cultural industries and enterprises in NB, initiatives and programs that take the current needs and realities of the circulation of artists, works of art, and cultural products from Acadian New Brunswick into consideration 	■	■		GNB/NB-WCS	OAC Round Table

Strategic Objective 1 (cont'd)

Increase the circulation of artists, works of art, and cultural products throughout New Brunswick, the Atlantic, Quebec, other Canadian provinces, and other countries

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
1.1 Create new programs and improve existing funding programs in order for them to be better adapted to the realities of circulation in the arts and culture sector of Acadie (cont'd)		<p>Circulation within markets</p> <ul style="list-style-type: none"> Adapt existing funding programs and develop new programs with ACOA and other federal departments and agencies involved in the arts and culture sector, so that they take the current needs and realities of the circulation of artists, works of art, and cultural products from Acadian New Brunswick into consideration 	■	■		Gov. of Canada / ACOA	AACA, RADARTS, SPAASI, Gov. of Canada / other federal departments
1.2 Consolidate and develop audiences and the most promising markets	<ul style="list-style-type: none"> The level of effectiveness of strategies introduced The increase in audiences, markets, and promotions 	<p>Audience development in NB</p> <ul style="list-style-type: none"> Design and carry out effective strategies for audience and market development based on outcomes and tools from the Canada Council for the Arts pilot program, <i>Building Public Engagement in the Arts</i> 	■	■		OAC Round Table	CC, Gov. of Canada / CH, GNB / NB-WCS, artsnb
		<ul style="list-style-type: none"> Develop strategic initiatives involving collaborations between festivals and professional arts events in Acadian New Brunswick and the NB Department of Tourism and Parks, in order to broaden the participation, increase the potential for market development, and offer more opportunities to make these events more visible 	■	■		Members of the F&PAENB Round Table	GNB / TP
1.3 Reinforce strategic alliances and networking to foster the circulation and promotion of Acadian artists, works of art, and cultural products	<ul style="list-style-type: none"> The number of partnerships established An increase in the number of presentation initiatives in Atlantic Canada An increase in the circulation of artists, works of art, and cultural products on the national and international scene 	<p>Partnerships in New Brunswick</p> <ul style="list-style-type: none"> Consolidate and develop partnerships among festivals and professional arts events that support the presentation of Acadian artists, works of art, and cultural products in the various targeted markets and regions 	ONGOING ACTION			F&PAENB Round Table	RADARTS, CPSC, Gov. of Canada et GNB
		<p>Partnerships in the Atlantic provinces</p> <ul style="list-style-type: none"> Encourage organizations and events to network, and create initiatives to encourage the presentation of Atlantic-based Acadian artists, works of art, and cultural products from every arts discipline 	ONGOING ACTION			AACA	Francofête, FAVA, FICFA, Éloizes, RADARTS, etc.

Strategic Objective 1 (cont'd)**Increase the circulation of artists, works of art, and cultural products throughout New Brunswick, the Atlantic, Quebec, other Canadian provinces, and other countries**

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
1.3 Reinforce strategic alliances and networking to foster the circulation and promotion of Acadian artists, works of art, and cultural products (cont'd)		Partnerships with other Canadian provinces and in international settings <ul style="list-style-type: none"> Encourage the development of co-operative arts and cultural initiatives with Acadian and Francophone communities located outside the four Atlantic provinces 	■	■		AACA	SPAASI, RADARTS, Governments of Quebec and Canada, FCCF, SNA
		Partnerships in all Francophone markets <ul style="list-style-type: none"> Consolidate and develop partnerships with cultural networks in La Francophonie that foster the circulation of Acadian artists, works of art, and cultural products 	ONGOING ACTION			SPAASI	RADARTS, AACA, Governments of Quebec and Canada, FCCF, SNA, governments of France, of Belgium (la communauté française de Belgique), of Louisiana, etc.
1.4 Increase the number of artists, works of art, and cultural products available in different markets and target networks	<ul style="list-style-type: none"> An increase in the number of tours in NB and in the four Atlantic provinces An increase in the number of Acadian artists and works of art included in arts and cultural programs, including festivals and events in the Atlantic provinces The frequency and volume of rentals 	Collaborations in the Atlantic provinces <ul style="list-style-type: none"> Develop a strategy to facilitate increased circulation of Acadian artists, works of art, and cultural products in the four Atlantic provinces 	ONGOING ACTION			AACA	SNA, FCCF, RADARTS
		<ul style="list-style-type: none"> Collaborate with RADARTS in order to make the circulation of Acadian artists and their work a priority in the annual programming of their members 	ONGOING ACTION			AACA	RADARTS, local, provincial, and regional (Atlantic) arts and cultural organizations
		<ul style="list-style-type: none"> Collaborate with organizers of festivals and events who have a pan-Atlantic mandate in order to develop presentation initiatives that enable artists and their work in all disciplines to circulate more widely in the Acadian communities of the Atlantic provinces 	ONGOING ACTION			AACA, F&PAENB Round Table	Francofête, FAVA, FICFA, Éloizes, RADARTS

Strategic Objective 1 (cont'd)

Increase the circulation of artists, works of art, and cultural products throughout New Brunswick, the Atlantic, Quebec, other Canadian provinces, and other countries

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
1.4 Increase the number of artists, works of art, and cultural products available in different markets and target networks (cont'd)		<ul style="list-style-type: none"> Create a cinémathèque or film library of Acadian audiovisual productions 	■	■		FICFA	Gov. of Canada / CH, GNB / NB-WCS, U de M, NFB and Association des producteurs du N.-B.

Strategic Objective 2

Increase the promotion of artists, works of art, and cultural products throughout New Brunswick, the Atlantic, Quebec, other Canadian provinces, and other countries

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
2.1 Develop a strategy for the promotion of artists, works of art, and cultural products in provincial, national, and international markets	<ul style="list-style-type: none"> The level of satisfaction of users of the catalogue The number of users of the web portal and their level of satisfaction The number of communication initiatives introduced The number of commercial missions conducted 	<p>Promotional tools on the web aimed at all markets</p> <ul style="list-style-type: none"> Design and produce a promotional catalogue of Acadian cultural products which will be available on the web and in hard copy 	■			AACA/ CIPA	AAAPNB, federal and provincial governments, CapAcadie, OAC and RCD Round Tables
		<ul style="list-style-type: none"> Create and maintain a web portal on arts and culture in connection with leaders and stakeholders in the arts and culture sector of Acadie 			ONGOING ACTION	AACA/ CIPA	AAAPNB, CH, provinces of NB, NS, PEI and NL, CapAcadie, artsnb, CC, FCCF, OAC and RCD Round Tables
		<p>Partnerships throughout the Atlantic</p> <ul style="list-style-type: none"> Establish partnerships with existing communications organizations to create initiatives for communication, networking, distribution, presentation, and promotion of Acadian artists, works of art, and cultural products from the Atlantic region 			ONGOING ACTION	AACA	Acadian media (newspapers, TV, radio, community radio, web)
		<p>Promotional initiatives aimed at all markets</p> <ul style="list-style-type: none"> Create common initiatives for promotion and marketing, such as commercial missions, among partners in the cultural sector and those in the public and private sectors 			ONGOING ACTION	SPAASI	Partners in the cultural sector, public and private

Strategic Objective 2 (cont'd)

Increase the promotion of artists, works of art, and cultural products throughout New Brunswick, the Atlantic, Quebec, other Canadian provinces, and other countries

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners	
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)			
2.2 Improve the integration of artists, works of art, and cultural products into local, regional and national media	<ul style="list-style-type: none"> The participation rate An increase of media coverage The level of effectiveness of the communication strategy An increase in promotional activities The sharing of arts and cultural events on cultural websites throughout the Atlantic provinces The level of satisfaction of the Atlantic provinces with the integration of the sector on CapAcadie The level of satisfaction of the Atlantic provinces with the integration of the sector on CapAcadie The number of community radios able to access funding programs The submission of the impact analysis 	<p>Media coverage in NB</p> <ul style="list-style-type: none"> Organize a workshop on cultural journalism and arts criticism Organize, in 2010, a conference on arts and culture in the media 	■			AAAPNB / The Roméo LeBlanc Chair in Journalism at U de M		
		<p>Media partnerships in the Atlantic</p> <ul style="list-style-type: none"> Encourage the development of partnership agreements among Acadian media outlets in the four Atlantic provinces in order to increase the media coverage of culture in Acadie throughout the Atlantic 	■					AACA
		<p>Communications strategies aimed at Canada</p> <ul style="list-style-type: none"> Develop and implement a communication strategy to ensure that Acadian artists, works of art, and cultural products are better promoted in the Acadian, Anglophone, and national media 			ONGOING ACTION	AACA		
		<ul style="list-style-type: none"> Develop communication and networking mechanisms connecting communications organizations and the arts and culture sector of Acadie, in order to improve the promotion of Acadian artists, works of art, and cultural products 			ONGOING ACTION	AACA		
		<p>Promotion aimed at New Brunswick</p> <ul style="list-style-type: none"> Develop a common communications strategy to ensure that Acadian festivals and professional arts events are better promoted 			ONGOING ACTION	F&PAENB	Acadian media (newspapers, TV, radio, community radio, web)	

Strategic Objective 2 (cont'd)**Increase the promotion of artists, works of art, and cultural products throughout New Brunswick, the Atlantic, Quebec, other Canadian provinces, and other countries**

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
2.2 Improve the integration of artists, works of art, and cultural products into local, regional and national media (cont'd)		Web promotion aimed at the Atlantic market					
		<ul style="list-style-type: none"> Ensure that web portals in the Atlantic provinces foster the sharing of information about Acadian arts and cultural events in the Atlantic and encourage the exchange of cultural information from all of the Acadian communities throughout the Atlantic provinces 		ONGOING ACTION		AACA	CapAcadie, web portals in the Atlantic provinces
		<ul style="list-style-type: none"> Ensure that activities in the Acadian arts and culture sector are well represented on the CapAcadie portal 	■			AACA	CapAcadie
		Radio promotion in New Brunswick					
		<ul style="list-style-type: none"> Create funding programs for community radio stations in order to facilitate initiatives to promote Acadian artists, works of art, and cultural products, and increase their access to community radio 	■			GNB / NB-WCS, Gov. of Canada / ACOA	ARCANB, AAAPNB, OAC Round Table, ARC (Canada)
		<ul style="list-style-type: none"> Conduct a study to determine the profile of Francophone community radio stations and their impact on Acadian artists, works of art, and cultural products 	■			ARCANB	Gov. of Canada, governments of the Atlantic provinces
2.3 Consolidate organizations that present and promote artists, works of art, and cultural products	<ul style="list-style-type: none"> The level of commitment of the provinces The number of initiatives introduced 	Promotion in Atlantic Canada					
		<ul style="list-style-type: none"> Raise the awareness of cultural organizations and spokespeople from Acadian communities in each of the four Atlantic provinces, to encourage them to seek out funding possibilities for the Éloizes event from their respective networks 		ONGOING ACTION		AACA	SNA, spokespeople, youth, and arts and cultural organizations
		International promotion					
		<ul style="list-style-type: none"> Support SPAASI's promotion and presentation activities for artists, works of art, and cultural products in national and international markets 	■			GNB, ACOA, CH and DFAIT	SNA, AACA

Glossary of Terms Relating to the Circulation and Promotion of Artists, works of art, and Cultural Products

Circulation: The range of initiatives related to the presentation, the distribution, and the marketing of artists, works of art, and cultural products in various markets.

Promotion: Methods, means, and tools implemented to promote an artist, a work of art, a cultural product, or an event.

Production: A general administrative, technical, and artistic structure that leads to the production of a performance, a work of art, or a cultural product.

Producer: A music producer is a person or enterprise that finances the recording of a CD or tasks related to its production. A film producer finances or coordinates financing for a film and is responsible for expenses. A television producer coordinates or is responsible for all aspects of the production of a television show, broadcast, or series, or a made-for-television movie.

Presentation: The presentation of professional performances, shows, works of art, cultural products, or of professional artists, in a community or professional setting.

Multidisciplinary presenter: A presenter who presents a varied program of professional arts events or performances in several disciplines or genres of the performing arts.

Specialized presenter: A presenter who presents a program of professional arts events to a particular target group or in a particular area of the performing arts. Specialized presenters may concentrate on a discipline such as theatre, music, or dance.

Distribution: The marketing and promotional operations of distributors (e.g.: recording companies, publishing houses, agencies, agents, art galleries, etc.) to make a work of art or a cultural product available. The use of the Internet for distribution also plays an important role in the development of markets for cultural products.

Audience development: The long-term process aimed at encouraging and assisting members of a community to be aware of, interested in, and more involved in the arts. It includes strategic actions aimed at increasing, broadening, and diversifying audiences (viewers, readers, participants) in a particular geographical area. This activity involves market segmentation and aligning presentation activities with target markets.

Market development: Strategic actions aimed at broadening the scope of presentation and distribution of an artist, a work of art, or a cultural product, as well as audience development.

Marketing: The art of reaching, informing, and appealing to segments of the market that is likely to be interested in a particular cultural product. It involves considering commercial factors such as price, distribution, and promotion, in order to put the product in contact with a sufficient number of consumers and to attain reasonable objectives in keeping with the mission and mandate of the organization or enterprise.

Sources:

Guide pratique de développement de public – Lexique – Maître diffuseur, http://www.maitrediffuseur.ca/pages/fr/GPDP_Menu3.aspx

Canada Council for the Arts: <http://www.canadacouncil.ca/>

Wikipedia, <http://wikipedia.org/>



GILLES LANDRY

Angèle Arsenault, singer-songwriter.



YVON CORMIER

Joseph Edgar, singer-songwriter.

6

Developing Research on the Arts and Culture

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1. Definition

The *Strategy for Developing Research on the Arts and Culture in Acadie* includes the means to be used and the actions to be undertaken in order to respond to the research needs of the artistic and cultural ecosystem of Acadian New Brunswick. In reality, it is a cross-sectoral strategy that responds to the needs for research expressed at the États généraux on Arts and Culture and documented in the six other sectoral strategies in the Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick.

The cultural ecosystem encompasses the seven sectoral strategies, which are:

- 1) Supporting the development of professional artists;
- 2) Developing organizational structures for the arts and cultures;
- 3) Incorporating art and culture into education;
- 4) Integrating the arts and culture into the community through regional cultural development;
- 5) Improving the circulation and promotion of artists, works of art, and cultural products;
- 6) Developing research on the arts and culture;
- 7) Improving the position and visibility of arts and culture.

2. Site Report

2.1 Environmental Analysis

The principal site for research into subjects relating to the arts and culture in Acadian New Brunswick is the Université de Moncton. To a lesser degree, the New Brunswick Arts Board (artsnb) commissions short-term research on specific arts disciplines or subjects, in order to assist them in developing programs to support artists and the arts. The Arts Development secretariat of the Department of Wellness, Culture and Sport does not have a research office.

In addition, in 2008-2009, NB-WCS engaged in a study process, in collaboration with the Executive Monitoring Committee of the États généraux and other partners, to consider the establishment of a Cultural Sector Human Resources Council for the province. Experts and scholars in a number of social science disciplines also conduct sponsored or commissioned research for community organizations on certain aspects of the arts and culture sector in Acadian New Brunswick. The Canadian Conference of the Arts, Hill Strategies Research, and the Fédération culturelle canadienne-française compile and distribute data on the arts and culture sector in New Brunswick and in Canada.

2.2 Issues

During the consultations leading up to the Grand rassemblement of the États généraux in May 2007, observations of the lack of research and data on the arts and culture sector in Acadian New Brunswick were made on each Work Site. This situation made it difficult to conduct a complete site report.

Among the comments made by the artists were: the need to better identify the issues surrounding the recognition of the status of the artist/creator; to more accurately assess the socio-economic situation of professional artists in New Brunswick and their contribution to building a sense of identity and belonging in Acadian society; and to obtain a clearer profile of each of the disciplines, including the way it is developing in the province and its current state.

The Work Site on Cultural Industries and Enterprises highlighted the need to document the economic and social impact of the cultural and communications sector in Acadian New Brunswick.

Preservation and conservation, archival practices, and the presentation of Acadian cultural heritage were also among the areas for further research noted by the participants.

The Work Site on Community, Arts and Culture recommended establishing a provincial body responsible for regional cultural development (RCD). It would serve as a resource

centre, and provide assistance and support materials to community and regional cultural development projects. This recommendation suggests a need for field research to assess the various components of the cultural continuum (e.g.: the state of cultural infrastructures in all regions of the province, the financial health of cultural organizations and infrastructures, their governance, their impact on integrating arts and culture into the community, etc.). The need for research on several different dimensions of the cultural ecosystem was expressed during the États généraux.

a) The lack of research on the arts and culture at the Université de Moncton

Despite the fact that there was no site report on developing research on the arts and culture in Acadie and particularly at the Université de Moncton, the university President's Follow-Up Committee on the États généraux presented the following summary of the situation: According to members of the committee, there is more research at the university on various dimensions of Acadian culture than on the arts. The committee members felt that there is very little research on the visual arts, music, theatre, cinema (Acadian film), and on dance; for the most part, existing research focuses on literature, sociolinguistics, and history. Furthermore, since few doctoral students have worked on subjects related to the arts, there are very few researchers in these areas. According to the

committee members, it would be necessary to:

- conduct a site report to assess the current situation of research and the development of research on the arts in Acadie;
- identify the gaps and strengths in existing research;
- identify issues of research dissemination and funding;
- identify the mandates of the different research chairs at the Université de Moncton and determine how they could respond to the needs for research observed during the États généraux on the Arts and Culture.

In the light of the information above, we can conclude that research on the contribution of the arts and culture to the development of Acadian society are still virtually non-existent.

b) Institutional responsibility for research needs identified by the États généraux

Discussions between the university President's Follow-Up Committee on the États généraux and the Chaire de recherche en études acadiennes (CRÉA) (The Research Chair on Acadian Studies), in the winter and spring of 2009, made it clear that the latter, which is the result of a recent restructuring of

Acadian Studies at the Université de Moncton¹, could be the anchor and focal point of research on the arts and culture at the university. This possibility does not preclude partnerships with other existing or future research chairs at the university.

Following these discussions, the two parties agreed to form a council on regional cultural development in fall 2009. This council could be a co-operative endeavour composed of representatives of universities, arts and cultural organizations, the AAAPNB, and researchers working in the area of the arts and culture. Its role would be to identify research needs, determine the resources necessary for their completion, and stimulate, through various means, new fundamental and applied research studies on the arts and culture in Acadian New Brunswick.

1. A restructuring of Acadian Studies at the Université de Moncton in 2007 transformed or clarified the mandate of existing organizations (the Centre d'études acadiennes and the Chaire d'études acadiennes), and led to the creation of an Institut d'études acadiennes. The Centre d'études acadiennes (CÉA) is now basically an archival centre, while the mandate of the Chaire d'études acadiennes (now called the Chaire de recherche en études acadiennes – CRÉA) is to develop research. Meanwhile, the Institut d'études acadiennes (IEA) has, as its central mandate, to publish and disseminate research on Acadie.

c) The coordination of research initiatives and partnership development

In order to optimize the contribution of existing research resources on the arts and culture in Acadie, partnerships between the Chaire de recherche en études acadiennes (CRÉA) and such research centres and institutes at the Université de Moncton as the Centre de recherche en linguistique appliquée (Centre for research on applied linguistics), the Institut d'études acadiennes (Institute for Acadian studies), the Canadian Research Canadian Institute for Research on Linguistic Minorities, the Centre d'études acadiennes (Centre for Acadian studies), and the Centre de recherche et de développement en éducation (Centre for research and development in education). The Chair could also establish partnerships with other research centres outside the Université de Moncton; for instance, it could explore the potential of the new research chair on the arts, recreation, and cultural tourism which is held jointly by Mount Allison University and the Université de Moncton. Partnerships may also be possible with the new research program at Mount Allison, called the Research Nexus in Creativity and Management of Cultural Resources².

2. www.mta.ca/research_activities/ASUP%20Campus%20Summary.pdf

Since New Brunswick does not yet have a council of cultural human resources, as many other provinces do, the Chair could also monitor the plans to establish a council in New Brunswick that would be responsible for defining the need for research into human resources in the arts and culture sector. It could identify potential partners for arts and cultural research initiatives throughout the Atlantic provinces (e.g.: with the Université Sainte-Anne in Nova Scotia), on the national level (e.g.: through the Canadian Conference of the Arts, Hill Strategies Research, the FCCF, etc.) and on the international level (e.g.: the Observatoire des politiques culturelles (Observatory on cultural policies) in Grenoble, France).

3. Mission Statement

In the light of the accomplishments and challenges identified in the site report above, here is the vision statement on developing research on the arts and culture in Acadian New Brunswick.

Vision

As an integral part of our society, the arts and culture sector of Acadian New Brunswick has access to research which responds to its needs and which informs and orients its development initiatives. It can count on qualitative and quantitative information gathered from fundamental and applied studies, and is able to increase its capacity to undertake structural initiatives which contribute to the evolution of the arts and cultural community and to the socio-cultural and economic development of Acadie.

4. Strategic Objectives

Based on a review of the preceding environmental analysis and site reports, the following two Strategic Objectives were noted:

Strategic Objective 1: Ensure that institutions assume the responsibility for developing research on the arts and culture.

Strategic Objective 2: Ensure the alignment and coordination of research initiatives and partnership development

5. Targeted Outcomes

Final Outcomes (6-10 years)

1. Professional artists and arts and cultural organizations in Acadian New Brunswick have full access to qualitative and quantitative information from fundamental and applied research studies to direct and inform their initiatives and to enable them to undertake structural initiatives which contribute to the evolution of their sector and to the socio-cultural and economic development of Acadie.

Intermediate Outcomes (3-5 years)

1. The Université de Moncton has included a program of research on the arts and culture among the fundamental and applied research projects conducted or coordinated by the Chaire de recherche en études acadiennes (CRÉA). This research program works in collaboration with the arts and culture sector to identify the needs of this sector and has begun a process to respond to its needs. The collaborative processes make it possible for stakeholders in the arts and culture sector to obtain relevant information to help them make an effective and thorough analysis of their situations and to identify the orientations and methods most likely to help them fulfil their respective mandates.
2. Arts and cultural funding organizations and those responsible for research at the provincial, regional (Atlantic), and national levels are more aware of the research needs to each arts community and of arts and cultural organizations in Acadian society. They adopt funding programs which foster the development of research on the arts and culture in Acadie.

Immediate Outcomes (1-2 years)

1. Discussions continue between the Université de Moncton (president's follow-up committee), the Chaire de recherche en études acadiennes (CRÉA) and the Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick, in order to clarify the role of the university in producing fundamental and applied research on the continuum of arts and culture in Acadian New Brunswick.

2. The commitment of the university is evident. First, a regional cultural development council has been formed with the Chaire de recherche en études acadiennes (CRÉA). This council will lead to a rich program of research on the arts and culture, which takes the concerns expressed in the États généraux into consideration.



MATHIEU LÉGER / GALERIE D'ART LOUISE ET REUBEN COHEN, UNIVERSITÉ DE MONCTON

Ghislaine McLaughlin, *Proche d'Antan* (Close to the Old Days), 2003.

6. Implementation Grid

Strategic Objective 1

Ensure that institutions assume the responsibility for developing research on the arts and culture

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
1.1 Carry out a consultation process to develop research on the arts and culture at the Université de Moncton, and to respond to the needs for research expressed at the États généraux	<ul style="list-style-type: none"> The quality of the consultations carried out 	<ul style="list-style-type: none"> Form a regional development council in conjunction with the Chaire de recherche en études acadiennes 	■			CRÉA, in collaboration with l'AAAPNB	U de M, representatives of the OAC and RCD Round Tables, researchers on the arts and culture, artsnb, representatives of the SSHRC
1.2 Develop research on the arts and culture sector in Acadie	<ul style="list-style-type: none"> The number and the quality of research studies conducted The level of satisfaction of stakeholders in arts and culture regarding the research produced 	<ul style="list-style-type: none"> Complete a site report on developing research on the arts and culture at the Université de Moncton 	■			CRÉA/ U de M	Members of the Council on regional cultural development
		<ul style="list-style-type: none"> Draw up an action plan for developing research on the arts and culture and identify the priorities for short-, medium-, and long-term action which take into account the research needs expressed during the États généraux. 	■			CRÉA/ U de M	Members of the Council on regional cultural development
		<ul style="list-style-type: none"> Undertake research projects, taking into account the action plan developed through the joint efforts of the Chaire de recherche en études acadiennes and the regional cultural development council 	ONGOING ACTION			AAAPNB	OAC and RCD Round Tables, artsnb, U de M
		<ul style="list-style-type: none"> Make the CHRCC-NB aware of the need for research on cultural human resources for the arts community and cultural organizations in Acadian New Brunswick. 			■	CRÉA	Council on regional cultural development

Strategic Objective 1 (cont'd)

Ensure that institutions assume the responsibility for developing research on the arts and culture

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
1.3 Introduce advocacy activities and awareness initiatives to foster the development of research on the arts and culture in Acadie		<ul style="list-style-type: none"> • Make the managers and program officers of federal university research programs aware of the need for research on the arts and culture in Acadie (e.g.: the Social Science Research Council) 	ONGOING ACTION			CRÉA, IÉA, AAAPNB	Members of the Council on regional cultural development
		<ul style="list-style-type: none"> • Make public partners and funding agencies, such as the SSHRC, the Canada Council for the Arts, Canadian Heritage, and the Canadian Conference of the Arts, Hill Strategies Research, and Statistics Canada, aware of the research needs of the arts community and cultural organizations of the Acadian population in New Brunswick 	■	■	Members of the Council on regional cultural development	Chaire de recherche en études acadiennes, AAAPNB, FCCF, CCA, AACA, SNA, SANB, U de M	
		<ul style="list-style-type: none"> • Carry out advocacy with Statistics Canada so it will include more questions on the arts and culture in its census forms 	■	■	Members of the Council on regional cultural development	AAAPNB, FCCF, CCA, AACA, SNA, SANB, U de M	

Strategic Objective 2**Ensure the alignment and coordination of research initiatives and partnership development**

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
2.1 Align and coordinate research initiatives	<ul style="list-style-type: none"> The number of research initiatives on the arts and culture created The number of partnerships established The quality of partnerships in the area of research on the arts and culture 	<ul style="list-style-type: none"> Foster the introduction of partnerships between the Chaire de recherche en études acadiennes and other existing chairs at the U de M, in order to conduct research on the arts and culture 	ONGOING ACTION			CRÉA	Members of the regional cultural development council
		<ul style="list-style-type: none"> Identify the common needs in research, align and coordinate the initiatives and identify potential partnerships with other research chairs or research projects on the arts and culture in NB 	ONGOING ACTION			CRÉA	Members of the regional cultural development council, U de M, Mount Allison University, CHRCC-NB, OAC Round Table, Premier's Working Group on the Status of the Artist
		<ul style="list-style-type: none"> Support the development of collaborations among Francophone post-secondary institutions in the Atlantic provinces in order to develop research on the arts and culture 	ONGOING ACTION			AACA	U de M, Université Ste-Anne
		<ul style="list-style-type: none"> Identify the common needs in research, foster dialogue and discussion, coordinate initiatives and identify potential partnerships with other research chairs or research projects on the arts and culture across Canada 	ONGOING ACTION			CRÉA	U de M, CCA, Hill Strategies Research, CC, national SSHRC, FCCF

Strategic Objective 2 (cont'd)

Ensure the alignment and coordination of research initiatives and partnership development

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
2.2 Increase the accessibility of data on the arts and culture sector in Acadian New Brunswick	<ul style="list-style-type: none"> The number of arts and cultural organizations with access to statistical data The level of satisfaction with available data 	<ul style="list-style-type: none"> Foster the dissemination and sharing of statistical data on the arts and culture and the results of research on the subject, on a provincial, regional (Atlantic) and national level Encourage the Chaire de recherche en études acadiennes to promote its mandate and its work in order to stimulate more research projects and studies on the arts and culture. 	ONGOING ACTION			CRÉA	U de M, CCA, Hill Strategies Research, CC, national SSHRC, FCCF
			ONGOING ACTION			CRÉA	Members of the Council on regional cultural development

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Improving the Position and Visibility of the Arts and Culture

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1. Definition

The *Strategy for Improving the Position and Visibility of the Arts and Culture in the Acadian Society in New Brunswick* consists of artistic and political initiatives and means aimed at strengthening the position of the arts and culture of Acadie within La Francophonie, thereby fully contributing to the profile of the Acadian people. In addition, it has a more specific objective: to propose a series of actions to strengthen the artistic and cultural collaborations among the various regions of Acadie throughout the Atlantic. In this respect, the strategy highlights the majority of actions identified by the **Alliance des arts et de la culture de l'Acadie** to strengthen the position and visibility of the arts and culture in all spheres of Acadian society and throughout the four Atlantic provinces. Although it is mainly concerned with Acadian society in New Brunswick, this strategy is also aimed at ensuring that Acadie as a whole is positioned more favourably and at increasing its profile in the Acadian communities of Atlantic Canada, in Quebec, elsewhere in Canada and in the Americas.

2. Site Report and Issues

2.1 Environmental Analysis

a) The position of the arts and culture in Acadian New Brunswick within la Francophonie

For about 50 years, the Acadian society in New Brunswick has been developing alliances, agreements and collaborations with numerous Francophone communities in Canada and abroad. Thanks to the support of various governments and the dynamic efforts of Acadians in every sector of society, Acadian New Brunswick can now count on solid partnerships throughout la Francophonie. In this respect, the arts and culture sector has assumed an important leadership role over the years, working with credible cultural networks and participating in numerous festivals and major events in Europe as well as in the Americas. These cultural activities have enabled the Acadian population of New Brunswick to shine in many parts of the world.

People working in the arts and culture sector have always had close ties with those in

other communities. These links have helped Acadian artists to promote their own society, experience other cultures, and gain exposure in other countries. For example, the province of New Brunswick often calls on Acadian professional artists and arts organizations to offer a cultural program during its promotional missions to various countries. Without necessarily fostering the development of new markets for the artists involved, these promotional strategies are opportunities to showcase the arts and culture sector and Acadie as a whole.

Moreover, the special connections Acadian New Brunswick has formed with Quebec were built in large part upon artistic and cultural exchanges between these two Francophone populations of North America. The leadership of the arts and culture sector in the Acadian society of New Brunswick is definitely consistent with the dynamism and vitality shown by Acadie in the context of the Canadian French-speaking community.

However, despite these important advances and tangible accomplishments, the position that Acadian New Brunswick holds in the large Francophone family is still fragile. To be able to showcase itself more easily, Acadians need to be able to draw on more frequent and more solid structural alliances. It needs to broaden its collaborations with other Francophone communities and francophiles in the world. The position Acadie occupies in the public and media space in Francophone Canada is not proportional to its vitality. Therefore, developing

strategies for effective and sustained efforts in political and community advocacy in the long term is at the heart of its preoccupation. Furthermore, in order to really contribute to the visibility of Acadie, the arts and culture sector must increase its presence in all spheres of public space. This means an increased presence in the national and international media, by a greater participation of artists at cultural events throughout la Francophonie and by the nomination of more Acadian artists and cultural managers to the boards of directors of large institutions such as the Canada Council for the Arts, the National Theatre School of Canada, la Société Radio-Canada, TV5, etc. Acadian arts service organizations, which act as the spokespeople of this sector, must be equipped with the necessary resources in order to increase their political advocacy activities with various groups and bodies.

The province of New Brunswick, an essential partner in the development of Acadian society in this province, must increase its financial contribution in order for Acadie to have a higher profile in the world. During its promotional and commercial missions to other countries, it should ensure that first, Acadian artists participate, receive appropriate artists' fees, and be able to work in acceptable professional conditions, and second, it should endeavour to help artists, cultural administrators and entrepreneurs can benefit more concretely from these missions by establishing business links and solid partnerships with the principal cultural leaders of the countries visited.

b) Strengthening artistic and cultural collaborations among the different Acadian regions in the Atlantic and elsewhere in Canada

Since 1881, the Acadian population has been equipped with a political advocacy organization established to enhance the profile and strengthen the collaboration among the various Acadian regions of the Atlantic. The **Société nationale de l'Acadie**, an umbrella group of Acadian organizations, which are spokespeople for various sectors, and youth organizations in the four Atlantic provinces (as well as representation from Louisiana and St-Pierre-et-Miquelon), is mandated to: 1) represent the Acadian people on the Atlantic, national, and international levels; 2) celebrate and showcase the identity of Acadie, particularly Acadians in the Atlantic provinces, and to support its accomplishments and promote its success; 3) foster co-operation and networking among Acadian organizations in the four Atlantic provinces: and, lastly, 4) organize large-scale activities and events for the Acadian people. Throughout its history, and despite its limited financial resources, the SNA has shown strong leadership as it has delivered its mandate. The actions the SNA has carried out to ensure that the Acadian population of Atlantic Canada is a thriving people have been numerous, and have addressed the entire Atlantic region.

However, it is obvious that Acadie is spread unevenly over the four Atlantic provinces, and that the demographic weight (33% of New Brunswick's population, 4% of Nova Scotia's,

4% of PEI's and 0.5% of Newfoundland and Labrador) has a considerable impact on the political power and the level of development in each of the regions. The Acadian population in New Brunswick is much larger than in the other Atlantic provinces; this means that there is a much larger number of institutions, organizations, human and material resources. Historically, a political imbalance between the Acadian community of New Brunswick and the other provinces has always existed. The Acadian community in each province has tended to develop in isolation from the others.

The mode of governance in each community shares this tendency, as it varies enormously from one province to the next. Naturally, this has a certain impact on the governance of arts and culture. Thus, in some provinces the organizations responsible for the arts and culture are incorporated into the organizations which represent the Francophone community as a whole (i.e. the *Fédération culturelle de l'Île-du-Prince-Édouard*, PEI's cultural association, is part of the *Société Saint-Thomas d'Aquin*; the Francophone cultural network in Newfoundland and Labrador is part of the umbrella organization of Francophones). In Nova Scotia, the *Fédération culturelle acadienne* represents the arts sector and the culture sector, and is an autonomous organization that is not directly connected with the organization representing the Acadian population. In New Brunswick, there are two distinct autonomous organizations for governance of these

sectors: AAAPNB, for the arts, and CPSC, for culture.

Furthermore, regional disparities in the funding of the arts and culture also affect the capacity of the sector to work effectively on the important task of integrating the arts and culture into every sphere of activity in the Acadian communities of Atlantic Canada, and particularly into the Francophone school system. Acadian schools in the Atlantic provinces have a fundamental role to play in strengthening the Acadian identity and showcasing Acadie. They need to be supported by well-coordinated arts and cultural activities which are properly equipped for the task, and are present in all Acadian communities throughout the Atlantic provinces.

In terms of arts and cultural organizations, some organizations and events in Atlantic Canada have pan-Atlantic mandates, such as the RADARTS network, the *FrancoFête*, the *Académie des arts et des lettres* (Academy of Arts and Letters) and the *Soirée des Éloizes*, the *Festival des arts visuels en Atlantique*, the SNA's strategy for the promotion of Acadian artists on international stages, etc. In spite of the existence of these organizations and events, however, and several valuable collaborations which have been established over the last few decades, the geopolitical boundaries that divide the various Acadian communities in Atlantic Canada still pose challenges today. It is difficult to bring common projects involving artists and arts organizations from all four provinces to fruition. Although several interprovincial

initiatives have been undertaken in each of the disciplines, they have not always managed to be smoothly coordinated, because no structure has been able to ensure their continuation and sustainability, and funding is not often adequate.

To finance their interprovincial initiatives, Acadian arts administrators throughout the Atlantic provinces generally use existing programs and, without specific funding for pan-Atlantic initiatives, they must apply for grants in each of the provinces involved in the project. In addition, there is a real lack of core funding for these organizations to fulfil their respective mandates. This increases the administrative burden of organizations and events in which the financial and human resources are already insufficient. A study by the *Fédération culturelle canadienne-française* (FCCF)¹ shows that in 2004-2005 arts and cultural organizations in the Atlantic received 18% of the funding from Canada-community agreements, while the national average was 24.2% (41.4% in Ontario and 21% in Western and Northern Canada). This difference has a substantial impact on the capacity of organizations in Atlantic Canada to develop interprovincial and pan-Atlantic collaborations.

1. *Fédération culturelle canadienne-française, Étude sur le positionnement de la francophonie canadienne au sein des grandes institutions culturelles fédérales. Mise à jour des tableaux pour les années 2003-2004 et 2004-2005, mars 2007*

In 2006, an Atlantic committee on culture was established under the *Canada/Atlantic Provinces Agreement on International Business Development (IBDA)(EPCE) program*.² This federal-provincial agreement is an integral part of the federal and provincial governments' long-term plan, which is aimed at developing exports for Atlantic Canada's businesses. The agreement is managed jointly by the government of Canada and the governments of the four Atlantic provinces, and its export component has provided funding to such Atlantic initiatives as SPAASI, the Festival du film de l'Atlantique, etc. The agreement recognizes the importance of exports for businesses in Atlantic Canada and for the economy of the region in general, because they create one out of every three jobs in Atlantic Canada. Every million dollars worth of exports generate and sustain between eight and ten jobs. Because the domestic market in Atlantic Canada consists of only 2.3 million people, everyone recognizes that increasing export markets is a vital means of growth for the region's economy. The Canada/Atlantic Provinces Agreement on International Business Development will come to an end in March 2010, and the partners are, at the time of writing, discussing the possibility of renewing it.

As far as the Department of Canadian Heritage is concerned, a one-time injection of supplementary funds at the national and

regional level was made by the department in 2007-2008 and 2008-2009. Projects with a pan-Atlantic scope were encouraged. However, very few projects of this type were submitted by Acadian communities, because there was not yet a co-operative structure in place for the strategic funding, and as a result stakeholders and leaders in the arts and culture couldn't develop and coordinate common projects. Another problem is the fact that calls for submissions are always sent late and require a short turnaround. The rather transitory nature of the funding made it difficult to carry out long-term planning or to consolidate activities that could have concrete outcomes and a lasting impact.

To mitigate the lack of structures for cooperation and political advocacy, leaders in the arts and culture sector in Acadian communities throughout the Atlantic provinces have taken advantage of the momentum of the États généraux on the Arts and Culture to form the **Alliance des arts et de la culture de l'Acadie**, which fosters co-operative action and provides a strong political voice. The establishment of the Alliance will, in the future, make it possible to take action on common issues, show solidarity for groups in other provinces, and offer a means of providing mutual support for artists and provincial arts and cultural organizations to deal with the specific issues they face. The creation of the Alliance will encourage the development of an ecosystem which can overcome the obstacles that prevent Acadian artists from the Atlantic from having a higher

profile. The activities of the Alliance include working towards:

- obtaining an Atlantic fund to ensure the continuation and sustainability of arts and cultural organizations and events which increase the visibility of the Acadian arts community throughout the four Atlantic provinces, but also elsewhere in Canada and abroad;
- providing the arts and culture sector in the four Atlantic provinces with a space for dialogue which strengthens and increases collaboration;
- identifying and implementing structural initiatives to enhance the visibility and circulation of artists and their work in Atlantic Canada, throughout the Francophonie, and around the world.

Finally, the Acadian arts and culture sector in New Brunswick is very concerned by the lack of tools available to solidify its collaborations with Acadian communities in Quebec (in Îles-de-la-Madeleine, Gaspésie, the north shore, etc.), elsewhere in Canada, and in Louisiana. These co-operative ventures are essential for reinforcing the Acadian identity and ensuring its development and visibility around the world. Therefore, advocacy strategies and networking opportunities must be one of the priorities of the arts and culture sector of Acadian New Brunswick in the coming years. These activities will benefit Acadie as a whole.

2. This agreement is administered by ACOA and the Atlantic provinces. See <http://www.acoa-apeca.gc.ca/English/ibda/Pages/HomePage.aspx?ProgramID=>

2.2 Issues

Four major issues emerge from the analysis of the situation above:

- a) Enhancing the capacity of the arts and cultural structure in Acadian New Brunswick to contribute to the growth of Acadie.
- b) Increasing funding to position the arts and culture sector in Acadie better within La Francophonie.
- c) Increasing the visibility of artists, artwork and cultural products in the Atlantic provinces and in national and international settings.
- d) Facilitating access to co-operative mechanisms in order to stimulate the arts and cultural community, enable discussions to take place, and foster the position and visibility of Acadie in the world.

3. Mission Statement

Vision

Acadie has a high profile within La Francophonie, and the Acadian people occupy a special place within it, due to the contribution of the arts and culture sector in Acadian society in New Brunswick and in Acadian communities in the Atlantic provinces. This sector has access to the necessary tools for cooperation and action on common projects. With a strong, collective political voice, Acadian professional artists and arts and cultural organizations in the Atlantic provinces are present and are recognized in the national and international public and media space. Thanks to their vitality and creativity, they help the Acadian people attain high visibility and a high profile around the world.

4. Strategic Objectives

Based on a review of the preceding environmental analysis and site reports, the following four Strategic Objectives were deemed to be useful for repositioning the arts and culture and giving them greater visibility.

Strategic Objective 1: Increase the capacity of the arts and cultural structure to contribute to a strong and thriving Acadian society.

Strategic Objective 2: Ensure increased funding and improve the positioning of the arts and culture sector within La Francophonie.

Strategic Objective 3: Give artists, works of art, and cultural products more exposure in the Atlantic provinces, on the national and on the international levels.

Strategic Objective 4: Improve and strengthen co-operative action to stimulate the arts and culture sector and enable discussions to take place to enhance the position and increase the visibility of Acadie.

5. Targeted Outcomes

Final Outcomes (6-10 years)

1. Leaders in the Acadian arts and culture sector in the Atlantic provinces have access to stable funding to allow them to carry out their initiatives. The sector plays an active part in making Acadie a thriving society. It showcases the contribution of professional arts and arts and cultural organizations to the development of a unique and creative identity, capable of fully contributing to La Francophonie as a whole.
2. The arts and culture sector is well supported by its partners at the three levels of government and in the private sector. With this support, organizations representing artists and cultural workers can successfully put forward their specific needs, obtain better working conditions, and enhance the profile and visibility of Acadian artists throughout the Atlantic region, Canada, and the world.

3. Cultural, community, private, and governmental decision-making bodies in the Atlantic provinces and in Canada include representatives of the Acadian population on their boards of directors, and recognize the needs of the Acadian arts and culture sector in Atlantic Canada, as well as its contribution to every sphere of activity which touches on the arts and culture at the local, provincial, or national level.
4. The Alliance des arts et de la culture de l'Acadie acts as a catalyst and a strong political voice for Acadian professional artists and arts and cultural organizations in the Atlantic, by fostering professional exchanges among them, opportunities for education, training, and networking, collaborative presentation and promotion projects, and strategic planning exercises to ensure effective political advocacy.
5. Acadie occupies an important place in the Francophone public space and media as a result of sustained initiatives to showcase professional Acadian artists, their works of art, and their cultural products.
6. The arts and culture are integrated into all spheres of Acadian society in communities throughout the Atlantic.

Intermediate Outcomes (3-5 years)

1. Funding programs delivered by the three levels of government have been reviewed, revised, and adapted to the needs of Acadian professional artists and arts and cultural organizations in the Atlantic. These partners are engaged in improving their programs, increasing the financial support available, and consulting all organizations in the sector in order to improve living conditions and the conditions of production, presentation, promotion, and distribution of Acadian art and culture.
2. Negotiations have been undertaken with all cultural, community and private decision-makers, and with decision-making bodies at the three levels of government, in order to ensure that all of these bodies include representation from the Acadian population on their councils and boards of directors. Consequently, Acadian society plays an active part in the decisions concerning the Acadian arts community and cultural workers in Atlantic Canada.
3. The continuation and sustainability of the Alliance des arts et de la culture de l'Acadie is guaranteed and its funding sources are stable. Its role and its operating methods are well-defined and complement other arts and cultural organizations working on the regional (Atlantic) level.

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- Professional artists, their works of art, and their cultural products are more visible in Acadian schools in the four Atlantic provinces.

Immediate Outcomes (1-2 years)

- Existing funding programs from the different levels of government have been identified and reviewed to assess their positive and negative impact on the Acadian arts and cultural community in the Atlantic region. Adjustments which need to be made have been identified by leaders and stakeholders in the arts and culture sector, in partnership with the funding partners.
- Discussions have taken place with the administration of every cultural, community, private, and governmental decision-maker in order to highlight the participation of Acadian citizens in the decision-making process of their organizations. A seat is reserved for a representative of the Acadian arts and culture sector on their respective boards of directors.
- Members of the Alliance des arts et de la culture de l'Acadie have defined the role, the operating methods, and the financial needs of the Alliance and its potential partners, who will ensure the continuation and sustainability of the Alliance. Negotiations to

obtain adequate funding are underway, and the principal arts and cultural partners and public sector bodies are contributing to the development and implementation of structural actions throughout Atlantic Acadie.



Jacques Arseneault, *Le fédéral (The feds)*, 2002.

6. Implementation Grid

Strategic Objective 1

Increase the capacity of the arts and cultural structure to contribute to a strong and thriving Acadian society

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
1.1 Strengthen the organizational capacity of arts and cultural organizations and increase pan-Atlantic collaborations	The size of the budget envelope for the Atlantic fund	<ul style="list-style-type: none"> Create and maintain a permanent Atlantic fund to ensure the continuation and sustainability of organizations, arts and cultural events, and initiatives in Acadie which contribute to its visibility and profile in the four Atlantic provinces and elsewhere in Canada and in the world 	ONGOING ACTION			Gov. of Canada/ CH/ ACOA, Department of Local Government	Provincial governments in the four Atlantic provinces, AACA
1.2 Develop human resources in the cultural sector	<ul style="list-style-type: none"> The number of educational and training opportunities offered The quality of educational and professional development programs introduced The level of satisfaction of participants and stakeholders regarding the programs offered 	<ul style="list-style-type: none"> Encourage the sharing of professional development and training tools and expertise among the arts and culture sectors of Acadian communities throughout the Atlantic region 	ONGOING ACTION			AACA	Acadian universities and community colleges in the Atlantic region, SSHRC, CHRCC-NB
		<ul style="list-style-type: none"> Collaborate to introduce and coordinate complementary continuing education initiatives for Acadian artists, arts administrators, and cultural workers in the Atlantic provinces 	ONGOING ACTION			AACA	
		<ul style="list-style-type: none"> Carry out advocacy work with relevant federal bodies to introduce educational and training programs and professional development opportunities which are adapted to Acadian communities working in rural and isolated regions in the Atlantic provinces 	ONGOING ACTION			AACA	SNA, FCCF, CRHSC, CHRCC-NB
		<ul style="list-style-type: none"> Make education and training in regional cultural development available to Acadian arts and cultural leaders and stakeholders in Atlantic Canada 	ONGOING ACTION			AACA	RCD Round Table, U de M, CHRCC-NB

Strategic Objective 2

Ensure increased funding and improve the positioning of the arts and culture sector within La Francophonie

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
2.1 Carry out political advocacy to ensure that the arts and culture sector is well-positioned in all spheres of public activity, and increase its funding in Acadie and elsewhere	<ul style="list-style-type: none"> The relevance of evaluation criteria for the programs The number of representatives of Acadian society serving on various boards of directors The number of board and committee positions created for youth The increase in funding offered to organizations and associations 	<ul style="list-style-type: none"> Recognize the specific needs of professional artists and arts and cultural organizations who live outside large centres; establish and apply relevant criteria for funding programs 	ONGOING ACTION			Gov. of Canada and governments of the four Atlantic provinces	AACA
		<ul style="list-style-type: none"> Develop an advocacy strategy to increase the presence of Acadians on boards of directors of national institutions which support the creation, production, and presentation of the arts and culture, such as Société Radio-Canada/CBC, MUSICTION, the Canadian Television Fund, the CRTC, the Canada Council, the NFB, Telefilm Canada, etc. 	■			AACA, in collaboration with the SNA	Members of the SNA, FCCF, SRC, MUSICTION, CTF, CRTC, Canada Council for the Arts (CC), NFB, Telefilm Canada
		<ul style="list-style-type: none"> Actively advocate for professional artists and arts and cultural organizations by encouraging co-operative organizations, organizations representing the arts community, and funding agencies to set aside a position on their boards of directors for youth artists 	■	■		AAAPNB, FJFNB	SNA, SANB, FCCF, governments of Canada and the four Atlantic provinces
		<ul style="list-style-type: none"> Carry out advocacy work on the regional (Atlantic) and federal level to ensure stable funding for provincial arts and cultural associations and organizations 	ONGOING ACTION			AACA	SNA, FCCF, governments of Canada and the four Atlantic provinces

Strategic Objective 3

Give artists, works of art, and cultural products greater visibility in the Atlantic provinces, as well as at the national and international levels

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
3.1 Carry out political advocacy with the relevant bodies to ensure that various types of initiatives are developed	<ul style="list-style-type: none"> The degree that Acadie is covered in radio and television programming The number of years the AACA is in operation The introduction of an Atlantic fund The quality and relevance of mechanisms introduced The number of programs introduced 	<ul style="list-style-type: none"> Intensify the demands for a fair representation of Acadian professional artists, their work, and activities and events in the cultural industries on Radio-Canada (radio and television: air-time, programming, interviews, etc.) 	■	■		AACA	AAAPNB, FCCF, SRC, SNA, SANB
		<ul style="list-style-type: none"> Undertake the necessary steps with funders to ensure the continuation and sustainability of the Alliance des arts et de la culture de l'Acadie 	■			AACA	FCCF, SNA, federal government and governments of the four Atlantic provinces
		<ul style="list-style-type: none"> Ensure the creation and maintenance of an Atlantic fund to encourage pan-Atlantic initiatives for cooperation, consolidation, circulation, and promotion of artists, works of art, and cultural products 	■			AACA	FCCF, SNA, federal government and governments of the four Atlantic provinces
		<ul style="list-style-type: none"> Develop mechanisms for communication, networking, and promotional initiatives with the media sector 	ONGOING ACTION			AACA	Acadian public, private, and community media (newspapers, TV, radio, community radio, web)
		<ul style="list-style-type: none"> Carry out advocacy work on the Atlantic and federal levels to ensure that programs designed to improve and reinforce arts and cultural facilities in Acadian communities throughout the Atlantic region are developed, well-maintained, and improved 	ONGOING ACTION			AACA	AFMNB, SNA, SANB, FCCF, OAC Round Table

Strategic Objective 3 (cont'd)

Give artists, works of art, and cultural products greater visibility in the Atlantic provinces, as well as at the national and international levels

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
3.2 Increase the integration of artists and their works into educational settings	<ul style="list-style-type: none"> The degree to which Acadian schools subscribe to the vision An increase in the presence of artists, works of art, and cultural products in Acadian schools in Atlantic Canada An improvement in competencies of cultural workers and leaders The number of partnerships established 	<ul style="list-style-type: none"> Promote, within relevant decision-making bodies, a common vision of the role of Acadian schools and the importance of the arts and culture in building a strong Acadian identity 	■	■		AACA	SNA, departments of education in each province, school districts and councils
		<ul style="list-style-type: none"> Foster the presence of artists, works of art, and cultural products from different Acadian communities in Atlantic Canada in the school systems of all four Atlantic provinces 	■	■		AACA	RADARTS, departments of education, school districts and councils, arts and cultural organizations, youth councils and organizations
		<ul style="list-style-type: none"> Make school administrations and educational authorities aware of the benefits of using professional Acadian artistic resources from the Atlantic region in all initiatives aimed at integrating artists and their work in a school setting, and in particular encourage the use of the <i>Passeur culturel</i> educational kit to emphasize the importance of transmitting culture in the schools 	ONGOING ACTION			AACA	FCCF, RADARTS, departments of education, school districts and councils, Acadian arts and cultural organizations in the Atlantic, youth councils and organizations

Strategic Objective 3 (cont'd)

Give artists, works of art, and cultural products greater visibility in the Atlantic provinces, as well as at the national and international levels

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
3.2 Increase the integration of artists and their works into educational settings (cont'd)		<ul style="list-style-type: none"> Foster the sharing of tool kits designed to develop the competencies of artists, community and cultural workers, and program leaders, as well as the program officers in schools involved in transmitting culture in the schools 	■	■		AACA	FCCF, Acadian arts and cultural organizations in the Atlantic, departments of education, school districts and councils
		<ul style="list-style-type: none"> Make schools in the Acadian communities throughout the Atlantic provinces aware of the importance of establishing partnerships with professional arts and cultural resources in their respective settings 	■	■		AACA	RADARTS, departments of education, school districts and councils, Acadian arts and cultural organizations in the Atlantic, Univ. Ste-Anne, FéCANE

Strategic Objective 3 (cont'd)

Give artists, works of art, and cultural products greater visibility in the Atlantic provinces, as well as at the national and international levels

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
3.3 Increase the capacity of the Acadian arts and culture sector in the Atlantic provinces to undertake projects and activities to promote and network with other members of La Francophonie	<ul style="list-style-type: none"> The number and quality of collaborations in the arts and culture The level of satisfaction of the artists involved 	<ul style="list-style-type: none"> Foster the development of artistic and cultural collaboration in the Acadian arts and culture sector in the Atlantic provinces and in the various Francophone communities of Canada, particularly where Acadians reside 	ONGOING ACTION			AACA	Governments of Canada, Quebec, and the other Canadian provinces, OAC Round Table, RADARTS, FCCF
		<ul style="list-style-type: none"> Encourage the development of artistic and cultural collaborations between the Acadian arts and culture sector in the Atlantic provinces and other regions of La Francophonie, both in Europe and in the rest of the world 	ONGOING ACTION			AACA	Governments of Canada and the four Atlantic provinces, SPAASI, RADARTS
		<ul style="list-style-type: none"> Improve and increase the participation of Acadian professional artists from New Brunswick and their work in the promotional and commercial missions to various countries 	ONGOING ACTION			GNB	AAAPNB, OAC Round Table

Strategic Objective 4

Improve and strengthen co-operative action to stimulate the arts and culture sector and enable discussions to take place to enhance the position and increase the visibility of Acadie

Means	Performance Indicators	Actions	Timetable			Responsibility	Partners
			Short term (1-2 years)	Medium term (3-5 years)	Long term (6-10 years)		
4.1 Introduce mechanisms for cooperation and discussion	<ul style="list-style-type: none"> The number of networks created The number and the quality of mechanisms introduced 	<ul style="list-style-type: none"> Promote the creation of networks enabling artists and arts and cultural organizations to benefit from the creative experiences of artists from Acadie and elsewhere, from every background and age group, so that the artists can contribute to the profile and visibility of Acadie 	ONGOING ACTION			AACA	Gov. of Canada, provincial governments of the four Atlantic provinces, CC, provincial arts councils and boards in each Atlantic province
		<ul style="list-style-type: none"> Foster the introduction of mechanisms for cooperation (agreements, exchange of services, etc.) among the arts and culture sectors of the various Acadian communities in the Atlantic region, in order to encourage the sharing of knowledge and best practices 	ONGOING ACTION			AACA	RADARTS, SNA, FCCF

Acronyms

Acronym	Name (group or sector for Francophone organizations)	Acronym	Name (group or sector for Francophone organizations)
AAAPNB	Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick (professional artists)	CAPACOA	Canadian Arts Presenting Association / L'Association canadienne des organismes artistiques
AACA	Alliance des arts et de la culture de l'Acadie (arts and culture)	CCA	Canadian Conference of the Arts
ACELF	Association canadienne d'éducation de langue française (French-language education)	CÉA	Centre d'études acadiennes (Acadian Studies)
ADEFNB	Association des directions d'écoles francophones du Nouveau-Brunswick (school principals in Francophone sector)	CH	Department of Canadian Heritage
AEFNB	Association des enseignantes et des enseignants francophones du Nouveau-Brunswick (teachers in Francophone sector)	CIPA	Collectivité ingénieuse de la Péninsule acadienne (innovation)
AGM	Annual General Meeting	CPAE	Comités parentaux d'appui à l'école (parent support committees)
AFMNB	Association francophone des municipalités du Nouveau-Brunswick (Francophone municipalities)	CPSC	Conseil provincial des sociétés culturelles
AFPNB	Association francophone des parents du Nouveau-Brunswick (Francophone parents)	CRÉA	Chaire de recherche en études acadiennes
AME	Association des musiciens éducateurs (musician-teachers)	CHRC	Cultural Human Resources Council (national)
ACOA	Atlantic Canada Opportunities Agency	CHRCC-NB	Comité de concertation des ressources humaines du secteur culturel (Cultural Human Resources Co-operative Committee, NB)
ARC	Association des radios communautaires du Canada (community radio)	CRTC	Canadian Radio-television and Telecommunications Commission
ARCANB	Association des radios communautaires acadiennes du Nouveau-Brunswick (community radio, NB)	CTF	Canadian Television Fund
ArtsLink NB	Provincial arts association representing Anglophone artists and arts and cultural organizations in NB	DEC	District Education Councils
artsnb	New Brunswick Arts Board	DFAIT	Department of Foreign Affairs and International Trade (Canada)
CC	Canada Council for the Arts	ÉG	États généraux on Arts and Culture in Acadian Society in New Brunswick
CAP	Communautés d'apprentissage professionnel (learning communities)	FAVA	Festival des arts visuels en atlantique (visual arts festival)
		FCCF	Fédération culturelle canadienne-française
		FCDEF	Fédération canadienne des directions d'école francophone
		FCENB	Fédération des conseils d'éducation du Nouveau-Brunswick

Acronym	Name (group or sector for Francophone organizations)	Acronym	Name (group or sector for Francophone organizations)
FCIPE	Fédération culturelle de l'Île-du-Prince-Édouard (PEI)	OLEP	Official Languages in Education Program
FéCANE	Fédération culturelle acadienne de la Nouvelle-Écosse (NS)	RAC	Réseau-action Communautaire
FFTNL	Fédération des francophones de Terre-Neuve et du Labrador (NL)	RADARTS	Réseau atlantique de diffusion des arts de la scène
FICFA	Festival international du cinéma francophone en Acadie (cinema)	RCFTNL	Réseau culturel francophone de Terre-Neuve-et-Labrador
FJFNB	Fédération des jeunes francophones du Nouveau-Brunswick (youth)	RD Corp	Regional Development Corporation of New Brunswick
GAUM	Galerie d'art Louise-et-Reuben-Cohen de l'Université de Moncton	Round Tables (n.b. names are translated; these are Francophone organizations)	
GNB	Government of New Brunswick	EAC Round Table	Co-operative Round Table on Education, Arts, and Culture
Government Departments, NB:		F&PAENB Round	Table Co-operative Round Table on Festivals and Professional Arts in Acadian New Brunswick
NB-IGA	NB Department of Intergovernmental Affairs	OAC Round Table	Co-operative Round Table on Organizational Structures for the Arts and Culture
NB-WCS	NB Department of Wellness, Culture and Sports	RCD Round Table	Co-operative Round Table on Regional Cultural Development
NB-ED	NB Department of Education	SANB	Société de l'Acadie du Nouveau-Brunswick
NB-PETL	NB Department of Post-secondary Education, Training and Labour	SD	School Districts
NB-TP	NB Department of Tourism and Parks	SSHRC	Social Sciences and Humanities Research Council
IÉA	Institut d'études acadiennes (Acadian Studies)	SNA	Société nationale de l'Acadie
MACS	Mouvement acadien des communautés en santé (healthy communities)	SPAASI	Stratégie de promotion des artistes acadiens sur la scène internationale
N.B.	New Brunswick	SRC	Société Radio-Canada (Canadian Broadcasting Corporation-French)
NBCC	New Brunswick Community Colleges	SSMEFNB	Société Santé Mieux-être en français du Nouveau-Brunswick
NBFA	New Brunswick Foundation for the Arts	TSID	Transformation and Strategic Innovation Division (NB-ED Francophone)
NFB	National Film Board	U de M	Université de Moncton
nfp	Not-for-profit Organization	VHA	Village Historique Acadien

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