

trajectoire 18>23

RENEWED GLOBAL STRATEGY
FOR THE INTEGRATION
OF ARTS AND CULTURE



Title: Renewed Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick

Main title: Trajectoire 18-23

Subtitle: Renewed Global Strategy

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Legal Deposit: September 2018

Renewed Global Strategy (publication imprimée) : ISBN 978-1-895819-60-1

Renewed Global Strategy (publication pdf) : ISBN 978-1-895819-61-8

Document presented in Moncton, N.B. as Sept. 18, 2018

English translation prepared for ArtsLink NB, December 2019

Cover: *L'école buissonnière* (Playing Hooky) by PPS Danse. Choreographer: Pierre-Paul Savoie. Dancers: Amélie Rajotte, Mathilde Addy-Laird, Chantal Baudouin, Dany Desjardins. Production PPS Danse and DansEncorps. Photo: Rolline Laporte

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Photo: Bob Morgan

The land, the water, the sounds, colour, and texture of this place define where we live, but the voices we hear — in song, in poetry, in story and conversation — are what shape our identity for those that we share this place with. There is a multitude of voices celebrating what we have here.

Finding voice. Hearing and listening. These are tools of self-identity and of building community. The Acadian community is a vital part of our shared identity as New Brunswickers. As the collective voice of the Acadian arts community, the AAAPNB has led a valiant chorus for more than twenty years. In 2009, the AAAPNB published a *Global Strategy for Integrating the Arts and Culture into Acadian Society in New Brunswick*. This volume is the renewed articulation of that effort.

Where does ArtsLink NB fit in this? As a unifying organization for the province's arts and culture sector ArtsLink complements the AAAPNB's work by providing an English-speaking rallying point for professional artists. We are active partners in many of the AAAPNB's efforts, as they are in ours: both organizations foster the sector's contributions to a dynamic and prosperous province.

A *Renewed Global Strategy* provides a detailed five-year work plan for the continued growth of and support for New Brunswick's arts and culture sector, through an Acadian lens. ArtsLink is an active partner and plays a lead role in several of these efforts. Through the integration of arts in education; by developing social measures and infrastructure with which to support the work of the professional artists in our midst; in acknowledging and affirming the vital contribution that arts and culture make to the prosperity and economic growth of our province, this document articulates continuity and a bright future for the sector as a whole. Regardless of language, this is a shared vision: one that celebrates our individuality and our diversity, one that recognizes the strength of community and embraces the beauty of many voices speaking together. What is celebrated here, and the goals that are aspired to in this publication, are ultimately for all of us. In translating this document, ArtsLink invites you to the conversation. Let us continue to work together and to share our individual stories.

A handwritten signature in black ink, appearing to read 'Julie Scriver'.

Julie Scriver, President
ArtsLink NB



Participants at the Trajectoire 18>23 forum. Photo: Jocelyne Vautour

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PREFACE

THINKING, CREATING, AND IMAGINING TOGETHER



Photo : Dolores Breau MPA



Philippe Beaulieu
President



Photo : Dolores Breau MPA



Carmen Gibbs
Executive Director

In 2004, the 600 delegates at the convention of the Société Acadienne du Nouveau-Brunswick voted in favour of a resolution that would have a decisive impact on its development. Making it clear that arts and culture are fundamental vectors for the development of Acadian New Brunswick, the convention decided to hold a Summit on Arts and Culture giving the Association Acadienne des artistes professionnels du Nouveau-Brunswick (AAPNB) the mandate to organize it.

Although New Brunswick’s Acadian community had acquired symbols and established institutions over the course of a century, it needed to name aspects of its culture, confirming the social, political, and economic role of that culture in a broad sense, and affirming and promoting a resolutely modern society at the same time.

This was a tall order. Acadians have always been strongly attached to their culture and, since the 1960s, artists and intellectuals have moved New Brunswick’s Acadian community into the modern world, creatively and rhetorically, but although many major cultural events have helped to put a stamp on modern Acadian culture, never had they considered such a radical, proactive act as the summit. The ultimate goal of the summit was to make culture the focal point of the Acadian political vision, allowing it to become more than a symbol of Acadian identity and making it an instrument for collective development, progress, and growth

This kind of a challenge required input from all stakeholders and leaders in the community. The New Brunswick Acadian Arts and Culture Summit would be open to groups, and institutions that, until then, had rarely had an opportunity to work together. Every sector has its own terminology, often foreign to the language of arts and culture. But as the project moved forward, a shared the public, including groups such as artists, cultural workers, and academics, as well as organizations, associations, and industry. The goal was to name the culture, own it, and open it up to all kinds of opportunities.

There are turning points in the history of any people - decisive events that bring about fundamental change. The summit was one of those events. It was suddenly possible to reach a consensus on a broad cultural framework and a new definition of Acadian identity founded on language and territory, but also on working together to achieve a common goal, inclusion, and transparency.

To get there, we’d need to attract, support, and guide people. vocabulary emerged, giving rise to the synergy needed to fulfill the mandate of

the convention. The result was a major initiative enabling Acadian civil society to forge into the future and continue to nourish and support its changing identity and ensure both its unique character and universal nature.

That initiative is the Global Strategy for the Integration of Arts and Culture in the Acadian Society of New Brunswick. It brought about a fundamental transformation to all levels of Acadian community.

Given all the work, changes, and progress made since the Global Strategy launch in 2009, and all the challenges yet to come, the stakeholders and partners decided to update their strategic planning. Technical changes have shaken up the production, presentation, and distribution of the arts. New public policies have changed the political landscape. New organizations and new events have made the arts, culture, and heritage scene more dynamic and more diversified. Many towns and cities have enacted a cultural policy. More artists are active in our schools. So although the arts and culture ecosystem may have been firmed up, new realities had to be considered.

That is why, starting in 2015, a few hundred individuals, stakeholders, and partners took part in a consultation, research, and coordination exercise to prepare an overview of the situation, identify new issues affecting the development of arts and culture, and find new courses of action to follow up on the implementation of the Global Strategy.

Thus, in December 2017, more than 125 artists, cultural workers, and representatives of organizations from all sectors of society and government got together over two days to take stock of the work done by each group, discuss

possible changes to the strategies, and provide support for the Global Strategy’s new roadmap. The participants reiterated their confidence in the AAPNB, confirming its role as the lead on the Global Strategy.

At the dawn of the 21st century, with the resurgence everywhere of the spectre of virulent populism, fuelling cynicism and sowing division, it is more important than ever to situate the artist at the heart of society and the citizen at the heart of arts and culture. It is becoming more necessary than ever to nourish, across all spheres of society, a shared vocabulary that gives everyone the desire and the means to think, create, and even dream together. That is the spirit of the convention, the summit, and the Global Strategy.



Amélie Hall at Les Éloizes 2018. Photo: Geneviève Violette



Marie Hélène Allain, *Imagerie de l'héritière*, installation, 2017. Photo : Jean-Claude Blanchard

INTRODUCTION

Genesis of a Renewed Global Strategy

Trajectoire 18>23 is an update of the Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick, launched in 2009. Arising from the Summit on Arts and Culture, this publication was written as support material and inspiration for everyone involved in implementing the recommendations formulated at the leaders of the arts Summit on Arts and Culture, held in Acadian New Brunswick, in May 2007. It was the culmination of five years of work by more than 1,000 participants before, during, and after this significant event. They were all convinced the arts and culture could be a driving force for sustainable development – economic, social, educational, and cultural – in Acadian communities as well as throughout New Brunswick.

By adopting a unified, broad vision and using it to guide our actions from the beginning, the Acadian population of New Brunswick set its future course. Since it was launched, the strategy has served as a “road map”, for all stakeholders involved. The document was intended as a guide, but the accompanying sectoral strategies and action plans are also “compasses to help navigators determine their position.”

Updating the Global Strategy

It was clear from the start that the Global Strategy offered leaders in all areas of Acadian community the opportunity to reorient their work based on prevailing conditions, without losing sight of their goal. So the three years of work devoted to Trajectoire 18>23 by the partners involved in implementing the original Global Strategy beginning in 2015, resulted in the creation of a new road map for 2018 to 2023. The partners decided the update was required in view of the work that

had been done, changes in the political, economic, social, and cultural environments, and the many actions carried out and their impact on new public policy. Here are a few of the highlights :

- Adoption of a Renewed Cultural Policy for New Brunswick;
- Establishment of ArtsLink NB, an Anglophone arts and culture advocacy organization;
- Formation of the Premier’s Task Force on the Status of the Artist;
- Launch of the Linguistic and Cultural Development Policy (LCDP);
- Establishment of CulturePlus, the province’s cultural human resources council.

Updating provided an opportunity to look at achievements and challenges, but also to analyze the environment and consider the changing context in which the partners were working. The setting of guidelines and the quantitative and qualitative assessment of actions taken since 2009 helped in establishing priorities, redesigning sectoral strategies based on experience, and updating action plans.

In terms of the work done and the commitment shown by the Global Strategy partners throughout the updating process, we can state confidently that their mission has been accomplished. Their goals were to:

- Promote greater ownership and visibility of the Global Strategy for the Integration of the Arts and Culture in all New Brunswick communities;
- Identify stakeholders and partners and secure their commitment to continue the implementation process;
- Seek out the participation of new partners.

Updating was a three-phase process.

- In the **preparatory phase**, guidelines were established and online surveys of partners were conducted, as well as in-depth interviews with some of them.
- A compilation of all the information was presented to the partners during **the consultation and cooperation phase**. The partners were divided into target groups, with each group meeting three times to analyze, prioritize, and develop new action plans for 2018 to 2023. The five target groups were professional artists; arts, culture, and heritage organizations; cultural enterprises and industries; the education sector; and municipalities and organizations involved in Regional Cultural Planning.
- The **final phase** was spent drafting the Renewed Global Strategy and confirming with identified organizations their role as stakeholders and partners in the implementation of action items. It wrapped up in December 2017, with a large provincial forum, Trajectoire 18>23,



Les Éloïzes 2016 in Fredericton, with an excerpt from *La vallée des possibles*: l'œuvre de Camille Lefebvre, finalist for the Éloïze Award – 2016 Event/ Performance of the Year. Photo: Julie D'Amour-Léger

that brought together nearly 125 artists, cultural workers, and representatives of organizations in all sectors of society and government. This was the perfect opportunity to break down barriers and bring together all the partners involved in the updating exercise so they could review the five new sectoral strategies and their action plans set out in the road map for the Renewed Global Strategy. The people and organizations present were able to express and confirm their commitment to implementing the strategy for the next five years.

Framework and Content of Trajectoire 18>23: Renewed Global Strategy

The updating exercise provided an opportunity to redesign the Global Strategy on the basis of several years’ experience. For that reason, the new iteration of the Global Strategy consists of five sectoral strategies instead of the seven in the first version. Each sectoral strategy comprises an introductory text and an action plan and focuses on the development of one of the target groups identified during the updating exercise. These groups make up the entire arts and culture ecosystem. The five sectoral strategies that form the architecture for Trajectoire 18>23 are as follows:

- Strategy for the Development of Professional Artists;
- Strategy for the Development of Arts, Culture and Heritage Organizations;
- Strategy for the Development of Cultural Enterprises and Industries;
- Strategy for Incorporating Art and Culture into Education;



Exhibit of photographs by Julie d'Amour-Léger, Centre culturel Kent-Sud 2016. Photo: Julie D'Amour-Léger

- Strategy for the Growth of Communities through Regional Cultural Planning;

Three of the sectoral strategies in the initial Global Strategy are not covered in Trajectoire 18>23. However, that material has been included where it's pertinent. Thus the strategy for the advancement and promotion of artists, works of art, and cultural products is now included in the Strategy for the Development of Arts, culture, and Heritage Organizations and the Strategy for the Development of Cultural Enterprises and Industries.

The strategy for research on the arts and culture is no longer separate but incorporated into all of the sectoral strategies, because they all require research to go forward. In the same vein, the sectoral strategy of Improving the Status and Visibility of Arts and Culture is now a major component of all the strategies.

Updating the Global Strategy also led to some corrections and additions. Issues relating to the development of cultural enterprises and industries used to come under the Strategy for Development of Organizational Structures for Arts and Culture, but it was decided that this sector's specific needs and challenges could be met by assigning its own sectoral strategy. Although it's not stipulated, the heritage sector was considered to be an integral part of arts and cultural organizations. Including it in the new Strategy for the Development of Arts, Culture, and Heritage gives it more visibility, and several parts of its action plan involve the heritage sector specifically.

Early childhood now has its own strategic objective in the Strategy for Incorporating Art and Culture into Education, and its action plan was developed in cooperation with this sector. Colleges are mentioned as well, the New Brunswick Community College (NBCC) for example, has a cultural policy. The vision and outcomes targeted by this sectoral strategy and its vocabulary were modified to reflect this broader scope. "Education system," a more-encompassing term, replaced "school," and instead of "students", we now refer to "individuals from early childhood to adulthood," or to "learners."

Implementation of Trajectoire 18>23

Since its inception, the successful implementation of the Global Strategy has depended on engaging all sectors, political officials, and government partners, as well as the support and guidance received to carry out actions. The importance of offering support and coordinating partners' efforts was recognized in 2009, when the AAAPNB was mandated by the community and governments to oversee implementation of the Global Strategy. This lead role was confirmed and renewed at the Trajectoire 18>23 forum held in December 2017.

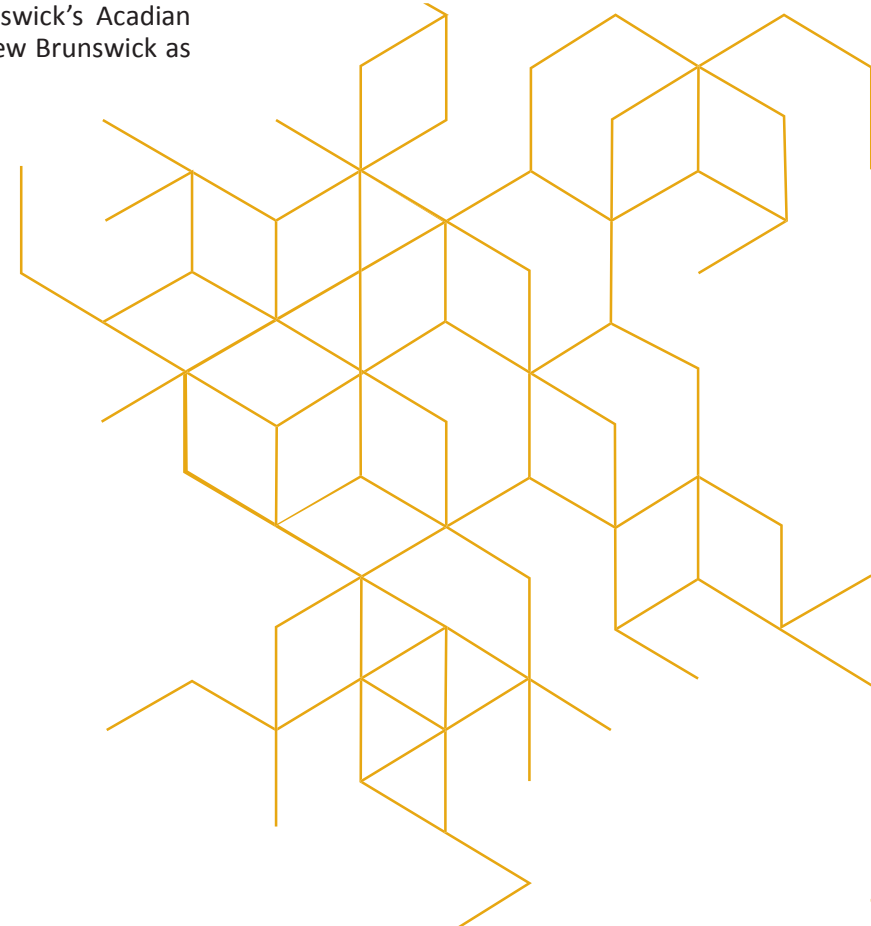
In 2009, to fulfil its mandate, the AAAPNB hired a Global Strategy coordinator who is supported by the association's executive director and various employees. They're a reliable team that can implement specific projects set out in the Global Strategy, and offer guidance to partners who can benefit from opportunities for dialogue and feedback provided by provincial round tables. These will be maintained and consolidated over the next few years as Trajectoire 18>23 is implemented. For each sectoral strategy there will be a corresponding round table to bring together representatives of the partners involved. These individuals will see that priorities are set and the actions for their sector are implemented.

In accordance with its mandate, the AAAPNB will ensure implementation of the Renewed Global Strategy by:

- supporting the partners in the different sectors of activity as they carry out specific actions;
- serving as a liaison between all the partners involved;
- facilitating and coordinating the provincial round tables;
- producing tools based on the needs of the various stakeholders;

- supporting and advising the partners and promoting the Renewed Global Strategy at different levels;
- managing communications associated with implementing the Renewed Global Strategy;
- reporting to government and the community on implementation progress;
- advocating politically to ensure progress and obtain funding.

Equipped with a Renewed Global Strategy that they have helped to develop, the partners can rely on support to guide them in participating in the development of their respective sectors and in the development of New Brunswick's Acadian community and the province of New Brunswick as a whole.



FOUNDING PRINCIPLES

TRAJECTOIRE 18>23: RENEWED GLOBAL STRATEGY

VISION

Arts and culture are essential for New Brunswick's Acadian community to develop and thrive

MISSION

The Global Strategy is a road map for Acadian New Brunswick. It serves as a guide for the integration of arts, culture, and heritage to help Acadian New Brunswick develop to its fullest potential. To do this, it mobilizes and engages stakeholders and leaders in all sectors of activity, political officials, and government partners.

ARTS, CULTURE, AND HERITAGE ECOSYSTEM

Five target groups make up the arts, culture, and heritage ecosystem of New Brunswick's Acadian community:

- Professional artists
- Arts, culture, and heritage organizations
- Cultural enterprises and industries
- Education

Communities and municipalities. Each of these groups has a sectoral strategy, and each is affected to varying degrees by common issues:

- Training and development
- Access to and quality of physical infrastructure
- Financial resources
- Remuneration and benefits of professional artists
- Governance, human resource management, and infrastructure
- Digital skills
- Advancement of works and artists (distribution and promotion)
- Collaboration with the education system
- Collaboration with the community
- Collaboration with other communities
- Research
- Position and visibility.

DEFINING ACADIAN SOCIETY

Acadian New Brunswick is made up of all the French-speaking citizens who reside in the province, identify with this group, and contribute to its growth and well-being. This definition is purposely inclusive of Francophones from different regional cultures and French-speaking newcomers living in this geographic area.



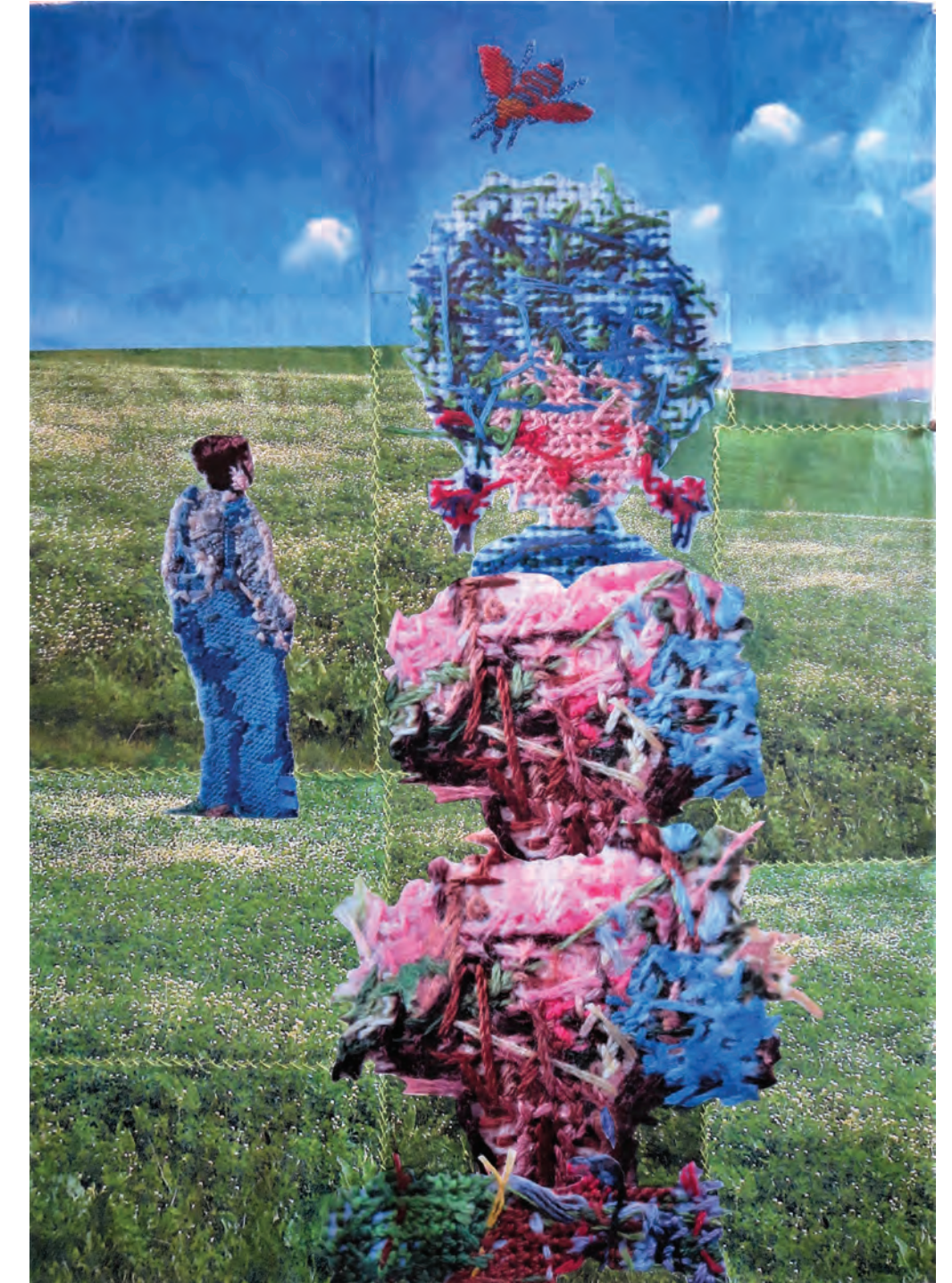
Arthur Comeau performing with the Main Street Dancers at Les Éloizes 2018. Photo: Geneviève Violette

SECTORAL STRATEGY: DEVELOPING PROFESSIONAL ARTISTS

SECTORAL STRATEGY: DEVELOPING PROFESSIONAL ARTISTS

1. DEFINITION

The Strategy for Developing Professional Artists covers everything pertaining to artists and the exercise of their profession. The strategy deals with how to recognize the professional status of artists and improve their socio-economic status, their requirements for basic and continuing education, professional development, and strengthening their role in the arts and culture ecosystem and education sector. Artists' access to arts and culture infrastructure and the circulation and promotion of their works are touched on here, but dealt with more comprehensively in the sectoral strategies for the development of arts, culture, and heritage organizations and cultural enterprises and industries.s.



Marjolaine Bourgeois, *L'abeille*, 2017. Photo: Marjolaine Bourgeois

2. SITE REPORT

“New Brunswick’s Acadian community currently includes a large number of professional artists in all disciplines: music, theatre, dance, visual arts, literature, media arts, and circus arts. There is a blurring of the boundaries between these disciplines, and many artists describe themselves as multi-disciplinarian. For more than half a century, Acadian community has been enriched by professional artists trained at either the Université de Moncton, which offers programs in music, literature, visual arts, and theatre, or outside the province, for more advanced training or programs in other disciplines, such as highly specialized schools for dance, theatre, and film and television production. Besides those who acquired their professional status through training, there are others who have developed on their own, through quality practice in the field or the recognition of their peers.

It’s an accepted fact that there are four generations of professional artists in New Brunswick’s Acadian community. The first generation preceded the founding of the Université de Moncton and began working in the arts in the 1960s and 1970s. The first artistic and cultural institutions in contemporary Acadian New Brunswick were created by this generation. Artists in the second generation



Zacc Cormier, Bernard Félix, and Paul Cournoyer at the Les Éloizes 2018 in Edmundston. Photo: Geneviève Violette

started practising in the 1980s and they came up with tools for gaining artist recognition. Many also became administrators of arts organizations and managers of cultural enterprises, mainly not-for-profit in both cases. Professional artists of the third generation began working in the 1990s. They were able to practise their art but faced the challenges of working in a peripheral region. Most recently, the fourth generation of artists consists of artists who entered the profession in the early 2000s and who now define their relationship with contemporary Acadian New Brunswick in a global context.

Prompted by evolving arts practices and the increasing number of professional artists since the middle of the 20th century, in 1990 a group of artists established the Association Acadienne des artistes professionnel.le.s du Nouveau-Brunswick. Serving as an umbrella group and forum, this association advocates for artists’ interests by approaching political and community officials who have an impact on their socio-economic situation.

Professional artists in New Brunswick fall into two broad categories: creative artists (e.g., painters, sculptors, authors, lyricists, playwrights, composers, choreographers, and screenwriters) and interpretative artists (performers). Today, hundreds of artists have chosen to live in Acadian New Brunswick, creating and performing work for audiences of all ages.

Thanks to them, spaces for the creation, production, and presentation of art have been developed. These include theatre companies, self-managed artist centres, art galleries, artists’ studios, film production studios, and dance and circus companies. An impressive number of musical groups have emerged as well. Over the years, the professional arts milieu has evolved, and valuable resources have been developed, enabling artists to create and be visible in New Brunswick’s Acadian community and elsewhere.

Although there is no statistical evidence on the way the profile of Acadian artists has changed over the years, it is clear that compared with the 1960s,

there are more professional artists in all the arts 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. A greater number of artists are more determined than ever to obtain working conditions conducive to their professional development and to live in a community that is open to artistic expression in all its forms. .

3. ISSUES

Despite the undeniable progress made over the past 60 years, Acadian artists are still in dire need of recognition. “Public and social success of New Brunswick Acadian artists is not matched by comparable professional and economic recognition. The recognition artists need is attainable by putting measures in place to protect their status as professionals and improve their economic conditions, better reflecting the value of their professional contributions. Access to training that meets their professional development needs will enable them to reach their full potential as creative and performing artists. It is also important to acknowledge the presence of artists in the arts



Izabelle Ouellet at the Festival Acadien à Caraquet 2017. Photo: Julie D’Amour-Léger

and culture ecosystem, where they play a role in community development, and their presence in the education sector, where they contribute to academic success and identity-building among Acadian youth.

3.1. Professional and Socio-Economic Status

Recognition of the professional status of artists

New Brunswick has more than 1,700 professional¹ artists working in the province. However, their professional status is not officially recognized. There is no law on the professional status of artists in New Brunswick nor any legislative body responsible for evaluating and defining their legal status. This means that the status of artists is not official and flagrant socio-economic inequalities affect those working in the profession

Since its foundation in 1990, the Association Acadienne des artistes professionnel.le.s du Nouveau-Brunswick and its partners have been voicing the concerns of artists about the non-recognition of their professional status and their precarious living conditions. Over the years, ideas have been explored and analysis, research, and actions have been undertaken to address these

issues. Key milestones in the evolving situation of the professional status of artists are as follows:

- 2004 to 2009: The Summit on Arts and Culture in Acadian community in New Brunswick got all sectors of society thinking about the role of arts and culture in sustainable community development. Artists were counting on these stronger connections to gain recognition for their status and contribution to society, leading to an improvement in their working conditions and quality of life.
- August 2009: The Global Strategy for the Integration of Arts and Culture into Acadian community in New Brunswick, published after the Summit, proposes that a Premier’s task force be established.
- Fall 2010: When it assumed power, the Progressive Conservative government pledged to form a working group on the socio-economic status of artists to improve their working and living conditions.
- May-June 2013: The Forum on the Professional Status of Artists in New Brunswick brought together 160 artists from the Aboriginal, Anglophone, and Acadian communities to discuss issues related to the profession and to propose solutions for improving the working conditions, remuneration, and social security of artists in the province.
- Since 2014: The Premier’s Task Force on the Status of the Artist has been meeting and using the recommendations from the 2013 forum as a starting point. Its terms of reference are to recommend measures for improving the socio-economic situation and quality of life of professional artists in New Brunswick.



Artists meet to update the Status of the Artist strategy at a meeting in Moncton in 2017. Photo: AAAPNB

The challenges identified call for two types of measures:

- Legislative measures (an act recognizing the professional status of artists and amendment of existing acts);
- Government measures, including economic and social risk reduction for artists, most of whom are self-employed and not covered by most existing social programs. These should pertain to under-employment, obsolescence of knowledge, fluctuation in income, business risk, illness/disability/parenthood/compassionate leave, workplace accidents/occupational disease, and aging.

Socio-economic status of artists

It’s difficult for artists in New Brunswick to make a living from their art. Although artists are better educated than the rest of the population², their median annual income is \$17,572,3³, which is below the poverty threshold. More often than not, artists do not have access to professional development tools, employment insurance, affordable drug insurance, measures that cover business risk and fluctuations in income, job security insurance, or retirement, comparable to those of other professionals.

The Task Force on the Status of the Artist looked at many possible solutions for reducing the socio-economic risks facing artists. Many of the measures identified, for instance those regarding employment insurance, taxation, and a guaranteed minimum income, cannot be implemented without the participation of the federal government. The work will certainly have to continue, because cooperation between the New Brunswick and Canadian governments will be required to implement certain measures under federal jurisdiction.

Adequate artist remuneration is another fundamental issue that will have to be addressed through adoption of and compliance with fee schedules and model contracts, as well as measures ensuring respect of copyright and resale rights

Despite these hurdles, and thanks to their energy and determination. Acadian artists manage to present, publish, and promote their work not only in New Brunswick’s Acadian community, but across Canada, the United States, and Europe. However, in New Brunswick, funding for Acadian professional artists who tour their work within their own province is deemed insufficient. Furthermore, these artists lack resource material and assistance for their creative and interpretative work. When they are eligible for financial support, the funding program is often not adapted to the regional and rural minority-language communities where access to production and distribution infrastructure presents challenges”.

3.2 Initial and Continuing Education

Initial training in all disciplines

The Université de Moncton is the only Francophone post-secondary institution offering training in the arts in New Brunswick’s Acadian community.

- The Department of Visual Arts offers an honours BA of Visual Arts (with majors in painting, printmaking, and photography). The first year of the program is given at the Edmundston campus of the university as well. The Department also offers a bachelor’s program in visual arts (specialization in teaching). An applied bachelor’s degree in interior design is offered in cooperation with NBCC – Dieppe campus.

1. Hill Strategies Research, “Artists and Cultural Workers in Canada’s Provinces and Territories Based on the 2011 National Household Survey and the Labour Force Survey,” Statistical Insights on the Arts 12,3 (October 2014), p. 53.
2. In Atlantic Canada, 41% of artists have at least an undergraduate degree, compared with 21% of the working population. Hill Strategies Research, “Artists and Cultural Workers in Canada’s Provinces and Territories Based on the 2011 Household Survey and the Labour Force Survey,” p. 53
3. Hill Strategies Research, “Artists and Cultural Workers in Canada’s Provinces and Territories Based on the 2011 National Household Survey and the Labour Force Survey,” p. 18.

- The Theatre Department offers a bachelor’s degree with a specialization in performance.
- The Music Faculty offers two specialized BAs: A BA of Music (performance) and a BA of Music (general). Students are able to focus their studies in a more specialized way on one of three profiles: Musicology, Writing (composition and musical arrangement), and Choral and Instrumental Conducting.
- The Music Department also helps deliver the bachelor of music/bachelor of education program offered by the Faculty of Education. This is a combined five-year program intended to prepare



Bruno Jacques Pelletier performing in Edmundston at the Les Éloizes 2018. Photo: Geneviève Violette

- music teachers for the school system by training them in three areas (education, music, and specialized musical education). The Department also offers a preparatory studies certificate in music for students who did not acquire the necessary skills at school to take a bachelor of music program.
- The French Studies Department, while not primarily geared to training artists, has a BA program (specialization in literary studies). It includes two courses in creative writing: *Atelier de création (récits)* and *Atelier de création (poésie)*.

Professional artists also need training in other disciplines, at the college and university levels. This includes dance, creative writing, script writing, screenwriting, stage design, art criticism, film and television, media arts, digital arts, culture management and arts administration, and career planning and development for artists. There is a need too for cooperation and alignment among post-secondary institutions offering courses in arts and culture.

Obviously, the Université de Moncton has to ensure that changes in the training it offers reflect changes in artistic practices and that its graduates can pursue advanced training at other institutions by ensuring that its initial training will be recognized throughout the academic community.

Continuing education in all disciplines

Throughout their careers, artists need to further their training and address obsolescence in their education by engaging in continuing education and professional development in their discipline, as well as in training related to career development in the arts.

Continuing education for professional artists also includes training in career development and management. In New Brunswick’s Acadian community, artists are often entrepreneurs

and their own managers, and they need skills in management, communications, accounting, and marketing in order to succeed.

A few organizations offer opportunities for professional development in New Brunswick:

- The AAAPNB develops and implements a continuing education program. It also offers a professional support program that provides artists with peer mentoring for arts-related projects.
- Established in 2016, CulturePlus has a mandate to strengthen the vitality of human resources in the cultural sector of New Brunswick, through professional development and continuing education in the form of training, research, and information.
- Theatre companies, some artist centres, and dance companies offer workshops for artists in their community.
- ArtsLink NB offers artists skills workshop programs in English.

3.3. Professional Artists and the arts and culture ecosystem

To realize their full potential, artists need to work in an environment that respects their freedom of expression and which is open to new forms of creation and expression. Creators must have access to conditions and infrastructure that favour career development, such as stable cultural organizations dedicated to raising public awareness and developing better-educated and well-informed audiences. Artists should also be able to rely on strong professional associations that advocate for their interests, as well as cultural industries and enterprises that promote and distribute their work. There is also a need to demystify artistic creation, to attract new audiences, and to heighten awareness of the essential role of arts and culture in the development of New Brunswick’s Acadian community.

Though Acadian community is covered by the provincial media, few journalists who cover arts and culture are actually art critics, a problematic situation for the arts and culture community.

Though the performing arts can rely on presentation infrastructures such as the Réseau atlantique de diffusion des arts de la scène (RADARTS) in the Atlantic region and the Stratégie de promotion des artistes Acadiens sur la scène internationale (SPAASI) internationally, the presentation of artists and their work in all disciplines remains a considerable challenge that is heightened in the digital era. Research is necessary to document and support calls for implementing strategies, cooperative initiatives, and effective methods of distribution and promotion to increase the circulation of performances and artistic creation.



Barbara Safran de Niverville, *Débris*, 2017 (acrylic on wood with Plexiglas texture, 122 x 91 x 2.5 cm). Photo: Marc Blanchard

Consideration must also be given to the fact that the issues and needs vary considerably from one arts discipline to the next.

As for the conservation of artwork by professional Acadian artists, New Brunswick’s Acadian community does not have a single infrastructure or strategy to ensure the preservation of its artistic and cultural heritage.

Since the internet came on the scene in the 1990s, digital evolution has accelerated considerably and has had a profound effect both on the creation and the dissemination and distribution and archiving and promotion of artistic heritage. The pervasiveness of digital technology in society requires that artists devote time and energy to it to ensure that their creations are promoted and to protect themselves against non-permitted uses of their work. A digital strategy for New Brunswick could address many of the challenges facing artists, presenters, and the public



Performance by Lou Poirier at the Trajectoire 18>23 forum in December 2017. Photo: Jocelyne Vautour

3.4. Professional Artists in the Education Sector

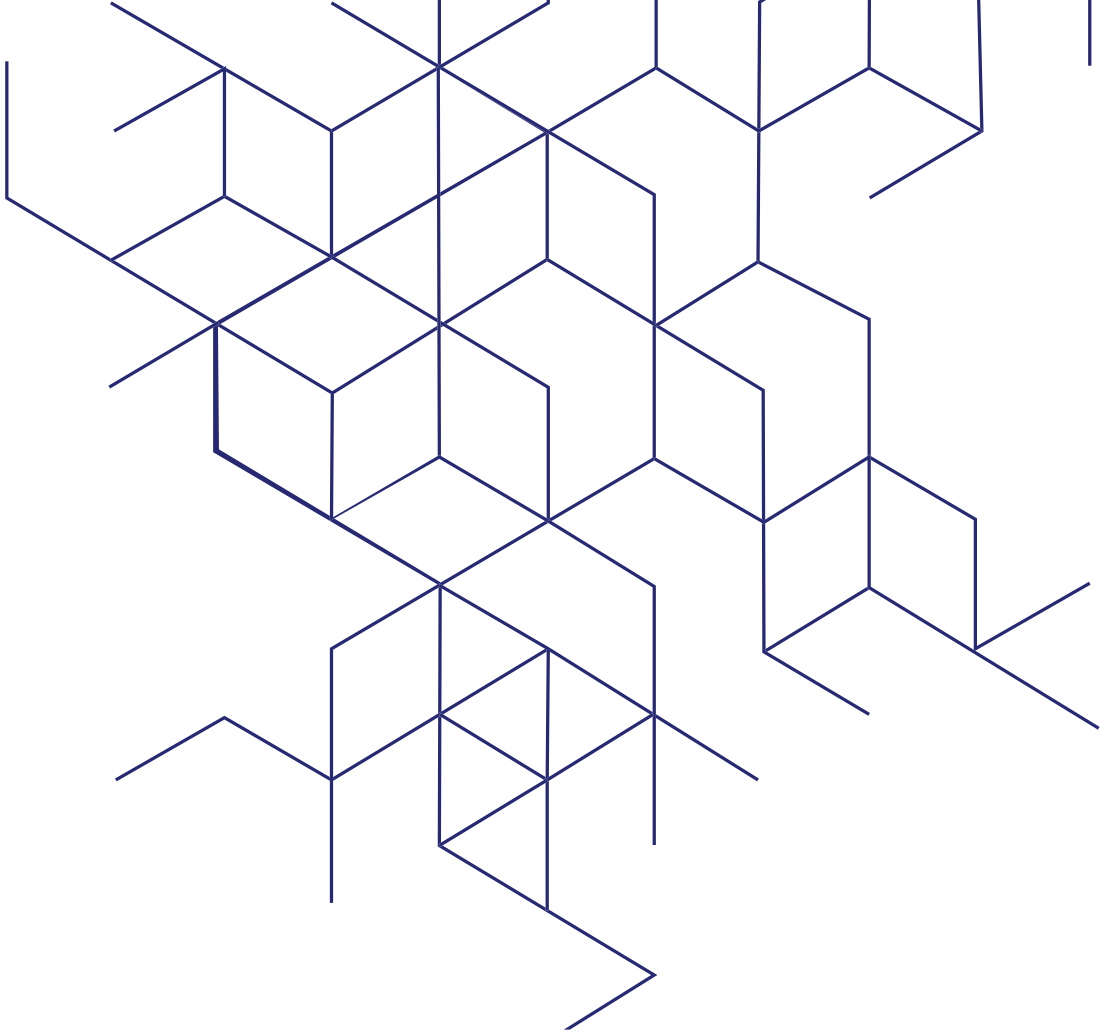
Even though the Strategy for Integrating Art and Culture into Education offers a comprehensive review at the integration of artists and their work into the education sector; the Strategy for the Development of Professional Artists also considers issues that are critica.

In connection with arts-based teaching projects (GénieArts and Une école, un artiste) based on partnerships between teachers and artists and designed to achieve learning objectives in all school subjects through the arts, over the past few years there has been a growing trend towards hiring people who may or may not have the necessary expertise. To ensure the quality of these projects and respect for their mandates and to achieve the objective, it is important to rely on professionally accredited artists. It is also important to offer training and support, and to adapt tools for artists and teachers who develop and deliver the arts-based teaching.

The established fee schedules have remained unchanged for many years now, and with budget cuts to the education sector, there has been some decrease in the remuneration of teaching artists. The work being done around artists’ training and the establishment of new schedules is an opportunity to establish conditions for the hiring of professional artists both for teaching in the arts and for presenting the arts in an educational setting.



Les Hay Babies performing at Les Éloizes 2014 in Fredericton. Photo: Francine Dion



Denise Cormier Mahoney, *Elephant Eye*, 2017 (texture paste, handmade papers, gold leaf, and acrylic, 16 x 20 inches). Photo: Glen Wilkerson

4. STRATEGY FOR THE DEVELOPMENT OF PROFESSIONAL ARTISTS

VISION

That professional artists be fully recognized for the essential role they play in the development and growth of Acadian New Brunswick through their unique perspective and the questions their works raise about society. That these creators have access to the living and working conditions they need to express the full diversity of their creativity and to cultivate artistic excellence.

STRATEGIC OBJECTIVES AND TARGETED OUTCOMES

➤ 1. Recognizing the professional status and improving the socio-economic status of artists

TARGETED OUTCOMES:

- That the professional status of artists be recognized by a provincial statute, along with government measures to mitigate their socio-economic risks.
- That professional artists be fairly compensated for their work.
- That professional artists be able to achieve their full creative potential with adequate financial support from grants, apprenticeships, mentorships, training, and access to information that is useful to their development.

➤ 2. Improving basic training and continuing education for artists

TARGETED OUTCOMES:

That professional artists reach their full creative potential by having access to a wide range of both basic training and continuing education, as well as career development programs in all arts disciplines and at all levels of professional development, both within the province and beyond.

➤ 3. Enhancing the role of professional artists in the arts and culture ecosystem

TARGETED OUTCOMES:

That professional artists receive the support and guidance necessary for the creation, presentation, distribution, promotion, and conservation of their work.

➤ 4. Renforcement de la place des artistes professionnel.le.s dans le milieu de l'éducation

TARGETED OUTCOMES:

That the contribution of professional artists in the education sector be recognized and supported.



STRATEGIC OBJECTIVE 1 > RECOGNIZING THE PROFESSIONAL STATUS AND IMPROVING THE SOCIO-ECONOMIC STATUS OF ARTISTS					
TARGETED OUTCOMES: <ul style="list-style-type: none">The professional status of artists is recognized by provincial statute, along with government measures that mitigate their socio-economic risks.Professional artists are fairly compensated for their work.Professional artists achieve their full creative potential with adequate financial support from grants, apprenticeships, mentorships, training, and access to information that is useful to their development.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.1 Professional status of artists Participate in developing legal and government action recognizing the professional status of artists.	1.1.1 Adopt legislation recognizing the profession of artist in New Brunswick and an implementation timeline for associated government action	X		<ul style="list-style-type: none">GNB	<ul style="list-style-type: none">Transition committeeOffice of the Premier
	1.1.2 Ensure that the Government of New Brunswick develops an action plan and timeline to implement legal and government measures recognizing the professional status of artists.	X		<ul style="list-style-type: none">AAAPNBArtsLink NB	<ul style="list-style-type: none">Transition committee
	1.1.3 See that government action recommended to cover all the economic and social risks faced by artists is implemented and that it involves cooperation between the provincial and federal governments as required.	Ongoing action		<ul style="list-style-type: none">Premier's Task Force on the Status of the Artist	<p>Province of N.B.</p> <ul style="list-style-type: none">Office of the PremierDTHCDepartment of FinancePETLDEECDDepartment of Justice and Public SafetyWorkSafeNB <p>Federal government</p> <ul style="list-style-type: none">Canada Revenue AgencyEmployment and Social Development CanadaPCH
	1.1.4 Once enacted, entrench measures in the act recognizing the professional status of artists and requiring all departments, governmental and para-governmental agencies, schools, post-secondary institutions and all bodies receiving public funding to pay artists established rates.	X		<ul style="list-style-type: none">PremierLegislative Assembly	<ul style="list-style-type: none">Premier's Task Force on the Status of the Artist

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MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.2 Recognition of the profession of artist Form a standing committee to oversee implementation of the Act and government action on the status of artists as soon as the Act is proclaimed.	1.2.1 Advocate for a standing committee reporting to the Office of the Premier responsible for enacting legislation on the status of artists and action to accompany it.	X		<ul style="list-style-type: none">AAAPNBArtsLink NB	
	1.2.2 Participate in the Standing Committee on the Status of the Artist responsible for enacting the law and government action developed by the Premier's Task Force on the Status of the Artist.	Ongoing action		<ul style="list-style-type: none">AAAPNBArtsLink NB	<ul style="list-style-type: none">Members of the Standing Committee
	1.2.3 Advocate with elected officials and civil servants to ensure their commitment to recognize the status of artists and implement the Act and recommend action within a reasonable timeframe.	X		<ul style="list-style-type: none">AAAPNBArtsLink NB	<ul style="list-style-type: none">Standing Committee

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MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.3 Compensation Establish and enforce structures and standard contracts for all arts disciplines.	1.3.1 Develop standard contracts and payment schedules for all disciplines if they do not already exist, or update existing ones as needed.	X		<ul style="list-style-type: none">Premier's Task Force on the Status of the Artist	<ul style="list-style-type: none">GNB
	1.3.2 Promote fee structures and standard contracts in all disciplines for artists, presenters and producers, artistic and cultural organizations, cultural industries and enterprises, the education system, municipalities, and departments concerned with hiring artists.	X		<ul style="list-style-type: none">AAAPNBArtsLink NBStanding Committee	<ul style="list-style-type: none">GNB
	1.3.3 Implement a mechanism to help artists enforce fee structures.	X		<ul style="list-style-type: none">Standing Committee	

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MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.4 Income security Develop programs adapted to the realities and needs of professional artists in terms of underemployment, entrepreneurial risks, and income fluctuation.	1.4.1 Establish an adapted employment insurance program that takes invisible work and periodic income into account and provides measures for illness, parenthood, and compassionate leave.		X	<ul style="list-style-type: none">GNBGCStanding Committee	
	1.4.2 Establish a federal guaranteed income program adapted to the needs of professional artists, including invisible work (research and creation) and periodic income.		X	<ul style="list-style-type: none">GNBGCStanding Committee	



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MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.5 Work safety Develop programs and measures adapted to the reality and needs of professional artists with respect to workplace accidents and occupational diseases.	1.5.1 Ensure that WorkSafeNB develops plans for accident prevention and promotion of workplace safety for professional artists.	X		<ul style="list-style-type: none">WorkSafeNBStanding Committee	
	1.5.2 Ensure that WorkSafeNB adapts its compensation practices to include self-employed workers, including professional artists.		X	<ul style="list-style-type: none">WorkSafeNBStanding Committee	

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MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.6 Taxation and retirement Develop programs and measures adapted to the situation and needs of professional artists in terms of taxation and retirement.	1.6.1 Develop tax exemption measures for artists with respect to copyright and creation and production grants.	X		<ul style="list-style-type: none">GCStanding Committee	<ul style="list-style-type: none">GNB
	1.6.2 See to it that the Canada Pension Plan is better adapted for people who have not contributed much to the Plan during their working life and receive low benefits upon retirement, including professional artists.	X		<ul style="list-style-type: none">GCStanding Committee	<ul style="list-style-type: none">GNB
	1.6.3 Establish an income averaging program adapted to the needs of professional artists, taking their annual income fluctuations into account.	X	X	<ul style="list-style-type: none">GCStanding Committee	<ul style="list-style-type: none">GNB

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MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.7 Copyright Participate in the review of the <i>Copyright Act</i> .	1.7.1 Research and write briefs to submit to elected officials in the context of the review of the Copyright Act, covering Canadian content in a digital world.	X		<ul style="list-style-type: none">AAAPNBFCCF	<ul style="list-style-type: none">Artists’ organizations
	1.7.2 Participate in consultations organized by the federal government onthe Copyright Act to promote artists’ interests.	X		<ul style="list-style-type: none">AAAPNBFCCF	<ul style="list-style-type: none">Artists’ organizations

STRATEGIC OBJECTIVE 2 > IMPROVING BASIC TRAINING AND CONTINUING EDUCATION FOR ARTISTS					
<div>TARGETED OUTCOME:</div> Professional artists reach their full creative potential by having access to a wide range of basic training and continuing education, as well as to career development programs in all arts disciplines and at all levels of professional development, both in and outside the province.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
2.1 Basic training of artists See that basic training provided by the Université de Moncton responds to the needs expressed by professional artists in all arts disciplines and isadapted to changing realities.	2.1.1 Conduct a study to determine gaps between basic training provided by the Université de Moncton and the professional needs of each arts discipline, with respect to screenwriting, literary creation, dramatic writing, dance, and scenic design.	X		<ul style="list-style-type: none">AAAPNBUdeM-FASS	<ul style="list-style-type: none">CACP-UdeM
	2.1.2 Identify and implement ways of responding to gaps, including: <ul style="list-style-type: none">improvement of existing training;new training;partnerships and exchanges with post-secondary institutions in New Brunswick, Canada, or elsewhere;on-the-job training.		X	<ul style="list-style-type: none">UdeM-FASSCACP-UdM	<ul style="list-style-type: none">AAAPNBCulturePlus
	2.1.3 Establish recognition of prior learning for self-taught artists so their experience is credited when they want to takeuniversity arts training		X	<ul style="list-style-type: none">UdeM-FASS	<ul style="list-style-type: none">AAAPNBCACP-UdeM

STRATEGIC OBJECTIVE 2 > IMPROVING BASIC TRAINING AND CONTINUING EDUCATION FOR ARTISTS						
TARGETED OUTCOME: Professional artists reach their full creative potential by having access to a wide range of basic training and continuing education, as well as to career development programs in all arts disciplines and at all levels of professional development, both in and outside the province.						
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS	
		1-2 YEARS	3-5 YEARS			
2.2 Continuing education of artists Ensure an adequate response to the needs of professional artists with respect to professional development, skills acquisition, and outdated knowledge.	2.2.1 Regularly assess the issues specific to professional artists in relation to professional development, skills acquisition, and outdated knowledge to determine methods of intervention to meet the needs in terms of continuing education and professional development.	X		<ul style="list-style-type: none">• AAPNB• ArtsLink NB	<ul style="list-style-type: none">• CulturePlus• PETL• DTHC	
	2.2.2 Explore cooperation between the AAPNB and ArtsLink NB to enhance their offer of training to professional artists in addition to what is offered by other organizations or other educational institutions.	X		<ul style="list-style-type: none">• AAPNB• ArtsLink NB	<ul style="list-style-type: none">• CulturePlus• PETL• DTHC• RADARTS• NBCC• SPAASI• Theatre company	
	2.2.3 Establish partnerships with the SQRC to facilitate artists’ access to training offered in Quebec (reasonable registration fees, reimbursement of travel expenses, etc.).	X		<ul style="list-style-type: none">• PETL• NB-IGA• Bureau du Québec	<ul style="list-style-type: none">• AAPNB• DTHC• SQRC• Emploi-Québec	

STRATEGIC OBJECTIVE 2 > IMPROVING BASIC TRAINING AND CONTINUING EDUCATION FOR ARTISTS						
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MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS	
		1-2 YEARS	3-5 YEARS			
2.3 Collaboration between Université de Moncton and NBCC Establish cooperation between the Université de Moncton, NBCC, and the AAPNB to ensure complementarity that meets the needs of professional artists.	2.3.1 Identify gaps between basic and ongoing training, professional development programs offered by different institutions, and the needs of each arts discipline.	X		<ul style="list-style-type: none">• UdeM• NBCC	<ul style="list-style-type: none">• AAPNB• CulturePlus	
	2.3.2 Identify and implement complementary ways in each institution to meet the needs identified through: <ul style="list-style-type: none">• improvement of existing training;• new training;• establishment of partnerships and exchanges with post-secondary institutions in New Brunswick, Canada, or elsewhere;• on-the-job training.		X	<ul style="list-style-type: none">• UdeM• NBCC	<ul style="list-style-type: none">• AAPNB• CulturePlus	

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TARGETED OUTCOME: Professional artists reach their full creative potential by having access to a wide range of basic training and continuing education, as well as to career development programs in all arts disciplines and at all levels of professional development, both in and outside the province.						
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS	
		1-2 YEARS	3-5 YEARS			
2.4 Career development Guide professional artists in their artistic path and professional development.	2.4.1 Consult artists about their career development needs and implement an adapted training program.	Ongoing action		<ul style="list-style-type: none">• AAPNB• ArtsLink NB• Artistic organizations and arts services	<ul style="list-style-type: none">• PETL• CulturePlus	
	2.4.2 Maintain and continuously update an inventory of resources, tools, and organizations that support professional artists in their career development (directories, data banks, professional development opportunities, online training, standard contracts, fee structures, etc.), and distribute this information.		Ongoing action	<ul style="list-style-type: none">• AAPNB• ArtsLink NB	<ul style="list-style-type: none">• Artistic organizations and arts services• CulturePlus• Music NB• RADARTS• SPAASI	
	2.4.3 Maintain an updated inventory of public and private funding programs for artists and creation grants and artists’ residencies and distribute this information.	Ongoing action		<ul style="list-style-type: none">• AAPNB• ArtsLink NB	<ul style="list-style-type: none">• Artistic organizations and arts services• CulturePlus• Music NB• RADARTS• SPAASI	
	2.4.5 Provide artists with support and guidance to prepare and submit applications for bursaries or grants, either astraining workshops or individual support.	Ongoing action		<ul style="list-style-type: none">• AAPNB• ArtsLink NB	<ul style="list-style-type: none">• Music NB• RADARTS• SPAASI	

STRATEGIC OBJECTIVE 3 > ENHANCING THE ROLE OF PROFESSIONAL ARTISTS IN THE CULTURAL ECOSYSTEM						
TARGETED OUTCOME: Professional artists receive the support and guidance necessary for the creation, presentation, distribution, promotion, and conservation of their work.						
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS	
		1-2 YEARS	3-5 YEARS			
3.1 Recognition of artistic creativity Establish strategic partnerships and advocate to the various authorities to ensure the value of the creative work of professional artists is recognized.	3.1.1 Improve access to criticism in all arts disciplines to correct that significant gap for all professional artists.	X		<ul style="list-style-type: none">• AAPNB	<ul style="list-style-type: none">• Association acadienne des journalistes• News media	
	3.1.2 Research solutions based on the evolution of technology and means of expression so that creativity is not hampered by this new reality.	X		<ul style="list-style-type: none">• REFC• ANIM• APFC	<ul style="list-style-type: none">• AAPNB• Music NB	
	3.1.3 Cooperate with the Canada Council for the Arts to: <ul style="list-style-type: none">• consider the special challenges of artistic practice in marginal areas in the context of funding and assessment programs and the awarding of grants and bursaries;• ensure the percentage of bursaries awarded to Acadian professional artists is increased.	X		<ul style="list-style-type: none">• AAPNB• CAC	<ul style="list-style-type: none">• FCCF	

STRATEGIC OBJECTIVE 3 > ENHANCING THE ROLE OF PROFESSIONAL ARTISTS IN THE CULTURAL ECOSYSTEM					
TARGETED OUTCOME: Professional artists receive the support and guidance necessary for the creation, presentation, distribution, promotion, and conservation of their work.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
3.2 Distribution and promotion Find solutions for problems related to the presentation and distribution of artists and their work and cultural products in New Brunswick and in all markets (provincial, national, and international).	3.2.1 Research and write briefs on the problems related to distribution and promotion and solutions for these issues, taking into account: <ul style="list-style-type: none">• minimum requirements allowingartists and their work to be presented under the best possible conditions;• specific conditions and requirements of each artistic discipline;• respect for intellectual property.	Ongoing action		<ul style="list-style-type: none">• RADARTS• SPAASI• AAAPNB	<ul style="list-style-type: none">• AAAPNB-SG• Music NB• National partners in all artistic disciplines
	3.2.2 Advocate to relevant authorities forsolutions related to the presentation, distribution and promotion of artists, their work, and cultural products.				

STRATEGIC OBJECTIVE 3 > ENHANCING THE ROLE OF PROFESSIONAL ARTISTS IN THE CULTURAL ECOSYSTEM					
TARGETED OUTCOME: Professional artists receive the support and guidance necessary for the creation, presentation, distribution, promotion, and conservation of their work.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
3.3 Conservation and preservation Explore mechanisms for assembling and preserving Acadian artistic heritage and making it easily accessible.	3.3.1 Establish a round table to ensure the conservation, preservation, archiving, and enhancement of Acadian artistic heritage, promote best practices, and consolidate data banks and archives across the province.		X	<ul style="list-style-type: none">• AAAPNB-SG	<ul style="list-style-type: none">• Provincial Archives of NB• DTHC• CEAAC• APNB• New Brunswick Museum• GALRC• NBPLS• Public libraries• NFB• Acadian media library• TPA• Théâtre l’Escaouette• DansEncorps

STRATEGIC OBJECTIVE 3 > ENHANCING THE ROLE OF PROFESSIONAL ARTISTS IN THE CULTURAL ECOSYSTEM					
TARGETED OUTCOME: Professional artists receive the support and guidance necessary for the creation, presentation, distribution, promotion, and conservation of their work.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
3.4 Access to infrastructure Establish mechanisms to facilitate access of artists and their work to creation, production, distribution, and conservation infrastructure.	3.4.1 Maintain and update the directory of cultural and artistic facilities and infrastructure in the province and see that it is easily accessible and promoted to artists.	Ongoing action		<ul style="list-style-type: none"> DTCH 	<ul style="list-style-type: none"> AFMNB AAAPNB RADARTS APNB
	3.4.2 Take steps with municipalities that have a cultural policy or plan to develop mechanisms facilitating artists’ access to infrastructure.	Ongoing action		<ul style="list-style-type: none"> AFMNB AAAPNB-SG 	<ul style="list-style-type: none"> Municipalities

STRATEGIC OBJECTIVE 3 > ENHANCING THE ROLE OF PROFESSIONAL ARTISTS IN THE CULTURAL ECOSYSTEM					
TARGETED OUTCOME: Professional artists receive the support and guidance necessary for the creation, presentation, distribution, promotion, and conservation of their work.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
3.5 Digital technology and culture Develop and implement a digital cultural strategy for New Brunswick and initiatives that take into account artistic creation, presentation, distribution, promotion, and conservation in the digital era.	3.5.1 Assess the current situation and explore what is being done with respect to cultural strategy in Canada and elsewhere.	X		<ul style="list-style-type: none"> AAAPNB-SG GNB 	<ul style="list-style-type: none"> RAM FCCF ANIM APFC FRIC REFC Music NB
	3.5.2 Develop a digital cultural strategy for New Brunswick after determining a broad overview.	X		<ul style="list-style-type: none"> GNB 	<ul style="list-style-type: none"> RADARTS AAAPNB
	3.5.3 Implement a digital cultural strategy for New Brunswick.		X	<ul style="list-style-type: none"> AAAPNB-SG GNB 	<ul style="list-style-type: none"> RADARTS
	3.5.4 Help artists to develop legal and promotional knowledge so they can ensure respect of their copyright on web platforms and applications for distribution of artistic content	Ongoing action		<ul style="list-style-type: none"> AAAPNB-SG GNB 	<ul style="list-style-type: none"> UdeM
	3.5.5 Develop a model to help distribute work on web platforms and applications for distribution of arts content.		X	<ul style="list-style-type: none"> AAAPNB-SG GNB 	<ul style="list-style-type: none"> RADARTS
	3.5.6 Work with arts organizations and the Canadian government to protect Francophone and Acadian artistic content on the web.	Ongoing action		<ul style="list-style-type: none"> AAAPNB FCCF 	<ul style="list-style-type: none"> RAM UDA GC RADARTS ARRQ

STRATEGIC OBJECTIVE 4 > ENHANCING THE ROLE OF PROFESSIONAL ARTISTS IN THE EDUCATION SECTOR					
TARGETED OUTCOME: The contribution of professional artists in the education sector is recognized and supported.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
4.1 Youth and educational initiatives Promote oppotunities for artists provided by youth andeducational initiatives implemented by schools, community organizations, and arts, cultural, and heritage organizations.	4.1.1 Prepare a directory of artistic and cultural initiatives for young people and in the educational environment and publish it on the website <i>Créons la suite</i> (Taking the next step) and the AAPNB website.	X		<ul style="list-style-type: none"> DEECD FJFNB 	<ul style="list-style-type: none"> AAAPNB-SG
	4.1.2 Make artists aware of the existence of artistic and cultural initiatives in the schools throughmeans such as e-mails, the <i>Inform'Art</i> newsletter, AAAPNB activities, and in the context of the education program.	X		<ul style="list-style-type: none"> AAAPNB 	
	4.1.3 Maintain and update the directory of artists on the AAAPNB website and a list of accredited professional artists in each arts discipline who want to be involved in the educational environment. Promote this informa-tion to organizations responsible for artistic and cultural initiatives for youth and to education stakeholders.	X		<ul style="list-style-type: none"> AAAPNB DEECD 	<ul style="list-style-type: none"> SD FJFNB RADARTS-CV

STRATEGIC OBJECTIVE 4 > ENHANCING THE ROLE OF PROFESSIONAL ARTISTS IN THE EDUCATION SECTOR					
TARGETED OUTCOME: The contribution of professional artists in the education sector is recognized and supported.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
4.2 Artists requirements in the schools Ensure that artists involved in <i>GénieArts</i> (ArtsSmarts) and <i>Une école, un artiste</i> are accredited professional artists and members of a professional association and that they have taken a training workshop for artists in schools.	4.2.1 Advocate to the DEECD, the DTHC, school administrators and the DEC, cultural officers, and artists to convince them of the validity of the requirements concerning artists in the schools and their impact on the quality of the <i>GénieArts</i> and the <i>Une école, un artiste</i> programs	X		<ul style="list-style-type: none"> AAAPNB 	<ul style="list-style-type: none"> Table ACE
	4.2.2 Develop a protocol establishing requirements and terms and conditions of recruitment of artists in all disciplines taking part in the <i>GénieArts</i> and <i>Une école, un artiste</i> programs.		X	<ul style="list-style-type: none"> AAAPNB DEECD 	
	4.2.3 Ensure the protocol is implemented and set a transition period for establishing artists’ requirements artists in the schools.		X	<ul style="list-style-type: none"> AAAPNB DEECD 	<ul style="list-style-type: none"> SD

STRATEGIC OBJECTIVE 4 > ENHANCING THE ROLE OF PROFESSIONAL ARTISTS IN THE EDUCATION SECTOR					
TARGETED OUTCOME: The contribution of professional artists in the education sector is recognized and supported.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
4.3 Training of artists in the schools Train artists participating in the <i>GénieArts</i> and <i>Une école, un artiste</i> programs	4.3.1 Update existing training and tools for artists who want to work in schools or develop new training based on needs.	X		<ul style="list-style-type: none">• AAPNB• DEECD	<ul style="list-style-type: none">• UdeM-FASS• RADARTS• AEFNB
	4.3.2 Make training for artists working in schools available to artists who want to participate in the <i>GénieArts</i> and <i>Une école, un artiste</i> programs.	X		<ul style="list-style-type: none">• AAAPNB• DEECD	<ul style="list-style-type: none">• UdeM-FASS• DS

STRATEGIC OBJECTIVE 4 > ENHANCING THE ROLE OF PROFESSIONAL ARTISTS IN THE EDUCATION SECTOR					
TARGETED OUTCOME: The contribution of professional artists in the education sector is recognized and supported.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
4.4 Compensation for artists in schools Ensure that the schools pay artists according to established payment schedules and respect copyrights when artworks are used.	4.4.1 Update payment schedules and conditions for hiring artists who take part in the <i>GénieArts</i> and <i>Une école, un artiste</i> programs.	X		<ul style="list-style-type: none">• AAAPNB	<ul style="list-style-type: none">• DEECD
	4.4.2 Present and promote to artists and the education sector schedules for honoraria established for New Brunswick based on the law on the status of the artist.	X		<ul style="list-style-type: none">• AAAPNB	<ul style="list-style-type: none">• DEECD• Table ACE• RADARTS-CV
	4.4.3 Implement the schedules in the education environment.		X	<ul style="list-style-type: none">• DEECD	<ul style="list-style-type: none">• DS• RADARTS-CV
	4.4.4 Inform education stakeholders (DEECD, school district and school administrators, cultural officers, and artists) about copyright and residual rights and make them aware of the importance of respecting these rights when they use artwork.		X	<ul style="list-style-type: none">• AAAPNB	<ul style="list-style-type: none">• DEECD• Table ACE• SD• Principals• RADARTS-CV



SECTORAL STRATEGY: DEVELOPING ARTS, CULTURE, AND HERITAGE ORGANIZATIONS

SECTORAL STRATEGY: DEVELOPING ARTS, CULTURE, AND HERITAGE ORGANIZATIONS

1. DEFINITION

The Strategy for the Development of Arts, culture and Heritage Organizations in New Brunswick's Acadian community includes four strategic objectives, as well as processes and actions for organizations involved in creation, production, presentation, cultural development, promotion, and conservation that facilitate public access to the arts, artists and their works, culture, and heritage. It also covers festivals and professional arts events.

2. SITE REPORT

2.1 Arts, Culture and Heritage Organizations

To support the vitality of the arts, culture, and heritage in communities and to foster the professionalization of this sector, Acadian community in New Brunswick has developed over the years, a substantial amount of infrastructure for creation, production, promotion, circulation, conservation, partnerships, and performance. The cultural landscape of New Brunswick's Acadian community has become much richer over the past 40 years or so.

The community now has a great many regional cultural organizations, including about 15 cultural associations and about 20 festivals and arts events, five professional theatre companies and other theatre groups that produce plays from time to time, dance companies, a circus company, around 10

professional art galleries, three artist-run centres, a creative writing magazine entitled Ancrages, and about 60 museums, community museums, Acadian historical societies, and archival centres.

This is remarkable progress, especially given the relatively small Acadian population of New Brunswick. Nevertheless, the challenges of age, underfunding, and the professionalization of the sector mean that many of these organizations have trouble fulfilling their mandates and offering adequate support for Acadian artists and the cultural and heritage sectors. The most obvious challenge facing administrators of cultural infrastructure in New Brunswick's Acadian community is the ongoing instability of funding from the public and private sectors. Even more critical is the case of infrastructure supporting creation, production, and circulation, where board and staff members are dealing with dire financial situations that threaten the future of their facilities. According to the results of a study on facilities for creation, production, and circulation of the arts in Acadian New Brunswick (Légère, Farrah & Vienneau, 2005), many theatres and auditoriums, particularly in schools, no longer meet current standards as performance venues. Although the study is more than 10 years old, there is no evidence that the situation has changed much. A Cultural Facilities Inventory produced by the New Brunswick government in 2014, provides an initial look at existing facilities. Unfortunately, this inventory is not necessarily complete and, at the moment, it is not accompanied by any analysis or diagnostic work that would help in deciding where we should go from here.

Furthermore, a study on the organization of cultural infrastructure in New Brunswick's Acadian community, produced as part of the research for the Summit on Arts and Culture, reveals that nearly 75% of professional arts and cultural organizations operate without full-time staff and have a budget of less than \$35,000 ¹ This is a huge problem, because most of these organizations have a mandate to foster creation, production, promotion, and presentation of work by artists within and outside Acadian New

Brunswick, in regions where professional cultural facilities are practically or completely non-existent. According to the data reported in this study, professional creation, production, and presentation facilities are available in very few communities and very few arts, culture, and heritage organizations own or manage such facilities, which often belong to municipalities or schools.

Although the heritage ecosystem has benefitted from financial support since the implementation of the Cultural Policy for New Brunswick in 2002, a number of challenges remain. Also, conditions for the conservation of heritage and archival collections are a concern, because these are not well documented or inventoried. Since collection management is becoming increasingly complex, there should be ongoing efforts to professionalize staff and volunteers in this sector. Finally, since employment in the sector is precarious, there is a lack of continuity, which complicates the management of sites and the conservation of collections.

Furthermore, New Brunswick's Acadian community does not have a single infrastructure or strategy to ensure the preservation of its artistic and cultural heritage.

2.2 Festivals and Professional Arts Events in Acadian New Brunswick

Festivals and professional arts events in New Brunswick's Acadian community are certainly one of the highlights of cultural life in the province. They generate considerable economic benefits every year. Currently, an estimated 50 professional arts and cultural events take place in Acadian New Brunswick.

Though there are federal and provincial programs that support such events, access to these programs continues to be difficult and the amounts allocated largely insufficient. Despite the undeniable contribution to the social, economic, artistic, cultural, and tourism development of the province,

1. Excerpt from Rapport synthèse final du Chantier infrastructures culturelles, Summit on Arts and Culture, 2007, p. 5.

festivals and professional arts events in New Brunswick’s Acadian community are not evaluated on their true merits by federal, provincial, and municipal governments.

3. ISSUES

3.1 Organizational Capacity

Strengthening the organizational capacity of arts, culture, and heritage organizations in New Brunswick is directly related to the challenges of stable financing and cooperation.

Many organizations do not receive adequate, stable 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 arts and cultural milieu. Many operate only on a year-to-year basis, while the majority of them need permanent, full-time staffing. Some funding agencies impose long waiting periods for funding, and this considerably exacerbates financial challenges. The recent increase in the budgets of the Canada Council for the Arts might be a boon for some organizations over the next few years.



Philippe Beaulieu and Viola Léger present an award at Les Éloizes 2016 in Dieppe. Photo: Julie D'Amour-Léger

The development of effective arts, culture, and heritage organizations in New Brunswick’s Acadian community depends on the capacity of organizations to work together to come up with solutions, despite the specific conditions in each sector. Although some umbrella organizations (Association Heritage New Brunswick (AHNB), Conseil provincial des société culturelles (CPSC), Réseau atlantique de diffusion des arts de la scène (RADARTS), etc.) play a significant role, we have to recognize that some groups do not have access to appropriate forums for cooperation. The creation of shared spaces for dialogue among the different components of the arts, culture, and heritage sector is therefore essential.

3.2 Human Resources

Human resources working in cultural management are hindered by a lack of professional recognition. There are not enough university and college programs in New Brunswick offering training in the arts.

There are also very few professional development programs for this professional category. Some opportunities for continuing education exist in the form of workshops offered by the NBCC and other associations and organizations in the province, but trying to coordinate the various initiatives and align the courses remains a huge task. Furthermore, continuing education programs are often designed for salaried employees and are not always adapted to the reality of freelancers, the self-employed or even community workers. CulturePlus (Cultural Human Resources Council of New Brunswick), a resource earned through the efforts of the whole arts community, might offer a chance to implement a Renewed Global Strategy.

Further, executive directors and board members need training to ensure compliance with the highest standards of governance and management

3.3 Physical Infrastructure

The development of infrastructure for arts, culture, and heritage in Acadian New Brunswick has taken place on a piecemeal basis over decades. The New Brunswick government recently prepared an inventory of arts and cultural facilities. This inventory must now be supported by a comprehensive development plan including strategies for the construction, renovation, modernization, expansion, and optimization of cultural infrastructure as well as ongoing action to integrate the concept of Regional Cultural Planning in our communities.

Acadian municipalities in New Brunswick have a major role to play in moving this plan forward, including processes for acquiring equipment and renewing human resources. It should be considered that Acadian communities in New Brunswick have numerous buildings, auditoriums, halls, schools, and churches that are underused or not used at all. Although they were not designed specifically for arts and cultural activities, they could be adapted, renovated, and restored for this purpose.

Finally, the funding necessary to implement the plan will require financial commitments from the three levels of government (federal, provincial, and municipal). Heritage Canada’s Canada Cultural Spaces Fund announced additional funding in 2016. The funding amount has since been set at \$30



Meeting of representatives of arts, culture, and heritage organizations to update the Global Strategy. Photo: AAPNB

million per year until 2020-2021. There is also the New Building Canada Fund, funded jointly by the governments of Canada and New Brunswick, which includes funds for small communities. There are no provincial or municipal programs directly related to developing and maintaining cultural facilities.

Access to infrastructure by artists; arts, culture, and heritage organizations; community organizations; and festivals and events, requires major investment by administrators and users. Recognition of specific needs related to the management of cultural infrastructure (core funding and specific programs) and the limited capacity of artists, community organizations, and festivals and events to pay for use are often not taken into consideration in funding programs and community support programs.

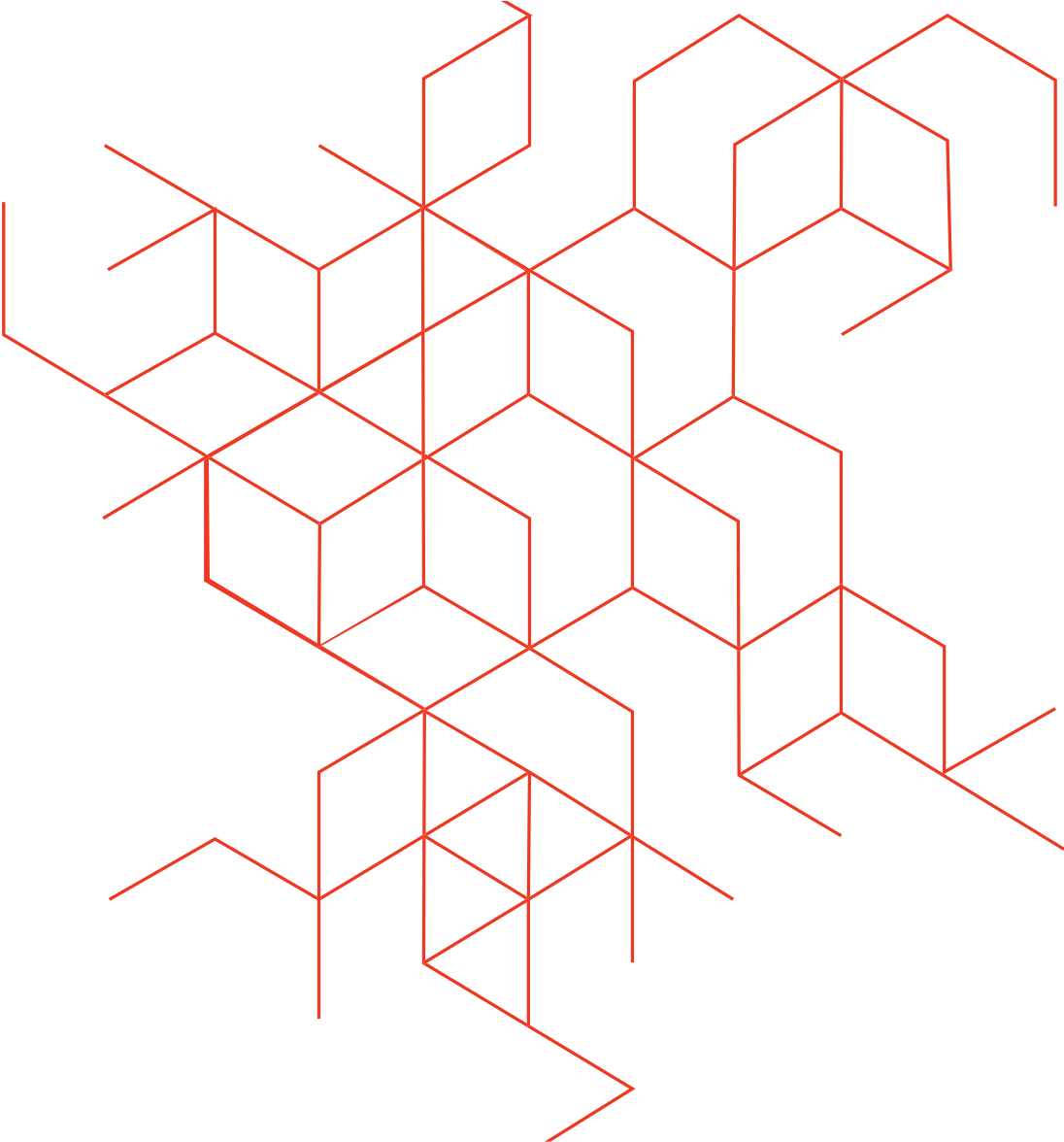
3.4 Presentation and Promotion

The development of this sector has been impressive in recent decades. Organizations and events such as RADARTS, Music NB, SPAASI, the Frye Festival, and the Festival international du cinéma francophone en Acadie (FICFA) play an important role in presentation and promotion. Cultural societies are also important players in distribution and presentation. But there are still major challenges.

Improving distribution, presentation, and promotion first requires better cooperation among arts, culture, and heritage stakeholders to help ensure fluid programming in different regions. Concerted efforts must be made to take advantage of new promotional tools such as social media and traditional media such as community radio.

Efforts must also be made to encourage presenters to be innovative. Currently, too many of the financial risks rest on the shoulders of presenters who cannot afford them. We define innovation as willingness to propose programming based on arts disciplines and different forms of expression that are less known to the public. The goal is to reduce the pressure on presenters to merely put bums in seats and to encourage all partners to offer diverse experiences to New Brunswick audiences.

This is intrinsically linked to audience development, and this action plan focuses on efforts in that area. A number of audience development initiatives over the past few years have been undertaken locally by individual artists. Efforts could be made to better coordinate these initiatives and exchange best practices.



4. STRATEGY FOR THE DEVELOPING ARTS, CULTURE, AND HERITAGE ORGANIZATIONS

VISION

That arts, culture, and heritage organizations in Acadian New Brunswick play a key role in the guidance and support offered to professional artists and cultural workers for creating, producing, promoting, presenting, conserving, and documenting works of art and cultural and heritage products. Drawing on a pool of skilled workers, they offer a professional environment where artists and the public can come together

STRATEGIC OBJECTIVES AND TARGETED OUTCOMES

> 1. Strengthening and improving organizational capacity

TARGETED OUTCOMES:

That arts, culture, and heritage organizations have a healthy governance structure, solid funding, and cooperation mechanisms that ensure sound management.

> 2. Strengthening and developing human resources

TARGETED OUTCOMES:

That arts, culture, and heritage organizations be able to rely on skilled, competent staff and have access to training and professional development programs enabling workers to acquire all the knowledge they need to fulfill their mandates.

> 3. Strengthening and improving access to physical infrastructures

TARGETED OUTCOMES:

That arts, culture, and heritage infrastructure for creating, producing, presenting, distributing, marketing, and conserving offer well-equipped professional spaces that are adequately funded, readily accessible, and adapted to the needs of artists, arts, culture, and heritage organizations, and community organizations.

> 4. Improving distribution, presentation, and promotion of artists, their work, and cultural and heritage products

TARGETED OUTCOMES:

That arts, culture, and heritage organizations identify up-to-date, innovative ways to support their efforts to distribute, present, and promote artists, their work, and cultural products through a wide range of programs and strategies adapted to their needs.



Élisabeth Marier, *Pokeshaw en décembre avant la neige* (glass panel 12 mm, fused glass and brushed steel, 28.5 cm x 48 cm x 10 cm, 2014). Photo : Michel Dubreuil

STRATEGIC OBJECTIVE 1 > STRENGTHENING AND IMPROVING ORGANIZATIONAL CAPACITY					
TARGETED OUTCOME: A healthy governance structure, solid funding, and cooperation mechanisms that ensure sound management for arts, cultural, and heritage organizations.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.1 Consultation of organizations Establish mechanisms for consultation and collaboration of arts, cultural, and heritage organizations.	1.1.1 Establish a permanent round table for arts, cultural, and heritage organizations in New Brunswick, which will meet once a year to monitor the implementation of the sectoral strategy; promote collaborative projects between different types of organizations, and provide a space for dialogue between organizations of the same category; <ul style="list-style-type: none">arts service organizations;presentation and promotion organizations;heritage organizations;festivals and events	Ongoing action		<ul style="list-style-type: none">AAAPNB-SG	<ul style="list-style-type: none">Members of the Table OACP
	1.1.2 Develop and implement a pan-Atlantic collaboration of the arts, culture, and heritage sectors of Atlantic Acadian communities to share knowledge and best practices, exchange services and training, and establish interprovincial agreements.		X	<ul style="list-style-type: none">SNA	<ul style="list-style-type: none">AAAPNB-SGCPSCRADARTSFéCANEFCIPERéseau culturel francophone de T.-N.-L.RAHPARCANB

STRATEGIC OBJECTIVE 1 > STRENGTHENING AND IMPROVING ORGANIZATIONAL CAPACITY					
TARGETED OUTCOME: A healthy governance structure, solid funding, and cooperation mechanisms that ensure sound management for arts, cultural, and heritage organizations					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.2 Consulting with the New Brunswick heritage sector Improve the coordination of heritage organizations and ensure sharing of resources and the flow of information.	1.2.1 Establish a dialogue to encourage the consolidation of community museums to streamline and improve the management of human and financial resources and increase the operating budgets of institutions.		X	<ul style="list-style-type: none">MTPC	<ul style="list-style-type: none">Community museumsAPNB
	1.2.2 Develop a communications strategy to increase awareness of both federal and provincial funding sources for heritage organizations.		X	<ul style="list-style-type: none">APNB	<ul style="list-style-type: none">AAAPNB-SG
	1.2.3 First, identify existing web tools in the province then pinpoint New Brunswick heritage places of worship (buildings and content) and distribute this information based on the model used in Quebec.		X	<ul style="list-style-type: none">DTHC (built heritage)	<ul style="list-style-type: none">APNB
	1.2.4 Develop and facilitate access to regional archives centres. Explore the possibility of including links to regional archives centres and private archives on the Provincial Archives website.		X	<ul style="list-style-type: none">CANB	<ul style="list-style-type: none">Francophone archives centresProvincial Archives
	1.2.5 Participate in the consultation and follow-up of the Standing Committee on Canadian Heritage on the major study of the state of museums in Canada.	X		<ul style="list-style-type: none">APNB	<ul style="list-style-type: none">Members of l'APNB
	1.2.6 Approach the Government of New Brunswick to enhance the role of the heritage sector and museums in tourism strategies and to clarify the role of tourism boards in promoting and protecting heritage.	X		<ul style="list-style-type: none">APNB	<ul style="list-style-type: none">Members of l'APNBDTCHCPSC
	1.2.7 Organize a consultation of historical societies to consider consolidating their structures and publications.	X		<ul style="list-style-type: none">Société historique acadienneAPNB	<ul style="list-style-type: none">N.B. historical societiesRAHP



STRATEGIC OBJECTIVE 1 > STRENGTHENING AND IMPROVING ORGANIZATIONAL CAPACITY					
TARGETED OUTCOME: A healthy governance structure, solid funding, and cooperation mechanisms that ensure sound management for arts, cultural, and heritage organizations					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
<p>1.3 Consulting with theatre community</p> <p>Consult and exchange with the theatre community to identify and implement solutions to the particular challenges of this sector.</p>	<p>1.3.1 Participate in the follow-up dialogue held within the ATFC (<i>chantier Horizons 2030</i>) concerning, in particular, the integration of emerging theatre companies that do not have infrastructures and use this approach to:</p> <ul style="list-style-type: none"> consult with the Acadian theatre community in NB to identify its particular challenges and work together on issues affecting all of its members; organize meetings between young companies to formulate their expectations and their common needs; deepen reflection on the issues of collaboration between established and new companies; identify and implement measures to promote exchanges between established companies and young companies; develop a long-term development strategy for the theatrical landscape. 	Ongoing action		<ul style="list-style-type: none"> ATFC AAAPNB 	<ul style="list-style-type: none"> NB theatre companies Collectives Emerging groups

STRATEGIC OBJECTIVE 1 > STRENGTHENING AND IMPROVING ORGANIZATIONAL CAPACITY					
TARGETED OUTCOME: A healthy governance structure, solid funding, and cooperation mechanisms that ensure sound management for arts, cultural, and heritage organizations.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
<p>1.4 Funding for organizations</p> <p>Approach all levels of government with respect to developing, implementing, and maintaining multi-year funding programs tailored to the needs and realities of the different regions and sectors to ensure equity.</p>	<p>1.4.1 Research regularly updated data to support:</p> <ul style="list-style-type: none"> the social, economic, cultural and tourism impact of arts, culture, and heritage organizations; the cap and the challenges of private financing; the needs and current reality of artists, their work, and the cultural and heritage products of Acadian New Brunswick within all markets (internal and external); the basic operational needs of organizations and the hiring of qualified and well-paid human resources. 	Ongoing action		<ul style="list-style-type: none"> AAAPNB-SG 	<ul style="list-style-type: none"> Members of the Table OACP
	<p>1.4.2 Take steps with the federal government so that it:</p> <ul style="list-style-type: none"> adapts its criteria to open official languages programs for visual arts organizations (non-language discipline) on projects such as the development of teaching materials and the presentation of conferences and workshops; increase the budget of the Roadmap for Official Languages by including resources to develop the professional arts and culture. 	Ongoing action		<ul style="list-style-type: none"> AAAPNB-SG 	<ul style="list-style-type: none"> Members of the Table OACP PCH CAC AGAVF ANIM ATFC REFC FRIC FCCF
	<p>1.4.3 Take steps with the provincial government so that it:</p> <ul style="list-style-type: none"> revises the criteria for funding programs to increase equity between the various arts disciplines and art forms; recognizes the importance of arts research and increases funding. 	Ongoing action		<ul style="list-style-type: none"> AAAPNB-SG 	<ul style="list-style-type: none"> Members of the Table OACP MTPC AINB
	<p>1.4.4 Approach the provincial government to update the agreements concluded between New Brunswick and various states and governments allowing greater circulation of artistic, cultural, and heritage products throughout Acadia, Quebec, Louisiana, the Canadian Francophonie, and internationally, and increase funding related to the cultural action included in these agreements.</p>	Ongoing action		<ul style="list-style-type: none"> AAAPNB-SG AINB 	<ul style="list-style-type: none"> Members of the Table OACP DTHC Bureau du Québec French Consulate SNA

STRATEGIC OBJECTIVE 2 > STRENGTHENING AND DEVELOPING HUMAN RESOURCES					
TARGETED OUTCOME: Arts, cultural, and heritage organizations can rely on skilled, competent staff and have access to training and professional development programs enabling workers to acquire all the knowledge they need to fulfill their mandates.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
2.1 Training for arts and cultural organizations Provide access to training adapted to human resources in arts and cultural organizations.	2.1.1 Ensure that development sessions and tools are offered to employees of cultural organizations, festivals, and events so they learn how to build their organizations and draft grant applications.	Ongoing action		• AAAPNB-SG	• CulturePlus • Festivals and events • Arts and cultural organizations
	2.1.2 Ensure training sessions, webinars, tools and mentoring are provided to presenters to enable them to: <ul style="list-style-type: none">• improve themselves and become more professional;• improve the presentation/promotion of performances and shows;• acquire skills in audience development.	Ongoing action		• RADARTS	• AAAPNB-SG • Members of the Table OACP • DTHC • PETL • NBCC
	2.1.3 Ensure governance training sessions for executive directors and boards of administration of arts, cultural, and heritage organizations and festivals and events are provided.	Ongoing action		• AAAPNB-SG	• CulturePlus • Members of the Table OACP • ARCANB
	2.1.4 Foster the development of continuing education programs, in partnership with national and international training institutions, for artists, managers and human resources associated with arts, culture, and heritage.		X	• DTHC • AINB • PETL	• AAAPNB-SG • Culture Plus • Members of the Table OACP • SPAASI
	2.1.5 Establish partnerships with the SQRC to facilitate artists’ access to training offered by Quebec associations (reasonable registration fees, reimbursement of travel expenses, etc.).	X		• PETL • AINB • Bureau du Québec	• AAAPNB • SQRC • Emploi-Québec

STRATEGIC OBJECTIVE 2 > STRENGTHENING AND DEVELOPING HUMAN RESOURCES					
TARGETED OUTCOME: Arts, cultural, and heritage organizations can rely on skilled, competent staff and have access to training and professional development programs that enable workers to acquire all the knowledge they need to fulfill their mandates.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
2.2 Training for heritage organizations Provide access to training adapted to the specific needs of employees of heritage organizations.	2.2.1 Approach the NBCC to explore developing an interpretive training program in the museum and heritage field.		X	• APNB • CulturePlus	• AAAPNB-SG • AITNB • NBCC
	2.2.2 Take steps to facilitate the participation of museum and heritage stakeholders in training offered elsewhere in Canada.		X	• APNB	• CulturePlus • DTHC • PETL
	2.2.3 Take steps to facilitate the participation of museum and heritage stakeholders in continuing education programs offered by provincial, national, and international training institutions for employees in the cultural and heritage sector.	Ongoing action		• APNB	• CulturePlus • DTHC • PETL
	2.2.4 Promote webinars developed by the APNB on the management of heritage organizations to the managers of museums and heritage organizations.	Ongoing action		• APNB	• Members of the APNB
	2.2.5 Create and make available new webinars on topics relevant to the heritage community to specifically meet the needs of volunteers.	Ongoing action		• APNB	• Members of the APNB

STRATEGIC OBJECTIVE 2 > STRENGTHENING AND DEVELOPING HUMAN RESOURCES					
TARGETED OUTCOME: Arts, cultural, and heritage organizations can rely on skilled, competent staff and have access to training and professional development programs that enable workers to acquire all the knowledge they need to fulfill their mandates.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
2.3 Access to human resources in the heritage field Create and improve access to professional and qualified human resources in the heritage and museum fields.	2.3.1 Take steps with various levels of government to broaden the criteria for federal and provincial funding programs reflecting the human resource needs and the reality of New Brunswick’s community museums and archives.	Ongoing action		<ul style="list-style-type: none">• CANB• APNB	<ul style="list-style-type: none">• DTHC• PCH• CulturePlus
	2.3.2 Explore the possibility of sharing a human resource among several heritage institutions to carry out research and inventories that would then be made available to researchers who wish to set up exhibitions and make publications. Consider existing ties between certain galleries and universities.	X		<ul style="list-style-type: none">• CANB• APNB• RAHP	<ul style="list-style-type: none">• DTHC• UdeM• CulturePlus
	2.3.3 Develop a strategy to facilitate the hiring of people outside tourist seasons to extend the seasons and take advantage of potential tourism clientele during shoulder seasons.	X		<ul style="list-style-type: none">• AITNB• APNB	<ul style="list-style-type: none">• DTHC• PETL• CulturePlus
	2.3.4 Conduct a pilot project to hire a regional staff member to help museums develop. This person will support museum managers in tasks such as preparing applications for funding, developing markets, developing audiences, putting on exhibits, etc.		X	<ul style="list-style-type: none">• APNB	<ul style="list-style-type: none">• DTHC• UdeM• CulturePlus
	2.3.5 Undertake an outreach initiative to encourage hiring partnerships between museums, municipalities, and the private sector.		X	<ul style="list-style-type: none">• APNB	<ul style="list-style-type: none">• AFMNB• CulturePlus

STRATEGIC OBJECTIVE 3 > STRENGTHENING AND IMPROVING ACCESS TO PHYSICAL INFRASTRUCTURES					
TARGETED OUTCOME: Arts, cultural, and heritage infrastructures for creation, production, presentation, distribution, marketing, and conservation offer well-equipped professional spaces that are adequately funded, readily accessible, and adapted to the needs of artists, arts, cultural, and heritage organizations, and community organizations.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
3.1 Arts and cultural infrastructure Put mechanisms in place that ensure access to quality infrastructure and sound management and maximum use of arts and cultural infrastructures.	3.1.1 Build on local cultural planning initiatives to encourage the creation of multi-sectoral consultation in the various communities to ensure sound management and maximum use of arts and cultural infrastructures for creation, production, distribution, and conservation.		X	<ul style="list-style-type: none">• AAAPNB-SG• CPSC• RADARTS	<ul style="list-style-type: none">• Members of the Table OACP• Members of the Table ACT• AFMNB• APNB• DTHC• Parks Canada• Infrastructure owners• Chambers of Commerce
	3.1.2 Meet with the DEECD to put in place school infrastructure better adapted to the needs of arts and culture, ensuring that artists and broadcast professionals are consulted when the time comes to build or renovate schools and equip spaces for the presentation of arts and culture.	X		<ul style="list-style-type: none">• AAAPNB-SG• CPSC• RADARTS	<ul style="list-style-type: none">• Members of the Table OACP• DTHC• DEECD• DECs and school districts• RDC• PCH
	3.1.3 Research the needs of all regions of the province for professional infrastructure to support the production and distribution of artistic works from here and elsewhere.	X		<ul style="list-style-type: none">• DTHC	<ul style="list-style-type: none">• Members of the Table OACP• AFMNB• AAAPNB-SG
	3.1.4 Approach provincial and federal governments with respect to providing tailored operating assistance programs that allow the infrastructure to reflect the realities of the different regions and to be accessible to arts, cultural, and heritage organizations, and to artists.		X	<ul style="list-style-type: none">• AAAPNB-SG	<ul style="list-style-type: none">• Members of the Table OACP• DTHC• RDC• ONB• PCH• CAC• APÉCA



STRATEGIC OBJECTIVE 3 > STRENGTHENING AND IMPROVING ACCESS TO PHYSICAL INFRASTRUCTURES					
TARGETED OUTCOME: Arts, cultural, and heritage infrastructures for creation, production, presentation, distribution, marketing, and conservation offer well-equipped professional spaces that are adequately funded, readily accessible, and adapted to the needs of artists, arts, cultural, and heritage organizations, and community organizations.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
3.2 Heritage infrastructure Ensure sound management and maximum use of heritage infrastructure.	3.2.1 Develop and implement heritage infrastructure management projects.		X	<ul style="list-style-type: none">DTHCAPNB	<ul style="list-style-type: none">AFMNBPCH
	3.2.2 Update and maintain an inventory of heritage sites and museums, including: <ul style="list-style-type: none">a description of the site (dimensions, accessibility, etc.);an indication of places open to the public and suitable for temporary exhibits.	Ongoing action		<ul style="list-style-type: none">DTCH	<ul style="list-style-type: none">APNB
	3.2.3 Develop and distribute information tools to promote the use of heritage sites for arts, cultural, and heritage activities.		X	<ul style="list-style-type: none">APNB	<ul style="list-style-type: none">Members of the Table OACPAAAPNB-SGRAHPDTHC

STRATEGIC OBJECTIVE 4 > IMPROVING DISTRIBUTION, PRESENTATION, AND PROMOTION OF ARTISTS, THEIR WORK, AND CULTURAL AND HERITAGE PRODUCTS					
TARGETED OUTCOME: Arts, cultural, and heritage organizations have identified up-to-date, innovative ways to support their efforts to distribute, present, and promote artists, their work, and cultural products through a wide range of programs and strategies adapted to their needs.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
4.1 Consult the sector on the distribution and presentation of arts, culture, and heritage Maintain consultation and collaboration between promoters and presenters of artists, their work, and cultural and heritage products.	4.1.1 Support regional consultations in New Brunswick bringing together all the actors involved in the distribution and presentation of professional artists from all disciplines as well as the heritage community to: <ul style="list-style-type: none">develop common strategies for distribution, presentation, and promotion;pool skills and resources;develop common tools;ensure the alignment and complementarity of schedules for the distribution and presentation of shows and events while taking into account constraints related to tour schedules;maintain partnerships and communication mechanisms with Acadian media.		X	<ul style="list-style-type: none">RADARTSCPSCARCANB	<ul style="list-style-type: none">Members of the Table OACPMembers of RADARTSMembers of the CPSCAFMNBFestivals and eventsBroadcast networks elsewhere in Canada



STRATEGIC OBJECTIVE 4 > IMPROVING DISTRIBUTION, PRESENTATION, AND PROMOTION OF ARTISTS, THEIR WORK, AND CULTURAL AND HERITAGE PRODUCTS					
TARGETED OUTCOME: Arts, cultural, and heritage organizations have identified up-to-date, innovative ways to support their efforts to distribute, present, and promote artists, their work, and cultural products through a wide range of programs and strategies adapted to their needs.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
4.2 Distribution policy for the performing arts Take steps to adopt a New Brunswick performing arts distribution policy.	4.2.1 Organize a brainstorming session on disseminating practices in New Brunswick, bringing together producers, established and emerging theatre companies, broadcasters, RADARTS, the CPSC, art galleries, and self-directed arts centres, DTHC, DEECD, etc.	X		<ul style="list-style-type: none">• AAPNB-SG• RADARTS	<ul style="list-style-type: none">• Members of the Table OACP• AAPNB-SG• Members of RADARTS• Members of the CPSC• Festivals and events
	4.2.2 Write a brief supporting a request for the development of a New Brunswick performing arts distribution policy.		X	<ul style="list-style-type: none">• RADARTS• AAPNB-SG	<ul style="list-style-type: none">• Members of the Table OACPP
	4.2.3 Meet with the provincial government to consider ways and means of developing and implementing a New Brunswick performing arts distribution policy. Consideration could be given to including this policy within the existing provincial cultural policy.		X	<ul style="list-style-type: none">• RADARTS• AAPNB-SG	<ul style="list-style-type: none">• Members of the Table OACP• DTHC

STRATEGIC OBJECTIVE 4 > IMPROVING DISTRIBUTION, PRESENTATION, AND PROMOTION OF ARTISTS, THEIR WORK, AND CULTURAL AND HERITAGE PRODUCTS					
TARGETED OUTCOME: Arts, cultural, and heritage organizations have identified up-to-date, innovative ways to support their efforts to distribute, present, and promote artists, their work, and cultural products through a wide range of programs and strategies adapted to their needs.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
4.3 Audience development Develop and implement audience development programs.	4.3.1 Research and write a brief highlighting challenges, needs and solutions related to audience development for all artistic disciplines and art forms.	X		<ul style="list-style-type: none">• RADARTS• AAPNB-SG• CPSC	<ul style="list-style-type: none">• Members of the Table OACP• SPAASI
	4.3.2 With the DTHC develop and implement strategic initiatives aimed at increasing audiences, developing markets, and increasing opportunities to promote festivals and events.		X	<ul style="list-style-type: none">• AAPNB-SG• CPSC	<ul style="list-style-type: none">• Members of the Table OACP• RADARTS• ARCANB
	4.3.3 Work with the education community to create optimal conditions for young people to connect with arts and culture by giving them access to diverse and enriching activities in arts, culture, and heritage settings	Ongoing action		<ul style="list-style-type: none">• RADARTS• AAPNB-SG• CPSC	<ul style="list-style-type: none">• DEECD• School Boards• Members of the Table OACP

STRATEGIC OBJECTIVE 4 > IMPROVING DISTRIBUTION, PRESENTATION, AND PROMOTION OF ARTISTS, THEIR WORK, AND CULTURAL AND HERITAGE PRODUCTS					
TARGETED OUTCOME: Arts, cultural, and heritage organizations have identified up-to-date, innovative ways to support their efforts to distribute, present, and promote artists, their work, and cultural products through a wide range of programs and strategies adapted to their needs.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
4.4 Funding for distribution, presentation, and promotion Take steps with various levels of government to ensure their investments provide funding tailored to the reality of the distribution, presentation, and promotion of the arts, culture and heritage.	4.4.1 Take steps with the provincial and federal governments to: <ul style="list-style-type: none">organize a consultation of stakeholders involved in the distribution, presentation, and promotion of various artistic disciplines to clarify and define the concept of “boldness” in distribution;review New Brunswick’s Arts Touring and Presenting Program, and define evaluation criteria that favour the highest risk projects and artistic disciplines;increase funding for presenters to fulfill their mandates and adequately distribute and present artists, their works, and cultural and heritage products in all markets, i.e., provincial, national, and international. The increase in funding could take the form of a venture capital fund.	Ongoing action		<ul style="list-style-type: none">RADARTSAAAPNB-SG	<ul style="list-style-type: none">Members of the Table OACPFCCFSPAASIDTHCPCHARCANBCPSC



Yves Landry, Circus Stella and Christian Kit Goguen deliver the opening presentation of Les Éloizes 2016 in Dieppe. Photo : Julie D'Amour-Léger

SECTORAL STRATEGY: DEVELOPING CULTURAL ENTERPRISES AND INDUSTRIES

SECTORAL STRATEGY: DEVELOPING CULTURAL BUSINESSES AND INDUSTRIES

1. DEFINITION

The Strategy for the Development of Cultural Enterprises and Industries consists of four strategic objectives that include processes and actions designed for the publishing, music, and film/television sectors and digital media. It looks at such issues as recognizing cultural businesses and industries and improving their organizational capacities, as well as human resource challenges and the presentation and promotion of artwork and artists.



Carmen Gibbs and Patricia Bernard present awards at Les Éloizes 2018 in Edmundston. Photo: Geneviève Violette

2. SITE REPORT

2.1 Publishing

Cultural businesses and industries in the publishing sector consist mainly of bookstores and publishing houses. Other stakeholders, such as festivals and book fairs, although targeted by the Strategy for the Development of Arts, culture, and Heritage Organizations, are essential partners of this industry, as are authors. In New Brunswick, there are:

- Five active Acadian bookstores, one of which has three branches: Librairie La Grande Ourse (Dieppe), Librairie Le Bouquin (Tracadie), Librairie Matulu (Edmundston), Librairie Pélagie (Bathurst, Caraquet, Shippagan), and Librairie Acadienne (Moncton).
- Three recognized publishers that publish about 30 titles per year: Bouton d'or Acadie (Moncton), Éditions La Grande Marée (Tracadie-Sheila), and Éditions Perce-Neige (Moncton), and one self-publishing house, Éditions de la Francophonie (Caraquet). Finally, this sector occasionally sees the emergence of smaller publishing structures.

The world of publishing in New Brunswick, like everywhere else, is experiencing a series of upheavals. Since the closure of Éditions d'Acadie in 2000, many writers cannot find a local publisher and are turning to publishing houses outside the province, particularly in French-speaking Ontario. The important role of Éditions Prise de parole and Éditions David in promoting Acadian writers is particularly noteworthy.

The challenges resulting from technological advances have had an impact on Acadian publishing as well.

It appears the advent of e-books is causing less of an upset than buying habits. Although books have been available in digital format for the past few years, it seems that their popularity has never had a major impact. For comparison purposes, Quebec data shows a slow rise in popularity of the digital format until 2015 and a decline thereafter (Institut de la statistique du Québec).

However, we know that technological changes have had a significant impact on buying habits. Online purchases, made mainly from large companies, now account for a major share of the market.¹ A study by BookNet Canada estimated that 40% of book purchases are made online and 5% of purchases are made on a digital reading platform (Kobo, iBooks store, etc.). If we include a few marginal purchases made by phone or at a random location, just under 50% of book purchases are made in person at a business, such as a bookstore.²

Since 2008, the New Brunswick Book Policy has provided support mainly for publishing companies by supporting various activities. But to guarantee a level playing field, it should also support independent booksellers, mostly through institutional purchases. That is why the industry has focused over the past few years on adopting a book purchasing policy. In the neighboring province of Quebec, the Book Act (Bill 51) governs institutional purchases, among other things.

Acadian bookstores cannot sell to outlets in Quebec, whereas Quebec bookstores can sell to the unprotected New Brunswick market. In other parts of Canada, since institutional purchases are not subject to legislation similar to Quebec's, some large stakeholders (the large bookstore chains primarily) are waging a price war that makes competing impossible for more modestly sized organizations whose sales volumes cannot justify such aggressive marketing. A book purchasing policy would address this important issue.

¹ Institut de la statistique du Québec, "Variations mensuelles et annuelles des ventes de livres numériques, Québec," Institut de la statistique du Québec [online] http://www.stat.gouv.qc.ca/statistiques/culture/livre/vente/variations_ventes_numeriques.html.

² BookNet Canada, How Canadians Buy Books 2015 [online], Toronto, BookNet Canada, 2016, viewed December 2017, <https://www.booknetcanada.ca/how-canadians-buy-books/>.

2.2 Music Sector

The music industry has gone through some major changes over the past decade or so. The business model of the music industry is being reviewed everywhere, and New Brunswick is no exception. The first major change is the significant decline in record sales. Some stakeholders estimate that New Brunswick artists have lost, on average, the equivalent of about \$10,000 in annual sales revenue from albums over the past two decades. At the moment, there is nothing to replace this revenue. The remuneration model for online distribution does not yield enough revenue, and live performances do not seem to be a big enough market to compensate.

In fact, overall attendance at performance venues is down. Yet supply has increased, and competition is fierce among the various types of entertainment, whether live or on screen. A recent study by the Observatoire de la culture et des communications du Québec notes a 5% drop in attendance at live shows since 2009. According to the same study, attendance data indicated that venues are only filled to 60% capacity.³ In New Brunswick, there is a three-fold challenge, given the many venues located in rural areas, competition from other activities, and the lure of English culture in certain areas.



Musicians Marc Chops Arsenault, Jonah Haché, Sébastien Michaud, and Jean Surette of Les Païens at Les Éloïzes 2016. Photo: Julie D'Amour-Léger

These difficulties affect the entire music industry, but the New Brunswick industry is further impacted by the fact that there are few related services (management, distribution, publishing, etc.) and the people involved in these services receive very little support. This all puts the few agencies for Acadian artists in New Brunswick in a very precarious position.

While the music scene in Acadian New Brunswick is rich, diversified, and increasingly recognized, the financial difficulties it faces are in stark contrast.

2.3 Film, Television, and Digital Production

In New Brunswick's Acadian community, there are about 10 production companies that focus on producing television shows and documentaries. Since 2010 when the provincial tax credit was suddenly abolished, the production sector has been in turmoil. In 2011, the tax credit was replaced by a temporary initiative and then subsequently replaced by a grant program. This new program does not solve all the problems: there is not enough money allocated to support all projects, and the program imposes production schedules that are not always realistic and that can interfere with co-productions. Flexibility is essential for a new funding system enabling New Brunswick to fully assume its role on the Canadian production scene.

There is no doubt that the Acadian production sector is still facing insecurity. Over the past decade, a few production companies have closed or moved, some to Nova Scotia, which seemed to be a more propitious environment. In addition to the challenge of adequate financial assistance from the province, the lack of skilled human resources (technicians, screenwriters, etc.) makes working in this sector more problematic.

3. ISSUES

3.1 Positioning

The lack of recognition of cultural enterprises and industries by the different levels of government and other cultural and community partners is evident as cultural and economic policies attach little importance on this sector. However, according to the Cultural Satellite Account, the direct contribution of cultural industries to the GDP of New Brunswick was \$670 million in 2014, compared with \$625 million in 2010. It is only when the work of this sector is seen as both a source of cultural vitality and an economic driver that tangible steps will be taken to support it. The sector would greatly benefit from more recognition by the different economic development organizations.

As noted earlier, the elimination of the production tax credit had a detrimental impact on the sector. In order to replace it, we need to address the need for a provincial film and television production support program with the flexibility to ensure development in this sector. A number of television broadcasters could better support New Brunswick-based production and creativity as well.

The current situation in the publishing sector is similarly destabilizing for businesses. The implementation of the book policy and an institutional purchasing policy would help to support the publishing chain, recognize the contribution of these companies to the vitality of New Brunswick, and promote authors in the province. The adoption in 2017 of the Canadian Free Trade Agreement (between the provinces and territories), proposing a cultural exception, could be a great opportunity to recommend such a purchasing policy.

3 Observatoire de la culture et des communications du Québec, "La fréquentation des arts de la scène au Québec en 2016," Optique culture 56 (September 2017).



Director Phil Comeau presents his film to the United Nations in Geneva. Photo : courtesy



Actors Luc LeBlanc and Diane Ricard in *Pays de la Sagouine*
Photo: Courtesy

3.2 Organizational Capacity

A number of cultural enterprises and industries do not have sufficient organizational capacity to ensure their development. The Department of Tourism, Heritage and Culture, has expressed an interest in devising strategies and making key investments to support the development and growth of cultural enterprises in New Brunswick, focusing on new markets, creating sustainable jobs, and labour development.

One thing that is urgently needed is better support for cultural entrepreneurship. This requires programs designed to promote employability, succession planning, and the marketing of New Brunswick expertise in some sectors.

While it's good to review programs or implement new ones, the action plan proposes existing structures (agencies, special services, etc.) within the New Brunswick government be considered to ensure that tools for developing cultural enterprises and industries are thought out strategically and sustainably.

Finally, greater cooperation is still required in the cultural enterprises and industries sector. Although national organizations (Alliance nationale de l'industrie musicale (ANIM), Alliance des producteurs francophones du Canada (APFC), Regroupement des éditeurs franco-canadiens (REFC)) play key roles in each sector, partnerships are not as well developed at the provincial level. Through organizations like Music NB and RADARTS, the music industry could leverage its access to cooperation forums. Cooperation forums for the publishing industry and the film and television production industry need to be developed.

3.3 People

One of the greatest resources of cultural enterprises and industries in New Brunswick's Acadian community are the dedicated, skilled people that enable these sectors to thrive. However, the province does not always have specialized resources available in French, and there is still a lack of mentoring opportunities.

When it comes to initial training, supply is fragmented, and some sectors are only partially served or not served at all in French in New Brunswick by the Université de Moncton or NBCC. Although NBCC offers a program in community and cultural management and another in theatre technology, there are still formidable challenges. There are other also technical deficiencies in scriptwriting, the use of new technologies, and so forth.

In several sectors, including film, state-of-the-art continuing education in French is offered primarily in large centres, like Montreal. This can be a huge obstacle. The cost can be exorbitant since New Brunswick companies cannot take advantage of the rates offered by Emploi-Québec. The cost of being away for several days is too much for some other companies.

We should support mentoring opportunities that promote knowledge transfer within New Brunswick and enable workers to gain experience from working with companies in Quebec, for instance.

3.4 Presentation and Promotion

In terms of presentation, one of the biggest problems is that bold ideas ⁴ receive little support. The situation is similar for television broadcasters, festivals and events, and performing arts presenters, although the contexts are different. In film and television, it is mainly a matter of resisting uniformity and promoting the discoverability of Acadian New Brunswick productions. The issue for events and festivals or performing arts presenters is more one of supporting diverse programming that promotes artists and next-generation projects, as well as cultural diversity.

The issues for presenting in Quebec and Canada revolve mainly around the fleeting presence of Acadian New Brunswick artists and productions in other regions. The solution seems to stem from healthy, equitable partnerships with booksellers, event organizers, and broadcasting networks.

Finally, in terms of international distribution, the Stratégie de promotion des artistes acadiens sur la scène internationale (SPAASI) is a key partner, although it should be able to expand its activities to different disciplines. The community is also calling for international trade delegations from New Brunswick and Canada to be open to Acadian cultural enterprises and provide training for businesses that need it.

⁴ We define boldness as programming focussed on different arts disciplines and innovative forms of expression that are less known to the public.



Visual artist Ned Bear creating a Pawakan at Les Éloizes 2016 in Fredericton. Photo: AAAPNB

4. STRATEGY FOR
THE DEVELOPING OF CULTURAL ENTERPRISES AND INDUSTRIES

VISION

Cultural enterprises and industries in Acadian New Brunswick are key partners in the production and distribution of works created by professional artists. They provide a work environment that meets accepted standards in their sector of activity and ensure that works of art reach provincial, national, and international markets.

STRATEGIC OBJECTIVES AND TARGETED OUTCOMES

➤ **1. Improving recognition of cultural enterprises and industries**

TARGETED OUTCOMES:

That the true value of cultural enterprises and industries be recognized by the different levels of government and cultural and community partners.

➤ **2. Strengthening and improving organizational capacity**

TARGETED OUTCOMES:

That cultural enterprises and industries benefit from greater financial and organizational resources and their actions be better coordinated.

➤ **3. Strengthening and developing human resources**

TARGETED OUTCOMES:

That cultural enterprises and industries be able to rely on skilled, competent staff and on access to training and professional development programs for crafts persons, artists, and cultural workers to acquire the knowledge to support the production and marketing of artworks.

➤ **4. Improving the presentation and promotion of artwork and artists**

TARGETED OUTCOMES:

That cultural enterprises and industries have innovative and sufficient resources to support the presentation and promotion of artists, their works, and cultural products through a wide variety of programs and partnerships.



A meeting of active artists and those active in the cultural industries. Photo : AAAPNB

STRATEGIC OBJECTIVE 1 > IMPROVING RECOGNITION OF CULTURAL ENTERPRISES AND INDUSTRIES					
TARGETED OUTCOME: The true value of cultural enterprises and industries is recognized by the different levels of government and cultural and community partners.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.1 Recognizing the contribution of film and television production Develop a funding program that recognizes and supports the significant contribution of film and television production to the cultural and economic vitality of New Brunswick.	1.1.1 Ensure the availability of a new provincial program, without excluding the possibility of a provincial tax credit for increased, stable and fluid funding to facilitate production schedules, the financing of feature films, and partnership and co-production opportunities.	X		<ul style="list-style-type: none">Film Advisory CommitteeDTHC	
	1.1.2 Continue research efforts to highlight the strength of the film and television industry as an economic driver.	Ongoing action		<ul style="list-style-type: none">DTHCAPFC	



STRATEGIC OBJECTIVE 1 > IMPROVING RECOGNITION OF CULTURAL ENTERPRISES AND INDUSTRIES					
TARGETED OUTCOME: The true value of cultural enterprises and industries is recognized by the different levels of government and cultural and community partners.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.2 Advocating with government bodies and television networks Ongoing advocacy work with government bodies and television networks for optimal cooperation with independent producers in New Brunswick.	1.2.1 Carry out advocacy work in the political arena and with the CRTC so that the number of licences granted by Radio-Canada to producers from Canada’s Francophone community and, more specifically, from New Brunswick, be increased to at least 10% of the total number of licences.	X		<ul style="list-style-type: none">AAAPNB-SG	<ul style="list-style-type: none">SNAFCCF
	1.2.2 Carry out advocacy work to eliminate from the Canada Media Fund the exception that allows TFO to have access to the Francophone Minority Program.	Ongoing action		<ul style="list-style-type: none">APFC	<ul style="list-style-type: none">FCCF
	1.2.3 Ensure that New Brunswick government representatives serve on national and interprovincial bodies relating to film and television production.	X		<ul style="list-style-type: none">GNB	<ul style="list-style-type: none">AAAPNB-SG
	1.2.4 Advocate for the Canadian Francophonie Studio — Acadie of the NFB to retain its resources and maintain its vitality.	Ongoing action		<ul style="list-style-type: none">APFCFRIC	<ul style="list-style-type: none">AAAPNB-SGDTHC



STRATEGIC OBJECTIVE 1 > IMPROVING RECOGNITION OF CULTURAL ENTERPRISES AND INDUSTRIES					
TARGETED OUTCOME: The true value of cultural enterprises and industries is recognized by the different levels of government and cultural and community partners.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.3 New Brunswick Book Policy and book buying policy Continue to implement the New Brunswick Book Policy and develop a book buying policy for institutional settings and the education system in New Brunswick.	1.3.1 Ensure an enhanced funding envelope for the New Brunswick Book Policy to support new initiatives (see , Strategic Objective 4 among others).	X		<ul style="list-style-type: none">DTHCNB publishers and book-stores.	<ul style="list-style-type: none">AAAPNB-SG
	1.3.2 Invoke the cultural exception in Article 809 of the Canadian Free Trade Agreement to incorporate a similar exception in the Atlantic Procurement Agreement, and implement a book buying policy in New Brunswick.	X		<ul style="list-style-type: none">DTHCAAAPNB-SG	<ul style="list-style-type: none">All stakeholders in the book-production chainNB-IGADEECDDepartment of Finances
	1.3.3 Implement a campaign promoting New Brunswick books and authors.	X		<ul style="list-style-type: none">DTHC	<ul style="list-style-type: none">AAAPNB-SG

STRATEGIC OBJECTIVE 1 > IMPROVING RECOGNITION OF CULTURAL ENTERPRISES AND INDUSTRIES					
TARGETED OUTCOME: The true value of cultural enterprises and industries is recognized by the different levels of government and cultural and community partners.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.4 Recognizing cultural enterprises and industries as economic players Ensure that cultural enterprises and industries are considered key players in the vitality of New Brunswick and Canada.	1.4.1 Consider the contribution of cultural enterprises and industries to the economy, society, culture and identity of New Brunswick, and ensure they are recognized as key economic players by economic development agencies and departments (RDC, Opportunities NB, ACOA, etc.).	Ongoing action		<ul style="list-style-type: none">GNBAAAPNB-SG	



STRATEGIC OBJECTIVE 2 > STRENGTHENING AND IMPROVING ORGANIZATIONAL CAPACITY						
TARGETED OUTCOME: Cultural enterprises and industries benefit from greater financial and organizational resources and their actions are better coordinated.						
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS	
		1-2 YEARS	3-5 YEARS			
2.1 Government initiatives for cultural industries Ensure that the development of cultural industries is based on government initiatives that reflect the specific needs of this sector.	2.1.1 Ensure the implementation of the Department of Tourism, Heritage and Culture’s Strategy for the Development of Cultural Enterprises and Industries as well as key investments to support the development and growth of cultural enterprises in New Brunswick, with a specific emphasis on new markets, sustainable job creation and workforce development.	Ongoing action		<ul style="list-style-type: none">• DTHC	<ul style="list-style-type: none">• AAAPNB-SG• CulturePlus• Music NB• SPAASI• Publishing stakeholders• Film stakeholders• Fine craft stakeholders	
	2.1.2 Organize annual meetings in New Brunswick between the province’s producers and television networks to increase networking and communication opportunities.	Ongoing action		<ul style="list-style-type: none">• DTHC	<ul style="list-style-type: none">• AAAPNB-SG• Francophone producers from New Brunswick	
	2.1.3 Adapt provincial music industry support programs to meet the industry’s current needs: <ul style="list-style-type: none">• introduce a music fund to support enterprises (talent agencies, recording studios, etc.) and the development of the sector, as well as to support the presentation of quality shows and changes brought about by the digitization of the sector;• ensure the Music Industry Development Program abolishes the limit on the number of albums that can be financed and that evaluation is carried out by a jury of peers.	X		<ul style="list-style-type: none">• GNB• Music NB	<ul style="list-style-type: none">• AAAPNB	
	2.1.4 Adapt Musicaction’s programs to meet the needs of New Brunswick’s music industry, by increasing access to these programs soNew Brunswick enterprises can berecognized as producers and benefit from grants requiring this recognition.		X	<ul style="list-style-type: none">• ANIM• Music NB	<ul style="list-style-type: none">• AAAPNB	
	2.1.5 Produce comparative research ofgovernment support structures in other territories like Quebec (SODEQ), Ontario (OMDC), Newfoundland and Labrador (Newfoundland and Labrador Film Development Corporation), British Columbia (Creative BC) and Manitoba (On Screen Manitoba).	X		<ul style="list-style-type: none">• DTHC• NBIGA	<ul style="list-style-type: none">• AAAPNB-SG• ArtsLink NB• Music NB• Table du livre du N.-B.	
	2.1.6 Using the findings of the comparative research, develop assumptions for the service structure that would best support the optimal development of New Brunswick industries.		X	<ul style="list-style-type: none">• DTHC• NB-IGA	<ul style="list-style-type: none">• AAAPNB-SG• ArtsLink NB• Music NB• Table du livre du N.-B.	

STRATEGIC OBJECTIVE 2 > STRENGTHENING AND IMPROVING ORGANIZATIONAL CAPACITY						
TARGETED OUTCOME: Cultural enterprises and industries benefit from greater financial and organizational resources and their actions are better coordinated.						
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS	
		1-2 YEARS	3-5 YEARS			
2.2 Développement de l’entrepreneuriat culturel Mettre en place du soutien ciblé à l’entrepreneuriat culturel.	2.2.1 Set up a funding program to support the work of cultural enterprises, with a specific focus on enhancing employability (help with hiring, support for the business owner, etc.).	X		<ul style="list-style-type: none">• Employment and Social Development Canada (ESDC)• PETL	<ul style="list-style-type: none">• Musique NB• Table du livre du N.-B.• AAAPNB-SG• ArtsLink NB	
	2.2.2 Implement a support program in respect of book shippingcosts for bookstores (between the distributors and vendors, based on the Quebec model).	X		<ul style="list-style-type: none">• DTHC• AAAPNB-SG	<ul style="list-style-type: none">• Table du livre de l’Acadie du Nouveau-Brunswick	
	2.2.3 Advocate for the reinstatement of a preferential book rate at Canada Post.		X	<ul style="list-style-type: none">• REFC• AAAPNB-SG	<ul style="list-style-type: none">• Canada Post	
	2.2.4 Support cultural enterprises in putting succession plans in place.	X		<ul style="list-style-type: none">• PETL	<ul style="list-style-type: none">• AAAPNB-SG• ArtsLink NB• Music NB• Table du livre du N.-B.	
	2.2.5 Promote sound recording facilities outside the province and expertise from within.	X		<ul style="list-style-type: none">• Music NB		
	2.2.6 Develop expertise and services in the New Brunswick music publishing sector.		X	<ul style="list-style-type: none">• Music NB• ANIM		
	2.2.7 Increase cultural enterprises’ capacity, including specialized human resources, to benefit from digital transformation, by improving data analysis and metadata collection skills.	X		<ul style="list-style-type: none">• DTHC• PETL		



STRATEGIC OBJECTIVE 2 > STRENGTHENING AND IMPROVING ORGANIZATIONAL CAPACITY					
TARGETED OUTCOME: Cultural enterprises and industries benefit from greater financial and organizational resources and their actions are better coordinated.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
2.3 Improving coordination Coordinate development and representation efforts across all cultural industry sectors.	2.3.1 Support coordination between the key players involved in the development of the music industry.	X		• DTHC	• Music NB • RADARTS • SPAASI • AAAPNB-SG • ArtsLink NB
	2.3.2 Strengthen coordination across the film and television sector for a stronger, unified voice on the provincial stage.	X		• AAAPNB-SG	• Francophone producers from New Brunswick
	2.3.3 Form a cooperative roundtable on the book publishing industry in Acadian New Brunswick—including authors, illustrators, publishers, bookstores, book fairs and literary festivals, public libraries and some of the departments concerned.	X		• AAAPNB-SG	• All publishing stakeholders • New Brunswick Public Library Service

STRATEGIC OBJECTIVE 3 > STRENGTHENING AND DEVELOPING HUMAN RESOURCES					
TARGETED OUTCOME: Cultural enterprises and industries can rely on skilled, competent staff and on access to training and professional development programs that enable craftspersons, artists, and cultural workers to acquire the knowledge they need to support the production and marketing of artworks.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
3.1 Accessing specialized training Provide access to specialized training that takes into account technological and organizational changes across different industries.	3.1.1 Promote the emergence in New Brunswick of digital production skills to support producers in the development of convergent content.	X		• Film Advisory Committee	
	3.1.2 Develop an initial training offer in the music industry professions.		X	• NBCC • AAAPNB • Music NB	
	3.1.3 Develop learning modules on managing cultural enterprises as part of existing administration training programs.		X	• NBCC • UdeM	• AAAPNB-SG • CulturePlus
	3.1.4 Develop opportunities for creators in New Brunswick’s film and television field so they can take training courses outside the province.		X	• APFC • AAAPNB • FRIC	• INIS • Telefilm Canada • NFB • TV5
	3.1.5 Establish partnerships with the SAIC so that workers in cultural industries have better access to training already offered by Quebec associations (reasonable registration fees, reimbursement of travel expenses, etc.).	X		• PETL • NB-IGA • Bureau du Québec	• SAIC • Emploi-Québec • AAAPNB-SG



STRATEGIC OBJECTIVE 3 > STRENGTHENING AND DEVELOPING HUMAN RESOURCES					
TARGETED OUTCOME: Cultural enterprises and industries can rely on skilled, competent staff and on access to training and professional development programs that enable craftspersons, artists, and cultural workers to acquire the knowledge they need to support the production and marketing of artworks.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
3.2 Mentoring opportunities Increase mentoring opportunities within cultural enterprises.	3.2.1 Implement a New Brunswick–Quebec coaching program so that NB workers can train on Quebec’s large film sets.		X	<ul style="list-style-type: none">DTHCPETL	<ul style="list-style-type: none">AAAPNB-SGCulturePlus
	3.2.2 Implement a mentoring program to facilitate the transmission of best practices such as management, production and administration among New Brunswick enterprises.		X	<ul style="list-style-type: none">DTHCCulturePlus	<ul style="list-style-type: none">AAAPNB-SG



STRATEGIC OBJECTIVE 4 > IMPROVING THE PRESENTATION AND PROMOTION OF ARTWORK AND ARTISTS					
TARGETED OUTCOME: Cultural enterprises and industries have innovative and sufficient resources to support the presentation and promotion of artists, their works, and cultural products through a wide variety of programs and partnerships.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
4.1 Supporting bold action by networks Encourage networks to support local and provincial creations.	4.1.1 Review funding programs for networks as well as festivals and events to adequately support efforts to feature the province’s artists and develop audiences.	X		<ul style="list-style-type: none">RADARTSDTHCANIM	<ul style="list-style-type: none">AAAPNB-SGPCH
	4.1.2 Continue to champion New Brunswick productions and documentaries to Canadian networks, through discoverability and showcasing diverse works.	Ongoing action		<ul style="list-style-type: none">AAAPNB	<ul style="list-style-type: none">SNAFCCFAPFC
	4.1.3 Develop a program to encourage bookstores and publishers to implement outreach and media activities showcasing New Brunswick books and authors.	X		<ul style="list-style-type: none">DTHCTable du livre de l’Acadie du Nouveau-Brunswick	<ul style="list-style-type: none">AAAPNB-SGPublic librairies
	4.1.4 Provide book fairs and literary festivals with funding that recognizes bold support, in particular programming that prioritizes authors from New Brunswick and Canada’s Francophonie and support the presence of publishers at these events.	X		<ul style="list-style-type: none">DTHCREFCAAAPNB	
	4.1.5 Financially support community radio stations that promote music produced in New Brunswick and contribute to audience development.	X		<ul style="list-style-type: none">GNBGCARCANB	<ul style="list-style-type: none">AAAPNB-SG
	4.1.6 Carry out advocacy work with SRC to increase artistic content from Francophone and Acadian communities across all platforms, including Acadian music on the airwaves.	Ongoing action		<ul style="list-style-type: none">FCCFSNAAAAPNB	<ul style="list-style-type: none">Music NBANIMREFCAPFCFRIC
	4.1.7 Bring partners together to reflect on the distribution of Acadian music products in Acadia and elsewhere.	X		<ul style="list-style-type: none">Music NBANIM	<ul style="list-style-type: none">Distribution PlagesAAAPNB
	4.1.8 Bring partners together to reflect on the distribution of Acadian films outside television.		X	<ul style="list-style-type: none">AAAPNB-SG	<ul style="list-style-type: none">SPAASIFICFA



STRATEGIC OBJECTIVE 4 > IMPROVING THE PRESENTATION AND PROMOTION OF ARTWORK AND ARTISTS					
TARGETED OUTCOME: Cultural enterprises and industries have innovative and sufficient resources to support the presentation and promotion of artists, their works, and cultural products through a wide variety of programs and partnerships.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
4.2 Presence in Quebec and elsewhere in Canada Introduce initiatives to improve the presence of New Brunswick artists and cultural productions in Quebec and the rest of Canada.	4.2.1 Develop a program for New Brunswick authors to tour Quebec bookstores.	X		<ul style="list-style-type: none">• AAPNB• ALQ	<ul style="list-style-type: none">• REFC
	4.2.2 Establish partnerships to ensure Acadian literature is included in Quebec literary reviews (<i>Nuit blanche, Les Libraires</i> , etc.).	X		<ul style="list-style-type: none">• AAPNB• REFC	<ul style="list-style-type: none">• Revue Ancrages
	4.2.3 Financially support the presence of publishers and authors at events across Quebec and Canada’s Francophonie.	X		<ul style="list-style-type: none">• DTHC	<ul style="list-style-type: none">• Table du livre de l’Acadie du Nouveau-Brunswick• REFC
	4.2.4 Renew and diversify partnerships with Quebec’s networks to ensure representation by the New Brunswick music industry at events such as Bourse RIDEAU and ROSEQ.	X		<ul style="list-style-type: none">• Music NB• RADARTS	<ul style="list-style-type: none">• SAIC• NB-IGA
	4.2.5 Renew and diversify partnerships with Canada’s networks to ensure representation by the Acadian music industry at events such as Contact Ontarois, Contact Ouest and the East Coast Music Awards (ECMAs).	X		<ul style="list-style-type: none">• ANIM• Music NB• RADARTS	<ul style="list-style-type: none">• Scènes francophones• AAPNB-SG• ECMA



STRATEGIC OBJECTIVE 4 > IMPROVING THE PRESENTATION AND PROMOTION OF ARTWORK AND ARTISTS					
TARGETED OUTCOME: Cultural enterprises and industries have innovative and sufficient resources to support the presentation and promotion of artists, their works, and cultural products through a wide variety of programs and partnerships.					
MOYENS	ACTIONS	ÉCHÉANCIER		PORTEURS D'ACTION	PARTENAIRES
		1-2 ANS	3-5 ANS		
4.3 Diffusion internationale Mettre en place des initiatives pour améliorer la diffusion des artistes et des productions culturelles du Nouveau-Brunswick sur la scène internationale.	4.3.1 Ensure SPAASI obtains the financing necessary to showcase all the cultural industries’ activities and that it is supported by special committees across the disciplines concerned for the development of new sectors.	X		<ul style="list-style-type: none">• SPAASI	<ul style="list-style-type: none">• AAPNB-SG
	4.3.2 Ensure various cultural industries are part of international economic delegations.	X		<ul style="list-style-type: none">• NB-IGA• SNA	<ul style="list-style-type: none">• Opportunities NB• ACOA• AAPNB-SG
	4.3.3 Provide financial support to help develop formats designed for film festivals (e.g. film length, subtitles, etc.).	X		<ul style="list-style-type: none">• DTHC• Film Advisory Committee	
	4.3.4 Provide training and support for films presented at international festivals (tender schedules, knowledge of network, preparation of applications, etc.).		X	<ul style="list-style-type: none">• FICFA• SPAASI	<ul style="list-style-type: none">• PETL• DTHC
	4.3.5 In the music industry, develop non-Francophone markets like the U.S., Australia and others.		X	<ul style="list-style-type: none">• Music NB	<ul style="list-style-type: none">• SPAASI
	4.3.6 In the publishing industry, provide training and support for improving its positioning on the international stage (representation at international festivals and fairs, selling rights, etc.).		X	<ul style="list-style-type: none">• REFC• SPAASI	<ul style="list-style-type: none">• AAPNB-SG
	4.3.7 Take inspiration from the Quebec-France agreement to reduce the administrative burden of artists invited to tour in France.		X	<ul style="list-style-type: none">• SNA• AAPNB	





SECTORAL STRATEGY: INTEGRATING ART AND CULTURE INTO EDUCATION

SECTORAL STRATEGY: INTEGRATING ART AND CULTURE INTO EDUCATION

1. DEFINITION

The Strategy for Integrating Art and Culture into Education includes all initiatives related to art education, integrating artists and their work to education, and enabling educational institutions to become hubs for cultural development in their communities. All aspects of integrating art and culture into education were addressed in the original Global Strategy, however the updating exercise contains initiatives for integrating art and culture into early childhood education.

2. SITE REPORT

The section below provides an overview of key achievements in the integration of art and culture to schools and early childhood settings

2.1 Teaching Art and Culture in Acadian Schools

Art education is compulsory from kindergarten to Grade 9. Until Grade 6, students take courses in music and visual arts, and from Grades 7 to 9, they must choose one of these two subjects. In Grades 10 to 12, art courses are optional, and the range of courses offered (music, visual arts, and drama) varies from school to school depending which specialists are available. Some schools offer a dance option, but this is not an official program of the Department of Education and Early Childhood Development (EECD). In upper elementary school, students may take online courses in visual and media arts and in musical composition.

A 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 course includes a module on the history of Acadian New Brunswick, and the History of New Brunswick's Acadian community is offered as an option in Grade 12.

The ideal situation would be for teachers with training in the arts to teach all art courses. This is generally the case in music, beginning in kindergarten. However, visual arts education is rarely offered by arts-trained teachers, at least until Grade 8. The situation improves in high school. Drama is usually taught by French teachers.

2.2 Integrating Artists, Their Work, and Cultural Products into Education

Since about 2000, the Acadian educational system has become much more conscious of its dual mandate – education and identity building. It has also begun to place more emphasis on art, culture, and heritage. The Strategy for Integrating Art and Culture into Education and the Linguistic and

Cultural Development Policy (LCDP) are tools that support and guide these efforts. Through various initiatives resulting from these efforts, the number of artists in the schools has increased more than tenfold. Artists, their work, and cultural products are integrated into education through:

- Art education;
- Education through the arts, that is using the arts to achieve learning outcomes in all subjects (e.g., GénieArts and Une école, un artiste);
- Exposing young people to the arts and culture. This enables them to experience the arts, culture, and heritage at performances by artists from all disciplines or presentations by cultural or heritage stakeholders, either at school or a professional space. This can take place throughout the year, including such highlights as French Pride Week, Heritage Fairs, and Heritage Week;
- Engagement in the arts featuring initiatives where young people can engage in the arts as an extracurricular activity under the supervision of professional artists.

To support these initiatives, arts organizations and EECD have recently developed educational resources and arts and cultural materials. These reflect and create awareness of the specific situation of Acadian artists and communities and incorporate Acadian cultural references.

2.3 Education and Community Partnerships

In New Brunswick, there are many projects and institutions promoting partnerships between the education system and the community, including school-community centres and the community school model in all French-language schools in the province. NBCC also has a cultural policy and implementation plan for contributing to this movement, allowing educational institutions to fully serve as hubs of cultural development in their communities.

There are cooperative structures that provide spaces for dialogue among the education sector, the community, and the arts, culture, and heritage milieu. Examples include the following:

- Table de concertation Arts et culture en éducation, co-chaired by EECD and the AAAPNB, oversees initiatives included in the Strategy for Integrating Art and Culture into Education;
- Groupe d'action-collaboration sur l'éducation en français (GACEF), composed of multi-sectoral partners, is responsible for achieving the strategic goals set out in the Linguistic and Cultural Development Policy (LCDP), which addresses the challenges associated with the education system's dual mission of academic success and identity building in a minority language context.

2.4 Early childhood

Arts and culture are becoming an increasingly integral part of early childhood programs and services. The Language and Cultural Development Policy (LCDP), the 10-Year Education Plan, the Curriculum éducatif des services de garde francophones, and the Strategy for Integrating Art and Culture into Education are evidence that EECD is committed to incorporating cultural elements into programs intended for young children. A number of resources and training programs have been developed in recent years to support and guide early childhood workers through the process of identity building and the integration of art and culture. Also, EECD has pledged to improve professional development opportunities for early childhood workers to make them aware of their cultural transmission role and identity building among preschool-aged children



A forum for stakeholders in education, arts and culture, training institutions, and government participated in the updating of the Global Strategy. Photo: AAAPNB

3. ISSUES

The Acadian community has made some progress in integrating arts and culture into education. The Strategy for Integrating Art and Culture can now be based on the provincial government's renewed cultural development policy, the LCDP, and the 10-Year Action Plan, to name a few. Yet much remains to be done for arts and culture to play their true role, in terms of both improving academic achievement and building a sense of identity. The fragility of gains in the integration of arts and culture into education is obvious. The site report that follows describes initiatives relating to:

- Human resources;
- Continuing education and professional development;
- Access to and quality of physical infrastructures;
- Support for and sustainability of artistic and cultural initiatives.

3.1 Human Resources

While it is generally agreed that all art courses in schools should be taught by teachers with training in the arts, it often does not work out that way. School districts and school principals report recruitment difficulties and a shortage of such teachers, which is even more of a problem in rural areas. Although this is rare, some schools offer no art education at all.

There are several reasons for the shortage of teachers with initial training in the arts:

- The pool of trained teachers is insufficient to meet the demand. Few young people with aptitudes in the arts are guided towards this career. Teacher training in the visual arts at the Université de Moncton is a six-year program, as opposed to five years for all other majors. This may discourage potential candidates.
- Art education teachers often face strenuous working conditions because they must serve several schools or teach several subjects at a single school. As well, the rooms set aside for art education and the budgets earmarked for materials are not always adequate.
- Difficulties associated with hiring teaching staff and respecting the seniority of existing teachers.

Significant progress was made in the years following implementation of the Strategy for Integrating Art and Culture into Education, but the updating exercise has shown a significant reversal. Artists and cultural and heritage organizations find it very difficult to work with the education sector because positions like cultural officers, have almost been eliminated from both school districts and schools. There has been a decrease in the number and quality of initiatives for integrating art and culture into education. Artists and teachers receive less support for developing and implementing projects

like GénieArts and Une école, un artiste. This has an impact on project quality and student learning.

Francophone early learning centres and other early childhood service providers have quite a high staff turnover rate. It is therefore important not only to offer training opportunities for new employees on an ongoing basis but also to provide professional development for staff who already has training in the arts.

3.2 Continuing Education and Professional Development

The Department and the school districts, schools, and professional associations do not offer enough support or professional development opportunities for art teachers. The drop in the number of learning specialists and the lack of specialized resource persons are holding back the implementation of a training and support program for teachers who have training in the arts, and for those who do not.

When it comes to training education staff and early childhood workers, there is a need for more professional development opportunities in relation to identity building and integrating art and culture into education. Also, it is important to



Storyteller Stephanie David reads to children at the Festival Chacun sa parlure in 2017 in Memramcook. Photo: Gabrielle Bissonnette

ensure that teacher training covers these matters, just as there needs to be a module on developing children's creativity and imagination through play, storytelling, and art.

3.3 Access to and Quality of Infrastructure

The quality of physical infrastructure and equipment varies considerably from school to school. These are often aging or outdated, and the budgets for maintaining, renovating, or renewing them are insufficient. According to arts and culture professionals, school auditoriums no longer meet existing needs, and rental costs have increased considerably. Furthermore, newly built schools do not always have auditoriums but rather multi-purpose rooms. All stakeholders in this sector agree that these "cafeteriums" are inadequate for presenting high-quality artistic, cultural, and heritage activities. When artists have to adapt their performances to these venues, the student experience is diminished.

EECD Policy 407 is intended to set standards for, and facilitate the use of, school facilities by the community during times when they are not required for educational purposes. However, artists

and cultural and heritage workers have not noted any difference in access to this infrastructure since the Global Strategy was implemented. There is a great deal of variation from one facility to the next, and school principals need to be made aware of the community role of schools and the connection between community use of schools and identity building in Acadian New Brunswick.

3.4 Support for and Sustainability of Artistic and Cultural Initiatives

While there are a great many initiatives offering students a wide range of activities, experiences, and opportunities to come into contact with artists and with cultural and heritage events, they are all suffering from budget cuts and a lack of financial resources for developing and sometimes even ensuring their sustainability. Other constraints inherent in the school system create obstacles to collaboration, including staff schedules, the instructional program, curriculums, school transportation, and so forth.

There are few artistic and cultural initiatives intended for young children, and existing ones are often not documented. EECD is committed to supporting and continuing discussions about promoting and creating opportunities for including arts and culture in its programs and services. One of the challenges it faces is that early childhood service providers are mostly private companies or non-profits that are not answerable to EECD. Furthermore, in isolated communities, it can be difficult for families to access licensed Francophone early learning and child care facilities.



4. INCORPORATING ARTS AND CULTURE INTO EDUCATION

A shared Vision of Integrating Art and Culture into Education

Preamble

Arts 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 that spark students’ wonder and curiosity about culture, while inviting them to think about other points of view and worldviews.

VISION STATEMENT

The Acadian education system in New Brunswick integrates arts, culture, and heritage as core values of learning. Schools nurture the learning and growth essential to cultural development and value the arts as a mode of expression and a tool for personal development. They offer each student high-quality learning experiences in all arts disciplines. Through their art and cultural education and their contact with artists and their work, individuals, from early childhood to adulthood, develop their creativity, construct their identity, appreciate the richness of their cultural heritage, become citizens who are proud of belonging to their community, and contribute to its development by being open to the world.

STRATEGIC OBJECTIVES AND TARGETED OUTCOMES

1. Improving art education

TARGETED OUTCOMES:

That classes in all arts disciplines, in all grades, be offered in all New Brunswick schools by teachers who are trained in the arts and can provide a complete range of courses to students attending these schools.

2. Integrating artists and their works into education

TARGETED OUTCOMES:

That all learners in the Acadian school system have frequent and sustained contact with professional artists and their work through a variety of art education initiatives, arts presentations, and engagement in the arts, which contribute to their academic success and identity building.

3. Increasing the capacity of teaching institutions (schools, colleges, universities) to become cultural development hubs for the community

TARGETED OUTCOMES:

That learners, education staff, and the members of the Acadian community understand and appreciate the various forms of artistic expression and develop their creativity individually and collectively through initiatives that bring them in contact with the arts, culture, and heritage community.

4. Integrating art and culture into early childhood

TARGETED OUTCOMES:

That children aged 0 to 8, their parents, and early childhood services and programs have access to the following:

- Artists, the arts, and cultural expression that reflect the specific character of Acadian and Francophone communities;
- Quality resources in French that integrate cultural references of Acadian New Brunswick, the Francophonie, and the world.

STRATEGIC OBJECTIVE 1 > IMPROVE ARTS EDUCATION					
TARGETED OUTCOME: Classes in all arts disciplines at all grade levels in all New Brunswick schools by teachers with basic training in the arts who can provide a complete range of courses to students attending these schools.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.1 Recruitment Recruit teachers who have basic training in the arts.	1.1.1 Develop and implement a recruitment strategy for teachers with basic training in the arts to provide art education in each school district.	X		<ul style="list-style-type: none">SD	<ul style="list-style-type: none">DEECDSD HRUdeM-FASSUdeM-FSEPartnersAAAPNB-SG
	1.1.2 Conduct an information and awareness campaign with school principals to ensure art education at all levels is provided by teachers with basic training in the arts.	X		<ul style="list-style-type: none">SDDEECD	<ul style="list-style-type: none">AEFNBAAAPNB-SG
	1.1.3 Organize a campaign to encourage university students in visual arts, music and drama to become teachers.	X		<ul style="list-style-type: none">UdeM-FASS	<ul style="list-style-type: none">AAAPNB-SGUdeM-FSE
	1.1.4 Organize a campaign to encourage professional artists to take teacher training so they can become public school art teachers	X		<ul style="list-style-type: none">AAAPNB-SGUdeM-FASS	<ul style="list-style-type: none">UdeM-FSEDEECD — Teacher Certification Branch
	1.1.5 Explore ways to ensure Grade 7 and 8 students have access to music and visual arts education, regardless of enrolment numbers.	X		<ul style="list-style-type: none">DEECD	<ul style="list-style-type: none">SD

STRATEGIC OBJECTIVE 1 > IMPROVE ARTS EDUCATION					
TARGETED OUTCOME: Classes in all arts disciplines at all grade levels offered in all New Brunswick schools by teachers with basic training in the arts who can provide a complete range of courses to students attending these schools.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.2 Train Teachers Offer more professional development for art education teachers.	1.2.1 Develop and implement a program to welcome, support and train Grades 7 to 12 art education teachers, and adapt it based on whether they have initial training in the arts.	X		<ul style="list-style-type: none">DEECDSDUdeM-FASS	<ul style="list-style-type: none">AEFNBSDAAAPNB-SGUdeM-FSE
	1.2.2 Create, put online, and promote a bank of resources (educational, professional, artistic, etc.) to encourage teachers to pool and share them.		X	<ul style="list-style-type: none">DEECDAAAPNB-SG	<ul style="list-style-type: none">AEFNBUdeM-FASSUdeM-FSE



STRATEGIC OBJECTIVE 1 > IMPROVE ARTS EDUCATION					
TARGETED OUTCOME: Classes in all arts disciplines at all grade levels offered in all New Brunswick schools by teachers with badictraining in the arts and can provide a complete range of courses to students attending these schools.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.3 Learning Environment Maintain a learning environment that fosters quality teaching.	1.3.1 Develop a renewal process and provide medium- and long-term planning for arts education resources at all levels.		X	<ul style="list-style-type: none">DEECD	<ul style="list-style-type: none">SD
	1.3.2 Ensure visual arts programs can also support multi-disciplinary options.		X	<ul style="list-style-type: none">DEECD	
	1.3.3 Broaden the range of elective courses in all arts disciplines, including dance.		X	<ul style="list-style-type: none">DEECD	
	1.3.4 Open a dialogue between DEECD, AEFNB, SDs and schools to develop a support program for schools that do not meet prescribed art education curricula.	X		<ul style="list-style-type: none">DEECD	<ul style="list-style-type: none">SDAEFNB
	1.3.5 Establish a mechanism to ensure art education curriculum is followed in all schools.		X	<ul style="list-style-type: none">DEECDSD	<ul style="list-style-type: none">School principals
	1.3.6 Explore new schedule structures to help organize teaching time while following the arts curriculum (more intensive time slots, multi-disciplinary projects, etc.)		X	<ul style="list-style-type: none">DEECDSD	
	1.3.7 Give teachers the basics to provide a good learning environment for art education (classrooms, facilities, equipment, material and supplies, etc.).	X		<ul style="list-style-type: none">SD	<ul style="list-style-type: none">DEECD
	1.3.8 Ensure visiting teachers have the means and conditions to provide quality course material (sufficient time to travel, prepare lessons, etc.).		X	<ul style="list-style-type: none">SD	<ul style="list-style-type: none">DEECDNBTF (HR for collective agreements)

STRATEGIC OBJECTIVE 1 > IMPROVE ARTS EDUCATION					
TARGETED OUTCOME: Classes in all arts disciplines at all grade levels offered in all New Brunswick schools by teachers with basic training in the arts and can provide a complete range of courses to students attending these schools.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.4 Basic Training Update basic training programs for art teachers.	1.4.1 Give future teachers with basic training in the arts further instruction to improve the balance between arts training, teacher training, and training in art education for each discipline. <ul style="list-style-type: none">Form a discussion group to help propose a better working model.Take a closer look at artist-teacher/teacher-artist training models around the world.Determine the best art curriculum models.	X		<ul style="list-style-type: none">UdeM-FASSUdeM-FSE	<ul style="list-style-type: none">DEECD
	1.4.2 Offer a combined five-year Bachelor of Visual Arts/Bachelor of Education program for future teachers with basic training in visual arts.	X		<ul style="list-style-type: none">UdeM-FASSUdeM-FSE	<ul style="list-style-type: none">DEECDAAAPNB-SG
	1.4.3 Consult with Université de Moncton to see if it can train future dramatic arts teachers, either through a joint program under the Faculty of Education and the drama department, or by offering a minor in theatre.		X	<ul style="list-style-type: none">UdeM-FASSUdeM-FSEAAAPNB-SG	<ul style="list-style-type: none">DEECDDEECD — Teacher Certification Branch
	1.4.4 Infuse the notion of cultural transmission into teachers’ initial training so they can play the role of culture bearer.	X		<ul style="list-style-type: none">UdeM-FASSUdeM-FSE	<ul style="list-style-type: none">DEECD
	1.4.5 Create an arts and culture portfolio at the start of basic training for future teachers at Université de Moncton’s Faculty of Education, whether they will become art teachers or not. This means that throughout their training, student teachers will build a portfolio that reflects their experience of arts and culture in French.	X		<ul style="list-style-type: none">UdeM-FSE	<ul style="list-style-type: none">DEECDAAAPNB-SGUdeM-FASS



STRATEGIC OBJECTIVE 1 > IMPROVE ARTS EDUCATION					
TARGETED OUTCOME: Classes in all arts disciplines at all grade levels offered in all New Brunswick schools by teachers with basic training in the arts and can provide a complete range of courses to students attending these schools.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.5 Next Generation Train and prepare the next generation of art teachers.	1.5.1 Achieve Objective 1 of the 10-Year Education plan <i>Donnons à nos enfants une longueur d'avance</i> (Everyone at their best, in the Anglophone system) and implement DEECD's life and career strategy for young people in schools: <ul style="list-style-type: none">• Provide information sessions on arts-related careers• Offer learning experiences to help students discover their interests and passion for the arts• Develop and implement a recruiting strategy for students with artistic interests and ability.	X		<ul style="list-style-type: none">• DEECD• AAPNB-SG	<ul style="list-style-type: none">• UdeM-FASS• NBCC
	1.5.2 Ask that Université de Moncton recruit music, visual arts, and drama students from all regions of New Brunswick in equal measure.		X	<ul style="list-style-type: none">• UdeM-FASS	<ul style="list-style-type: none">• DEECD• AAPNB-SG

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MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.6 Teacher Training Provide more development opportunities for art teachers who do not have basic training in the arts.	1.6.1 Develop a skills profile to guide a continuous learning action plan for Grade 7 to 12 teachers who do not have initial training in the arts.		X	<ul style="list-style-type: none">• DEECD	<ul style="list-style-type: none">• SD• UdeM-FASS• UdeM-FSE
	1.6.2 Give proper training and support to educators who do not have basic training in the arts and who teach visual arts in Grades 7 to 12.	X		<ul style="list-style-type: none">• DEECD	<ul style="list-style-type: none">• SD
	1.6.3 Provide opportunities to meet or train with professional artists.	Ongoing action		<ul style="list-style-type: none">• SD• AEFNB• AAPNB-SG	



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MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.7 Promotion Promote and highlight the contributions of the arts to education and society.	1.7.1 Develop and present research-based arguments showing the contribution of arts education to child development and learning in general.		X	<ul style="list-style-type: none">• DEECD• AAPNB-SG	<ul style="list-style-type: none">• UdeM-FASS• UdeM-FSE• DTHC
	1.7.2 Develop and implement a promotional campaign, starting in Grade 6, to encourage young people to enrol in optional arts programs.	X		<ul style="list-style-type: none">• DEECD• SD	<ul style="list-style-type: none">• AAPNB-SG• FJFNB• UdeM-FASS

STRATEGIC OBJECTIVE 2 > INTEGRATE ARTISTS AND THEIR WORK INTO EDUCATION					
TARGETED OUTCOME: Frequent and sustained contact with professional artists and their work for all learners in Acadian schools through a variety of arts education initiatives, presentations, and engagement, contributing to their academic success and identity building.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
2.1 Arts-Based Teaching Enhance and develop artist-in-residence programs, both in government departments and in school districts (<i>GénieArts; Une école, un artiste; etc.</i>).	2.1.1 Devise tools to help artists and teachers develop their projects by: <ul style="list-style-type: none">• Including possible art-based teaching approaches for a range of subjects• Developing ways to share best practices for arts-based teaching	X		<ul style="list-style-type: none">• DEECD	<ul style="list-style-type: none">• AAPNB-SG• SD• UdeM-FASS• UdeM-FSE• DTHC
	2.1.2 Train artists, teachers, principals and cultural/community affairs officers to help ensure the smooth delivery of <i>GénieArts; Une école, un artiste</i> ; and other initiatives.. <ul style="list-style-type: none">• Explore new ways to promote training for artists in schools.• Explore new ways to promote training for teachers, principals and community affairs officers.• Given the scarce time teachers have for training sessions, make use of formats such as webinars, informal face-to-face meetings with district program managers, etc.• Arrange meetings between teachers and artists to offer them joint training.• Develop and offer webinars as a supplement to training sessions.	Ongoing action		<ul style="list-style-type: none">• AAPNB-SG• DEECD• AEFNB	<ul style="list-style-type: none">• DTHC• UdeM-FASS• UdeM-FSE• SD



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MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
2.2 Requirements for Artists in Schools Ensure artists involved in <i>GénieArts</i> and <i>Une école, un artiste</i> are certified professionals, belong to a professional association and have completed a training course for artists in the schools.	2.2.1 Prepare an argument in support of the process and explain why requirements for artists in schools are necessary to ensure the quality of projects like <i>GénieArts</i> and <i>Une école, un artiste</i> .	X		<ul style="list-style-type: none">• AAPNB-SG	<ul style="list-style-type: none">• DEECD• SD• DTHC
	2.2.2 Lobby the DEECD, school district authorities and DEC's on the importance of the requirement for artists in schools.	X			
	2.2.3 Develop a protocol setting out recruitment procedures and requirements for artists from all disciplines involved in the <i>GénieArts</i> and <i>Une école, un artiste</i> programs.	X			
	2.2.4 Apply the protocol and set a transition period to implement requirements for artists in schools.	X			
	2.2.5 Prepare and distribute a directory of artists, from all disciplines and every region of the province, who are available for school-based projects.	X			

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MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
2.3 Presenting the arts Explore ways to ensure all arts disciplines have a presentation network in every school (e.g., performing arts with RADARTS, etc.).	2.3.1 Bring together representatives from disciplines that are under-represented in schools (visual arts, literature, film/media arts, theatre, dance) so they can consult and develop a presentation strategy.		X	<ul style="list-style-type: none">• AAPNB	<ul style="list-style-type: none">• Table ACE• DEECD• SD• PAC• Arts festivals and events• RADARTS-CV
	2.3.2 Consult with RADARTS and its Cerf volant network to see how it could be a model for presenting disciplines other than theatre arts in schools.		X		
	2.3.3 Determine if there are models elsewhere in Canada for presenting these disciplines.		X		
	2.3.4 Meet with RADARTS to see if it would broaden the Cerf volant network's mandate to include other disciplines.		X		
	2.3.5 Design, promote and implement a multi-disciplinary presentation model.		X		



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MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
2.4 Provide Tools and Support to Artists and Teachers Develop and provide tools and training to help artists and teachers conduct arts presentation activities.	2.4.1 Develop and provide tools to help teachers track and determine links between arts presentations, student identity-building, and achievement of life and career goals through the discovery of arts-related professions (cameraman, stage manager, publisher, etc.).		X	<ul style="list-style-type: none">• DEECD• AAAPNB-SG	<ul style="list-style-type: none">• UdeM-FASS• UdeM-FSE• AEFNB• SD• RADARTS-CV
	2.4.2 Develop and provide tools to help artists make presentations to young people and prepare teaching guides.		X		
	2.4.3 Hold meetings as needed, so teachers and artists can discuss how best to ensure course material meets all requirements.		X		

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MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
2.5 Engaging in the Arts Support extracurricular arts and culture initiatives and those “by and for youth” to encourage young people to get actively involved in arts and culture.	2.5.1 Enhance and improve FJFNB activities through awareness workshops on engagement in the arts, using the opportunity to let young people know about arts and culture activities available to them.	X		<ul style="list-style-type: none">• FJFNB• AAAPNB-SG	<ul style="list-style-type: none">• DEECD• SD• RADARTS-CV• Table ACE
	2.5.2 Improve training through activities like Accros de la chanson and Art sur roues and make them available to greater numbers of young people.	X		<ul style="list-style-type: none">• FJFNB	<ul style="list-style-type: none">• DEECD• SD• AAAPNB-SG• RADARTS-CV
	2.5.3 Develop and implement a communication strategy to let young people know about various art disciplines and their potential career opportunities.		X	<ul style="list-style-type: none">• DEECD• SD	<ul style="list-style-type: none">• FJFNB• AAAPNB-SG• RADARTS-CV



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MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
2.6 Cultural Activity in Schools Support and ensure the sustainability of initiatives offered by artistic, cultural and heritage events and festivals to integrate artists, the arts, culture and heritage into schools.	2.6.1 Promote initiatives to integrate artists, the arts, culture and heritage into schools and that encourage involvement in these programs.	Ongoing action		<ul style="list-style-type: none">• AAAPNB-SG• DEECD	<ul style="list-style-type: none">• Festivals and events• RADARTS-CV• Table OACP• MAUM
	2.6.2 Organize training sessions, workshops and residency programs to promote the craft and professional skills of artists.		X	<ul style="list-style-type: none">• Festivals and events• AAAPNB-SG	<ul style="list-style-type: none">• SD• RADARTS-CV
	2.6.3 Keep working with schools in the host region of <i>Les Éloizes</i> and with all school districts to improve activities presented in schools during the event. <ul style="list-style-type: none">• Set up and coordinate a committee with the school district, the artistic director and the host region to develop programming that includes all schools in the region.• Prepare grant applications, for the school-community partnership fund in particular.• Invite schools to choose a finalist artist as a cultural reference by researching the artist’s work and presenting this information in the school.• Invite schools to host events recognizing students’ artistic achievements in as many disciplines as possible.	Ongoing action		<ul style="list-style-type: none">• AAAPNB• SD	<ul style="list-style-type: none">• DEECD

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MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
2.7 Learning Resources and Material Ensure the resources and curricula of all educators (from early childhood to post-secondary) have cultural references from Acadie and La Francophonie.	2.7.1 Encourage educators to visit and explore the AAAPNB website, in particular the directory of artists and their web pages.	X		<ul style="list-style-type: none">• AAAPNB	<ul style="list-style-type: none">• DEECD• SD
	2.7.2 Working with partners in education, the arts, culture and heritage, see if it is feasible to create a portal or use an existing one (e.g., Taking the Next Step, AAAPNB, etc.) to give artists, educators, and arts and culture organizations the following information: <ul style="list-style-type: none">• A register of all arts, culture and heritage initiatives and resources• A directory of Acadian artists• Educational support tools for artists, teachers and those who work in culture and heritage• Research on how art education and exposure to culture and heritage affect young people’s academic success, well-being and search for identity• A resource bank that includes Acadian works (song scores, plays, books, visual art, films, historical art, etc.)• Access to the CANB portal• Access to the New Brunswick Author Portal on the NBPLS website• Access to the collection of New Brunswick works in public libraries and the NBPLS provincial catalogue	X		<ul style="list-style-type: none">• DEECD• AAAPNB	<ul style="list-style-type: none">• FJFNB• RADARTS-CV• AEFNB• GACEF• Table ACE• SD• UdeM-FASS• UdeM-FSE• MAUM• New Brunswick Public Library Service (NBPLS)• CANB• NBCC• DEECD-PE



STRATEGIC OBJECTIVE 2 > INTEGRATE ARTISTS AND THEIR WORK INTO EDUCATION					
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MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
2.8 Schedule and Copyright Set a fee schedule for artists in schools based on type of activity and provide a mechanism to ensure copyright and resale rights are observed.	2.8.1 Identify and explore fee schedule models in current use throughout Canada.	X		<ul style="list-style-type: none">• AAAPNB• Premier’s Task Force	<ul style="list-style-type: none">• DEECD• DTHC• Table ACE• GACEF• New Brunswick Public Library Service (NBPLS)
	2.8.2 Develop and propose a fee schedule, have it approved by the artists, and submit it to DEECD to be implemented.	X			
	2.8.3 Draw up guidelines to ensure copyright and resale rights are observed.	X			
	2.8.4 Give briefings to artists and educators to introduce and promote the fee schedule and the copyright and resale right guidelines.	X			

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MEANS	ACTIONS		TIMELINE		LEAD	PARTNERS
			1-2 YEARS	3-5 YEARS		
2.9 Arts, Culture, and Heritage Ecosystem Take steps to enhance funding for all activities that integrate the arts, culture and heritage into education and support the educational mission in a minority language context.	2.9.1	Enhance funding for initiatives that integrate the arts, culture and heritage into education, that foster academic success and identity-building in minority schools, and that strengthen partnerships with current funders and create new partnerships.	Ongoing action		<ul style="list-style-type: none">• AAAPNB-SG• DTHC• DEECD	<ul style="list-style-type: none">• SD• IANB• PCH• Table ACE• GACEF• RADARTS-CV
	2.9.2	Find resources and funds to address regional disparities in the access to arts, culture and heritage in education.	Ongoing action			



STRATEGIC OBJECTIVE 3 > INCREASE THE CAPACITY OF EDUCATIONAL INSTITUTIONS (SCHOOLS, COLLEGES, UNIVERSITIES) TO BECOME CULTURAL DEVELOPMENT HUBS FOR THE COMMUNITY					
TARGETED OUTCOME: Give learners, education staff, and the members of the Acadian community an understanding and appreciation of the various forms of artistic expression and the chance to develop their creativity individually and collectively through initiatives that bring them in contact with the arts, cultural, and heritage community.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
3.1 Cultural Officers Set up and sustain cultural and community officer positions in schools and school districts to oversee culture, language and identity-building initiatives in all schools.	3.1.1 Begin a dialogue to determine how cultural and community officers could help integrate art, culture and heritage.	X		<ul style="list-style-type: none">• AAPNB-SG• DEECD	<ul style="list-style-type: none">• Table ACE• RADARTS-CV• UdeM-FASS
	3.1.2 Develop and implement a mechanism to share best practices between cultural and community officers.	X		<ul style="list-style-type: none">• SD	
	3.1.3 Set up a permanent budget so that every school has a cultural and community officer.	X		<ul style="list-style-type: none">• DEECD• DEC	<ul style="list-style-type: none">• Table ACE

STRATEGIC OBJECTIVE 3 > INCREASE THE CAPACITY OF EDUCATIONAL INSTITUTIONS (SCHOOLS, COLLEGES, UNIVERSITIES) TO BECOME CULTURAL DEVELOPMENT HUBS FOR THE COMMUNITY					
TARGETED OUTCOME: Give learners, education staff, and the members of the Acadian community an understanding and appreciation of the various forms of artistic expression and the chance to develop their creativity individually and collectively through initiatives that bring them in contact with the arts, cultural, and heritage community.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
3.2 School Infrastructure Find a way to give artists, the community, and arts, culture and community organizations easier access to suitable school infrastructure.	3.2.1 Ensure educators and the public are aware and informed of Policy 407.	X		<ul style="list-style-type: none">• AAPNB-SG• DEECD	<ul style="list-style-type: none">• SD• Table ACE
	3.2.2 Ensure Policy 407 is applied and inform school principals of their role in this area.	X			<ul style="list-style-type: none">• SD
	3.2.3 Put together a working group of artists and representatives from DEECD, school districts and community organizations to determine technical requirements ensuring school infrastructure can host and support arts, culture, heritage and community activities.	X			<ul style="list-style-type: none">• SD• AAPNB-SG• CPSC• RADARTS• Theatres
	3.2.4 Take advantage of the construction of new schools and the mid-life renovation of existing ones to create suitable infrastructure for arts, culture, heritage and community activities.	X			<ul style="list-style-type: none">• SD• Technical and stage consultants• Community• RADARTS-CV
	3.2.5 Apply for federal funding under new capital programs to maintain and upgrade school infrastructure for arts, culture, heritage and community activities.	X			<ul style="list-style-type: none">• IANB• RADARTS-CV• Theatres
	3.2.6 Develop and implement building standards for schools so they include an amphitheatre.	X			<ul style="list-style-type: none">• GNB



STRATEGIC OBJECTIVE 3 > INCREASE THE CAPACITY OF EDUCATIONAL INSTITUTIONS (SCHOOLS, COLLEGES, UNIVERSITIES) TO BECOME CULTURAL DEVELOPMENT HUBS FOR THE COMMUNITY						
TARGETED OUTCOME: Give learners, education staff, and the members of the Acadian community an understanding and appreciation of the various forms of artistic expression and the chance to develop their creativity individually and collectively through initiatives that bring them in contact with the arts, cultural, and heritage community.						
MEANS	ACTIONS		TIMELINE		LEAD	PARTNERS
			1-2 YEARS	3-5 YEARS		
3.3 Community Engagement Develop and implement community engagement mechanisms to build lasting partnerships between the education system, the community, and arts, culture and heritage resources.	3.3.1	Acquaint all school and school district stakeholders with the concept of Regional Cultural Planning to encourage partnerships with local arts, culture and heritage resources.	Ongoing action		<ul style="list-style-type: none">• DEECD• SD• AAAPNB-SG	<ul style="list-style-type: none">• CPSC• AFMNB• Table ACT• Round TABLE
	3.3.2	Develop collaborative Regional Cultural Planning projects using the school as a community cultural centre.	Ongoing action			
		3.3.3	Introduce and implement a linguistic and cultural policy at NBCC.	Ongoing action		<ul style="list-style-type: none">• NBCC

STRATEGIC OBJECTIVE 4 > INTEGRATE THE ARTS AND CULTURE INTO EARLY CHILDHOOD					
TARGETED OUTCOME: Give children aged 0 to 8, their parents, and early childhood services and programs access to: <ul style="list-style-type: none">• Artists, the arts, and cultural expression reflecting the specific character of Acadian and Francophone communities;• Quality resources in French that integrate cultural references to Acadie, the Francophonie, and the world.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
4.1 Artistic Initiatives Develop and implement a program to integrate arts and culture into early childhood, based on the curriculum used in childcare and early childhood centres.	4.1.1 Explore best practices in Canada and elsewhere for programs integrating the arts and culture into early childhood.	X		<ul style="list-style-type: none">• DEECD-Educ.• DEECD-EC	<ul style="list-style-type: none">• Districts-EC• UdeM-FSE• UdeM-FASS• AAAPNB-SG• DTHC• IANB• New Brunswick Public Library Service (NBPLS)• RADARTS-CV
	4.1.2 Draw on best practices to develop a curriculum-based program integrating the arts and culture into early childhood.	X	X		
	4.1.3 Prepare and execute a plan to implement the curriculum-based program integrating arts and culture into early childhood.		X		
	4.1.4 Find funding partners to support the operation and sustainability of the curriculum-based program to integrate the arts and culture into early childhood.		X		

STRATEGIC OBJECTIVE 4 > INTEGRATE THE ARTS AND CULTURE INTO EARLY CHILDHOOD					
TARGETED OUTCOME: Give children aged 0 to 8, their parents, and early childhood services and programs access to: <ul style="list-style-type: none"> Artists, the arts, and cultural expression reflecting the specific character of Acadian and Francophone communities; Quality resources in French that integrate cultural references to Acadie, the Francophonie, and the world. 					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
4.2 Arts, Culture and Heritage Resources Make available to parents, early childhood services and childhood workers, arts, culture and heritage resources that reflect the unique character of New Brunswick’s Acadian and Francophone communities.	4.2.1 Create a provincial collaboration between DEECD’s Early Childhood Branch, early childhood workers, and arts, culture and heritage partners to make use of artistic creation and culture for early childhood development.	X		<ul style="list-style-type: none"> DEECD-EC 	<ul style="list-style-type: none"> CODAC-NB AAAPNB-SG CPSC SD EC regional branches NBCC UdeM-FSE UdeM-FASS New Brunswick Public Library Service (NBPLS) RADARTS-CV
	4.2.2 Adopt a joint approach with cultural agencies and industries and DEECD, so developers of early childhood programs and curricula are encouraged to leverage artists to help children build their identity.	X		<ul style="list-style-type: none"> AAAPNB-SG DEECD-EC 	<ul style="list-style-type: none"> CPSC CODAC-NB Public libraries RADARTS-CV
	4.2.3 Update or design guides and handbooks with enhanced content to help develop cultural and linguistic literacy for children aged 0 to 8.	Ongoing action		<ul style="list-style-type: none"> AAAPNB-SG DEECD-EC 	<ul style="list-style-type: none"> DTHC IANB UdeM-FASS UdeM-FSE RADARTS-CV
	4.2.4 Based on early childhood regional networks, promote local arts, culture and heritage resources and initiatives for early childhood (whether put forward by the early childhood sector, the arts community, schools, public libraries, etc.) to parents, early childhood services and early childhood workers.		X	<ul style="list-style-type: none"> AAAPNB-SG CPSC Districts-EC 	<ul style="list-style-type: none"> AFPNB DEECD-EC Public libraries DTHC RADARTS-CV
	4.2.5 Promote the AAAPNB website, especially the directory of artists and their web pages, and encourage early childhood workers or educators to visit them.	X		<ul style="list-style-type: none"> AAAPNB-SG 	<ul style="list-style-type: none"> Districts-EC

STRATEGIC OBJECTIVE 4 > INTEGRATE THE ARTS AND CULTURE INTO EARLY CHILDHOOD (CONTINUED 4.2)					
TARGETED OUTCOME: Give children aged 0 to 8, their parents, and early childhood services and programs access to: <ul style="list-style-type: none"> Artists, the arts, and cultural expression reflecting the specific character of Acadian and Francophone communities; Quality resources in French that integrate cultural references to Acadie, the Francophonie, and the world. 					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
4.2 Arts, Culture and Heritage Resources Make available arts, culture and heritage resources that reflect the unique character of New Brunswick’s Acadian and Francophone communities to parents, early childhood services and early childhood workers.	4.2.6 Explore and develop strategies to ensure access to books and contact with authors (book tours in child care centres, etc.).		X	<ul style="list-style-type: none"> CODAC-NB 	<ul style="list-style-type: none"> Public libraries AFPNB Book fairs Literary festivals
	4.2.7 Encourage schools to invite local daycare centres when arts, culture and heritage activities occur (performances and events, visits by artists, etc.).	Ongoing action		<ul style="list-style-type: none"> DEECD SD 	<ul style="list-style-type: none"> DEECD-EC Districts-EC Schools RADARTS-CV
	4.2.8 Invite early childhood services, parents and early childhood workers to visit arts, culture and heritage venues in their region.		X	<ul style="list-style-type: none"> DEECD-EC Districts-EC 	<ul style="list-style-type: none"> Schools DTHC
	4.2.9 Consult with RADARTS and its Cerf volant network to see if artist tours can be offered to young children in daycare services, early childhood centres, public libraries and students in Kindergarten through Grade 2.		X	<ul style="list-style-type: none"> DEECD-EC 	<ul style="list-style-type: none"> RADARTS-CV New Brunswick Public Library Service (NBPLS)
	4.2.10 Explore various options to provide artistic and cultural resources for daycare centres, early childhood services and early childhood centres (books, music, live performances, etc.).	Ongoing action		<ul style="list-style-type: none"> DEECD SD 	<ul style="list-style-type: none"> DTHC
	4.2.11 Prepare a learning kit and fun resources to open young children up to all forms of art in a playful way, and help child care services access the kits by distributing them to all public libraries, family resource centres, early childhood centres, etc.		X	<ul style="list-style-type: none"> AAAPNB-SG DEECD-EC 	<ul style="list-style-type: none"> New Brunswick Public Library Service (NBPLS)



STRATEGIC OBJECTIVE 4 > INTEGRATE THE ARTS AND CULTURE INTO EARLY CHILDHOOD					
TARGETED OUTCOME: Give children aged 0 to 8, their parents, and early childhood services and programs access to: <ul style="list-style-type: none">Artists, the arts, and cultural expression reflecting the specific character of Acadian and Francophone communities;Quality resources in French that integrate cultural references to Acadie, the Francophonie, and the world.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
4.3 Train Early Childhood Workers Ensure the institutions offering teachers fundamental and ongoing training include courses on integrating arts, culture and heritage and the role of cultural transmission in early childhood.	4.3.1 Review research on the effects of art and art-based learning on children aged 0 to 8 (academic success, identity-building, well-being, etc.) and share the findings with parents and early childhood workers.		X	<ul style="list-style-type: none">UdeM-FSEDEECD-EC	<ul style="list-style-type: none">AAAPNB-SGRADARTS-CV
	4.3.2 As part of basic and ongoing training, ensure early childhood workers know the importance of building partnerships with local arts, culture and heritage resources.		X	<ul style="list-style-type: none">AAAPNB-SGNBCC	<ul style="list-style-type: none">DEECD-EC
	4.3.3 Acquire the necessary resources to prepare and distribute a guide for early childhood workers and artists informing them of their role as culture bearers (e.g., adapt the Guide de l'artiste en milieu scolaire [Guide for Artists in Schools] and the Trousse du passeur culturel [Culture Bearer's Kit], etc.).		X	<ul style="list-style-type: none">AAAPNB-SGDEECD-ECNBCC	<ul style="list-style-type: none">CNPFRADARTS-CV
	4.3.4 Use existing professional development sessions to inform early childhood workers about artistic creation and its role in learning and identity-building.		X	<ul style="list-style-type: none">AAAPNB-SGDEECD-EC	<ul style="list-style-type: none">NBCCUdeM-FASSUdeM-FSERADARTS-CV
	4.3.5 Begin discussions with NBCCNBCC and Université de Moncton to ensure teachers' basic training includes a component on creativity and on the contribution of artistic creation and aesthetic appreciation to early childhood learning and identity-building.		X	<ul style="list-style-type: none">DEECD-ECAAAPNB-SG	<ul style="list-style-type: none">NBCCUdeM-FASSUdeM-FSE

STRATEGIC OBJECTIVE 4 > INTEGRATE THE ARTS AND CULTURE INTO EARLY CHILDHOOD					
TARGETED OUTCOME: Give children aged 0 to 8, their parents, and early childhood services and programs access to: <ul style="list-style-type: none">Artists, the arts, and cultural expression reflecting the specific character of Acadian and Francophone communities;Quality resources in French that integrate cultural references to Acadie, the Francophonie, and the world.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
4.4 Train Artists Ensure artists who work with young children are properly trained and equipped for this age group.	4.4.1 Inform artists of opportunities to present early childhood workshops and encourage them to design such workshops based on early childhood approaches.	X		<ul style="list-style-type: none">AAAPNB-SGDEECD	<ul style="list-style-type: none">RADARTS-CV
	4.4.2 Make artists aware of opportunities to create artistic productions for early childhood and encourage them to do so.	X			
	4.4.3 Offer specific training and workshops and promote resources for artists who want to work in early childhood, whether for arts presentation, arts education or arts-based education.	X			
	4.4.4 Ensure artists' basic training includes an early childhood intervention component.		X	<ul style="list-style-type: none">UdeM-FASS	<ul style="list-style-type: none">AAAPNB-SG
	4.4.5 Review early childhood education workbooks that concern arts and culture, update them and develop others.	X		<ul style="list-style-type: none">DEECD-EC	<ul style="list-style-type: none">NBCCUdeM-FSEAAAPNB-SG

SECTORAL STRATEGY: COMMUNITY GROWTH THROUGH REGIONAL CULTURAL PLANNING

SECTORAL STRATEGY: COMMUNITY GROWTH THROUGH REGIONAL CULTURAL PLANNING

1. DEFINITION

The Strategy for Community Growth through Regional Cultural Planning includes a variety of resources, means, and initiatives aimed at planning and developing Acadian communities in New Brunswick by providing them with the arts and cultural tools they need to grow and thrive. Regional Cultural Planning can only be achieved when all sectors are aware, subscribe to, and act proactively according to a common vision of Regional Cultural Planning (RCD) and when this concept is integrated into all sectors of Acadian community.

The concept of Regional Cultural Planning was developed in France in the early 1990s based on a detailed analysis of the role of culture in balancing regional development. This approach was the basis for what became, in 2014, Agenda 21 for Culture, a reference document for the cultural development of communities. Regional Cultural Planning, imported into New Brunswick as part of the work of the Summit, became one of the guiding principles for the development of Acadian New Brunswick, and all partners involved in its implementation have adopted their own definition of the term. It is seen as a development approach wherein all community sectors work together to integrate arts, culture, and heritage into sustainable community development. Improving cooperation and governance, strengthening competencies, increasing the number and diversity of projects, and increasing financial and physical resources are core principles of the strategy.

By developing a common vision, putting mechanisms for multi-sectoral cooperation into place, sharing knowledge about cultural action, putting human and material resources to better use, and better aligning arts and cultural projects, Regional Cultural Planning enables communities to grow and thrive by taking full advantage of their artistic and cultural potential. Regional Cultural Planning 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 a 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 Acadian New Brunswick, region and territory are defined through the natural links between Acadian communities in New Brunswick.

1. Bernard Latarjet, *L'aménagement culturel du territoire*, Paris, La Documentation française, 1992, 127 p.



Participants in Regional Cultural Planning during the updating of the Global Strategy. Photo: AAAPNB

2. SITE REPORT

2.1 The Role of Arts and Culture in Acadian Communities in New Brunswick

Historically, Acadian religious congregations and educational institutions in New Brunswick played a central role in integrating the arts and culture into communities. Over several generations, they were the primary and virtually the only institutions providing access to arts and culture. To this day, despite the fact that many have disappeared, their impact is tangible. Many Acadian leaders were shaped by these institutions, developing awareness and sensitivity toward the arts, and favouring their integration into Acadian New Brunswick.

It is clear today that professional artists and arts, culture, and heritage organizations throughout New Brunswick's Acadian community have become powerful forces in their communities, despite the many challenges they face. Acadian artistic production has fuelled creativity in several different regions. From one generation to the next, contacts between professional artists; arts, culture, and heritage organizations; and the public have had a positive impact on well-being, the economy, and the sense of pride and belonging in the Acadian community.

That said, the place of arts and culture in New Brunswick's Acadian community varies considerably from region to region. 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 of full municipalisation in New Brunswick, which prevents some parts of the province from implementing a strategy that favours cultural development.



118 Marie-Jo Thério and Jean-Pierre Morin perform a number from *On a tous une Lydia Lee*, which won the Éloïze award for Event/Show of the year in 2018. Photo: Geneviève Violette

2.2 Community Cultural Development

For many years, the cultural development of Acadian communities in New Brunswick was almost entirely accomplished by cultural associations. Under the umbrella of the Conseil provincial des sociétés culturelles (CPSC), about 15 associations work in the area of community cultural development, and they rely almost entirely on the dedication of their many volunteers. In the grips of chronic underfunding and a precarious financial situation, these societies have to deal with volunteer burn-out, a lack of training and support materials, and the difficulties inherent in working cooperatively and sharing responsibilities, all of which make community cultural development precarious and make it hard for communities to fully integrate arts and culture.

Recently however, municipalities have become very involved in community cultural development and partnering, not only with cultural associations but also with other artists' organizations or groups. Furthermore, other community and municipal stakeholders are contributing to the integration of arts and culture in community life. These include cultural and community affairs officers in schools, municipal recreation departments, health and wellness program administrators, and artists' collectives. Given these changes, it is apparent that we need to rethink our approach to cultural development, by calling on 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, culture, and heritage facilities.

2.3 Regional Cultural Planning (RCD) since 2009

The Table de concertation provinciale en aménagement culturel du territoire, set up after the publication of the Global Strategy for Integrating Art and Culture in Acadian New Brunswick, meets twice a year to have the RCD concept embraced by all sectors, to share knowledge and best practices, and to prioritize measures to be implemented. Several projects have been implemented as a result.

In 2008-2009, three pilot projects were carried out under the supervision of the CPSC, the AAAPNB, and the Association francophone des municipalités du Nouveau-Brunswick (AFMNB):

- The Conseil de développement culturel Chaleur prepared a community action plan to ensure the full artistic and cultural development of the Chaleur region.
- The Town of Lamèque set up a structure to promote physical and human resources in arts and culture on the Acadian islands of Lamèque and Miscou.
- The Société culturelle Sud-Acadie promoted the area's unique cultural landscape through a celebration of its many wharves.

Launched in 2010, the Baie-Sainte-Anne Regional Cultural Planning pilot was a tremendous success and led to the establishment of a cultural society.

In 2013-2014, a mentorship project was carried out in cooperation with the organization Les Arts et la Ville, the AFMNB, and the AAAPNB, resulting in the development and adoption of municipal cultural policies.

In 2016, in order to structure an RCD skills development program, the AAAPNB conducted a survey of Francophone municipal and cultural stakeholders in the province to identify training needs.

The AAAPNB, in close cooperation with the AFMNB, implemented a project for developing the skills of cultural workers and stakeholders employed by municipalities and preparing cultural plans based on cultural policies. This two-year project was launched in April 2016 and enabled seven municipalities (Baie-Sainte-Anne, Balmoral, Beaubassin East, Beresford, Dalhousie, Saint-Quentin, and Shediac) to start up a cultural planning process, receive training in various areas, benefit from customized oversight, and come up with projects based on a cultural mediation approach. The project required not only the commitment of elected officials but also the formation of multi-sectoral committees, making a great number of people aware of the importance of integrating arts, culture, and heritage into municipal strategic planning.

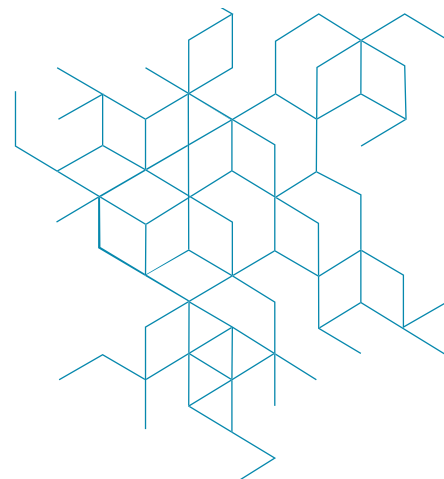
The cultural mediation training and mentoring session, which included oversight of specific projects, was offered to a number of cultural stakeholders from seven Francophone municipalities in 2017.

Other projects include:

- A CPSC Regional Cultural Planning toolkit, providing various stakeholders with a better understanding of the RCD concept. The toolkit was based on RCD study days offered by the CPSC to its members and partners;
- Production of La valise culturelle municipale by the AFMNB in cooperation with the AAAPNB. The initiative allowed Acadian and Francophone municipalities to acquire tools to serve as leaders in integrating arts, culture, and heritage into community life;
- An AAAPNB organized forum on cultural mediation that promoted discussion of the central concept of RCD by the different community stakeholders;
- Economic and tourism development officer positions to promote cultural, tourism, and economic development

in several regions of the province and encourage regional development;

- Publication by the Mouvement des communautés en santé du Nouveau-Brunswick (MACS-NB) of *Le mieux-être et la santé en français, quand les arts, la culture et le patrimoine s'en mêlent!*, an awareness document designed to help stakeholders in the health and wellness sector gain a better understanding of the RCD concept..



3. ISSUES

3.1 Cooperation and Governance

The Table de concertation provinciale en aménagement culturel du territoire promotes cooperation among groups from several community sectors. Implementation of the Strategy for Community Growth through Regional Cultural Planning depends on the vitality of this group.

By following up on its action plan, this group also supports various methods of cooperation, whether regional (cooperation of regional organizations or role of regional service commissions) or provincial (through the Association Francophone des municipalités du Nouveau-Brunswick).

Integrating the RCD concept must be part of the full municipalisation of 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 New Brunswick government in 2008, has the following goals:

- All residents of New Brunswick represented and governed by elected municipal councils.
- A total of 53 municipal governments in New Brunswick.
- Existing local service districts, rural communities, villages, and most towns reorganized as larger municipalities.
- Regional service districts established.

Adopting municipal cultural policies is essential to achieving the goals targeted by integrating the RCD concept, as is the support offered to municipalities to help them develop a cultural plan and identify multi-sectoral partners.

With this in mind, the AAAPNB, as an association of professional artists but also as the lead on the Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick, had a proposal

supporting full municipalisation adopted at the Convention nationale de l'Acadie du Nouveau-Brunswick in 2014. This full municipalisation is at the core of the issue of cooperation and governance. Since one Acadian in three lives in an unincorporated area and does not benefit from local governance, even though municipalities are so important to the vitality of the Acadian community, and since the situation is even more alarming in some areas such as Kent county where almost 65% of the Acadian community lives in a local service district(LSD), it can obviously be complicated to ensure optimal cultural development everywhere

3.2 Building Capacity in Regional Cultural Planning

The implementation of Regional Cultural Planning strategies must be supported by professional human resources in the arts and culture sector (artists, managers, cultural and heritage workers). The challenge of maintaining these resources, the lack of recognition of their professional status, and the need to improve their socio-economic situation, especially in rural areas, are important factors to consider.

Stakeholders and leaders in cultural development and other sectors of Acadian community must receive training and professional development in order for all community leaders involved in RCD to fulfil their mandates. The plan to provide municipalities with RCD training and guidance is evidence that mentoring, coaching and support in the field offer solid support for strengthening the RCD skills of cultural stakeholders. The action plan that follows is based on the better use of existing support tools and the implementation of new tools and research projects for documenting RCD progress and challenges.

3.3 Diversification of Regional Cultural Planning Projects

There has been considerable progress made in RCD since 2010, but there is still room for a greater number and diversity of initiatives that impact all language communities and spheres of life.

Many obstacles could slow down the development of RCD initiatives: weak organizational or financial capacity, lack of cooperation among different sectors, and difficulty ensuring optimum transfer of knowledge to other sectors or communities.

Over the past few years, we have seen cooperation models and joint community projects put in place that could eventually serve as a guide for all the municipalities and regional service commissions in the province. It's important to develop and distribute tools highlighting successful RCD models and examples for the different sectors.

The cultural mediation approach is inspiring and generating a great deal of interest. Based on citizen participation, it leads to the design of motivating projects and meets goals relating to cultural development and community wellness. However, the principles underlying this approach are relatively new and not necessarily easy to integrate, and municipalities and cultural stakeholders will need to broaden their knowledge to fully grasp this approach.

3.4 Resources for Regional Cultural Planning

The development and sharing of cultural infrastructures and access to sufficient funding are essential for Regional Cultural Planning to succeed.

Barriers to accessing these resources may be due to poor knowledge of existing funding programs or policies (such as Policy 407, which facilitates access to school facilities), poor cooperation among certain organizations, or a lack of funding programs adapted to RCD.



4. STRATEGY FOR COMMUNITY GROWTH THROUGH REGIONAL CULTURAL PLANNING

VISION

Through Regional Cultural Planning, Acadian communities in New Brunswick affirm their existence as creative, prosperous, and supportive communities with strong leaders who are capable of ensuring that their citizens achieve their full potential.

STRATEGIC OBJECTIVES AND TARGETED OUTCOMES

- 1. Improving cooperation and governance practices in arts, culture and heritage at the community level

RÉSULTAT VISÉ :
That cooperation and governance practices in the arts, culture, and heritage contribute actively to the development of New Brunswick’s Acadian community.

- 2. Strengthening Regional Cultural Planning competencies

RÉSULTAT VISÉ :
That human resources involved in integrating the arts, culture, and heritage into Acadian communities in New Brunswick have training and tools to guide their work in Regional Cultural Planning.

- 3. Diversification of Regional Cultural Planning initiatives in different sectors in New Brunswick

RÉSULTAT VISÉ :
That strong, innovative programs be carried out in various sectors, and the partners involved receive the support necessary to integrate the arts, culture, and heritage into the sustainable development of their communities.

- 4. Increasing resources for Regional Cultural Planning

RÉSULTAT VISÉ :
That Regional Cultural Planning initiatives have access to appropriate, diversified infrastructures and financial resources.



Image taken from the video *La mort le matin (eau)* by Daniel H. Dugas and Valerie LeBlanc (1 min 57 sec, HD video, 2014).

STRATEGIC OBJECTIVE 1 > IMPROVING COOPERATION AND GOVERNANCE PRACTICES IN ARTS, CULTURE, AND HERITAGE AT THE COMMUNITY LEVEL					
TARGETED OUTCOME: Cooperation and governance practices in the arts, culture and heritage contribute actively to the development of Acadian New Brunswick.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.1 Strengthening local governance (full municipalization) Support the efforts of the AFMNB to strengthen local governance and implement full municipalization in New Brunswick.	1.1.1 Ensure participation and formalize the commitment of the arts, culture and heritage sector in dialoguing and coordinating with the Acadian community to strengthen local governance by: <ul style="list-style-type: none">• ensuring representation of the arts, culture and heritage sector on the steering committee responsible for validating orientations and mobilizing the community;• ensuring representation of the arts, culture and heritage sector at the Local Governance Symposium for the Acadian and Francophone communities;• participating in the identification of local governance issues related to arts, culture and heritage for the Acadian community and helping to highlight the importance of these issues for the Acadian community.	Ongoing action		<ul style="list-style-type: none">• AFMNB• AAAPNB-SG• CPSC	<ul style="list-style-type: none">• Municipalities• Government partners• Table ACT

STRATEGIC OBJECTIVE 1 > IMPROVING COOPERATION AND GOVERNANCE PRACTICES IN ARTS, CULTURE , AND HERITAGE AT THE COMMUNITY LEVEL					
TARGETED OUTCOME: Cooperation and governance practices in the arts, culture and heritage contribute actively to the development of Acadian New Brunswick.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.2 Cooperation and provincial governance Ensure the sustainability and smooth operation of the Provincial Roundtable on Regional Cultural Planning	1.2.1 Ensure that the organization responsible for coordinating the Provincial RCD round table has the human and financial resources needed to support the consultation and collaboration of its members by: <ul style="list-style-type: none">• ensuring representation from all sectors of society and government partners;• holding a minimum of two meetings per year;• maintaining regular communication with members to report on the progress of current initiatives and issues;• guiding the work of the Table towards the development of common strategies to achieve concrete results in the communities.	Ongoing action		<ul style="list-style-type: none">• Organization responsible for coordinating the RCD round table• AAAPNB-SG• CPSC	<ul style="list-style-type: none">• Table ACT

STRATEGIC OBJECTIVE 1 > IMPROVING COOPERATION AND GOVERNANCE PRACTICES IN ARTS, CULTURE, AND HERITAGE AT THE COMMUNITY LEVEL					
TARGETED OBJECTIVE: Cooperation and governance practices in the arts, culture and heritage contribute actively to the development of Acadian New Brunswick.					
MEANS	ACTIONS	TIMELINE		LEADS	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.3 Cooperation and regional governance Integrate cooperation initiatives leading to the implementation of RCD projects into the existing and potential regional consultation structures	1.3.1 Organize community meetings and regional information sessions to encourage and support the establishment of multi-sectoral groupings of organizations wishing to work together to implement RCD initiatives.	Ongoing action		<ul style="list-style-type: none">AFMNBAAAPNB-SGCPSC	<ul style="list-style-type: none">Municipal, cultural, and community partnersTable ACTImmigration organizations
	1.3.2 On a regular basis, organize meetings with AFMNB municipalities and, to the extent possible, with the Regional Service Commissions (RSCs) to promote best practices and successful RCD initiatives undertaken by municipalities and their partners.				
			X	<ul style="list-style-type: none">AFMNB	<ul style="list-style-type: none">Municipalities and the cultural and community partners involvedTable ACTAAAPNB-SGCPSC

STRATEGIC OBJECTIVE 1 > IMPROVING COOPERATION AND GOVERNANCE PRACTICES IN ARTS, CULTURE, AND HERITAGE AT THE COMMUNITY LEVEL					
TARGETED OUTCOME: Cooperation and governance practices in the arts, culture and heritage contribute actively to the development of Acadian New Brunswick.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
1.4 Cooperation and local governance Support the municipalities and local organizations (culture, heritage, community, education, wellness, economy) in the development and implementation of cultural plans and RCD projects.	1.4.1 Hold information sessions at AFMNB meetings to encourage as many Acadian municipalities as possible to develop a cultural and cultural planning policy.	Ongoing action		<ul style="list-style-type: none">AFMNBAAAPNB-SG	<ul style="list-style-type: none">Municipalities
	1.4.2 Assist the municipalities with a cultural policy and cultural planning to identify multi-sectoral partners and organize meetings to facilitate their participation in the development of cultural plans incorporating the RCD concept.	Ongoing action		<ul style="list-style-type: none">AFMNBAAAPNB-SGCPSC	<ul style="list-style-type: none">Local multi-sectoral organizationsImmigration organizationsMunicipalities
	1.4.3 Continue to support existing municipal projects and expand this support to include other municipalities.	Ongoing action		<ul style="list-style-type: none">AFMNBAAAPNB-SG	<ul style="list-style-type: none">MunicipalitiesPETLIANBRDCDTHC



STRATEGIC OBJECTIVE 2 > BUILDING CAPACITY IN REGIONAL CULTURAL PLANNING					
TARGETED OUTCOME: Human resources involved in integrating the arts, culture, and heritage into Acadian communities in New Brunswick have training and tools to guide their work in Regional Cultural Planning.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
2.1 Training and development Provide training and development to contribute to RCD professional development.	2.1.1 Develop and offer cultural planning training of targeted areas for stakeholders in the various sectors of Acadian society, i.e., the artistic, cultural, heritage, community, municipal, economic, and educational sectors, be it at the provincial, regional, or local level.	Ongoing action		<ul style="list-style-type: none"> AFMNB AAAPNB-SG CPSC 	<ul style="list-style-type: none"> Table ACT
	2.1.2 Organize consultation meetings bringing together the CCNB, the Université de Moncton, arts service organizations, culture, heritage, CulturePlus, etc., in order to ensure the complementarity of the various courses offered and to ensure that they incorporate RCD principles.	Ongoing action		<ul style="list-style-type: none"> AAAPNB-SG CPSC RADARTS 	<ul style="list-style-type: none"> CulturePlus DTHC PETL Table ACT UdM CCNB APNB
	2.1.3 Consolidate, adapt and implement the CPSC's mentorship program and offer it to all cultural, heritage, and community stakeholders who wish to undertake RCD initiatives.	X		<ul style="list-style-type: none"> CPSC 	<ul style="list-style-type: none"> CCNB UdM-FASS DTHC PETL Table ACT Savoir Sphère APNB CulturePlus
	2.1.4 Support and train elected municipal officials and staff in the RCD approach in municipalities with a cultural policy and cultural planning.	X		<ul style="list-style-type: none"> AFMNB AAAPNB-SG 	<ul style="list-style-type: none"> Municipalities APNB

STRATEGIC OBJECTIVE 2 > BUILDING CAPACITY IN REGIONAL CULTURAL PLANNING					
TARGETED OUTCOME: Human resources involved in integrating the arts, culture, and heritage into Acadian communities in New Brunswick have training and tools to guide their work in Regional Cultural Planning.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
2.2 Support tools Develop, promote, and disseminate RCD support tools.	2.2.1 Promote and disseminate existing support tools (<i>La valise culturelle municipale, Trousse du passeur culturel</i> , cultural mediation tools, awareness-raising document related to health and wellness, etc.), adapt them on a regular basis, and produce new ones according to the needs of the communities.	Ongoing action		<ul style="list-style-type: none"> AAAPNB-SG CPSC AFMNB MACS-NB 	<ul style="list-style-type: none"> Table ACT SSMEFNB
	2.2.2 Develop and disseminate tools in the various sectors highlighting best practices, models, and RCD success stories.	Ongoing action		<ul style="list-style-type: none"> AAAPNB-SG CPSC AFMNB MACS-NB 	<ul style="list-style-type: none"> Table ACT SSMEFNB
	2.2.3 Develop a communication plan and promotional tools that foster a better understanding of the RCD approach and enhance the role of arts and culture in the sustainable development of our territories.	X		<ul style="list-style-type: none"> AAAPNB-SG 	<ul style="list-style-type: none"> Table ACT ARCANB Taking the Next Step

STRATEGIC OBJECTIVE 2 > BUILDING CAPACITY IN REGIONAL CULTURAL PLANNING					
TARGETED OUTCOME: Human resources involved in integrating the arts, culture, and heritage into Acadian communities in New Brunswick have training and tools to guide their work in Regional Cultural Planning.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
2.3 Research Launching research projects in Regional Cultural Planning.	2.3.1 Meet with health and wellness stakeholders to invite them to research the effects of arts and culture on improving health and wellness.		X	<ul style="list-style-type: none">SSMEFNBMACS-NBAAAPNB-SG	<ul style="list-style-type: none">Table ACTDTHCCPSC
	2.3.2 Work toward the establishment of a culture observatory in New Brunswick to support research on the arts, culture, heritage, and Regional Cultural Planning.	Ongoing action		<ul style="list-style-type: none">AAAPNB-SG	<ul style="list-style-type: none">Table ACTTable OACPTable ACERADARTSUdM-FASSCIRLMGNBCPSC
	2.3.3 Identify and disseminate research and statistical data on arts, culture, and heritage.	Ongoing action		<ul style="list-style-type: none">AAAPNB-SGCPSC	<ul style="list-style-type: none">FCCFUdM-FASSHill StrategiesCACDTHCCHRCCompétence CultureCulturePlus

STRATEGIC OBJECTIVE 3 > DIVERSIFICATION OF REGIONAL CULTURAL PLANNING INITIATIVES IN DIFFERENT SECTORS IN NEW BRUNSWICK					
TARGETED OUTCOME: Strong, innovative programs are carried out in various sectors, and the partners involved receive the support necessary to integrate the arts, culture, and heritage into the sustainable development of their communities.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
3.1 School environment Establish partnerships between schools, the community, and the arts, culture, and heritage sector in order to carry out RCD initiatives	3.1.1 Dialogue with the Department of Education and Early Childhood Development, school districts, and district education councils to ensure the presence and sustainability of cultural officer positions.	X		<ul style="list-style-type: none">AAAPNB-SG	<ul style="list-style-type: none">Table ACTTable ACERADARTS-CVCODAC-NB
	3.1.2 Hold information sessions with various stakeholders in the school environment to encourage them to implement RCD initiatives in schools or to collaborate on existing projects in their community.	Ongoing action		<ul style="list-style-type: none">AAAPNB-SG	<ul style="list-style-type: none">Table ACTTable ACECODAC-NB



STRATEGIC OBJECTIVE 3 > DIVERSIFICATION OF REGIONAL CULTURAL PLANNING INITIATIVES IN DIFFERENT SECTORS IN NEW BRUNSWICK					
TARGETED OUTCOME: Strong, innovative programs are carried out in various sectors, and the partners involved receive the support necessary to integrate the arts, culture, and heritage into the sustainable development of their communities.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
3.2 Health and wellness sector Work with local organizations in the health and wellness sector to ensure the realization of community projects using the regional cultural development approach.	3.2.1 Foster the integration of arts, culture, and heritage into community health and wellness improvement strategies.		X	<ul style="list-style-type: none">• MACS-NB• SSMEFNB	<ul style="list-style-type: none">• Department of Social Development• AAAPNB-SG• CPSC• RADARTS• FJFNB• Associations recognized by the Department of Health
	3.2.2 Hold information sessions using the awareness-raising document <i>Le mieux-être et la santé en français, quand les arts, la culture et le patrimoine s’en mêlent!</i> to encourage health and wellness stakeholders to implement cultural initiatives or work on existing RCD projects in their communities.	X		<ul style="list-style-type: none">• MACS-NB• SSMEFNB	<ul style="list-style-type: none">• Department of Social Development• AAAPNB-SG• CPSC• Professional associations recognized by the Department of Health



STRATEGIC OBJECTIVE 3 > DIVERSIFICATION OF REGIONAL CULTURAL PLANNING INITIATIVES IN DIFFERENT SECTORS IN NEW BRUNSWICK					
TARGETED OUTCOME: Strong, innovative programs are carried out in various sectors, and the partners involved receive the support necessary to integrate the arts, culture, and heritage into the sustainable development of their communities.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
3.3 Economic and tourism sector Undertake initiatives with the tourism and economic sectors to better integrate arts, culture, and heritage into the development strategies for these sectors.	3.3.1 Develop and implement a tourism strategy by promoting the contribution of arts, culture, and heritage to the economy based on RCD principles, including intersectoral collaboration.	X		<ul style="list-style-type: none">• MTPC• AAAPNB-SG• CTACA• AFMNB	<ul style="list-style-type: none">• Table ACT• Table OACP• RDC• TIANB• APNB
	3.3.2 Carry out toponymy (or place naming) projects highlighting the history and heritage of New Brunswick’s Acadian communities in order to promote tourism and economic development of these regions.	X		<ul style="list-style-type: none">• CPSC• APNB	<ul style="list-style-type: none">• DTHC• Municipalities• Local heritage organizations• AFMNB• AAAPNB-SG• APNB
	3.3.3 Take steps to integrate arts, culture, and heritage into municipal economic development strategies based on RCD principles.	Ongoing action		<ul style="list-style-type: none">• AFMNB• AAAPNB-SG• CPSC	<ul style="list-style-type: none">• Table ACT• Municipalities• Economic sector stakeholders• RDC• RDÉE• CENB



STRATEGIC OBJECTIVE 3 > DIVERSIFICATION OF REGIONAL CULTURAL PLANNING INITIATIVES IN DIFFERENT SECTORS IN NEW BRUNSWICK					
TARGETED OUTCOME: Strong, innovative programs are carried out in various sectors, and the partners involved receive the support necessary to integrate the arts, culture, and heritage into the sustainable development of their communities.					
MEANS	ACTIONS	TIMELINE		LEADS	PARTNERS
		1-2 YEARS	3-5 YEARS		
3.4 Other cultural communities Take steps to improve cooperation between New Brunswick's Acadie and the province's and country's other cultural communities in order to carry out RCD initiatives.	3.4.1 In partnership with the DTHC, hold information sessions to encourage New Brunswick's different linguistic and cultural communities to implement RCD initiatives or work on existing local projects.	Ongoing action		<ul style="list-style-type: none"> • AAAPNB-SG • ArtsLink NB • CPSC 	<ul style="list-style-type: none"> • AINB • DTHC • PETLRIFNB
	3.4.2 In partnership with the SNA, hold information sessions to encourage Acadian and Atlantic Canadian arts, culture, and heritage organizations to implement RCD initiatives or work on existing local projects.	X		<ul style="list-style-type: none"> • SNA • AAAPNB-SG 	<ul style="list-style-type: none"> • FéCANE • FCIPE • Réseau culturel francophone de T.-N.-L. • CPSC • RADARTS • RAHP
	3.4.3 Initiate a dialogue with organizations of the Canadian Francophonie aimed at knowledge transfer and the realization of RCD initiatives.		X	<ul style="list-style-type: none"> • AAAPNB-SG 	<ul style="list-style-type: none"> • FCCF • CPSC • AFMNB • MACS-NB • SSMEFNB

STRATEGIC OBJECTIVE 4 > INCREASING RESOURCES FOR REGIONAL CULTURAL PLANNING					
TARGETED OUTCOME: Regional Cultural Planning initiatives have access to appropriate, diversified infrastructures and financial resources.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
4.1 Cultural infrastructures Implement mechanisms that promote complementarity and the sharing of cultural facilities.	4.1.1 Design mechanisms for collaboration among New Brunswick municipalities, through the Regional Service Commissions, for example, to share expertise, disseminate best practices in the management of cultural and heritage facilities, and complement cultural infrastructures.	Ongoing action		<ul style="list-style-type: none"> • AFMNB 	<ul style="list-style-type: none"> • AAAPNB-SG • Local governments • DTNC • Municipalities • RSC • CPSC • APNB • Table ACT • Table OACP
	4.1.2 Inform community organizations, municipalities and other partners of funding opportunities from federal, provincial, and municipal governments as part of physical and natural infrastructure investment programs.	Ongoing action		<ul style="list-style-type: none"> • PCH • AFMNB • GNB (Environment and Local Government, RDC, DTHC) 	<ul style="list-style-type: none"> • ACOA • Department of Infrastructure and Communities • DTHC • Municipalities • Table ACT
	4.1.3 Organize information sessions with school districts and school principals in order to: <ul style="list-style-type: none"> • make them aware of the link between the use of schools by the community and identity building in Acadian and Francophone communities; • encourage them to consider Policy 407, which facilitates the access of artists, arts, culture, heritage, and community organizations to school facilities. 	Ongoing action		<ul style="list-style-type: none"> • DEECD • AAAPNB-SG 	<ul style="list-style-type: none"> • Table ACT • Table ACE • FCENB • Relevant unions

STRATEGIC OBJECTIVE 4 > INCREASING RESOURCES FOR REGIONAL CULTURAL PLANNING					
TARGETED OUTCOME: Regional Cultural Planning initiatives have access to appropriate, diversified infrastructures and financial resources.					
MEANS	ACTIONS	TIMELINE		LEAD	PARTNERS
		1-2 YEARS	3-5 YEARS		
4.2 Funding Take steps with different levels of government to dedicate funds specifically for RCD initiatives.	4.2.1 Take steps with governments to create a funding program specifically for the implementation of RCD projects or initiatives, that are accessible to all cultural communities in the province.		X	<ul style="list-style-type: none"> • AAPNB-SG 	<ul style="list-style-type: none"> • Table ACT • ArtsLink NB • DTHC
	4.2.2 Promote and enforce the 1% municipal capital budget policy for the acquisition of public works of art.	Ongoing action		<ul style="list-style-type: none"> • AFMNB • AAPNB-SG 	<ul style="list-style-type: none"> • Table ACT • Municipalities
	4.2.3 Set guidelines to help municipalities clearly distinguish their budgets for investments made in arts, culture, and heritage.	X		<ul style="list-style-type: none"> • AFMNB 	<ul style="list-style-type: none"> • AAPNB-SG • Table ACT



Permanent outdoor installation in Tracadie, *De cercle en ellipse*, by Denis Lanteigne (Aluminium, 30 ft x 20 ft x 12 ft, 2015)

APPENDIX A: ACRONYMS

AAAPNB	Association acadienne des artistes professionnel. le.s du Nouveau-Brunswick	NBCC	New Brunswick Community College	GALRC	Galerie d'art Louise-et-Reuben-Cohen de l'Université de Moncton	RIFNB	Réseau en immigration francophone du Nouveau-Brunswick	OMDC	Ontario Media Development Corporation	Table OACP	Table des organisations artistiques, culturelles et patrimoniales
AAAPNB-SG	Association acadienne des artistes professionnel. le.s du Nouveau-Brunswick porteur de la Stratégie globale	CEAAC	Centre d'études acadiennes Anselme-Chiasson (Université de Moncton)	GC	Government of Canada	ROSEQ	Réseau des Organismes de Spectacles de l'Est du Québec	SPAASI	Stratégie de promotion des artistes acadiens sur la scène internationale	TPA	Théâtre populaire d'Acadie
RCD	Regional Cultural Planning	DEC	District education council	GNB	Government of New Brunswick	CIAS	Canadian Intergovernmental Affairs Secretariat	SQRC	Secrétariat du Québec aux relations canadiennes	UDA	Union des artistes
AEFNB	Association des enseignantes et des enseignants francophones du Nouveau-Brunswick	CENB	Conseil économique du Nouveau-Brunswick	CIRLM	Canadian Institute for Research on Linguistic Minorities	NBPLS	New Brunswick Public Library Service	SRC	Société Radio-Canada	UdM	Université de Moncton
AFMNB	Association francophone des municipalités du Nouveau-Brunswick	CNPF	Commission nationale des parents francophones	INIS	Institut national de l'image et du son	RDC	Regional development corporations	SSMEFNB	Société Santé et Mieux-être en français du Nouveau-Brunswick	UdM-FASS	Université de Moncton – Faculty of Arts and Social Sciences
AFPNB	Association francophone des parents du Nouveau-Brunswick	CODAC-NB	Conseil pour le développement de l'alphabétisme et des compétences des adultes du Nouveau-Brunswick	MACS-NB	Mouvement acadien des communautés en santé du Nouveau-Brunswick	SNA	Société Nationale de l'Acadie	Table ACE	Table de concertation Arts et culture en éducation	UdM-FSE	Université de Moncton – Faculty of Education
AGAVF	Association des groupes en arts visuels francophones	CPSC	Conseil provincial des sociétés culturelles	MAUM	Musée acadien de l'Université de Moncton	SODEC	Société de développement des entreprises culturelles	Table ACT	Table de concertation provinciale en aménagement culturel du territoire		
IANB	Intergovernmental Affairs of New Brunswick	CHRC	Cultural Human Resources Council	EECD	Department of Education and Early Childhood Development of New Brunswick						
TIANB	Tourism Industry Association of New Brunswick	RSC	Regional service commission	EECD-EC	Department of Education and Early Childhood Development of New Brunswick – Early Childhood Branch						
ALQ	Association des libraires du Québec	CTACA	Commission du tourisme acadien du Canada atlantique	PETL	Department of Post-Secondary Education, Training and Labour of New Brunswick						
ANIM	Alliance nationale de l'industrie musicale	CulturePlus	(Cultural Human Resources Council of New Brunswick)	THC	Department of Tourism, Heritage and Culture of New Brunswick						
ACOA	Atlantic Canada Opportunities Agency	SD	School district	ONB	Opportunities New Brunswick						
APFC	Alliance des producteurs francophones du Canada	LSD	Local service district	NFB	National Film Board						
AHNB	Association Heritage New Brunswick	ECMA	East Coast Music Association	PAC	Place aux compétences						
ARCANB	Association des radios communautaires acadiennes du Nouveau-Brunswick	FCCF	Fédération culturelle canadienne-française	PCH	Canadian Heritage						
Artsnb	(New Brunswick Arts Board)	FCENB	Fédération des conseils d'éducation du Nouveau-Brunswick	EC	Early childhood						
ARRQ	Association des réalisateurs et réalisatrices du Québec	FCIPE	Fédération culturelle de l'Île-du-Prince-Édouard	RADARTS	Réseau atlantique de diffusion des arts de la scène						
ArtsLink NB	(Association for Anglophone artists and cultural association in New Brunswick)	FéCANE	Fédération culturelle acadienne de la Nouvelle-Écosse	RADARTS-CV	Réseau atlantique de diffusion des arts de la scène – réseau scolaire Cerf-volant						
ATFC	Association des théâtres francophones du Canada	NBTF	New Brunswick Teachers' Federation	RAHP	Réseau acadien – histoire et RAM Regroupement de artisans de la musique						
CCA	Canada Council for the Arts	FFTNL	Fédération des francophones de Terre-Neuve et du Labrador	RDÉE	Réseau de développement économique et d'employabilité						
CACP-UdM	Comité arts, culture et patrimoine de l'Université de Moncton	FICFA	Festival international du cinéma francophone en Acadie	REFC	Regroupement des éditeurs franco-canadiens						
CANB	Council of Archives New Brunswick	FJFNB	Fédération des jeunes francophones du Nouveau-Brunswick	RIDEAU	Réseau indépendant des diffuseurs d'événements artistiques unis						
		FRIC	Front des réalisateurs indépendants du Canada								
		GACEF	Groupe d'action-collaboration sur l'éducation en français								



APPENDIX 2 : DEFINITIONS

The following definitions are taken or adapted from:

Creative Futures – A Renewed Cultural Policy for New Brunswick, 2014-2019. Government of New Brunswick, 2014;

A Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick, Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick. 2009.

ART

A process of human creation or invention of an original idea with aesthetic content. For the purpose of this strategy, the arts are defined as music, theatre, dance, the visual arts, the literary arts, media arts, circus arts, and interdisciplinary arts.

AUDIENCE DEVELOPMENT

The long-term process aimed at encouraging and assisting 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.

CULTURE

In a broad sense, everything that relates to the way of life of a people, a particular group, or a civilization. It may include, but is not limited to, language, beliefs, heritage, customs, traditions, artistic expression, etc. For the purposes of this strategy, the word “culture” comprises natural and human heritage, the arts, and cultural industries and enterprises.

CULTURAL DEVELOPMENT ORGANIZATIONS

Non-profit organizations that foster cultural development in the community by offering cultural programming that cultivates and promotes the talent of young artists and supports members of the cultural community by raising public awareness of arts and/or heritage.

CULTURAL ENTERPRISE

A private company or commercial or non-profit organization engaged in the production, distribution, promotion, or sale of cultural products, including books, records, and film/television.

a) Creative and production enterprises: These include film production companies, publishing houses, recording studios, film and television studios, and artists’ workshops.

b) Distribution and marketing enterprises: These include book and music distribution companies, movie theatres, and commercial galleries.

CULTURAL INDUSTRIES

Activities dealing largely in the production of goods whose primary economic value is derived from their cultural value. For the purpose of this strategy, the term cultural industries refers, for the most part, to book and magazine publishing, film and new media, music and sound recording, the performing arts, and fine craft. In addition, the strategy recognizes that the arts, such as visual arts, theatre, music, dance, and literature, and organizations and activities for distributing artistic and cultural products, such as concerts, performances, festivals, museums and galleries, design, architecture, broadcast media, animation, and dramatic play are contingently implicated in the success and vitality of the cultural industries.

CULTURAL MEDIATION

At the intersection of the cultural and the social, cultural mediation, deploys intervention strategies –activities and projects – that aim to introduce audiences to a variety of experiences in the context of art and heritage institutions, municipal services, or community groups. Cultural mediation combines a number of objectives: making culture accessible to the broadest audiences possible, highlighting the diversity of expression and forms of artistic creation, encouraging citizen participation, promoting the building of connections within communities, and contributing to the personal flourishing of individuals and the development of a sense of community.

CULTURAL PRODUCT

Physical or experiential result of artistic or heritage endeavours available for purchase or consumption. It includes festivals, performances, visual arts, fine crafts, museums, heritage places, Internet sites, libraries, and products that result from cultural enterprises and industries.

CULTURAL TOURISM

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

CULTURAL WORKER

Any person who works in the cultural field (for a cultural organization, a creative micro-enterprise, a service organization, or as a self-employed person) represented by the visual and media arts, fine crafts, the performing arts, literature, music and/or film, whose mandate concerns production, creation, training, conservation, distribution, presentation, support, education, and promotion in these areas.

DISSEMINATION

The range of initiatives related to the presentation, distribution, and marketing of artists, their work, and cultural or heritage products in various markets.

DISTRIBUTION

The marketing and promotional operations of distributors (recording companies, publishing houses, agencies, agents, art galleries, etc.). Distribution through the Internet also plays an important role in the development of markets and direct access to the public.

HERITAGE

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

INFRASTRUCTURE

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 include:

- a) Infrastructure for creation and production: rehearsal halls, cultural centres, workshops, artists’ studios, recording studios, artists’ centres, equipment and materials, etc.;
- b) Infrastructure for presentation and distribution: performance halls, art galleries, cultural centres, libraries, community halls, tourism sites, schools, artists’ centres, equipment and materials;
- c) Heritage and museum infrastructure: history museums and art museums, historic places, archival centres;
- d) Organizational structures.

Infrastructure that provides or facilitates public access to the arts and heritage, including access for artists and others whose work is related to the creation, production, dissemination, promotion, and conservation of arts and cultural products. These include:

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.

PRESENTATION

Action centred on exchanges and encounters between citizens and different cultural events, requiring the presence of an intermediary. Presentation activities include initiation or creative workshops, discussions, and educational facilitation.

PRESENTATION

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

PROFESSIONAL ARTS ORGANIZATION OR COMPANY

A non-profit organization dedicated to the creation, production, or dissemination of art on a professional basis.

PRODUCER

A music producer is the person or company that finances the recording and work required to put out an album. A film producer finances, or coordinates the financing for, the production of a movie and oversees the related expenses. A television producer coordinates and oversees all aspects of producing a television program or a made-for-TV movie.

PRODUCTION

Administrative, technical, and artistic structure resulting in the production of a show, a work of art, or a cultural product.

PROFESSIONAL ARTISTS

An individual who practises an art and aspires to earn a living thereby, who offers their services as a creator or performer in one or more arts disciplines in return for remuneration, who has undertaken a course of accredited or equivalent training in the field of the art discipline and/or who is recognized by their peers.

PROFESSIONAL ARTS ASSOCIATION

A non-profit organization whose aim is to improve the professional lives of artists by directly furthering the interest of artists, creators, arts organizations, and members of the arts community through activities related to policy development and delivery of professional services, including public awareness and arts advocacy.

PROFESSIONAL HERITAGE ASSOCIATION

A non-profit organization whose aim is to improve and support people working in museums, historic sites, archaeology, heritage preservation, and archives in activities related to policy development, professional development and standards, information sharing, and heritage advocacy.

REGIONAL CULTURAL PLANNING

Regional Cultural Planning is a development approach that mobilizes all sectors of society with a view to integrating the arts, culture, and heritage into the sustainable development of communities.

WORK OF ART

A work of art is produced by the transformation of an original idea through the artist’s skill, technique, and knowledge.



Launch of the *Global Strategy for the Integration of Arts and Culture into Acadian Society* in New Brunswick in 2009. Photo : Yvon Cormier

APPENDIX 3 : LIST OF ROUND TABLE PARTICIPANTS

PROFESSIONAL ARTISTS ROUND TABLE	ARTS-CULTURE-HERITAGE ORGANIZATIONS ROUND TABLE	CULTURAL ENTERPRISES AND INDUSTRIES ROUND TABLE	ART AND CULTURE IN EDUCATION ROUND TABLE		RCD ROUND TABLE	International Baroque Music Festival
Isabelle Bartkowiak Ludger Beaulieu Philippe Beaulieu Caroline Belisle Mark Blagrove Monica Bolduc Julie Caissie Rodolphe Caron Samuel Caron Marc-André Charron Carol Collicutt Gillian Dykeman Line Godbout Joey Robin Haché Nicole Haché Hélène Harbec Denis Lanteigne Mélanie Léger Jalianne Li Sébastien Michaud Justy Molinares René Poirier Jocelyn Richer Jacques Rousseau Christiane Saint-Pierre Joannie Thomas Marie Ulmer Caroline Walker	Maurice Arsenault Marcia Babineau Philippe Basque Jennifer Bélanger Rémi Belliveau Marthe Brideau Chantal Cadieux MG Caissie Daniel Castonguay Rebekah Chassé Jacinthe Comeau François Cormier Jeanne-Mance Cormier Pierre Cormier Élise Desvaux-Graves Christine Dupuis Galerie Sans Nom Luc Gaudet Claude L'Espérance Aline Landry Marie-Thérèse Landry Cathy Lanteigne Koral Lavorgna François LeBlanc Luc LeBlanc René Légère John Leroux France Lévesque Anika Lirette David Mawhinney Annie-France Noël Isabelle Thériault Line Thibodeau Guy Tremblay	Carol Babin Raynald Basque Jean-Claude Bellefeuille George Belliveau Isabelle Bonnin François-Pierre Breau Dominic Bro Marie Cadieux Michel Cardin Rodolphe Caron Maryse Chapdelaine Cécile Chevrier Carole Chouinard Phil Comeau Julien Cormier Gracia Couturier Jean-François Dubé France Gallant Hélène Harbec Francine Hébert Benoit Henry Alain LeBlanc Laurie LeBlanc Robert W. Melanson Jacques Ouellet Carol Ann Pilon Jonathan Roy Christiane Saint-Pierre René Savoie Jean Surette Michel Thériault Serge Patrice Thibodeau	Philippe Beaulieu Alain Boisvert Monique Boudreau Sylvio Boudreau Luc Caron Rebekah Chassé Marie-France Doucet Geneviève Dupuis Mireille Fontaine-Vautour Julie Forest Ghislaine Foulem Nicole Gervais Carmen Gibbs Pascal Haché Luc Handfield Sophie Lacroix Marie-Thérèse Landry Marcel Larocque Marcel Lavoie Pierre Lavoie Marc-André LeBlanc J.Daniel Martin Lucie Martin Josée Nadeau Gérald Richard Monique Richard Jean-François Thibault Chantal Varin	Early childhood committee Carol Bernard Anne-Lise Blin Stéphanie LeBlanc Barbara Lemieux Lise Maillet Isabelle Melançon Sylvie Nadeau Pricilla Piché Lise Robichaud Chantal Varin Art education improvement committee Philippe Beaulieu Marianne Cormier Carmen Gibbs Marcel Lavoie Gabrielle MacLaughlin J.Daniel Martin Marie-Line Noël Isabelle Perron Monique Richard Lise Robichaud Lisa Roy Gilles Saulnier	Charles Allain Madeleine Arseneau Dominique Bélanger Jean-Luc Bélanger Carol Bernard Pierre Blanchet Nathalie Boivin Annie Bordage Carole Boucher Louise Boucher Eugénie Boudreau Simon Brault Sarah Brideau Roland Bryar Vicky Caron Ali Chaisson Rebekah Chassé Michelle Chawla Ghislaine Cormier Jeanne-Mance Cormier Paul Demers Luc Desjardins Mélanie Deveau Fréderrick Dion Debborah Donnelly Éric-Mathieu Doucet Marie-France Doucet Salon du livre Dieppe Joanne Dugas Sue Duguay Geneviève Dupuis Nadège Durant Youssef El Jai Émilie Émond	Edmundston Jazz and Blues Festival Foire Brayonne Éric Forgues Viktor Freiman Suzanne Gagnon Marc Gauthier Justin Gauvin Carmen Gibbs Sylvie Gilbert Diane Haché Solange Haché Marc Haentjens Richard Hornsby Louise Imbeault Nisk Imbeault Sheila James Sophie Lacroix Louise Landry Marie-Thérèse Landry Mathieu Lang Estelle Lanteigne Christine Lavoie Marcel Lavoie François LeBlanc Marc-André LeBlanc Myriam Léger René Légère Johanne Lévesque Julie Lévesque Barbara Losier Caroline Mallet Véronique Mallet Lucie Martin Roger Martin Laurence Monmayrant

RCD ROUND TABLE (contd.)

Diana Newton
Francis Paradis
Yves Parisé
Line Pinet
Sophie Prégent
Réseau culturel francophone FFTNL
Gérald Richard
Josh Richer
Anne Robineau
Liane Roy
Lynda Roy
Salon du livre de Dieppe
Salon du livre Edmundston
Louise Sicuro
Francis Sonier
Daniel Thériault
Isabelle Thériault
Guy Tremblay
Denise Truax
Gilles Vienneau
Willy Wilondja
Lester Young

Interdepartmental

Françoise Albert
Thierry Arseneau
Allen Bard
Hélène Bouchard
David Burton
Marie-Claire Caouette
Mélanie Deveau
Isabelle Doucet
Nathalie Dubois
Jean-Marc Dupuis
Mireille Fontaine-Vautour
Evelyne Labrecque
Sophie Lacroix
André Laplante
Colette LeBlanc
Luc LeBlanc
Cécile LePage
Bill Lévesque
Julie Lévesque
Jane Matthews-Clark
Chantal Morin-Parent
Line Pinet
Françoise Roy
Kelli Simmonds
Mylène Thériault
Lizanne Thorn
Caroline Walker



APPENDIX 4 : LIST OF PARTICIPANTS IN TRAJECTOIRE 18>23

Françoise Albert
Jerry Albert
Maurice Arsenault
Thierry Arseneau
Carol Babin
Marcia Babineau
Philippe Beaulieu
Rémi Belliveau
Carol Bernard
Anne-Lise Blin
Isabelle Bonnin
Eugénie Boudreau
Sylvio Boudreau
Solange Bourgoin
Gilles Bourque
Réjean Bourque
Marthe Brideau
Amélie Bryar
Roland Bryar
Chantal Cadieux
Michel Cardin
Ali Chaisson
Maryse Chapdelaine
Rebekah Chassé
Cécile Chevrier
Marie-Chrystine Chiasson
Carol Collicutt
Jacinthe Comeau
Céline Cormier
Jeanne-Mance Cormier
Julien Cormier
Pierre Cormier
René Cormier
Dominique Couture
Gracia Couturier
Francine Cyr
Jéréemie Deneut

Luc Desjardins
Élise Desveaux Graves
Mélanie Deveau
Frédéric Dion
Debborah Donnely
Éric-Mathieu Doucet
Marie-France Doucet
Yves Doucet
Éric Dow
Sue Duguay
Christine Dupuis
Geneviève Dupuis
Nadège Durant
Mireille Fontaine-Vautour
Julie Forest
Ghislaine Foulem
Colette Francoeur
Luc Gaudet
Carmen Gibbs
Kathy Gildart
Hélène Gosselin-Cardin
Nicole Haché
Kathy Hamer
Hélène Harbec
Francine Hébert
Louise Imbeault
Evelyne Labrecque
Aline Landry
Marie-Thérèse Landry
Estelle Lanteigne
Marcel Larocque
Christine Lavoie
Pierre Lavoie
Jean-Claude LeBlanc
Marc-André LeBlanc
Stéphanie LeBlanc
René Légère

Barbara Lemieux
Louise Lemieux
Cécile LePage
Jalianne Li
Barbara Losier
Chantal Losier
Colombe Manuel-Williston
J. Daniel Martin
Joëlle Martin
Lucie Martin
Sébastien Michaud
Sylvie Nadeau
Diana Newton
Annie France Noël
Marie-Line Noël
Francis Paradis
Isabelle Perron
Line Pinet
René Poirier
Anna Rail
Gérald Richard
Monique Richard
Jocelyn Richer
Jacques Rousseau
Françoise Roy
Lisa Roy
Christiane Saint-Pierre
Yanik Sirois
Jean Surette
Martin Théberge
Isabelle Thériault
Mylène Thériault
Guy Tremblay
Marie Ulmer
Chantal Varin
Caroline Walker
Julie Whitenect

Artists and production team for performances during the forum:

Sébastien Bérubé
Roland Bourgeois
Arthur Comeau
Justin Doucet
Céleste Godin
Xavier Gould
Jalianne Li
Jesse Mea
Lou Poirier
TUMBA 5 (Roland Bourgeois, Rémi Bourque, Steven Haché, Jesse Mea, Christopher Mercereau)

Artistic director: René Poirier
Sets: Sylvain Ward
Technical director and sound designer: Marc Landry
Lighting designer: Jonathan Finnamore
Video scenography: Angie Richard

AAAPNB team :

Carmen Gibbs
Chantal Abord-Hugon
Delphina Adeikalam
Martine Aubé
Catherine Blondin
Jean-Pierre Caissie
France Gallant
Edmonde Haché
Nancy Juneau
Dominic Langlois





trajectoire 18>23

RENEWED GLOBAL STRATEGY
FOR THE INTEGRATION
OF ARTS AND CULTURE

The Renewed Global Strategy is a road map adopted by the Acadian community of New Brunswick. Designed to promote the development of New Brunswick's Acadian community, it serves as a guide for integrating the arts, culture, and heritage into five sectoral strategies:

- **Development of professional artists;**
- **Development of arts, culture, and heritage organizations;**
- **Development of cultural enterprises and industries;**
- **Integrating art and culture into education;**
- **Community growth through regional cultural development.**



This societal project actively engages stakeholders and leaders in all sectors of activity, political officials, and governmental and non-profit partners in a bold citizen mobilization exercise.



Association acadienne
des artistes professionnels
du Nouveau-Brunswick



Patrimoine
canadien

Canadian
Heritage

ISBN 978-1-895819-54-0