

ACT NOW!



FOR THE SURVIVAL OF THE ARTS AND CULTURE SECTOR

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

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SUMMARY

The COVID-19 pandemic hit the arts and culture sector in New Brunswick and Canada hard. The statistics highlighted demonstrate the significance of the economic downturn caused by the pandemic and the continuing stagnation.

The arts and culture sector was already weakened because it is largely composed of self-employed workers who are not eligible for the Employment Insurance program and the various protections provided to salaried employees in Canada. Needless to say, government assistance, such as the Canada Emergency Response Benefit and the Canada Recovery Benefit, has been greeted with great relief by artists and cultural workers. For their part, arts, culture and heritage organizations and businesses have been able to benefit from the support of the Department of Canadian Heritage and government agencies such as the Canada Council for the Arts, Musicaction and the Canada Media Fund.

The Association acadienne des artistes professionnels du Nouveau-Brunswick (AAPNB) conducted two rounds of consultations with artists and arts and cultural organizations in New Brunswick in June and October 2020 to outline a recovery plan for the sector. Through the issue tables of the renewed Global Strategy for Integrating the Arts and Culture into Acadian Society in New Brunswick, the AAPNB was able to quickly consult artists from all disciplines, festival and event organizers, presenters and other arts, culture and heritage organizations, as well as cultural enterprises in the music, media arts and book sectors.

As the Minister of Canadian Heritage, Steven Guilbeault, pointed out during his department's consultations last September, the pandemic gives us an opportunity to start on a better footing. With this in mind, the AAPNB proposes in this report possible solutions to help the sector emerge from the slump, but also ways of doing things that take into account the asymmetrical needs of the cultural sector's ecosystem and greater equity for official language minority communities.

This report proposes six main courses of action to support the arts and culture sector in Canada in this time of pandemic. Its recommendations are aimed at enabling the sector to regain strength, ensuring that all elements of the ecosystem can survive the crisis.

Employment in New Brunswick (in thousands)

INFORMATION, CULTURE AND RECREATION

- June 2019 - 13.2 June 2020 - 9.9

25% decrease

- October 2019 - 13.4 October 2020 - 10.3

23% decrease

Source: Statistics Canada Table 14-10-0091-01 Employment by industry, three-month moving averages, unadjusted for seasonality, provinces and economic regions (x 1,000)

Gross domestic product at basic prices by industry, Canada (\$ millions)

ARTS, ENTERTAINMENT AND RECREATION [71]

- April 2019 - 15,241 April 2020 - 6,577

57% decrease

- August 2019 - 15,343 August 2020 - 8,307

46% decrease

Source: Statistics Canada Table 36-10-0434-01 Gross domestic product (GDP) at basic prices, by industry, monthly (x 1,000,000)

This will require:

- **Ensuring a strong foundation for the arts and culture sector**, including through the adoption of legislation on the Status of the Artist by the Government of New Brunswick, as well as linking its efforts with those of the federal government and urging the federal government to complete the review of the Copyright Act.
- **Allocate a stimulus fund and new investments** for the arts and culture sector, and tax foreign web companies to finance these funds and investments.
- **Strengthen arts and cultural organizations and industries**, notably by creating specific envelopes in the context of Francophone communities in a minority context and by providing additional core funding for the operations of arts and cultural organizations.
- **Strengthen collaboration between the levels of government and the arts and culture sector** by asking the Government of New Brunswick to form a committee with representatives from the sector to foster dialogue and establish a single-window by designating one or more officials at Public Health to help artists, businesses and organizations, guide them to the right resources and information to ensure that the same instructions are given to everyone.
- **Promote creation, dissemination and professional development** by increasing funding for the creation and production of new works, increasing funding for creative residencies, providing additional funding to all presenters to ensure the maintenance of their activities, and creating a fund to assist artists and cultural workers to take necessary training or access professional resources to showcase themselves on the Web.
- **Stimulate demand for cultural products** by implementing a series of measures to restore public confidence, encourage local purchasing and provide transportation assistance.

In these times of health crisis, social distancing and major social and economic upheaval, our workers have brought a dose of comfort to Canadians to help them find the courage to get through this collective ordeal. They have proven to be an essential service in maintaining social cohesion. If we generally thought of culture as a luxury or entertainment, the pandemic has confirmed the fundamental role of the arts in all their diverse forms for the well-being of our society.



AAAPNB executive director, Carmen Gibbs and president, Philippe Beaulieu. Photo : Marc-Xavier LeBlanc.

CONTEXT

March of 2020, when the COVID-19 epidemic broke out in our area and everything shut down, the AAAPNB instantly realized that the pandemic could do irreparable damage to the arts and culture sector if immediate action was not taken. Discussions were quickly initiated with the governments of New Brunswick and Canada to provide for the development of measures and programs to support artists and cultural workers, as well as all the other links in the chain of arts and cultural industries during this period of complete shutdown.

The Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick is an educational document, a working tool and a legacy. It sets out the recommendations from the Global Strategy, a broad public engagement project that took place between 2004 and 2009. It was implemented through permanent roundtables bringing together stakeholders from all sectors of Acadian society in the province. The resulting action plan has been updated and is now titled *Trajectoire 18 > 23: A Renewed Global Strategy*.

It is this human infrastructure, among other things, that allows the AAAPNB to tap into the entire artistic and cultural ecosystem of Acadian society, quickly and efficiently. The greatest asset of our association is this vital and unique network.

Based on its mandate, the AAAPNB can put this network to work consulting the community on its issues and needs, for the benefit of governments and the public.

The AAAPNB proposed a three-phase consultation plan: Spring, deal with urgent needs and recovery; Fall, recovery and re-launch; and, Winter, take stock of the situation.

An initial round of consultations took place in June 2020. In all, more than 250 individuals, organizations and businesses took part. An initial series of recommendations was presented in July to the governments of New Brunswick and Canada.

It's important to not lose sight of the fact that the July AAAPNB report was prepared during the pandemic crisis when there was great uncertainty about government support programs for workers in the sector. The Canada Emergency Response Benefit was due to end in two months, and no replacement had been announced at that



Association acadienne des artistes professionnels du Nouveau-Brunswick (AAAPNB) is an arts service organization that brings together professional artists. Its mission is to promote and defend the rights and interests of artists and to have their contribution to the development of society recognized.

As an advocate and resource for professional artists in the province of New Brunswick, the AAAPNB is a spokesperson for professional artists in the province, focussing first on defending and representing the interests of artists to political and community bodies that affect their socio-economic situation. It also provides artists with a range of services, for both individual and collectives, to support their professional practice. It participates in the strengthening of artistic disciplines and contributes, more broadly, to the development of a healthy arts ecosystem. Finally, it establishes strategic partnerships with other sectors in order to position artists and the arts in all aspects of society.

point. The province of New Brunswick was slow to allow public gatherings to resume. Film shoots were cancelled or postponed. By mid-summer, most artists found themselves without contracts.

Despite this, from the very start of the quarantine period in Canada and Acadian society in March 2020, artists and cultural workers were active at the forefront and striving to create art for Canadians. In times of health crisis, social distancing and great social and economic upheaval, artists were able to bring a measure of comfort to Canadians and to help them find the courage to go through this ordeal together. Artists proved to be an essential service in preserving the social fabric. If culture had previously been thought of as a luxury or mere entertainment, the pandemic confirmed the fundamental role of the arts in all their diversity, for the betterment of our society.

Five key recommendations emerged from The Recovery and Re-launch of New Brunswick's Arts and Culture Sector report:

- That governments be proactive and act as facilitators during this time of crisis which is significantly shaking one of the most important economic sectors in our province (NB).
- That governments demonstrate leadership by working in collaboration with the community.
- That governments act quickly in allocating funds.
- That governments show flexibility in the delivery of programs by considering the disproportionate needs of the sector.
- That governments provide a stimulus fund for the sector to recover and re-launch.

At the provincial level, a few meetings were held with departments, including one with the Minister of Tourism, Heritage and Culture, Tammy Scott-Wallace, and the Deputy Minister, Yennah Hurley.

That exchange enabled us to underline the fact that, according to the Culture Satellite Account, the direct contribution of cultural industries to the province's gross domestic product (GDP) amounted to \$575 million in 2017. As well in New Brunswick, the number of culture-related jobs in 2016 was 8,469, up 2.2% from the previous year. It was imperative to act to preserve not only the sector but the economy of our province as a whole.

At the federal level, the AAAPNB met with Minister Steven Guilbeault of Canadian Heritage on August 10, 2020. At that point, at the request of the Minister, we organized a meeting with artists and cultural workers from all over Acadian society. This took place on October 14 and brought together nearly 100 participants, artists, cultural workers, representatives of organizations and businesses from the four Atlantic provinces, national organizations, provincial and territorial organizations outside Acadian society, as well as representatives of various departments.

In New Brunswick, Acadian society is made up of all the French-speaking citizens living in the province, who identify with Acadian society and participate in its growth. It aims to be inclusive and unites the different regional French cultures and all French-speaking newcomers within its boundaries.

TIME FOR A RE-LAUNCH

Along with the tourism, hotel and restaurant industries, the arts and culture sector continues to be hardest hit by the COVID-19 crisis. While some sectors have resumed operation, some at a rate exceeding last year's numbers, the arts and cultural sector has been slow to pick up. Statistics Canada has shed light on the details of this economic slump by providing the dismal data that confirms our sector is one of the hardest hit in Canada.



"Real GDP in the arts, entertainment and recreation sub-sector stood at \$7.3 billion in July 2020 against \$15.6 billion in February 2020. This is a decrease of more than 50% in just four months."

Hélène Laurendeau, Deputy Minister of Canadian Heritage in her statement to the Standing Committee on Canadian Heritage on October 30th, 2020.

Thanks to the extension of the Canada Emergency Response Benefit and its replacement by the Canada Recovery Benefit, artists are assured of their immediate survival, but many remain extremely concerned about their industry. It took many years and a lot of effort to grow a viable ecosystem for the arts and culture in New Brunswick's Acadian society. Today, this ecosystem is threatened and there is reason to fear that some elements could be lost in the coming months. Some broadcasters are in great financial difficulty; due to the lack of performance contracts, musicians fear the few existing Officers could disappear; with filming projects halted or postponed, production companies fear losing skilled cultural workers. It was in this spirit of "saving the furniture", that the second phase of consultations took place in October 2020.

This report describes the main issues raised by the participants in six consultation meetings organized by the AAAPNB. Five meetings were organized by specific discipline (media arts, music, dance-theatre-circus, visual arts and literature) and mobilized both artists, representatives of organizations and industries related to the sector. The sixth meeting dealt more specifically with the issues confronting artistic, cultural and heritage organizations.

During the meetings, we asked the participants to tell us how the situation had evolved for them since June. We also asked them what, according to them, were the essential conditions to support the creation, the consumption, and the distribution of creative works, the link with the public and the development of digital capacity.

Some of the recommendations made go beyond immediate measures to respond to COVID-19 when the participants consulted viewed the situation as an opportunity for readjustment. The environment was fragile before the pandemic and the recovery could provide an opportunity to resolve certain problems and start afresh on a more solid footing.

This report groups the challenges facing the arts and culture sector and the recommendations for meeting them in six sections:

1. **Providing a solid foundation**
2. **Allocating stimulus funds**
3. **Strengthening arts and cultural organizations and industries**
4. **Increasing collaboration between governments and the arts and cultural sector**
5. **Promoting creativity, dissemination and professional development**
6. **Stimulating demand for cultural product**

This report is directed to the Government of New Brunswick and the Government of Canada. A series of measures are proposed that are required to enable the artistic and cultural sector to get through the crisis it is undergoing, to re-launch its activities and resume its place as a leader in creativity and innovation, as well as an economic and social sector of primary importance.

PROFESSIONAL ARTIST

Any person who practices an art, who seeks to make a living from their art, who offers their services for a fee as a creator or a performer in one or more artistic disciplines, who has training or accreditation or its equivalent in an arts field, and who is recognized as such by their peers.

BUSINESS OR PROFESSIONAL ARTISTIC ORGANIZATION

An organization dedicated to the creation, production or dissemination of works of art on a professional basis.

CULTURAL INDUSTRY

A set of activities surrounding products whose economic value is mainly derived from their cultural value. [...] The cultural industries mainly refer to areas such as the publishing of books and periodicals, film and new media, music and sound recording, performing arts and crafts. In addition, the arts, including visual arts, theatre, music, dance and literature, as well as organizations and activities for the dissemination of artistic and cultural products, including concerts, performances, festivals, museums and art galleries, design, architecture, electronic media, animation and theatrical performance, are intrinsically linked to the success and vitality of cultural industries.

CULTURAL BUSINESSES

Private companies and commercial or non-profit organizations involved in the production, distribution, promotion or sale of cultural products, including books, records and film/television.

- a) Creative and production companies: these are film production houses, publishing houses, theatre companies, recording studios, film and television studios, and artist studios.
- b) Distribution and marketing companies: these are literature and music distribution companies, cinemas, commercial galleries, etc.

CULTURAL WORKER

Anyone who works in a cultural field (for a cultural organization, a creative micro-entrepreneur, a service organization or as a self-employed worker) in the field of visual and media arts, crafts, performing arts, literature, music and/or film, and whose mandate covers the production, creation, training, conservation, distribution, dissemination, support, education and promotion of these fields.



ISSUES AND RECOMMENDATIONS

1. PROVIDING A SOLID FOUNDATION

Serge V. Richard, *Déraciné (3)*, wood
and metal, 40 cm x 10 cm x 15 cm, 2018.

Recognizing the importance of the sector and the artist's status

Even though the arts and culture sector contributes **\$575 million** to New Brunswick's GDP, professional artists continue to earn a median individual income of **\$24,200**, which is **38% less** than that of the New Brunswick labour force (**\$38,800**).

Hill Strategies: <https://bit.ly/2ZCgHXH> (figure 10).

One way to remedy this situation would be to adopt a law on the status of the artist and to implement concrete measures to improve the socio-economic conditions of artists.

RECOMMENDATIONS

- That the Government of New Brunswick adopt a Status of the Artist Act that will recognize the profession of artist.
- That the Government of New Brunswick implement programs and measures to improve the socio-economic conditions of artists, linking them with those put in place by the federal government to make them shared programs.
- That the Province of New Brunswick enact a Status of the Artist Act that includes a provision regarding the obligation of organizations and businesses that receive public funding and hire artists to respect contractual agreements and remuneration schedules in force in Canada and to establish them where none exist.
- That the Government of Canada establish a think tank with the Government of New Brunswick to address government measures related to the socio-economic conditions of artists, namely Employment Insurance, the Guaranteed Minimum Income, the Canada Pension Plan and taxation.

Guaranteed minimum income

The crisis has highlighted the fragility of all social programs and the Canadian social safety net. The complexity of the management of the Canada Emergency Response Benefit and the Canada Recovery Benefit has shown that a guaranteed minimum income could be a useful avenue to explore, especially for the self-employed.

RECOMMENDATION

- That the Canadian government study the possibility of introducing a guaranteed minimum income.

Copyright

How to enforce copyright online, how to ensure that use of a work is duly authorized and remunerated, how to help the public better understand what copyright consists of?

The issue of copyright has become paramount in the current situation. Several artists' associations have denounced the significant erosion of copyright online. Platforms routinely distribute content without even having obtained the necessary user licenses. With the free availability of works on the internet combined with the ubiquity of the internet in everyday life, it is easy to forget that copyright owners and holders have the right to financial compensation for their work.

The income artists derive from the use of their works on the internet has not kept pace with the profits of the internet giants in recent years, especially in recent months. And thanks to their quasi-monopoly situation, it is very difficult to negotiate with these transnational companies.

Many institutions, agencies, event organizers and presenters have increased their efforts in recent times to promote their work on the internet. However, many of them are not aware of minimum pay scales or do not understand the technical aspects of licenses, their duration and territorial scope, resale rights, assignment of rights or even moral rights. Artists and rights holders are not aware of all their rights in the virtual world into which they have been immersed despite themselves.

RECOMMENDATIONS

- That the Government of Canada and the arts community conduct a public awareness campaign on the importance of respecting copyright.
- That the Government of Canada and the arts community conduct an information campaign among institutions, agencies, event organizers and presenters who broadcast online so that they are aware of the recommended rates.
- That institutions, agencies, event organizers and broadcasters ensure that the works they disseminate on the Web are not pirated and that their dissemination is subject to adequate geo-blocking.

RECOMMENDATIONS (SUITE)

- That the Government of Canada require Web platforms to negotiate with copyright collectives.
- That artists' associations inform artists of their copyrights and encourage them to enforce them.
- That the Government of Canada, when revising the Copyright Act, compel Web platforms to respect copyright.

High-speed Internet Access

During the pandemic, access to high-speed internet has become essential for working and even for enjoying the work of artists. The fact that broadband connection is not available across Canada and New Brunswick cause problems for both artists and the public.

RECOMMENDATION

- That governments require internet service providers to make high-speed internet accessible throughout Canada, even in rural areas.

André Lapointe, *Lune de neige*,
snow shaped in a maple tree,
ball one meter in diameter,
2005.

ISSUES AND RECOMMENDATIONS

2. ALLOCATING STIMULUS FUNDS

Stimulus funds: preserving the integrity of the ecosystem

The pandemic has particularly affected the arts and cultural sector. Since it will be several years before the sector gets back up to speed, it's time to face facts: the integrity of the ecosystem is at risk.

Works of art are the building blocks of the entire cultural industry. Around the business of creating artworks, an entire world of specialized workers has built up who assist artists to better create, produce, distribute and promote their work.

Over the years, the community has struggled to train and retain Officers, technicians, commissioners, and administrators. The community has created an infrastructure, some elements of which are struggling to survive: galleries, theatres, cultural societies, events and festivals.

What will remain of this industry once the pandemic abates? The time is now to ensure that these structures survive the crisis.

The sector requires a special fund to re-launch its activities. The most important thing is to quickly save the basic structures and prevent closures. The entire ecosystem must survive the crisis and get back on its feet. This sector is essential to society for its economic benefits and its contribution to social cohesion.

At the provincial level, emergency financial assistance has been drawn from regular program funds. When operations resume, there will be no money left for normal operations.

RECOMMENDATIONS

- That the provincial and federal governments establish a stimulus fund for the arts sector and culture to keep it afloat, and adequately ensure its relaunch.
- That the federal government ensure that, if there are any funds provided for culture in federal transfers, this money is well spent on culture by attaching explicit conditions to this effect.

Recovery fund

Many artists operate as small, unincorporated businesses. When they receive fees, they are used to pay their salary, but also to support an entire ecosystem that supports them in the development of their careers (e.g. Officers, bookers, accountants, radio tracking services, equipment rental companies, rehearsal rooms, etc.).

Many artists in the fields of music, theatre, dance and circus rely on festivals and summer productions to earn enough income for the entire year. Often, this income is used to plan and prepare for the following year's activities, such as the creation of new works or the sale of shows and tours.

The Canada Emergency Response benefit (CERB) and the Canada Response Benefit (CRB) compensate for lost wages but do not cover the costs of professional services. This could have a snowball effect. For example, there will be no money for promotion, which could lead to decreased sales and revenue. No money to hire someone to do the grant applications either. The loss of income in 2020 will make it difficult to resume activities in 2021 and beyond.

Performers will need time, possibly months, to get back in shape, regain flexibility and prevent injury. Funders will need to be sensitive to this situation.

Lock down also restricts artists' access to suitable premises where they can get back in shape. Dance halls equipped with carpets and mirrors, rehearsal rooms and the equipment for circus training is currently difficult to access.

RECOMMENDATIONS

- That governments and public agencies provide recovery funds to artists and to small businesses to ensure that careers can restart, for example, that Musicaction and the Music Industry Development Program offers recovery funds to small businesses in the music industry to ensure that the careers resume.
- That the government increase operating grants so that arts and cultural businesses can survive the crisis.
- That the Canada Council for the Arts and the New Brunswick Arts Board provide funding for the resumption of rehearsals and retraining for dance, theatre and circus artists.
- That governments and public organizations demonstrate flexibility in project deadlines.

Web Platforms Taxation

To help fund the revival of the cultural sector, the federal government should tax the revenue that digital giants generate in Canada.

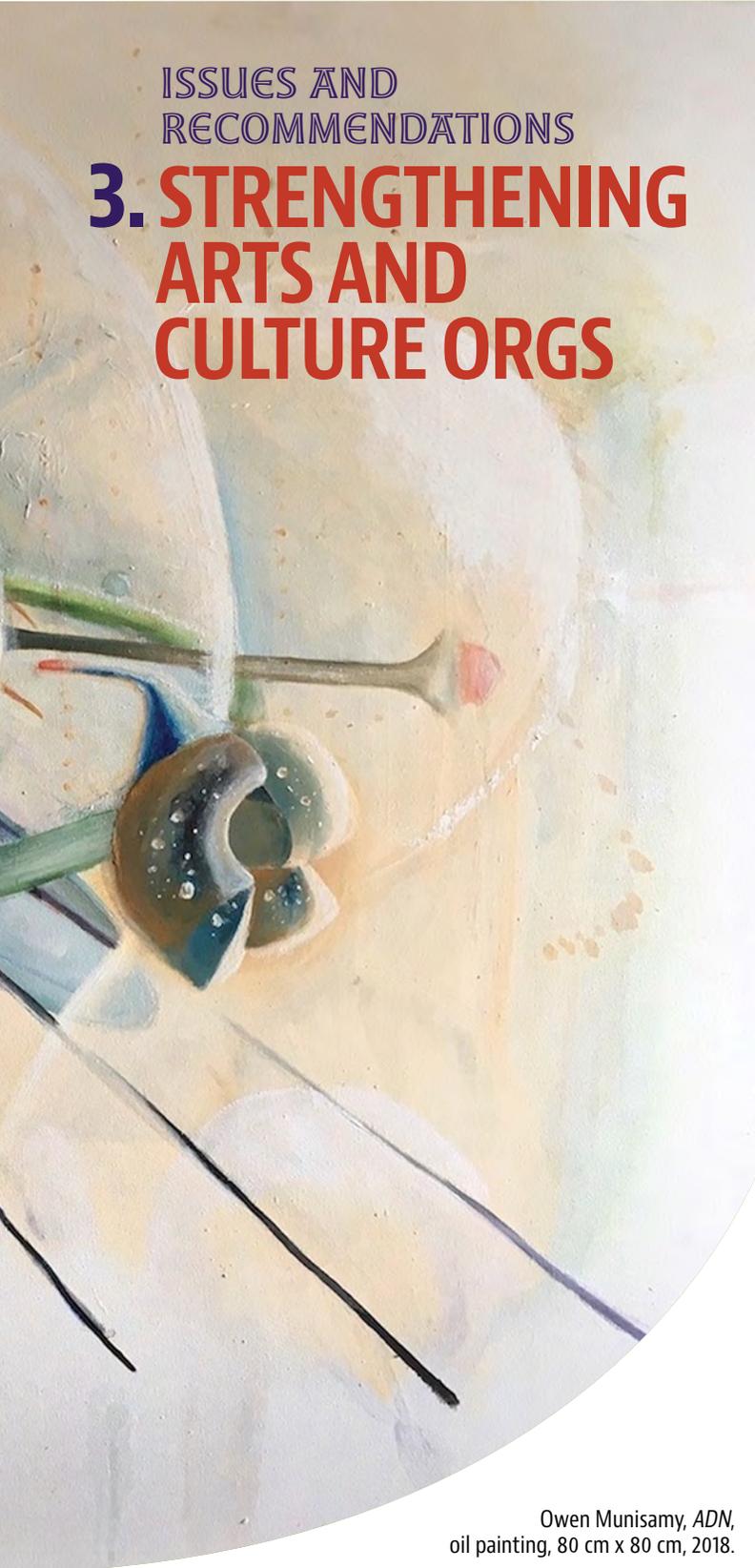
The governments of Quebec and Saskatchewan have been requiring since early 2019 that foreign companies operating a digital platform (e.g. Netflix, Spotify, etc.) collect provincial tax on goods and services sold to citizens in those provinces. We believe the Government of New Brunswick could be fairer to New Brunswick companies that already collect provincial tax by requesting that foreign companies collect tax on the goods and services they sell here in the same way.

Quebec has recently reported revenue of \$15.5 million in provincial tax from foreign digital companies during the first three months of 2019. New Brunswick could follow suit while levelling the playing field for all businesses - local and foreign - doing business in New Brunswick.

RECOMMENDATIONS

- That the federal government create an income tax on foreign companies selling services on digital platforms in Canada, including the GAFA, and that it reinvests the funds generated in the cultural sector.
- That the provincial government require foreign digital companies to collect sales taxes on their products and services sold in New Brunswick, as other Canadian provinces already do.
- That governments equitably reinvest the revenues thus generated in the arts and culture sector, considering the specific needs of official language minority communities.





ISSUES AND
RECOMMENDATIONS

3. STRENGTHENING ARTS AND CULTURE ORGS

Equity and programs for official language minority communities (OLMCs)

Artistic and cultural communities working in a minority situation congratulate the Department of Canadian Heritage on its transparency and its desire to be henceforth more inclusive in the delivery of its programs, especially towards racialized groups, First Nations and members of the LGBTQ2+ community. However, there is anxiety that they are no longer in the government's sights in terms of groups deserving fair treatment.

For many years, Francophones living in minority situations in Canada have been calling for targeted programs. Programs aimed at Francophone minority artists and arts organizations would give them fairer access to public funding. In addition, they would help arts service organizations to better fulfil their mandate concerning official language minority communities.

To ensure equity, organizations under the direction of Canadian Heritage should allot up to 15% of their program finding for individuals, businesses and arts and culture organizations from OLMCs.

Telefilm Canada recently created new programs that provide funding for Indigenous productions (Production Program - Indigenous Component) and productions by filmmakers from racialized communities (Diversity and Inclusion). This is great news. However, Telefilm Canada still does not have a similar program intended for Francophones in minority situations. They could base those programs on the ones created by the Canada Media Fund, which provides funding for the television industry and which devotes 10% of its production budget to television programs from Linguistic Minority Communities.

With a production budget of less than \$1 million for the Studio de la Francophonie Canadienne as a whole, the National Film Board of Canada struggles to produce three or four films per year for all OLMCs in nine provinces and three territories. This production budget must be increased if we want to see more productions from Linguistic Minority Communities on screen.

Owen Munisamy, *ADN*,
oil painting, 80 cm x 80 cm, 2018.

At the Canada Council for the Arts (CCA), the allocation of funding to artists and organizations still seems to favour large urban centres and majority groups without taking into account the different realities experienced by artists and organizations in OLMCs. Support programs for official language minority communities are largely managed by the Official Languages Fund. The CCA has not clearly defined how the money from this fund should be distributed.

RECOMMENDATIONS

- That the federal government ensure that its arts funding agencies create specific envelopes to improve support for applicants from Official Language Minority Communities.
- That the organizations in the Canadian Heritage portfolio have a target of funding individuals, businesses and arts and culture organizations from Official Language Minority Communities to the tune of 15% of their program envelopes.
- That Telefilm Canada create a specific envelope for feature films from the Canadian and Acadian Francophonie.
- That the federal government increase the production budgets of the National Film Board of Canada for productions by the Canadian and Acadian Francophonie.
- That the Canada Council for the Arts increase the Official Languages Fund and clarify its operation.

Core funding

Artistic and cultural organizations suffer from chronic underfunding of their basic operations, and they have to rely on projects to provide them with the necessary resources to fulfil their mandate. This makes the ecosystem even more fragile in this period when the implementation of projects is already uncertain.

RECOMMENDATIONS

- That Canadian Heritage and the Canada Council for the Arts increase their funding to arts and cultural organizations for operations and programming.
- That the New Brunswick Department of Tourism, Heritage and Culture increase its operating funding to arts and cultural organizations.

Management and administrative costs

Some New Brunswick government departments are reducing project management and administration fees to organizations from 15% to 10%. The amount of 15% was hard-won in 2002. This trend further weakens artistic and cultural organizations during a pandemic.

RECOMMENDATION

- That the Government of New Brunswick maintains 15% as the standard for management and administration fees of the projects authorized to arts and cultural organizations since 2002.

Inequity between provinces and regions, and even within the sector

In the Canadian cultural ecosystem, there are great disparities between different provinces and regions. Some provinces receive significant support from their provincial governments, while others receive little or no support. The federal government must take this inequity into account in the development of programs and the allocation of funds. The ecosystem is fragmented and regions have different needs.

Governments must pay special attention to the weakest links in our ecosystem. They must therefore provide equitable and asymmetric support, which will respond differently to the needs expressed. Special consideration must be given to Francophone minority communities as well as to rural regions which, in normal times, are already considered to be weaker areas. Governments must take these disparities into account if the ecosystem as a whole is to survive.

RECOMMENDATIONS

- That the Government of Canada considers the specific realities of Francophone minority communities and rural areas when allocating funds.
- That governments, when allocating stimulus funds, consider the arts and culture sector as a whole in the proper assessment of the needs of the ecosystem to ensure that all links in the chain survive the crisis.
- That the federal government consider provincial and territorial disparities in the allocation of funds.
- That governments consider the asymmetrical needs among sector organizations when allocating funds.

Need for flexible arts funding

In a context where the rules of public health change regularly and where the arts and culture community must constantly readjust by finding new solutions, organizations need latitude and trust from funders to be able to work. The community needs funders who want to invest in a living artistic ecosystem. Grant application forms are outdated as they meet pre-pandemic needs and are ill-suited to today's challenges for organizations.



"We cannot reinvent ourselves if we still have to conform to pre-pandemic models."

Marc-André Charron, artist and co-general manager and artistic director of Satellite Theatre

"My organization's mandate is not to support the arts, but I owe it to the sector since mine is weakened as well. If funds are allocated, we need the flexibility to use them according to our mandate, but also for the entire milieu."

Christine Lavoie, Executive Director of the Edmundston Arts Center

Several organizations must now go beyond their stated mandates to support the most fragile sectors of the ecosystem. Organizations must have the flexibility to use their funds to adjust quickly and undertake measures that are most beneficial for their community.

To meet the expressed needs, governments must be open, listen to the community and be ready to adjust their focus to quickly come up with solutions to the challenges. What is more, the revival of the arts and culture sector may take several years. The government must show flexibility in the years to come.

RECOMMENDATIONS

- That governments and the Canada Council for the Arts be flexible in providing regular funding to organizations so that they can adapt their programming to the realities of the pandemic, even when that programming proposes activities that go beyond their original mandate.
- That governments take into account that it will take several years for the sector to emerge from the slump caused by the pandemic.

Diversified funding

Some government programs require that a portion of an organization's or project's income come from non-government sources or be self-generated. With the current economic crisis, sponsors are very cautious and ticket sales are minimal or non-existent.

Many organizations will therefore not be able to meet the private funding criteria required by some programs for the foreseeable future. Some organizations have in the past had significant income from private funders and will no longer be able to function if no assistance is allocated to replace this lost income.

RECOMMENDATIONS

- That governments drop the requirements for non-government funding sources for a few years.
- That governments make up a portion of the revenue shortfall faced by some organizations and event organizers that rely primarily on municipal funding, sponsorships and self-generated revenues.

Difficulty accessing emergency funding

The federal government has twice announced the allocation of emergency funds to support the arts and culture sector. This assistance was appreciated by the organizations and companies who were able to access this support. However, many organizations were unable to take advantage of such assistance because they had not previously received funding from Canadian Heritage, the Canada Council for the Arts, the Canada Media Fund or Telefilm Canada.

RECOMMENDATION

- That all organizations in need have access to government assistance under the stimulus program.

Loss of income and additional costs

It's impossible to make a living presenting shows to limited audiences. Venue managers are not able to present shows or host them. What used to be a source of additional income becomes an expense since the venues must be maintained and heated, even if they are not in use.

Artists and organizations looking to rent venues also find themselves in an unplanned budgetary situation. Social distancing forces the rental of larger and therefore more expensive spaces, in addition to the added costs of cleaning the premises and the cost of disinfectant products.

The resumption of theatre, dance and circus performances can take several weeks or even months. This requires costly additional rehearsals and, given the current state of the pandemic, there is no certainty that these works will be able to be presented. Sometimes shows have to be modified and adapted, or replaced outright by an alternate option. This results in additional unplanned costs.

Since interprovincial exchanges were very common before the pandemic, some organizations found it impossible to keep going because their members were spread over two territories. Many projects have been postponed because the extension of the border closure prevented one or more artists from outside the province from participating. Without being able to pay artists for a 14-day quarantine, several organizations are considering the possibility of abandoning their projects, even after having invested funds.

RECOMMENDATIONS

- That the government provide some form of compensation for reduced ticket sales during a period of progressive reopening to encourage public performances.
- That governments show flexibility in increasing the amounts generally allocated for rent.
- That governments provide funds for the resumption of rehearsals and the adaptation of shows.
- That governments demonstrate flexibility so that the funds received can be used to finance alternative programming.
- That governments provide funds to pay artists who play a key role in an ongoing production during their isolation period.

Renewal of the New Brunswick Film, Television and New Media Industry Support Program

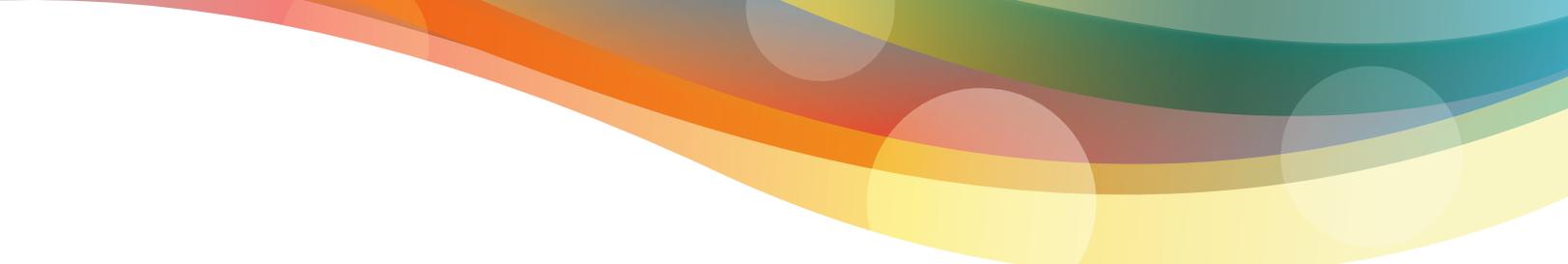
Even before the pandemic, the New Brunswick Film, Television and New Media Industry Support Program did not meet the needs of the industry. This is a program whose budget is too low to meet the production needs of stakeholders in New Brunswick.

This program does not allow New Brunswick to be competitive and attract outside film productions. Thanks to its more advantageous program, Nova Scotia succeeds in attracting American productions. New Brunswick, which shares low rates of COVID-19 infection with Nova Scotia, could also attract filming during the pandemic period.

Also, if the province hosted more shoots, crews could work more, which would keep this workforce active and prevent them from leaving the province or industry.

RECOMMENDATION

- That the Government of New Brunswick enhance its current support program for the film, television and new media industry and increase its budget without excluding the possibility of reinstating tax credits.



ISSUES AND RECOMMENDATIONS

4. INCREASING COLLABORATION BETWEEN GOVERNMENTS AND THE ARTISTIC AND CULTURAL SECTOR



Nicole Haché, *Autobiographie collective*,
acrylic on fabric, 2019. Work realized
within the framework of the intercultural
creation residency by AAAPNB, ArtsLink NB
and Mawi'art Wabanaki Artist Collective.

Collaboration between the arts and culture sector, government and public health

The provincial government is not working closely enough with the arts and cultural community to establish health guidelines. The closures seem to fall randomly without consulting the sector or considering health and safety measures put in place by the organizations. The government does not seem to be aware of the number of health measures adopted by the arts and culture community to keep operating. Implementing and complying with each measure takes time, energy and money.

Instructions concerning health constraints are not always clear and there is no one in Public Health with specialized knowledge to whom it would be possible to turn for answers. People in the arts and culture community should have access to someone who knows the area and can provide them with relevant information.

In media arts, for example, several Canadian provinces have issued protocols for filming. These protocols have helped producers and directors to shoot safely. In New Brunswick, the government has not issued a protocol. So each film crew had to do the work to come up with a plan of operation.

RECOMMENDATIONS

- That the Government of New Brunswick establish a committee composed of representatives from the arts and culture sector, Public Health and the Department of Tourism, Heritage and Culture to establish a dialogue with the sector and put in place clear measures and appropriate protocols to ensure that artists, arts organizations and companies can continue to work and that these venues can continue to operate regardless of the containment phase.
- That the Government of New Brunswick consider the arts sector and cultural industries when making public health decisions.
- That the arts community initiate discussions with Public Health to put in place health protocols and create conditions that will allow for indoor arts and cultural events to take place despite the pandemic.

- That the government establish a one-stop-shop by designating a public health official or officials to assist artists, businesses and organizations and guide them to the right resources and information to ensure that the same instructions are given to everyone.
- That the Government of New Brunswick put in place a protocol of health measures for filming.

Mental health

Many artists and cultural professionals need psychological support right now. Financial stress, general uncertainty, and the deprivation of creativity and of meeting the public create psychological distress and mental health problems for artists and cultural workers.

RECOMMENDATION

- That the Government of New Brunswick establish a special fund to provide free access to mental health care for artists and other cultural workers.

Insurance

To be able to shoot, producers need insurance. Last September, the Canadian government announced the creation of the Short-Term Compensation Fund for Canadian Audiovisual Productions managed by Telefilm Canada. This fund is to be used to ensure productions until March 31, but what happens afterwards?

RECOMMENDATION

- That the federal government maintain the Canadian Audio-Visual Production Short-Term Indemnity Fund beyond March 31, 2021.

In schools

The closure of schools to the public and the many sanitary restrictions in place create challenges for the cultural sector. The biggest of them is that many performance halls located in schools are still not accessible to the general public. This is a huge challenge since in several towns and cities the school theatre is the only one available to the community.

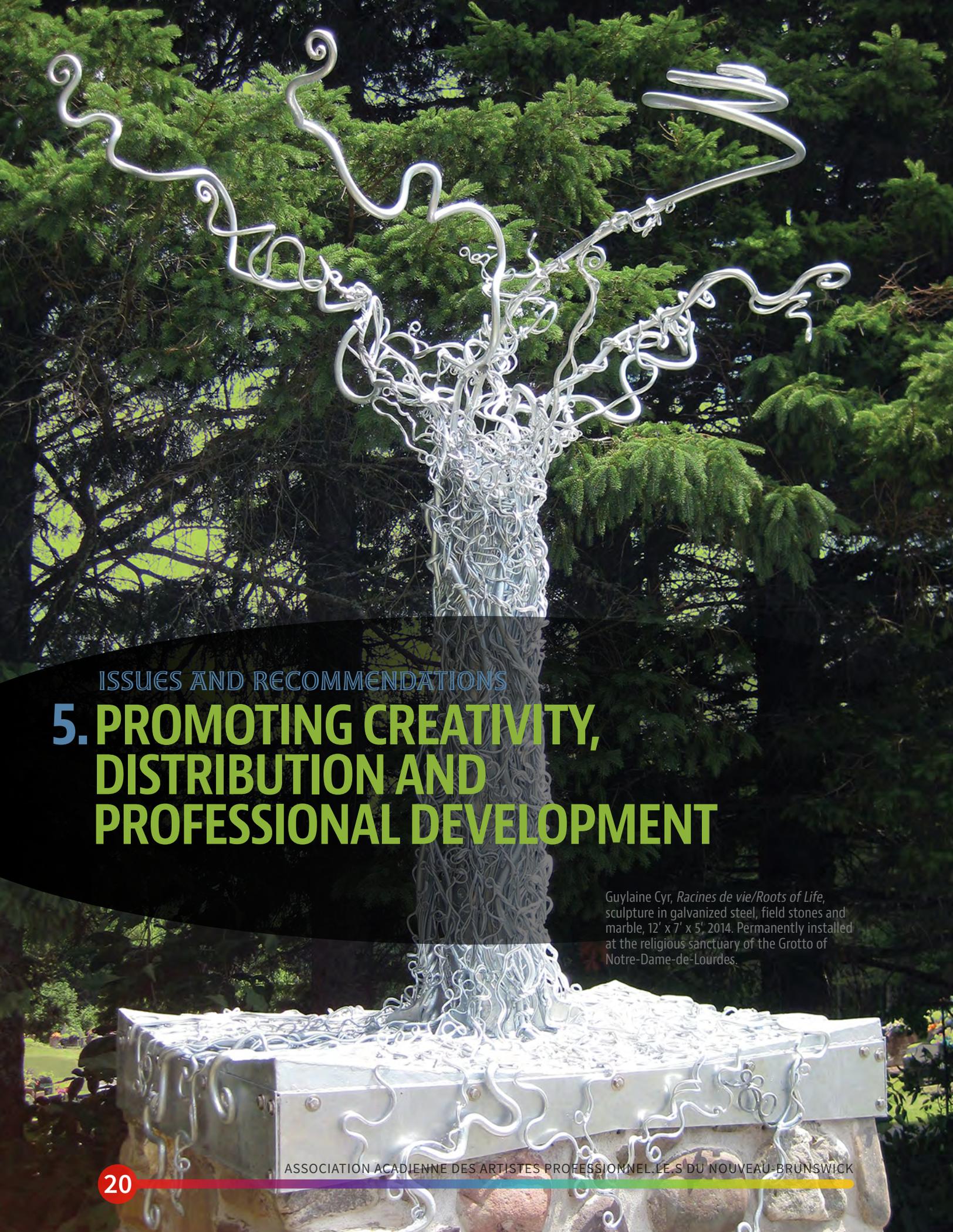
Many artists and cultural workers believe that the time of the pandemic could be a good time for more artists' presence in schools. In New Zealand for example, the government has invested additional funds to promote creativity in schools. These funds will allow more artists to be hired to work with schools, sharing their talents and knowledge. This approach could be implemented here.

RECOMMENDATIONS

- That the provincial government allocate additional funding for the hiring of artists in schools through the "GénieArts" and "Une École, Un Artiste" programs.
- That the government increase the School-Community Partnership Support Fund and enrich arts presentation programming.
- That the Department of Education and Early Childhood Development reach an agreement with the arts community on evening and weekend access to community performance spaces in schools.



Artist Stephanie David giving a workshop to the students of École Abbey-Landry during Les Éloizes.



ISSUES AND RECOMMENDATIONS

5. PROMOTING CREATIVITY, DISTRIBUTION AND PROFESSIONAL DEVELOPMENT

Guylaine Cyr, *Racines de vie/Roots of Life*, sculpture in galvanized steel, field stones and marble, 12' x 7' x 5', 2014. Permanently installed at the religious sanctuary of the Grotto of Notre-Dame-de-Lourdes.

CREATIVITY

Creation of new work

By the last deadline for artsnb's creation program, the number of submissions had doubled from 113 last year to 226 this year. This demonstrates a great need, especially in these times of pandemic, to create new works and to have access to the funds to make it. We should also take advantage of this time of forced confinement to support the creation of new work in all disciplines that can adapt to new distribution conditions and be ready as soon as the pandemic subsides.

The Department of Tourism, Heritage and Culture should do likewise and support the production of new shows by production companies and broadcasters by assuming part of the expenses related to the technical and production teams' fees and artists fees.

RECOMMENDATIONS

- That the government significantly increase the New Brunswick Arts Board's budget envelope to properly support creation during the pandemic.
- That the provincial government, through the Department of Tourism, Heritage and Culture, increase its financial support for the creation of new work by arts organizations and production companies.
- That the provincial government provide more funding for pre-production projects through the Film, Television and New Media Industry Support Program.

Funding for the development of media arts projects

For many, the pandemic could be an excellent time to develop projects, but they have to scramble to come up with financial solutions to cover the expenses related to the development of content, including the cost of scriptwriting.

The Alliance des producteurs francophones du Canada (APFC) is asking Canadian Heritage to invest \$350,000 per year in the APFC's Élan program (for the creation of original Francophone works in minority settings), which would cover the costs of development, including scriptwriting fees.

RECOMMENDATION

- That Canadian Heritage invest \$350,000 per year in the Alliance des producteurs francophones du Canada Élan program to cover the expenses of developing original French-language works in a minority setting.

Artist in residence programs

A creative residency is an excellent way to stimulate research and the creation of new works while ensuring artists' income.

RECOMMENDATIONS

- That the governments of New Brunswick and Canada provide more funding for artist-in-residence programs.
- That the Artist-in-Residence Program in Provincial Parks, which associates a park with an artist and their work, be continued and become a permanent program monthly.
- That the federal government encourage all national parks to develop an artist-in-residence program with paid artists.

PRESENTING

Presenting support

With theatres closing, reopening subject to distancing rules and shows being broadcast online, production companies and broadcasters have to present shows at a loss. To continue to operate, to provide work for artists, to support their communities, to encourage interaction with the public and to provide an essential service to the population, artistic organizations must be able to count on the support of governments to compensate part of the shortfall.

Dance, theatre and circus artists practice a living art. They fear that virtual shows will be seen as a solution that eventually replaces face-to-face productions. A lot of effort and funding is put into reinventing shows in virtual mode and encouraging the digital shift rather than finding solutions to keep the face-to-face experience alive. The public's perception of the performing arts has changed and this worries the community.

RECOMMENDATIONS

- That the provincial and federal governments grant additional funding to presenters to ensure the continuation of their activities, to preserve the arts ecosystem.
- That the provincial and federal governments assist presenters so that they have room to innovate to revive the performing arts and live entertainment sector.

Distribution, cultural mediation and visual arts curators

Many exhibitions have been cancelled or postponed since March 2020, and there have been few opportunities for visual artists to meet the public and patrons.

It's time to rethink the way artists meet the public. Some have opted for interactions with a small audience, outdoor exhibitions, or have turned to virtual interactions.

While the province's programs for putting work online have been appreciated by visual artists, most agree that digital is not a permanent alternative, as this art form relies on the physical presentation of works in front of an audience.

Cultural mediation is an important facet in the visual arts sector. Openings are important, and the experience of meeting the artist and their work is still essential to the public. We need to make both face-to-face and online presentation efforts.

RECOMMENDATIONS

- That the governments of New Brunswick and Canada provide funding for innovative projects that allow artists to diversify their means of meeting the public (large openings, small number of visits, hiring additional mediators, etc.).
- That the governments of New Brunswick and Canada offer a funding program to enable the creation of works for the Web, the creation of artist vignettes and other cultural mediation tools or services.

Digital and virtual works

Due to the closure of theatres and venues, many artists, producers and broadcasters have turned to digital and the internet to reach audiences. The internet offers enormous potential, but it also brings its share of challenges.

Some artists feel pressured to use the internet when it does not suit them or their work. It is up to each artist and organization to determine whether virtual dissemination is an avenue for offering their creations and for reaching their audience. Virtual events should not replace face-to-face events but complement them.

Significant expenses have to be incurred to create virtual content while there is normally little revenue to be gained. There is not yet a solid business model for cultural productions presented online to generate income.

When it comes to consumer programming, virtual tours do not get great results. Producing quality virtual content takes a lot of effort, and the public is not necessarily willing to pay.

With the advent of virtual presentations, artists and arts organizations are becoming creators of online content without necessarily being equipped to do so. You need the right equipment; you need to know how to use the equipment and to be aware of the legal ramifications that accompany the online distribution of artistic content.

Musicaction donated funds for the creation of audio-visual content rather than for tours and showcases. While funding programs help cinemas acquire the necessary equipment, expertise will continue to develop.

RECOMMENDATIONS

- That governments provide funding for training in digital content production.
- That governments ensure that creators are fairly compensated when their work is disseminated on the Web (copyright and resale rights).
- That governments ensure that adequate training is offered to artists and other content producers so that they are better informed about the legal issues surrounding webcasting.

Funding for equipment

Artists and arts, cultural, and heritage organizations need to update their equipment inventory to meet current requirements.

During this pandemic, artists and organizations have had to purchase equipment to meet the new demands of online presentation.

RECOMMENDATION

- Increase existing funds for the acquisition of specialized equipment to help artists and arts organizations meet the demands of the online environment, both for creation and distribution.

PROFESSIONAL DEVELOPMENT

Adapting to digital

The pandemic has forced artists and cultural workers to become improvised online content creators. They had to get the right equipment, learn how to use it, and understand the legal issues surrounding online broadcasting. Even to this day, after multiple experiences, there is still a lot to learn.

Musicians, for example, require technical training or access to funding so they can set-up home studios. This would facilitate local creation and lower costs. By being equipped to make their recordings, artists would be able to work even during the pandemic.

RECOMMENDATIONS

- That the Governments of New Brunswick and Canada offer assistance programs for artists and cultural workers to enable them to train or access professional resources to showcase themselves via online platforms (software and use of equipment)
- That artists' associations offer workshops to raise awareness of copyright in the case of online distribution.

Professional development bursaries

Generally speaking, confinement due to the pandemic can be a time of renewal and professional development. Artists and cultural workers should have access to financial assistance that would allow them to upgrade their skills.

RECOMMENDATIONS

- That the New Brunswick Arts Board offer more scholarships so that artists and cultural workers can devote themselves to their professional development.
- That the Department of Tourism, Heritage and Culture provide more scholarships for artists and cultural workers to pursue professional development.

Cross-sector mobility and loss of workforce

Even before the pandemic, specialized labour, and French-speaking labour, was difficult to find. The pandemic made the situation worse. Many cultural workers are currently finding work or employment in sectors other than the arts and cultural industries. In the aftermath of the pandemic, the arts sector is in danger of being severely damaged.

The film and television industry, for example, has lost many workers due to border closures and film stoppages and stands to lose more if nothing is done. When things start up again, there will be a shortage of resources caused by the simultaneous resumption of several postponed projects. It is hard to know if enough French-speaking teams will remain to support that level of activity.

RECOMMENDATION

- That governments create a special fund to support the training of the next generation of workers, which could be used to finance professional development and mentoring activities.

ISSUES AND
RECOMMENDATIONS

6. STIMULATING DEMAND FOR CULTURAL PRODUCTS



Pépins, un parcours de petites détresses, play written by
Caroline Bélisle, directed by Marc-André Charron and presented
in 2020 at the Verger Belliveau Orchard in Pré-d'en-haut. On the
picture we recognize the performer Katrine Noël.
Photo : Annie France Noël.

PERFORMING ARTS

Public confidence

Even if theatres and cultural and heritage venues have reopened their doors, the public is not necessarily flocking to them. People say they want to go to live shows, but there is work to be done to restore public confidence. People have been given the incorrect impression that theatres are higher risk places than others. This is not true. Now is the time to educate the public on the safety measures that have been implemented.

RECOMMENDATION

- That the Government of New Brunswick conduct a public awareness campaign to make the public aware that it is safe to go to a show.

PUBLISHING

Local purchasing incentives

Many consumers have turned to online shopping during the pandemic, which favours large chains and online platforms - often digital giants - at the expense of independent local businesses like bookstores.

Independent booksellers face additional costs for shipping books as the majority of purchases are now made online. There was once a Canadian Heritage program that reimbursed booksellers and publishers for a portion of the cost of transporting books. This measure should be restored.

A preferential postal rate for other Canadian cultural products would also be a way of stimulating demand.

RECOMMENDATIONS

- That the provincial government support the "I'm buying an NB book/J'achète un livre du N.-B." initiative.
- That the federal government eliminate the GST on books.
- That the federal government provide transportation assistance to independent book publishers and bookstores by reimbursing a portion of their expenses, as is done in Quebec.
- That Canada Post restores its preferential postal rate for shipping books.

Book purchasing policy

Since 2008, when the New Brunswick Book Policy was adopted, the publishing community has been calling on the provincial government to adopt a local book-buying policy. This policy would ensure that the government, its departments, including the Department of Education and Early Childhood Development, as well as school and public libraries would purchase books from independent bookstores and publishing houses within the province.

This policy would promote increased access to books throughout the province through improved support for independent bookstores and publishing houses across the province. Independent bookstores are key players in the distribution of books. Unlike large retail stores, independent bookstores are involved in promoting New Brunswick books, particularly those of regional interest. Their success depends on the buying habits of the public and government institutions.

In 2017, New Brunswick signed the Canadian Free Trade Agreement (CFTA), which contains a cultural exception (article 809). This cultural exception now allows New Brunswick to adopt measures that favour local purchases from independent bookstores and publishing houses in the province.

RECOMMENDATION

- That the Government of New Brunswick adopt a book purchasing policy in 2021 to ensure that government, government departments, and libraries acquire books from independent bookstores and publishing houses in the province.

VISUAL ARTS

Acquisitions by the collectionArtNB

The provincial government manages the collectionArtNB. This permanent collection of contemporary works in the visual arts in New Brunswick is enriched with new acquisitions every two years.

Exceptionally, during the pandemic, the government could make a second call for the acquisition of works in the same period.

RECOMMENDATION

- That the provincial government double the funding to the collectionArtNB, which acquires recent works of art.

Art acquisitions tax credit program

In the visual arts sector, there is a federal tax credit for the acquisition of works of art by businesses. This program should be promoted and possibly extended to individuals.

RECOMMENDATIONS

- That the tax credit program for the acquisition of works of art for businesses is promoted.
- That the Government of Canada extend this tax credit program to individuals for the purchase of a work of art.

FOR ALL DISCIPLINES

Promotional events

The arts sector wants to create an event inspired by the "I'm buying an NB book/J'achète un livre du N.-B." event presented for the first time in September 2020, to create something similar in other artistic disciplines.

RECOMMENDATION

- That the government of New Brunswick support the organization of events for the promotion and purchase of local cultural products.

GST and Shipment of Cultural Products

During the pandemic, many consumers have turned to online shopping, which has favoured large channels and online platforms - often digital giants - to the detriment of local businesses.

RECOMMENDATIONS

- That the federal government eliminate the GST on cultural products.
- That Canada Post introduce a preferential postage rate for the shipment of cultural products.

Discoverability

The rapid transfer of Canadian works and content to the internet has highlighted some major issues: Where can Canadian artists' works be found on the internet?

With the growing number of Acadian works presented on the internet, it is becoming urgent to look at the unification of metadata so that Acadian content comes out first in search results to be discoverable on the internet.

RECOMMENDATION

- That the Government of New Brunswick support the arts and culture sector in standardizing its metadata to encourage the discoverability of works online, and that it create aggregators of local works.

CONCLUSION

From bad to worse.

These words best describe the situation in the arts and culture community since the start of the pandemic in March 2020.

The situation could have been much worse if the federal government had not listened to and offered support measures both by providing special benefits and emergency funding for individuals and organizations and businesses.

Two rounds of consultation, first in June and then in October 2020, have allowed the Association acadienne des artistes professionnels du Nouveau-Brunswick to observe the evolving situation for arts and culture during this period of pandemic. Overall, it continues to deteriorate.

We must not forget that the arts and culture sector has not resumed its activities in Canada or New Brunswick, since the first gradual reopening carried out by governments. Some sectors saw their businesses flourish during the pandemic. That is far from the case for the arts and culture.

These last pages offer a series of recommendations aimed at helping the sector to emerge from the slump and preserve its integrity as far as possible. The damage to the sector is huge, but will only get worse if we do not act now.

It's important to address the problem holistically because, for the arts ecosystem to survive, all its various elements must survive. Artists with long careers behind them are now looking to other trades, craftsmen and workers and cultural workers are taking jobs in non-artistic sectors, the development of new creative projects has slowed and projects in progress are on shaky ground.

The provincial and federal governments will have to work together to support the hard-hit arts and culture sector. In addition to helping the sector recover, the government will also need to consider increasing its tax revenues.

The pandemic highlights some big questions: Is the Canadian social safety net capable of supporting a health crisis? What is the fiscal responsibility of digital giants that have reaped gargantuan profits thanks to the pandemic (e.g. increase in online shopping)? Should tax fairness be reviewed to ensure the long-term sustainability of social

program delivery? How can we accelerate the expansion of Internet services with rapid connection to all of Canada, especially in rural areas?

It is essential to remember that the arts and culture sector has not resumed its activities, in Canada or New Brunswick, since the first efforts of reopening led by governments. Other sectors saw their businesses flourish during the pandemic. That is far from the case for the arts and culture.

We must not forget that the arts and culture sector has not resumed its activities in Canada or New Brunswick, since the first gradual reopening carried out by governments. Some sectors saw their businesses flourish during the pandemic. That is far from the case for the arts and culture.

The importance of a strong social safety net

One of the major strengths of the arts sector is its diversity, in that it is made up of a multitude of individuals, independent workers, small companies, either incorporated or not, and not-for-profit organizations, co-ops and the multitude of small businesses that revolve around the sector. The diversity of the arts and culture sector in New Brunswick stems from the fact there is not a single company controlling most of the production, as may be the case in other sectors of economic activity.

This force is also becoming the Achilles heel of the sector because a single government response cannot solve all the problems of every person involved in the arts and culture community. The unique makeup of our industry demonstrates the importance of a strong social safety net to protect workers and to protect small businesses that are struggling to survive.

The financial contribution of digital giants

Digital giants either do not pay or pay little, tax on their income in Canada. Most of these businesses do not collect sales taxes. This means that the corporations that have benefited the most from the pandemic, from the acceleration of online shopping, have contributed little or nothing to financially supporting recovery efforts or to bail out state coffers heavily drained by financial aid programs.

Everyone must contribute to the tax base.

Fiscal fairness

It is high time for foreign companies doing business in Canada to pay tax on their domestic income. These businesses must collect sales taxes, just as businesses established in Canada already do. It is time to end the preferential treatment for foreign companies.

There are still too many tax havens for Canadians and businesses here who want to avoid paying taxes. The federal government should work to tighten the fabric that is currently allowing revenue to seep away.

High-speed internet access

According to what Simon Delattre from *L'Acadie Nouvelle* reported on August 28, 2020, the CRTC estimated in 2018 that 63.4% of New Brunswickers had access to 50/10 Mb/s internet services and to unlimited data transfer, which is the basic level needed to participate in the digital economy. That means that 36.6% of New Brunswickers in rural areas do not have access to this technology, which would allow them to fully participate in the digital economy.

Although the CRTC says the situation is better in rural New Brunswick than in the rest of the country, it goes without saying that this lack of access is a major obstacle to equitable access for all Canadians to the possibilities of the digital economy.

These are some of the main facts emerging from the consultations. One thing is certain: for any semblance of cultural industries to survive in the aftermath of the pandemic, governments will have to act quickly and with vision.

One thing is certain: for any semblance of cultural industries to survive in the aftermath of the pandemic, governments will have to act quickly and with vision.

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