

VISUAL ARTS IN MINORITY FRANCOPHONE COMMUNITIES

Final Report

Study conducted for the

**Canada Council for the Arts
and the Department of Canadian Heritage**

by

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EXECUTIVE SUMMARY

The *Study on Visual Arts in Minority Francophone Communities* was commissioned by a Working Group formed two years ago to consider the particular situation of Francophone visual artists living outside Quebec, and to identify the best ways to meet their needs. Sponsored jointly by the Canada Council for the Arts and the Department of Canadian Heritage, this study was conducted from September 2000 to June 2001 under the supervision of a Steering Committee of representatives from both agencies and from the French-Canadian arts community.

The study had several objectives: to provide a description of Francophone artists in minority Francophone communities, to document the conditions in which they practise their art, while drawing some comparisons with majority communities (in Quebec and English-speaking Canada), and to draw some conclusions from these observations about the needs of Francophone artists in minority Francophone communities and the approaches that could be devised to meet them. This report will describe these various points in five main sections.

The first section, **Profile of Francophone artists in minority Francophone communities**, presents the results of a survey of Francophone visual artists across Canada. According to figures from this survey, there are over 300 professional visual artists in Francophone communities, drawn from various age groups and having relatively diversified (sometimes multidisciplinary) artistic practices. These artists live in about ten urban centres, predominantly in Moncton and Ottawa, followed by several others, including Toronto, Fredericton, Halifax, Winnipeg, Edmonton, Sudbury, Saskatoon, Regina and Vancouver.

Among other things, the survey results report the type of training the artists received, their range of professional experience, their economic status, some of the resources available to them and the nature of their ties to the surrounding community. The results show that the population studied is far from homogeneous, including a range with respect to artists' age, how long they have been practising and the region in which they are located. The survey also shows that artists do not all feel equally connected to the Francophone community but that, in some regions, they attach a great deal of importance to their cultural identity.

The second section, **Description of the Community**, describes the environment in which these artists work, covering its demographics, institutions (training locations, arts groups, exhibition space, media...), as well as its commercial and governmental aspects. This fairly detailed description is divided into four regions: Atlantic Canada, Ontario, the Prairies and the West Coast.

The study shows that artists often have access to limited resources in the Francophone community, and must generally turn to institutions of the dominant society (Anglophone). Moncton appears to be a relatively unique case in this regard, as it has an uncommon number of French-language institutions: a university, artists' centres, galleries, and so on. There are also a few Francophone resources in Ottawa, Sudbury, Toronto, Winnipeg and Edmonton, but they are much more limited in number.

This portrait is consistent with some of the conclusions in the first section and also highlights the fact that artists integrate in various ways, according to region, into the majority institutions. While this integration seems relatively obvious – and even desirable – in some Western communities, it is less apparent in some communities in Ontario or the Atlantic region where Francophones are not in such a minority.

The third section, **Comparative Study**, completes these observations, by briefly drawing some comparisons with a few majority communities, both Quebecois and Anglophone, which face similar conditions of isolation and distance. Five communities were chosen: two in Quebec (Chicoutimi and Sherbrooke), and three in English Canada (St. John's, Newfoundland, Thunder Bay, Ontario, and Saskatoon, Saskatchewan).

Research conducted in these communities shows that artists experience many of the difficulties encountered by Francophone artists (for example: limited artistic community, absence of key media, reduced access to public funding), but that they generally benefit from the presence and influence of a group of institutions – universities, public galleries, artists' centres – that are not found in large numbers in Francophone communities.

The last two sections of the report attempt to extract from these elements some courses of action that could lead the Working Group to explore new courses of action. The fourth section, **Needs of Francophone Artists**, outlines some key concerns: places (or opportunities) to gather, access to exhibition space, opportunities for marketing, visibility and discussion and a representation structure.

In response to these findings, the fifth section, **Courses of Action**, offers suggestions that may direct the action of Working Group members. These suggestions are focussed on five courses of action:

1. Facilitate the establishment of Francophone structures in the main centres of artistic activity.
2. Increase the opportunities for networking with other structures or existing networks.
3. Support original marketing initiatives.
4. Encourage the development of tools and opportunities for visibility.
5. Establish (or develop) assistance programs to meet the specific needs of French-Canadian communities.

A few appendices appear at the end of the report. They include the detailed results of the artist survey, an inventory of the venues in the various regions and a few tables with information on public spending by federal and provincial governments in the visual arts sector.

TABLE OF CONTENTS

Introduction	page 4
I – Profile of Francophone artists in minority Francophone communities	page 7
II – Description of the community	page 15
III – Comparative study	page 52
IV – Needs of the artists	page 67
V – Courses of action	page 73
Appendices:	
A. Artist survey	
B. Main exhibition venues	
C. Spending by the federal, provincial and territorial governments in the visual arts sector	
D. List of resources	
E. Sources and documents consulted	

INTRODUCTION

Because language is not central to their art, visual artists have long held a unique place in the artistic and cultural landscape in Francophone communities in Canada. While other disciplines – like theatre, literature or song – were organized and benefited from specific initiatives, visual arts were not included in communities' development strategies.

This situation has changed somewhat over the past ten years with the emergence of several provincial associations (in New Brunswick, Ontario and Saskatchewan) and the growing influence of certain arts structures, galleries or artists' centres, like the Galerie Sans Nom and Atelier Imago (Moncton), the Galerie du Nouvel-Ontario (Sudbury) and the Galerie du Centre culturel franco-manitobain (St. Boniface). However, it was the creation a few years ago of the Association des groupes en arts visuels francophone (AGAVF), in particular, with the support of the Fédération culturelle canadienne-française (FCCF) that brought concerns about the visual arts sector once again to the fore in French-Canadian communities.

Motivated by this new platform, a Joint Working Group was created in 1999 with representatives from the Canada Council for the Arts, the Department of Canadian Heritage and the artistic community (AGAVF, FCCF). Initially modelled on certain groups in the theatre and publishing sectors, the mandate of this Working Group was essentially to assess the needs of the visual arts community in French-speaking Canada, and to better coordinate the support measures of federal cultural authorities in response to these needs.

However, even in their initial meetings, Working Group members noted the difficulty of drawing a clear picture of the status of Francophone artists in minority Francophone communities, given the lack of information available “on the visual arts, on the artists themselves and on the infrastructures that serve them.”¹ As a starting point, the members accordingly agreed to **conduct a study** that would gather more complete data about Francophone visual artists, and the conditions in which these artists practise their art within Francophone communities in Canada.

Such is the mandate we were assigned for this study. More specifically, we were guided by five objectives:

1. Obtain a clear picture of the current situation of professional visual artists who work in Francophone communities in Canada.
2. Document and analyse conditions in the visual arts sector within these communities in terms of creation, production, promotion, distribution, professional development and networking, as well as the attitudes of communities toward visual arts.
3. Compare the situation of these artists to that of their peers in similar communities in Quebec and majority Anglophone communities.
4. Highlight the specific needs of the visual arts sector in minority Francophone communities.
5. Identify existing support and sources of assistance from federal agencies and departments.

¹ According to the call for tenders for the study.

For this mandate, several forms of research were used to conduct the study:

- preliminary research, based on a perusal of existing documentation and data;
- a questionnaire-based survey of a fairly large sample of the population of visual artists;
- extensive research on the institutional resources in the various communities where artists live;
- comparative research with a few similar communities in Quebec and English Canada;
- a few consultations in the region, conducted as focus groups with artists and representatives chosen from a few key centres (Ottawa, Toronto, Winnipeg and Moncton).

Furthermore, we also had the support of Working Group members who, for the purpose of the study, formed a study steering committee that included representatives from all partners involved. This committee, which met four times, was very helpful in directing the study, reacting to interim reports and providing us with occasional assistance at certain stages of the research.

The results are presented in the first three sections of the report: the first provides a portrait of Francophone artists in minority Francophone communities; the second describes the communities in which these artists live; the third endeavours to identify points for comparison with other selected communities.

The other two sections try to extract food for thought from these observations in order to stimulate Working Group discussions. The fourth section attempts to describe the needs of Francophone artists in minority Francophone communities, while the last section suggests different courses of action based on these needs.

Lastly, the appendices contain more complete data related to the research, such as how the artist survey was conducted and its results, the inventory of exhibition spaces accessible to artists, amount of public spending in the visual arts sector and the list of resources and the sources and documents consulted.

A FEW PRELIMINARY DEFINITIONS

- Visual artists:

The study is concerned with artists active in any of the disciplines generally categorized under the visual arts, such as painting, sculpture, drawing, engraving, photography, videography, multimedia, performance art, installation work, and so on (as per the Canada Council for the Arts definition). It does not include professionals working in related fields, such as artisans (arts and crafts), architects or professionals with a commercial arts practice (for example: graphic designers, computer graphics designers).

- Professional artists:

It was also agreed that the study is only concerned with professional artists and not semi-professional or amateur artists. From the definition and criteria established by the Canada Council for the Arts, three criteria were used to determine which individuals would be included in the study:

- specialized visual arts training (however it was obtained);
- previous professional exhibitions; and
- a significant portion of time devoted to creating.

These three criteria were used to select the individuals who were contacted by the survey.

- Francophones:

Individuals were generally identified as Francophone if they stated that French was their mother tongue, rather than their language spoken at home (Statistics Canada definitions). To stress the possible distinction between these two groups, we sometimes refer to the “language continuity rate” (see section 2) to indicate the proportion of individuals whose mother tongue is French as compared to those speaking French at home. This rate, which is the inverse of the assimilation rate, is generally used as an indicator of the vitality of linguistic communities.

In the artist survey, the issue of language was addressed more pragmatically, by simply eliminating individuals who could not answer the questionnaire in French (8 of the 361 respondents identified).

- French-speaking Canada:

Note that the expression “French-speaking Canada” is used to designate all Francophone communities outside Quebec (according to the formula generally used by the Fédération culturelle canadienne-française). “Francophone artists in minority Francophone communities” is also used to designate Francophones residing in these communities.

I – PROFILE OF FRANCOPHONE ARTISTS IN MINORITY FRANCOPHONE COMMUNITIES

1.1. Presentation

How many professional artists are there in French-speaking Canada? Where are they located? Under what conditions do they practise their art? What are their ties to the Anglophone and Francophone arts communities? How are they connected to the surrounding institutions? These are the initial questions we developed with the Working Group that were to be answered in order to write a report on the situation of Francophone artists in minority Francophone communities.

It was clear at the outset of this study that there was practically no documentation or numeric data that could answer these questions. The main accessible data, especially in some provinces, was very fragmentary. Working Group members, who had a good idea of the reality of visual arts in communities, recognized the lack of accessible information in this regard.

The first part of our research was thus devoted to an extensive survey of the visual artist population; given the size of the target population, we made every effort to contact most of the artists identified.² To do so, we first had to create an inventory of active artists using lists drawn up by the various arts or cultural agencies in each province and territory covered by the study. This research enabled us to draw up a list of close to 400 names, which we validated with the individuals responsible at the organizations concerned. We may thus have overlooked a few Francophone artists unknown to these agencies, but we believe there would have been very few such cases.

A questionnaire covering a fairly large range of issues was administered by telephone to the individuals on the list. In total, 361 individuals were contacted and 230 questionnaires were administered, yielding a 72% response rate (230 responses out of 321) after screening out individuals who did not meet the criteria. The following report presents the main results from this survey. More complete results can be found in Appendix A.

1.2. Size of the population of artists

According to the lists drafted with the help of Francophone organizations, there are more than 300 professional visual artists (323) in French-speaking Canada. Close to a third of the artists come from New Brunswick (105), another third from Ontario (100), close to a quarter from the Western provinces (78) and the rest from the other Atlantic provinces and the Territories (40). Although pragmatic, this finding is fairly well confirmed by individuals in the field.

The only quantitative measure available to challenge this figure was from the Statistics Canada Census. Among those individuals who were classified as “painters, sculptors or other visual artists”, we identified those whose mother tongue is French. This method showed that there were 2,785 individuals in this category whose mother tongue is French (single and multiple responses), of whom 280 live outside Quebec (1996 data).

² This is why we are calling it a survey and not a poll, as was undertaken in Quebec by the Regroupement des artistes visuels (RAAV).

However, this data can be challenged since it is based on how respondents themselves defined their professional activity, which may exclude artists who declared a different professional activity, and may include individuals who are defined as artists, but who do not match our definition (for example, commercial artists). This weakness seems to be confirmed by the geographic breakdown, which produced some fairly inconsistent results for some regions (such as for New Brunswick).

**NUMBER AND DISTRIBUTION OF VISUAL ARTISTS
IN FRANCOPHONE COMMUNITIES IN CANADA
(ACCORDING TO TWO ESTIMATES)**

REGIONS	ESTIMATE BASED ON CENSUS DATA (1996)	ESTIMATE BASED ON ORGANIZATION LISTS
Atlantic (except NB)	10	27
New Brunswick	15	105
Ontario	135	100
Western provinces	110	78
Territories	10	13
Total	280	323

In the absence of more direct surveys of the visual artist population³, we conclude that our estimate is reliable, considering that if anything it is a conservative estimate since it excludes Francophone visual artists not connected to Francophone arts and cultural networks.

Statistics Canada data can nevertheless give us some indication of the percentage of Francophone visual artists outside Quebec. Drawing on previous figures, that would mean that close to 10% of Francophone visual artists live outside Quebec (280 out of 2,785), which is roughly comparable to the percentage of the Francophone population in Canada living outside Quebec (15%).

1.3. Location of artists

Virtually all French-Canadian visual artists appear to be concentrated in **about ten activity zones**:

- Atlantic: the Moncton area and southeastern New Brunswick, the Acadian Peninsula (northeastern New Brunswick) and the Halifax area;
- Ontario: the Ottawa area and eastern Ontario, northeastern Ontario (around Sudbury and Timmins) and the Toronto area;
- the West: a number of areas around Winnipeg, Regina, Saskatoon, Edmonton and Vancouver.

These zones can also be broken down into **about a dozen urban centres** (population of 50,000 or more) to which most artists can be directly or indirectly linked. These centres are divided into three categories:

- two major centres (20 artists or more): Moncton-Dieppe (55) and Ottawa-Hull (40);
- six secondary centres (10 to 19 artists): Halifax (12), Fredericton (12), Metropolitan Toronto (19), Sudbury (11), Edmonton (11) and Winnipeg (11); and
- four tertiary centres (5 to 9 artists): Timmins (7), Saskatoon (8), Regina (7) and Vancouver (7).

³ A need for such studies could however be the subject of a request to the new Cultural Observatory that was recently created by the Department of Canadian Heritage.

The survey indicated that a large number of artists (69%) live near one of these centres (50 km or less), but that a considerable proportion (20%) lives in what is called a remote area (200 km or more from an urban centre). These more isolated areas include, in particular, northeastern New Brunswick, northern Ontario and a few communities in the Far North (Yukon, for example).

This distribution is quite distinct from the general pattern for of visual arts in Canada. Francophone artists are found in fairly small numbers in the main centres of artistic activity in Canada (Toronto, Vancouver), but are concentrated in urban centres of secondary importance (Moncton and Ottawa, for example) which, in the field of visual arts, are on the periphery. Even though they are fairly close to an urban centre, many artists are also fairly remote, in practical terms, from centres deemed strategic for the production and distribution of visual arts (see for example, the situation of artists in New Brunswick).

1.4. Personal profile of artists

According to survey results, female Francophone artists in minority Francophone communities (61%) outnumber the male Francophone artists (39%). There are also a large number in what can be described as “mature” age groups: 40 to 49 (40%) and 50 to 59 (28%), while there are much fewer in younger groups (only 17% are 40 or younger).

This situation seems to be fairly consistent between regions in Canada. There are a few differences within age groups, showing a slightly higher distribution in New Brunswick and Western Canada than in Ontario and the other Atlantic provinces.

1.5. Artistic activity

Francophone artists in minority Francophone communities are distinguished by how long they have been practising professionally: 15 years or longer for 62% (established artists) and 8 to 14 years for 19% (artists in mid-career). Artists at the beginning of their career (3 to 7 years) represent only 17% of the population, and novice artists (less than three years) 3%. However, these figures seem to be fairly consistent with data on age.

For a significant number of artists (55%), their art is their main activity, while for 45%, it is second to another activity, usually for economic reasons. This activity itself varies a great deal: aside from teaching, which employs the largest number (35%), some are involved in applied arts (photography, multimedia), communications (journalism, radio and television), commercial enterprises, administrative jobs and jobs in the food industry (servers, for example). Almost all of them devote as much of their time as possible to their art.

Two media are dominant: painting (70% of artists) and sculpture (34%). Among the other most popular other media are: drawing (15%), photography (14%), engraving and embossing (11%) and computer-based multimedia (4%). A large number of artists are interested in more than one medium. Many artists (30%) are also involved in another artistic activity. They are interested in diverse disciplines, which include music, literature and theatre in particular.

1.6. Training

Close to half the artists received visual arts training at a university leading to a Bachelor's degree (40%), Master's or doctorate (9%). A smaller number sought training at an art school (11%) or college (10%). A significant number indicated that they were trained by apprenticing with a known artist (11%) or are self-taught (18%).

Linguistically, the artists were most often trained in French (44%), but in many cases they were trained in English (35%) or in both languages (18%). However, this varies according to region: in New Brunswick, which has a Francophone university, 63% of artists studied in French (excluding self-taught artists), while only 21% studied in French in the Prairies. Even in Ontario, which has a bilingual university, only 33% were trained solely in French.

This reality is confirmed by the many places where artists sought training. At the top of the list: Moncton (17%), Ottawa (16%) and Montreal (15%), followed to a lesser extent by Toronto, Winnipeg, Paris, Quebec City, Sudbury, Halifax, Saskatoon and Bathurst. Aside from a few exceptions (Montreal, Paris and Quebec City), the training location seems to be related in many cases to the artists' place of residence, therefore influencing the type of training chosen (academically, linguistically).

Furthermore, the artists said that, in their communities, they had access to some development opportunities in French (38%) and more in English (50%). However, the survey did not indicate the extent to which they used them.

1.7. Professional experience and artistic recognition

The artists' experience varies greatly and seems to correspond in particular to age. There are a few who have almost never had a solo exhibition and others who have had a hundred or more, and almost everything in between. There are three main categories: those who have participated in fewer than 5 exhibitions (48%), those who have participated in 5 to 24 exhibitions (37%), those who have participated in 25 exhibitions or more (14%).

Considering other aspects of experience, the percentages are similar:

- 41% of artists have exhibited in their province and 19% outside Canada;
- 40% have executed one or more public commissions in the past five years;
- 40% have requested a bursary or grant from a provincial arts council (or the equivalent) over the past five years, and 24% from the Canada Council for the Arts;
- 33% have received a bursary or grant (all sources combined) over the past five years, but only 10% received a bursary to assist with creation or production (most bursaries received were to help with exhibition).

It is interesting to compare these figures to those relating to the artists' number of years of experience (see 1.5. Artistic activity). There is some discrepancy between the length of time they have been active, indicating a certain experience, and the concrete demonstrations of this experience, illustrated by the indicators above.

Recognition of these artists follows almost the same pattern as experience. While a fairly large number can claim local or regional recognition, only a small number are recognized nationally.

Thus, 65% of artists have at least one work in a public collection, and 30% in a museum; 54% of them state they have received an award; 55% have previously sat on a jury of an arts organization, and 35% of them on a regional arts council or foundation jury. A smaller number have previously sat on a CCA jury (10%) or have a work in the Art Bank (15%).

1.8. Economic status

The artists declared a varied economic status: 54% of them reported income of less than \$25,000 a year, 22% reported income of \$25,000 to \$40,000, and 23% reported \$40,000 or more. However, this income was not always related to their art.

In fact, on average, the income related to artistic activity makes up 37% of total income. Other income accounts for 16% of income related to other artistic activities, 24% of income related to other types of activity and 18% of other income (for example: pension, employment insurance).

Among the income related to artistic activity, it seems that income from the sale of artwork is by far the most significant; 69% of artists deemed it “significant”, although only 34%, 32%, 26% and 17% respectively said the same thing about other sources of income, such as exhibition fees, courses and workshops, public commissions and bursaries. In real terms, artwork sales account for close to \$7,000 (average of the past two years).

However, this amount varies considerably from artist to artist and, in certain respects, from region to region: while some report no income at all, others report income over \$100,000 a year. If sales from the past two years are examined, the artists can be divided into four main categories: less than \$2,500 in sales per year (54%), between \$2,500 and \$7,499 (25%), between \$7,500 and \$14,999 (11%) and \$15,000 and over (10%). However, while artists in the first category (\$2,500 or less) account for 59% in New Brunswick and Ontario, they account for only 37% in the Prairies; conversely, 19% of artists in this region sell \$15,000 or more.

These various differences explain, in particular, the interest that some artists have in adopting business status. A total of 16% have done so (but 25% in the Prairies), but 84% maintain self-employed status, whether active or not. However, there may also be some artists who adopt business status for other activities.

1.9. Resources

The resources available to artists vary considerably between communities and from one artist to another. Nonetheless, a number of common characteristics emerge that may exemplify the reality of the Anglophone and minority communities to which most of these artists belong.

A large majority of artists (82%) have access to a studio in their home (or on the surrounding property). A smaller number (38%), including some from the first group, have access to a studio outside their home. The status of this studio varies greatly, but it is most often set up on the artist's initiative and not by an institutional (for example: municipality). The main exception is Francophone cultural centres, which accommodate 15% of existing studios.

In each community, artists also have access to a number of exhibition spaces. In fact, only 6% did not identify any. These sites include a variety of structures that house a hodgepodge of galleries (66%), community galleries, either Francophone (61%) or Anglophone (39%), university galleries (46%), artists' centres (43%), art museums (33%), and so on. However, it is difficult to assess to what extent these structures are effectively able to accommodate the output of Francophone artists.

The primary indication we have is information from artists about whether they have previously exhibited in these locations. If this information is to be relied on, the actual exhibition spaces are slightly fewer in number than the theoretically accessible exhibition spaces. For example, 66% of respondents indicated the presence of commercial galleries in their community, while 46% reported that they had exhibited at them. Likewise, 33% of respondents indicated the presence of art museums, but only 13% of them had used the exhibition space. In practice, the most common exhibition spaces are: Francophone community galleries (49%), commercial galleries (46%), university galleries (34%) and artists' centres (28%), but also public galleries, public spaces, city halls, libraries, and so on.

At the same time, it should be noted that only a small number of artists are represented by a commercial intermediary: 32% in total, including 21% by a gallery, 6% by an agent, and 4% by a provincial association or other means. However, it is these artists who generally have the highest sales.

The artists are more inclined to join an artists centre: 33% do not belong to any centre, 58% are members of a Francophone artists' centre, in some cases in combination with an Anglophone artists' centre (21%), and 8% are members of an Anglophone artists' centre only. Participation is highest in New Brunswick and Ontario, where the main Francophone artists' centres are located, but it is also high in Alberta, where the Centre des artistes visuels de l'Alberta often seems comparable to an artist-run centre.

Lastly, the artists identified several institutions in general, both Francophone and Anglophone, which support them. Those noted most often are: Francophone and Anglophone artists' associations (59% and 33% respectively), Francophone cultural centres (55%) and Francophone or bilingual (43%) and Anglophone (24%) post-secondary institutions.

Most artists are themselves members of one or more professional associations. Regional Francophone associations, such as the Association des artistes professionnels acadiens du Nouveau-Brunswick (AAAPNB), the Bureau des regroupements des artistes visuels de l'Ontario (BRAVO), and the Centre des artistes visuels de l'Alberta, attract the largest number of artists. Altogether, these associations count 59% of the artist population as members. Many artists are also members of CARFAC (13%).

1.10. Ties to the surrounding community

The survey highlights the ties artists maintain with the artistic community and the surrounding Francophone community.

A large majority feel that these ties are very important: both ties with the artistic community (72%) and with the Francophone community (68%); few feel they are not very important or not important at all (9% and 10% respectively). When asked whether they were associated with the Francophone or Anglophone artists' community, only 50% said they felt more attached to the Francophone arts community, while 28% are connected to both equally, and fewer still (15%) to the Anglophone arts community.

However, these figures vary greatly from region to region. The percentage of artists affiliated with a Francophone arts community is as high as 69% in New Brunswick and 55% in Ontario, while it is only 36% in the Prairies and 0% on the West Coast and in the Yukon. Conversely, artists affiliated with the Anglophone artistic community account for 73% on the West Coast and in the Yukon, versus 25% in the Prairies, 12% in Ontario and 3% in New Brunswick.

Artists are also divided on the influence that their membership in the Francophone community has on their creative efforts. While 36% consider it very important, 31% feel it is fairly important and 32% feel it is not very important or not important at all. However, in this case, the differences are a little less noticeable between regions.

1.11. Some conclusions

This is the first time a survey has been able to give a fairly detailed description of professional Francophone artists in the communities and the conditions under which they practise their art. It leads to some interesting observations.

1. It confirms that there is a significant pool of Francophone visual artists outside Quebec, who in several regions form a large enough group to warrant closer study.
2. However, these groupings do not coincide with the main centres of visual arts activity in Canada (for example: Toronto, Montreal, Vancouver), which may be a source of difficulty. Although there are a few representatives of the French-Canadian community in these centres, Francophone artists are concentrated in secondary centres like Moncton, Ottawa, Sudbury, Winnipeg and Edmonton.
3. Francophone artists in minority Francophone communities do not otherwise seem to present any particularly distinguishing characteristics. Artists fall into almost all age groups, their artistic activities are varied and they have a fairly wide range of training. One characteristic is that they often had to seek training in English, particularly in the West and in some Atlantic provinces, where there is no training program in French.

4. Few Francophone artists in minority Francophone communities seem to have benefited from certain public support programs, whether bursaries, public commission programs or art banks, or have received distinctions or been asked to sit on a jury. However, it is still difficult to assess this situation when there are no points of comparison that are specific enough.⁴

5. The artists do not appear to be extremely well off either. Suffice it to say that many of them must make do with minimal income, and a large number have another job to support themselves. The most remarkable fact is perhaps the number of artists interested in selling their work who, in some cases, have rather significant sales income.

6. Another matter that is difficult to assess is the artists' access to certain arts infrastructures, particularly exhibition spaces. While many indicate the range of opportunities available, actual exhibition opportunities do not always seem ideal: many secondary locations or locations outside existing networks (for example, community galleries, various public spaces). It should be noted that the average number of collective or solo exhibitions reported by artists is still impressive.

7. Lastly, it is interesting to note that not all artists have the same attitude toward the surrounding community. While many value their ties to the Francophone arts community and the Francophone community in general, others are more distant, and in some cases express more of a connection with the Anglophone arts community. This is apparently largely to be a function of the artists' location (cultural and linguistic).

Undoubtedly, these observations are quite broad and sometimes would need points of reference (or points of comparison) to be more significant. Nonetheless, they provide significant body of data that gives a better understanding of the issues specific to Francophone artists in minority Francophone communities.

⁴ Despite the interest expressed by the study steering committee, we did not succeed in obtaining the data that would have enabled us to establish direct comparisons with artists in other communities, namely in Quebec or English-speaking Canada. A survey of Quebec visual artists, conducted by the Regroupement des artistes visuels du Québec (RAAV) at almost the same time as this study, enabled us to anticipate possible comparisons, but the results of this survey are still not available.

II – DESCRIPTION OF THE COMMUNITY

2.1. Presentation

Clearly, the situation of minority Francophone artists can only be fully understood in relation to the community, or perhaps more accurately “communities”, to which these artists belong. Although artists quite obviously maintain the freedom to define themselves within their own environments, the overall resources, support and possibilities that these communities offer are a factor in the way artists develop their art.⁵

The second section of the study was thus devoted to documenting the communities in the various regions of Canada in which Francophone visual artists practise their art. This research was based on four aspects that we considered to be crucial:

- language demographics;
- the institutional environment (teaching structures, arts structures, distribution structures, marketing structures, media);
- the markets;
- Government assistance mechanisms.

In collecting this information, we particularly tried to distinguish the resources and support available to visual artists in general, and those that were more accessible to Francophone artists in particular. Although it is not always easy to make this distinction, it seemed to be meaningful enough in some regions to be emphasized.⁶ Similarly, we felt it was important to note the linguistic identity of the institutions identified.

The information we gathered came from several sources. Of course, when available (directly or by Internet), we consulted documents or data that had been produced on the topic previously, but we mainly relied on the experience of individuals in the field – artists and other key individuals – to whom we spoke in person or by telephone. We were also able to incorporate some comments made after preliminary documents were circulated, and during local meetings.

The results of this research are presented below, by four geographic entities that we found to be both relatively homogeneous and relatively distinct:

- the Atlantic provinces;
- Ontario;
- the Prairies; and
- the Pacific Coast.

⁵ This observation is especially true for novice artists or artists starting out in their career. For established artists, and in particular those who enjoy a national or international reputation, the conditions offered by the immediate surroundings are certainly less significant.

⁶ Since the visual arts community functions largely on the basis of contacts and networking, it is not surprising that belonging to a different cultural community may influence access to certain institutions. This phenomenon seems especially pronounced where the Francophone community is distinct from the Anglophone community (such as in New Brunswick or Eastern Ontario); conversely, it is less noticeable in regions where Francophones are in more of a minority, such as in the western provinces, southern Ontario or the other Atlantic provinces.

2.2. The Atlantic provinces

2.2.1. Language demographics⁷

a) Overview

The Atlantic region is the least populated region in Canada with 2.3 million residents, 291,170 of whom (close to 12%) are native speakers of French. The most populated province is Nova Scotia (909,282), followed by New Brunswick (738,133), Newfoundland and Labrador (551,792) and Prince Edward Island (134,557), which is Canada's smallest province by population.

There are four fairly large urban centres within this group. In order of size, they are **Halifax** (population of 384,613), **St. John's, NF** (174,051), **Saint John, NB** (125,000) and the **Greater Moncton area** (110,500).

b) Profile of Francophone communities

The Acadian and Francophone community in **New Brunswick** is by far the largest of the four Atlantic provinces, with 245,095 native speakers of French. This represents close to 33% of the province's total population, and the highest rate of linguistic continuity⁸ outside Quebec (0.92). It can be divided into four regions:

- Southeast (Greater Moncton);
- Southwest (Fredericton and Saint John);
- Northeast (Bathurst, Caraquet and Campbellton); and
- Northwest (Edmunston and Grand Falls).

Greater Moncton (Dieppe, Moncton, Riverview) attracts many Acadian and Francophone professionals (about 33,150 or 1/3 of the population), who choose to settle there. This is mainly due to the presence of the University of Moncton, which contributes greatly to the development and professionalization of the Acadian and Francophone community, and to the presence of important institutions such as Assumption Life, the CBC, Beauséjour Hospital Corporation, a number of federal departments and several Francophone schools.

Nova Scotia is home to 37,600 Acadians and Francophones, who account for 4.2% of the total population, with a noticeably lower linguistic continuity rate (0.59). They are distributed among seven regions:

- Southwest (or Saint Mary's Bay, which includes the Clare and Argyle regions).
- Northeast (Chéticamp and St-Joseph-du-Moine in Inverness county);
- Southeast (Isle Madame and Pomquet in Richmond county);
- Halifax/Dartmouth, Greenwood and Sydney.

⁷ Most of the information in this and following sections relating to the language demographics is taken from the 1996 Census (Statistics Canada). We also drew on the book by Gratien Allaire, *La francophonie canadienne, Portraits* (Éditions Prise de parole, 1999), which uses the same sources.

⁸ The rate of linguistic continuity refers to the percentage of native speakers of French who still speak French at home.

Nova Scotia's Francophone population falls into two distinct groups: Acadians native to the province, and Francophones from other Canadian provinces. Most Acadians live far from large centres (Halifax/Dartmouth and Sydney) in remote regions of the province, which are economically poorer. Francophones from outside the province live mainly in urban centres.

As the largest urban centre in Atlantic Canada, **Halifax** attracts a number of professionals from the service industry, a significant number from the Canadian Navy, and a student community of about 30,000. Halifax is also the largest centre in Atlantic Canada for the distribution and marketing of artistic and cultural products.

Prince Edward Island and Newfoundland have only small Francophone populations, with 5,880 and 2,595 residents respectively (3% of the Francophone population of Atlantic Canada). Aside from the Evangeline region in PEI, where many of the Acadians are concentrated, this population is scattered throughout several remote geographic regions. The linguistic continuity rates are relatively low: 0.54 for PEI and 0.43 for Newfoundland.

c) Presence of Francophone artists

In **New Brunswick**, the largest number of Acadian and Francophone artists can be found in **Moncton**. The Francophone cultural environment is very lively and offers interesting infrastructures for creativity and distribution, such as the Galerie d'art de l'Université de Moncton (GAUM), the Centre culturel Aberdeen, Galerie Sans Nom (GSN) and Atelier IMAGO.

Open to the community, the University of Moncton plays an important role in promoting and distributing the arts. The population of Moncton represents an increasingly important critical mass for artists, especially since it is open-minded, has appreciation for artistic output and some ability to buy works of art. Elsewhere in the province, artists living in remote areas are more isolated, there is not a sufficient critical mass, and the economic conditions are not always favourable to marketing artistic output.

In **Nova Scotia**, Acadian and Francophone artists are scattered unevenly throughout the province's seven regions and are few in number overall. There are very few in Halifax, where the arts community is nevertheless vibrant and has significant artistic output. Artists in that region integrate more easily into the Anglophone arts community, from which they receive support for professional development, distribution and marketing.

There is no strategic centre for Francophone Acadian artists in Nova Scotia, which differs greatly from the situation of Anglophone artists, who benefit not only from large institutions, but also from a well-developed distribution system for their work.

In view of the small number of Francophone artists in Prince Edward Island and Newfoundland, the description of the Atlantic region is limited to two other provinces, particularly New Brunswick.

2.2.2. Institutional environment

a) Teaching structures

There are three universities in **New Brunswick**: the University of New Brunswick (UNB) in Fredericton, Mount Allison University in Sackville and the University of Moncton, with campuses in Moncton, Shippagan and Edmundston. All three offer visual arts training, but only the **University of Moncton** offers it in French. The Moncton campus offers a full Bachelor's degree, while the Edmundston campus offers the first two years of the degree program. However, there is no program leading to a Master's degree in visual arts.

The **NB College of Craft and Design** in Fredericton offers training mainly in arts and crafts, photography and graphic design (artistic), drawing and art history. Lastly, the **Collège communautaire de Dieppe** offers courses in French in graphic design, multimedia and photography, but they stress the commercial aspect.

In **Nova Scotia**, only Halifax has three universities (Dalhousie, Mount St. Vincent and Saint Mary's). Furthermore, the **Nova Scotia College of Art and Design** (NSCAD) plays a key role in visual arts training. It offers training at the Bachelor level, and students can choose from eight different "majors" (including ceramics, textiles, jewellery, photography, etc.).

The other universities, such as St. Francis Xavier (Antigonish), Acadia University (Wolfville) and the University College of Cape Breton, do not offer complete training in visual arts. This is also the case for the Acadian universities in Nova Scotia (Université Ste-Anne and the Collège d'Acadie).

b) Artistic structures

Artists' centres

In **New Brunswick**, there are four artist-run centres that are recognized and supported by the Canada Council for the Arts. For the 1999-2000 fiscal year, Atelier Imago Inc. and the Galerie Sans Nom Co-op Ltd. in Moncton received \$10,000 and \$31,350 respectively, the Gallery Connexion in Fredericton received \$25,620 and Strutts Gallery Inc. in Sackville received \$32,546. These galleries also receive financial support from the New Brunswick government, with provincial grants of around \$10,000.⁹

These centres focus on contemporary and experimental art. They are very receptive to artists starting out in their career and, for the past few years, have initiated exchanges around exhibitions. The GSN and IMAGO are located in the Centre culturel Aberdeen, which has a steady clientele. In addition to organizing exhibitions every year (about 6-8), GSN and IMAGO try to raise the profile of the artists and their work by participating in projects such as Échangeur, Art en boîte and Encan Art en Direct.

In **Nova Scotia**, the following three artists' centres received financial support from the Canada Council for the Arts in 1999-2000: Eye Level Gallery (\$35,000) and Khyber Arts Society (\$22,715) in Halifax, and the Annapolis Region Community Arts Council (\$12,700). Only the Eye Level Gallery received financial support from the province (\$10,000 in operating funds).

⁹ Source: Financial statements for these two Francophone centres were provided by the CCA (1998-1999 figures).

There are two other artists' centres that were not on the list of centres funded by the Council: Institution Sight Gallery in Sydney, and the Centre for Art Tapes in Halifax (which received \$9,000 from the province that year).

In theory, these galleries are open to Canadian artists from across Canada, and Francophone visual artists have access to them, but their inclusion depends more on personal contact.

Artists' associations

In **New Brunswick**, Acadian and Francophone artists are grouped under the **Association acadienne des artistes professionnels (AAPNB)**, an organization representing all artistic disciplines. There is no such organization for Anglophone artists. The AAPNB has a **visual arts sector** that determines the specific actions the association takes each year in the sector. Under the sponsorship of the AAPNB, the **Symposium en Art Actuel** was organized in 1999 in Moncton. Each year, the Association organizes the **Gala des Éloizes** to celebrate artistic excellence, and it has just launched the Agence de mise en marché des oeuvres d'art to improve the marketing of artwork in Atlantic Canada.

In the province's northeast, **Groupe Existe** also brings visual artists together. This group began around the Festival des Arts visuels en Atlantique, which takes place each year in Caraquet.

The province's Anglophone artists are not well organized. Although there are a few Anglophone associations, some of which are bilingual, the artists are not represented by a single organization capable of defending their interests. The Anglophone associations are not really interconnected and seem to be more sector-based (for example, the Pewter Craft Association of New Brunswick). Moreover, the NB College of Craft and Design does play a useful role for artists working in arts and crafts, especially in the Fredericton and Saint John areas.

Professional artists in **Nova Scotia** are represented by the **Conseil culturel acadien de la Nouvelle-Écosse (CCANE)** and by an association of professional Francophone artists, which is not very active. Few Acadian and Francophone artists in this province describe themselves as professional visual artists. They are scattered throughout the province and do not seek an association to represent their interests.

The Anglophone association, **Visual Arts Nova Scotia (VANS)**, receives support from the Department of Tourism & Culture. Francophones are not excluded, since this organization's mandate is to promote Nova Scotian artwork. However, it is impossible to verify the inclusion of Francophone artists in VANS because language information is not gathered from members. The organization has about 700 members from various sources: visual artists, educators, donors, arts students, and so on.

c) Public exhibition spaces

Public galleries

The Beaverbrook Art Gallery (a provincial gallery) in **New Brunswick** received \$21,500 from the Canada Council for the Arts in 1999-2000. The art museum attached to this gallery houses a few works by renowned Francophone artists in its permanent collection. The gallery exhibits several contemporary artists, most of whom are Anglophone, but works by a few Acadian artists, such as Herménégilde Chiasson, Paul-Edouard Bourque and Francis Coutellier, have recently been added. Saint John is home to the New Brunswick Museum, which is fully funded by the province.

The Galerie Restigouche in Campbellton has a permanent exhibition and makes an exhibition room available to local artists. This gallery is important to artists because it is the only place in this part of the province where they can exhibit their work. The gallery also plays an educational role because it regularly

hosts national or regional travelling exhibitions. The gallery does not receive support for its operations from the Canada Council for the Arts, but it does receive approximately \$30,000 from the provincial government.

The galleries in Saint John, Moncton and Dieppe are municipal. They are fully funded by the municipalities. The city of Dieppe exhibits primarily Francophone artists, and Moncton offers comparable space for Francophone artists. Saint John is open to the Francophone arts community.

The **Art Gallery of Nova Scotia** has a permanent collection of more than 7,500 works, a few of which are by Francophone artists. This gallery receives financial support from the Nova Scotia Department of Tourism and Culture, Canadian Heritage and the Canada Council for the Arts (\$24,733 in 1999-2000). The Nova Scotia **Art Bank** has more than 1,000 works by 400 artists, and is funded by the Department of Tourism and Culture. It is impossible to determine how many Francophone artists are registered, as language is not a determining factor in the choice of artists.

University galleries

There are ten university galleries in the two provinces: three in New Brunswick and seven in Nova Scotia. Two of them are linked to the network of university galleries: the Anna Leonowens Gallery, linked to the NSCAD, and the gallery at Dalhousie University in Halifax. These galleries are not closed to Francophones (for example, two Francophone artists are currently exhibiting at the NSCAD), but their presence is somewhat rare in this network.

The **Galerie d'art de l'Université de Moncton** (GAUM) and the **Galerie Colline** in Edmundston provide ongoing support to Acadian and Francophone artists. However, funding for the GAUM has been reduced significantly and, for the past few years, it has not been included in the network of university galleries.

Community galleries

Acadian and Francophone artists in **New Brunswick** have access to six community galleries in Moncton, St. Joseph, Shippagan and in the community educational centres in Miramichi, Fredericton and Saint John. These galleries exhibit exclusively works by New Brunswick Acadian and Francophone artists. For Anglophones, there are the Aitken Bicentennial Exhibition Centre, which has five rooms for temporary exhibitions, and the Andrew & Laura McCain gallery in Florenceville.

There are two community galleries in **Nova Scotia**: the Multicultural Art Gallery in Halifax and the Sable River Art Gallery in Shelburne.

Other public spaces

There are various locations and public spaces where Acadian and Francophone artists can exhibit their work. These locations offer limited access in terms of artist visibility, and some are open only seasonally.

The following are some locations where Acadians and Francophones exhibit regularly:

- in Moncton: the Galerie Georges-Goguen located at the CBC; and the corridors of the Centre culturel Aberdeen;
- in Bouctouche: Kent Museum (summer exhibitions);
- on the Peninsula: the Village historique acadien.

There are many cafés and restaurants in these areas that exhibit the Acadian and Francophone artists of their choice on a regular basis.

d) Marketing structures

Commercial galleries

For Acadian and Francophone artists in NB and NS, commercial (private) galleries are worthwhile avenues for the sale and marketing their work, in addition to their collective and private initiatives.

There are no commercial galleries in **New Brunswick** that are linked to regional, national or international marketing networks.

Acadian and Francophone artists instead have access to a few smaller commercial galleries, run by artist owners, which are scattered throughout the southeast and northeast of the province. These galleries primarily sell works by visual artists and fulfill these artists' need for marketing. They include: the Donald McGraw Art Gallery and Couleur d'Acadie (Paulette Foulem) in the Acadian Peninsula, the Galerie Dolorès Breau and the Galerie P'tit Léon Léger in the southeast. There are also several specialized arts and crafts boutiques that sell visual arts works.

The situation is very different in more populous **Nova Scotia**, which has about fifteen sizable galleries that are located mainly in Halifax and surrounding areas that receive heavy tourist traffic (Lunenburg, Mahone Bay, Chester, Annapolis Royal, and so on). These galleries are all Anglophone, but several of them are open to Francophones in theory. **Studio 21** in Halifax is the most important, because it is open to Acadian and Francophone artists and to the domestic and international market. The owner is very much interested in Acadian artists, and has been associated for many years with artists such as Francis Coutellier, Yvon Gallant, Nancy Morin, Nancy Schoffield, Raymond Martin, and so on.

There are three galleries (artist owned) for Francophones in the St. Mary's Bay region. These are the Comeau Studio Gallery (Denise Comeau), Art & Minéraux (Claude Chaloux), and The Artists Bindery (Fernand Daigle).

Other solutions

The difficult and somewhat limited access to Anglophone galleries (public and commercial) has prompted Acadian and Francophone artists to find other solutions. In Moncton, twelve artists formed a group and rented space in the Centre culturel Aberdeen, known as **Galerie 12**. They exhibit on a rotational basis and, since the public is familiar with the location, they are able to sell some of their work.

The Association des artistes acadiens professionnels du Nouveau-Brunswick (AAPNB) started an **Agence de mise en marché des oeuvres visuelles** with a mandate to sell original artwork by Atlantic artists. The Agency has been operating (as a pilot project) since the end of April 2001.

Lastly, the Atlantic Visual Arts Festival, organized by a group of artists from the Acadian Peninsula (Existe), is held annually in Caraquet. This festival is growing, and received \$12,000 in support for the current year.

e) The media

Acadian and Francophone artists can rely on few media to provide critical coverage of their work. **L'Acadie Nouvelle** publishes articles by two journalists who cover cultural news daily and every week. The insert **Accent acadien** presents more detailed coverage of creative work by Acadian artists in New Brunswick. One journalist acts as a "critic", but he deals with all fields in the arts. The Nova Scotia newspaper, **Le Courrier**, sometimes has articles about cultural activities, but no one critiques creative work.

The CBC (radio and television) is the only electronic source of cultural reporting. Radio broadcasts in the morning and late afternoon deal with cultural information by presenting activities and talking about artists who have enjoyed some success. A new weekly program called **Art d'ici** is presented as a cultural feature, but only gives a list of upcoming activities or the previous week's hits, and does not offer criticism.

In terms of television programs, **L'Atlantique ce soir**, which airs five days a week, examines cultural activities more extensively once a week, and **Brio**, an entirely new weekly cultural program from Moncton, highlights the latest artistic successes. None of these reports offers serious criticism of creative works.

2.2.3. Markets

a) The private market

The private sector offers some market potential, particularly in the region's main urban centres. However, given the size of the population and economic conditions in the Atlantic provinces, the market is largely saturated.

Most collectors are in Halifax, Moncton and Fredericton. The most renowned collectors in the Acadian arts community are in Moncton, notably Art 8, the MacAskill Art Collection and the Rubin Art Collection. At present, there is very little information on the private market, but the Agence de mise en marché des oeuvres visuelles is working on creating a list of potential buyers (companies, groups, individuals) that will be made available to artists represented by the agency.

Over the past few years, the corporate community has become more interested in purchasing works of art. Assumption Life has a collection of Acadian and Francophone art, and commissions works, as do the Fédération des caisses populaires acadiennes du N.-B. and the Caisse populaire Moncton-Beauséjour.

b) The public market

The public market offers greater opportunities for Acadian and Francophone artists. Thus, the New Brunswick Art Bank has approximately 600 works by 200 artists. New Brunswick tends to respect the population's linguistic distribution and, therefore, a third of the artists represented in the bank are Acadian and Francophone.

Acadian and Francophone artists are also represented in all large galleries in New Brunswick (Beaverbrook, Owen's, UNB Art Centre), and the University of Moncton plays an important role in collecting the works of these artists. This is not the case in Nova Scotia, where few Acadian and Francophone artists are featured in public or university galleries.

At the municipal level, the cities of Caraquet and Moncton have each commissioned a public work of art through the tendering process. During the Symposium d'art actuel in 1999, a few municipalities in New Brunswick (Moncton, Cap Pelé, Shippagan and Dieppe, in addition to the University of Moncton) received permanent creative works produced during this event free of charge. In Nova Scotia, only Halifax has commissioned two or three public works of art over the past few years.

c) The tourist market

The tourist market plays an important role in artwork sales in certain locations, something that is fairly unique to the Atlantic provinces, and specifically to the Halifax and Charlottetown regions. Names such as Lunenburg, Mahone Bay and Cavendish are very well known as classy resorts, and are frequented every year by thousands of vacationers (especially American and European), who are interested in works of art and who do not hesitate to buy, regardless of the price. For example, Dune's Gallery in Cavendish is open in the summer only, but it finds a market for unique, expensive works by visual artists from across Canada.

2.2.4. Government assistance mechanisms

a) Federal

In 1999-2000, the Canada Council for the Arts granted close to \$1.5 million to the visual arts in the Atlantic region: \$334,716 to New Brunswick, \$247,900 to Newfoundland/Labrador, \$843,443 to Nova Scotia and \$157,000 to Prince Edward Island.

Museums and art galleries were granted \$563,000 (37.5%), and artists' centres received \$169,931 (11.3%). Imago and GSN, both Francophone centres, received \$41,350. Only one Francophone visual artist received a grant.

b) Provincial

In New Brunswick, the New Brunswick Arts Board is supported by a trust fund, paid annually by the province. The Board's total budget for 1999-2000 was \$530,233.¹⁰ All artist support (productive scholarships, excellence awards, resident artists programs, and so on) is fully funded by the Board. Infrastructure support comes from the province.

During the same period, the Board granted \$280,500 for productive scholarships and documentation bursaries. Of this amount, \$107,990 (38.5%) went to the visual artists and, of the 22 artists who received grants, 15 (68%) are Francophone.

In 1999-2000, the Nova Scotia Arts Council had a budget of \$1,060,000, \$331,775 of which went to the visual arts (approximately 30% of all funding granted). Like most such bodies, the Council makes grants to support creativity, presentation activities and professional and organizational development. Visual artists received \$207,050, and arts organizations (such as artist-run centres, professional associations) received \$124,725.

c) Municipal

Large municipalities offer funding for arts and culture, but most of it goes to support specific events.

2.2.5. Some conclusions

The following observations can be made:

1. Moncton is the most significant creative centre for the region's Acadian and Francophone artists, and is also the most well organized centre in French Canada. In particular, there are a number of interesting projects designed to promote awareness of creative activity in the region. However, its significance contrasts somewhat with the surrounding community. Although the citizens of Moncton show an interest in visual arts (as indicated during the Symposium d'art actuel in 1999), they are still not ready to follow artists on the path of creativity and modernity. Exponents of contemporary art accordingly have more difficulty selling their work, and exhibitions of contemporary art attract a more limited audience. In this respect, the citizens of Moncton are like those of many medium-sized cities.

2. The needs of artists in the early stages of their careers seem to be well met by artist-run centres, but established artists lack commercial outlets for their work. **A well-connected commercial gallery in Moncton** would be an asset because, although many people appreciate the interest shown by Studio 21 in Halifax, some people are not at ease in English and would like access to Francophone support. In this regard, the expectations for the **Agence de mise en marché des oeuvres visuelles**, sponsored by the AAAPNB, are very high. However, another year will have to pass before it can be determined whether this experiment is conclusive.

Commercial galleries in Halifax are well connected and artists exhibiting in these galleries are well represented. Therefore, it would likely be worthwhile to further explore ways for Acadian and Francophone artists to have better access to these infrastructures. Another suggestion is that the Agence de mise en marché might retain the services of an **arts marketing agent** to establish ties with owners of major galleries on an ongoing basis. Lastly, exchange opportunities between artist-run centres in Halifax and Moncton might prove to be fruitful.

¹⁰ Source: NB Arts Board Annual Report (1999-2000).

3. In the Acadian peninsula, artists are especially interested in **a place to create and distribute their artwork** that is adequately equipped for creating and exhibiting. Starting another artists' centre might interest them, but they are hesitant to take this path in light of the potential problems and the requirements that such a project entails.
4. The Centre culturel Aberdeen, artist-run centres, and projects such as Galerie 12 are worthwhile, but artists feel the need to distribute their art and explain their artistic approach on a wider scale. To create a distribution network, artists favour **exhibitions that travel throughout the provinces**, particularly in schools, the network of small public and private galleries, offices of Alliance française, and other public places that receive increased traffic from the general public.
5. Along the same lines, artists seek financial support to produce catalogues for distribution during private viewings, which would allow them to explain their artistic approach and to present the body of their work. Many also want to have access to an Internet site to increase their visibility, not only regionally, but also nationally and internationally. Some of them who have Internet sites use them as tools for marketing their work.
6. The presence of a more dynamic university gallery is important, and many artists wish that the GAUM could find a curator and break ties with the University of Moncton in order to have access to increased funding.
7. Artists also need spaces where they can meet to talk to each other. A well-defined meeting place would be preferred so that it would be possible to organize discussions and more frequent meetings between artists of all ages to share information about career development, artistic approach, and so on.
8. Finally, it is deplorable that works by Acadian and Francophone artists are not included in the large national collections, such as the Art Bank of the Canada Council for the Arts and the National Gallery of Canada. Many artists in the region have nevertheless earned a national reputation, which has brought them to several major public galleries and would justify their being included in these collections.

2.3. Ontario

2.3.1. Language demographics

a) Overview

Ontario is the most populous province in Canada. With 10.8 million residents, the province is home to more than 37% of the Canadian population. A large part of this population is concentrated along the shores of Lake Ontario, in a crescent shape approximately 300 km long extending from Oshawa to Niagara Falls. **Toronto** is located in the heart of this megalopolis. With its 4.3 million residents, it is not only Canada's main metropolitan centre, but also its main financial, economic and cultural centre.

Ottawa is the other large metropolis in Ontario. Although it differs greatly in population size (approximately 800,000 residents) and economic weight, Ottawa benefits from its status as the national capital, which, aside from the numerous government departments, has brought it a number of important cultural institutions, such as the National Arts Centre and the National Gallery of Canada.

Outside these two centres, the province's population is fairly sparse and scattered over a vast territory. This population is mainly divided among three main regions: the northeast (North Bay, Sudbury, Timmins), the northwest (Sault-Ste-Marie, Thunder Bay) and the southwest (London, Windsor). These areas include about ten medium-sized urban centres (from 50,000 to 100,000 residents) and host some artistic and cultural activities.

b) Profile of the Francophone community

With close to 520,000 people for whom French is their mother tongue, the Franco-Ontarian community is the largest Francophone community outside Quebec. However, given the province's large population, it represents only 4.8% of the total.

Clearly distinct from the population as a whole, it is divided almost equally among three main regions:

- the east: where it is relatively concentrated (for example, Prescott-Russell) and represents a significant proportion – sometimes a majority – of the total population;
- the north (especially northeast): where the population is much more scattered, but also represents a significant but variable segment of the total population;
- the south: where it is both scattered and in the extreme minority (as compared to the size of the total population).

Each of these regions is also characterized by the presence of a “centre” that plays the role of a regional metropolis: Ottawa for the east, Sudbury for the north and Toronto for the south.

Lastly, the fact that the Francophone population is in a minority explains a fairly average rate of linguistic continuity (0.63). However, this rate varies significantly depending on the size of the Francophone population in each region. Thus, it is more than 0.80 in eastern Ontario, close to 0.70 in northern Ontario, and 0.35 in southern Ontario.

c) Presence of Francophone artists

Francophone artists are present in all three regions, but not in equal numbers: the main concentration of artists is in the east (the Ottawa area), where more than 50% of the province's Francophone artists are concentrated; the second is in the Toronto area, which regularly welcomes artists from Quebec wishing to be closer to major Canadian artistic institutions; the third is more scattered in the north, where the arts community is concentrated around a few centres (Sudbury mainly, North Bay, Timmins).

Note that this distribution differs greatly from that of the Anglophone arts community, which is very large in and around Toronto, but much less significant in the Ottawa and Sudbury areas.

2.3.2. Institutional community

a) Teaching structures

Along with Quebec, Ontario offers the largest number of visual arts training programs. However, most of these are offered in English.

About ten universities offer a fine arts program at the Bachelor's or Master's level (Carleton, Guelph, Lakehead, Ottawa, Queen's, Toronto, Western, Windsor, York). An equivalent number of colleges offer specialized programs in visual arts (Algonquin, Cambrian, Confederation, Fanshawe, Northern, Sheridan). There are two specialized institutions at the university level that are well known outside the province: the Ontario College of Art and Design (fine arts) and Ryerson Polytechnical University (film, photography).

The training opportunities available in French are much more limited. The **University of Ottawa** is the only post-secondary institution at the university level that offers a visual arts program in French. Although offered by a bilingual department,¹¹ this program has long played an important role for the Francophone community, but cuts over the past few years have drastically reduced its Francophone component and detached it considerably from the surrounding Francophone community (the department is mainly run by Anglophone staff and the few Francophone professors in the department have been brought in from Montreal).

A few months ago, **Laurentian University** in Sudbury established a French multidisciplinary arts program. However, the program focuses on theatre and will not expand to include the visual arts for a few years. At the college level, **la Cité collégiale** (Ottawa) and **Collège Boréal** (Elliot Lake campus) offer a few arts programs in French, but they are primarily applied arts, such as graphic arts, commercial photography and animation.

The visual arts program at the University of Ottawa therefore remains the leading option for Franco-Ontarian youth wishing to receive an education in French in Ontario. If this does not meet the students' needs, they have no choice but to enrol in English programs or seek training outside the province, usually in Quebec.¹²

¹¹ Unlike the visual arts department at the University of Moncton, for example.

¹² Reference: ACORD, Feasibility study aimed at creating a fine arts program for the Francophone population in Northern Ontario, Final Report, December 1996.

b) Arts structures

Artists' centres

In Ontario, there are a large number of artists' centres serving the visual arts community. The Ontario Arts Council recognizes and funds 26, many of which are located in the Toronto area. There are two in Ottawa (Saw Gallery and Gallery 101), and a few others elsewhere in the province, such as the Galerie du Nouvel-Ontario in Sudbury. About twenty of these centres also receive grants from the Canada Council for the Arts.

The **Galerie du Nouvel-Ontario (GNO)** is the only artists' centre serving the Francophone community exclusively. Previously linked to the region's Francophone cultural centre (Le Carrefour francophone), it broke away from it in March 1995 and was transformed into an artist-run centre. With a provincial mandate (due to its uniqueness), the GNO has about 45 members throughout the province and each year holds 5 or 6 exhibitions focusing on Francophone artists (at least 1 exhibition a year is offered to an Anglophone artist).

The GNO also works on developing collaboration and exchange projects for the purpose of giving its members the opportunity to "escape" their community. The project entitled *L'Échangeur* and the organization of a travelling exhibition of members' work over the past few years are two such examples.

Aside from the GNO, Francophone visual artists still have access to Anglophone artists' centres, but their integration is not always easy. In Ottawa, where the two Anglophone artists' centres try to be bilingual to some extent (at least Galerie 101/Gallery 101), the number of Francophone artists featured there is extremely limited.

Generally, there seems to have been a **break** between the Francophone arts community and the direction or vocation of these centres. Although for the past few years the Gallery has been run by a Francophone director (François Dion) and maintains close ties with the artists' centre across the river in Quebec (Axe Néo 7), few Francophone members are on the Gallery's executive committee, and artists representative of the Francophone arts community have rarely been exhibited there.

The situation is relatively different in Toronto, given that Francophone artists are in much more of a minority. Joining an artists' centre there depends much more on individual initiative. Some artists manage to do so (for example, Ginette Légaré in Cold City), but these are fairly isolated cases and do not meet the needs of the Francophone arts community as a whole.

Artists' associations

Since 1991, Franco-Ontarian visual artists have had a provincial association, the **Bureau des regroupements des artistes visuels de l'Ontario (BRAVO)**, which has a mandate to both promote and represent artists. The association is based in Toronto and, according to a recent survey it conducted, has close to 135 members, about 2/3 of whom identify themselves as professionals. Over the past few years, BRAVO has focused mainly on coordinating promotional activities, such as Poste Art (I and II), creating an agenda, a wine label project, and so on.

The association works in conjunction with four regional components (East, Centre, North, South) aimed at grouping artists regionally and at establishing certain initiatives likely to meet their interests. In practice, and because of the GNO's location in the north, only the regional components in the east and the south are truly active. The regional component in the south (BRAVO South) in particular took charge of the community gallery in the Francophone cultural centre in Toronto (Galerie Céline-Allard). However, it is having some difficulty maintaining it. The eastern region has also started several projects to exhibit artists within the region (in collaboration with La Nouvelle Scène, for example).

One of the problems the association encounters at both the provincial and regional levels has to do with its status as a service organization, which leads it to favour unifying or inclusive projects, and to largely reject projects based on a competition or jury.¹³ Although this approach is acceptable to many, it actually leads to the alienation of some experienced artists who refuse to associate with a group they find too heterogeneous.

Franco-Ontarian artists also belong to other organizations. According to a recent survey conducted by BRAVO,¹⁴ 22% of its members are also members of CARFAC Ontario (CARO), and 9% are members of Visual Arts Ontario, an association of Ontarian visual artists that focuses primarily on distribution.

c) Public exhibition spaces

Public galleries

Naturally, throughout the province, there are a number of public galleries, many of which are quite large. Among the most important are the National Gallery of Canada in Ottawa and the Art Gallery of Ontario in Toronto, but also more contemporary galleries such as The Power Plant (Harbourfront), which plays an important place in the artistic landscape of Toronto and the surrounding area. However, all of these galleries are very selective and, in practice, admit very few Franco-Ontarian artists.¹⁵

Many urban centres have large municipal galleries that could be more accessible. There are at least ten that are recognized (and subsidized) by the Canada Council for the Arts, including the Ottawa Art Gallery, the Sudbury Art Gallery and the Timmins Art Gallery. However, these galleries are not very well connected to the Francophone arts community, and make little room within their activities for artists from this community.¹⁶

¹³ BRAVO uses juries for some projects. For the wine label project, a jury selected the winning entries and the selection of the 12 works for the *Bravissimo 2001!* Agenda. This was not the case, however, for *Poste Art I* and *Poste Art II*.

¹⁴ Survey conducted in December 2000 with BRAVO's 135 members. See: *Synthèse des réponses au questionnaire*, January 2001.

¹⁵ Some of them are headed by Franco-Ontarians, such as Marc Mayer, originally from Sudbury, who was recently the director of The Power Plant.

¹⁶ Among others, the Sudbury Art Gallery previously had greater influence in the Francophone community, when Pierre Arpin was the director. At one time, the Timmins Art Gallery was also more open to Francophone artists (exhibiting artists such as Clément Bérini, Colette Jacques).

University galleries

Throughout the province, there are a certain number of university galleries that may provide access to another exhibition network. Among others, there are the Art Gallery of York University in Toronto, and the Carleton University Art Gallery in Ottawa, both of which receive financial support from the Canada Council for the Arts.

The only gallery that is truly open to the Francophone arts community is **Gallery Glendon** at Glendon College in Toronto, directed by Martine Rhéault, former coordinator of the Galerie Céline-Allard, who endeavours to provide bilingual programming. A number of Francophone artists have recently exhibited there: Marc Audet, Shahla Bahrami, Nicole Croisette. The Gallery also welcomed the GNO travelling exhibition, *Quelques variations*. However, it is a small gallery with fragile foundations, and is not really connected to the university gallery network (such as the Art Gallery of York University, for example).

Community galleries

Franco-Ontarian artists traditionally have access to community galleries in Francophone cultural centres. There are about ten, most of which are supported, albeit modestly, by the Ontario Arts Council.

The following are among the most active:

- in the east: Galerie Eugène-Racette (Orléans), Galerie de l'Île (Hawkesbury);
- in the north: Galerie Paquin (Kapusking), Galerie 815 (Hearst);
- in the south: Galerie Céline-Allard (Toronto) and Galerie Notre Place (Mississauga).

Aside from Galerie Céline-Allard, where programming is provided by BRAVO-South,¹⁷ it must be noted that artists are less and less inclined to exhibit in these galleries, feeling that they no longer meet their needs, that “they are no longer the solution.”

Other public spaces

There are various public spaces almost everywhere where artists still have the opportunity to exhibit. In some cases, they are small community-oriented municipal galleries, public buildings, or other community facilities.

The following are some of the places where Franco-Ontarian artists exhibit:

- in the Ottawa area: la Nouvelle Scène, which for the past year has offered a space dedicated to local Francophone artists; and
- in the Sudbury area: the Wall at Science North.

Admittedly, these spaces do not serve the same role as a community or public gallery.

¹⁷ The gallery's future is uncertain. The arts community points to several problems: the poor location of the gallery, the lack of direction and its integration into the Centre culturel francophone, which is more community-based than culturally-based.

d) Marketing structures

Commercial galleries

For Francophone artists, private commercial galleries are the main avenue for selling and marketing their work (apart from their own initiatives). However, they do not always have ready access to these galleries.

A large number of these galleries are in **Toronto**, where they provide access not only to the domestic market, but also to the international market through their connections to major centres such as Chicago and New York. Naturally, they include high-calibre galleries (Mira Godard Gallery, Sable-Castelli Gallery, Leo Kamen Gallery) that are connected to these major networks that distribute only established artists, but they also include smaller galleries, often serving narrower niches that could be accessible to Franco-Ontarian artists.¹⁸

None of these galleries shows any special openness towards Francophone artists, who go through the same channels (networks, contacts) as Anglophone artists do to open doors. A few of them succeed (Ginette L egar , Colette Lalibert , Joseph Muscat), but they are nevertheless few in number.

The situation is a somewhat different in **Ottawa** where, despite a much more limited number of galleries, the Francophone arts community does enjoy a few special means of access. Note in particular the **Galerie Jean-Claude Bergeron**, which specializes in work on paper, **Calligrammes Gallery** and **Galerie St-Laurent+Hill**, all of which are in the Market area, have held a number of exhibitions of local artists in recent years, and still sometimes represent them (Pierre Pelletier, Michel Savage, Marc Charbonneau).

In other areas, however, the situation is complicated by the fact that there are practically no private galleries. Thus, artists from the north who want to connect with the commercial network have no choice but to go to Toronto or Ottawa, the distance making it even more difficult.

Other solutions

The difficulty of accessing commercial galleries sometimes leads artists to resort to other means, such as collaborating with each other, or renting space for a special activity. In Toronto, Jocelyne Belcourt-Salem is a member of a group of Anglophone artists who give her access to one exhibition a year.¹⁹ Other solutions, such as studio exhibitions, or exhibitions in bars or public places, are also considered, but they are not always conclusive.

The idea of an agency to sell and rent artwork has also been considered over the past few years, but no real project has been unveiled to date. However, an interesting initiative was launched in this regard by an Ottawa artist, Yvan Dutrisac, who signed a service contract with the F d ration des caisses populaires de l'Ontario to rent them a certain number of works a year

¹⁸ In the past few years, there has been a proliferation of small art galleries interested in exhibiting lesser known or emerging artists.

¹⁹ This principle is identical to that of Galerie 12, a group of Francophone artists in Moncton.

e) The media

Lastly, Franco-Ontarian artists have few French-language media they can rely on to provide criticism or even coverage of their work and their output.

Print media such as the newspaper *Le Droit*, and the magazine *Voir Outaouais* (previously *Zone*) in Ottawa, and the weekly newspaper *L'Express* in Toronto, are practically the only French-language media that occasionally cover local art exhibitions in the region. Provincially, the quarterly *Liaison* provides coverage of the arts in French-speaking Ontario, but its coverage of visual arts is limited mainly to art prints (centre pages).

The CBC provides some regional coverage on radio and television. The cultural features presented on CBC radio generally cover local exhibitions (for example, Stéphane Gauthier's segment on CBON systematically covers exhibitions at the GNO). They also receive some coverage in the cultural program *Expresso*, on the CBC's provincial television network. Finally, the CBC television network offers GNO free airtime for advertising (sponsorship agreement).

On the whole, this coverage is still fairly superficial when it is not strictly promotional (on the CBC television network, for example). It is therefore difficult for Francophone artists to obtain genuine criticism of their work through these media in order to gauge their progress and to promote their work outside.

Therefore, Francophone artists and galleries must often rely more on the English-language media, which in many cases shows some openness to their activities. For some time now, the Galerie du Nouvel-Ontario in Sudbury has maintained a beneficial relationship with the *Sudbury Star*. In Ottawa, Francophone galleries can rely on regular cooperation from the *Ottawa Citizen* and the *Express*. The same is true for certain electronic media in these centres.

2.3.3. Markets

a) The private market

Given Ontario's population, economy and degree of urbanization, it is certainly a favourable environment for the existence of a private art market. Based on the province's demography, this market is located mainly in Toronto, where there is both a private collectors' market and a corporate market.²⁰ It can be presumed that there is also a pool of buyers in Ottawa and in the province's other urban centres.

In principle, Francophone visual artists therefore have the same access to this market as Anglophone artists. The question that arises involves contacts and recognition. While a few Francophone artists from Toronto and Ottawa have been able to get their foot in the door in this market, there are apparently few who have made significant sales (see the survey results).

²⁰ The corporate market is apparently stronger at present. Ernst and Young in Toronto, for example, has a collection of screen prints including several thousand works of art.

However, the Francophone market, which could *a priori* be more favourable to Francophone artists, does not seem to be very strong. A Francophone corporate visual arts market does not really exist: even the Caisses populaires de l'Ontario which, given their purpose, should be the first to support Franco-Ontarian artists, do very little in this regard. The only notable private "collections" are those (modest) collections developed by some Franco-Ontarian cultural centres (such as the Centre régional des loisirs de Kapuskasing).

Nor is there a strong tradition of personal collecting in the Franco-Ontarian community. A few collectors could no doubt be found (from artists' sales), but there are few of them. The results of recent exhibitions show that Francophone buyers tend to bid on works that are rather low-priced and traditional.

b) The public market

For a good number of artists, the public market provides them with regular income. This market includes two types of transactions:

- purchases of artwork by public collections (museums and galleries, art banks); and
- commissions for public works, often in association with public construction projects (buildings, roads, and so on).

These two types of purchases depend mainly on municipal groups, but also involve provincial and federal institutions through collections of works.

Federally, the Art Bank and the National Gallery are obviously the largest buyers. The same can be said for the Art Gallery of Ontario in Toronto. Such purchasing programs also exist at the municipal level. In Ottawa, for example, the municipality operates an art bank that currently includes 1,600 works of art, and grows regularly thanks to an annual acquisition budget of \$50,000. In Sudbury, the Sudbury Art Gallery performs a similar role.

Several municipalities have a program for commissioning public works that provides an appreciable number of contracts to artists annually.

Since 1985 in Ottawa, there has been an acquisition program associated with public works (1% of projects over \$2 million). This program, which has been relatively inactive since the construction of city hall, could be revived shortly with the new city's ambitious infrastructure program (light rail transit, King Edward Avenue, and so on).

Without such a systematic approach, a number of municipalities sometimes grant public commissions for works to enhance municipal infrastructures (parks, for example) or public buildings, in Toronto of course, but also in smaller cities.

Not many Francophone artists benefit from these public purchasing programs. This can be verified by consulting certain art banks or by skimming the list of public commissions from the past few years. Some artists nevertheless succeed in obtaining regular commissions, such as Normand Fortin of Kapuskasing, who has created a number of important works in Northern Ontario.²¹

²¹ One of his works can be found at the Collège Boréal campus in Sudbury.

2.3.4. Government assistance mechanisms

a) Federal

The Canada Council for the Arts spends provides more than \$4.5 million in funding to support visual arts organizations and artists in Ontario. Approximately \$45,000 of this amount (1%) goes to Francophone artists or organizations: \$20,000 to the operation of the Galerie du Nouvel-Ontario (GNO) and approximately \$25,000 to artists in the form of travel grants or productive scholarships (figures from 2000-2001).

A memorandum of agreement between the CCA and the Department of Canadian Heritage (the IPOLC agreement) should lead to an increase in this assistance over the next two years. In 2000-2001, an additional \$18,000 was provided to the GNO for an exhibition project, and \$30,000 was provided to AGAVF to continue the *L'Échangeur* project (including the creation of a publication).

There is thus a desire to give the Franco-Ontarian and more generally the French-Canadian community more access to CCA programs and funding.

b) Provincial

Despite significant cuts over the past five years, **the Ontario Arts Council** remains an important source of support for the development of the visual arts in the province. In 1998-1999, the visual arts sector of the OAC paid out \$2.7 million to organizations and artists in this sector. Like the CCA's programs, its programs support both programming and operations and artists' individual projects (grants of \$3,000, \$5,000 and \$10,000; exhibition assistance).

However, Francophone organizations may apply to the **Secteur franco-ontarien**, where they are more successful with their applications. They have access to two types of assistance: operations assistance, from which GNO and BRAVO both benefited (\$31,000 and \$16,000 respectively); and arts distribution assistance, from which five or six cultural centres received funding for their arts programming (between \$10,000 and \$15,000).

However, Francophone artists do not have special access to programs. They are invited to submit their requests to the visual arts section, where they are evaluated on an equal basis with Anglophone artists. As a consequence, there are generally few on the list of subsidized artists.²²

The two exceptions involve the exhibition assistance program (\$500 to \$1,000), to which Francophone artists may submit their requests to specifically identified "third-party recommenders" in the Francophone community (Galerie du Nouvel-Ontario and a few other previously identified cultural centres), and the arts curriculum (Artists in the Schools), where they benefit from a Francophone jury. Note that, because of the program's accessibility, there are many more Francophone artists in these two programs than in production assistance programs, where they are discouraged by the unlikelihood of success.

²² This situation was denounced in 1990 in a report commissioned by the organization Pro-Arts: Ronald Bisson, *État de la diffusion des arts visuels en Ontario français*, December 1990. There does not appear to have been much change as the regards the issues raised by the report (for example, program management, juries, and so on).

Finally, the **Trillium Foundation**'s growing place in the provincial funding of arts and culture should be mentioned. With an impressive budget (\$100 million a year), the Foundation funds projects that help enrich various aspects of community life.

Since it was reorganized a few years ago, it has included an arts and culture component, which enables it to consider a variety of projects from this sector, including from the visual arts field (White Water Gallery in North Bay, for example).

The Foundation is also open to Francophone projects, and could therefore represent another source of provincial funding for visual arts projects.

c) Municipal

Of course, the situation varies from municipality to municipality, but the existing programs mainly support arts institutions and are generally not very favourable to the Francophone community.

In Ottawa, for example, the municipality spends close to \$3 million on the arts, a significant part of which is directed to the visual arts, but the assistance is mainly used to support municipal structures (Municipal Gallery, acquisition program) and majority institutions (Ottawa Art Gallery, Saw Gallery, Gallery 101, Ottawa School of Arts). The situation is similar in **Sudbury** where, for example, the City supports the Municipal Gallery to the tune of \$120,000 a year, but grants the GNO only \$3,000 annually.

In Toronto, the arts have traditionally been supported by the Canada Council for the Arts (approximate budget of \$7 million in 2000), but its financial assistance has been significantly reduced over the past few years and is mainly aimed at supporting existing institutions.

2.3.5. Some conclusions

The following observations can be made:

1. Although Ontario has the largest number of structures and resources in the visual arts sector, Franco-Ontarian artists generally seem to be poorly equipped.
2. The difficulty is due from the fact that the existing structures and resources were largely conceived for the majority, and do not allow the Francophone community to benefit from or have easy access to them. Of course, there are Francophone artists who make full use of them (in Toronto, for example), but they are few in number and, to do so, they must often join the Anglophone arts community, which not all artists wish to do.
3. The primary institution serving the Francophone arts community, the Galerie du Nouvel-Ontario, is in a relatively isolated location (Sudbury) and has only a small group of Francophone artists (about ten). Despite the scope of its mandate (regional and even provincial) and its openness to the outside (for example, the *L'Échangeur* project), the GNO can obviously not meet the needs of artists throughout the province.
4. It seems that Ottawa lacks a place, or artists' centre, where the local arts community could gather and that would offer sufficient exhibition space in the National Capital (as La Nouvelle Scène did for the theatre community). There is a critical mass of artists in the Ottawa area, which would justify this need (even more so than Sudbury).

5. Toronto's strategic size suggests an initiative that would allow the local arts community to gather (as BRAVO South did in part) and could serve as an access point for all of the province's Francophone artists in the Toronto arts community. Galerie Céline-Allard does not serve this purpose.

6. BRAVO, the provincial organization, could undoubtedly play a key role in setting up these locations. In particular, it could help support project development and seek the necessary political and financial support. For BRAVO, this could be a way of redefining its mission, by giving greater importance to its representational role as opposed to the organizational and promotional work that it currently performs.

7. However, the development of these locations must not overshadow other concerns. It is equally important for Francophone artists to be represented in public networks (for example, museums, public collections, commissions) and in private networks (commercial galleries).

2.4. The Prairies

2.4.1. Language demographics

a) Overview

After Ontario and Quebec, the Prairies represent the third demographic concentration in Canada. With 4.8 million residents, the region is home to more than 17% of the Canadian population. More than half of the population is in Alberta (56%), while the other half is almost equally divided between Manitoba (23%) and Saskatchewan (21%).

Although distributed over a large area, this population is mainly concentrated around a few large urban centres. The three largest are (in order): Calgary (768,082 residents), Winnipeg (618,417) and Edmonton (616,306). Saskatoon (193,647) and Regina (180,400), the two main urban centres in Saskatchewan, should also be included.

b) Profile of the Francophone community

French is the mother tongue of 130,000 people, or 2.7% of the region's total population. Close to 84% reside in Alberta and Manitoba, with 58,300 and 50,575 Francophones respectively, while 16% reside in Saskatchewan (20,740). Furthermore, this population is distributed very differently in each of the three provinces:

- it is very concentrated in Manitoba, where close to two-thirds of the community lives within 100 km of Winnipeg/St. Boniface (census metropolitan area);
- it is very scattered in Saskatchewan, where the two largest concentrations of Francophones, in Saskatoon and Regina, include fewer than 7,000 Francophones combined.
- Alberta's situation is a combination of the two, with two large concentrations in Edmonton (19,000) and Calgary (13,000), and a population scattered in a large number of small communities, mainly in the north of the province.

In total, three large centres (Winnipeg, Edmonton, Calgary) are home to close to half the Francophone population, while the other half is scattered throughout the rest of the region's inhabited areas. This scattering, combined with an extremely low density, explains the linguistic continuity rates that are among the lowest in Canada: 0.48 in Manitoba, 0.34 in Alberta and 0.30 in Saskatchewan.

c) Presence of Francophone artists

The arts community is to some degree consistent with the population profile. Thus, Winnipeg and Edmonton have the largest groups of Francophone artists, while those in Saskatoon and Regina are somewhat smaller. Calgary is the only "anomaly", as it has very few Francophone artists. A large part of the arts community can also be found in small, scattered communities, where artists in particular are drawn to some form of isolation and contact with nature (such as Meacham in Saskatchewan).

2.4.2. Institutional community

a) Teaching structures

There are about ten universities in the Prairies that have a visual arts department. They are in Winnipeg (University of Winnipeg, University of Manitoba), Regina (University of Regina), Saskatoon (University of Saskatchewan), Edmonton (University of Alberta), Calgary (University of Calgary), and Brandon University (Manitoba) and University of Lethbridge (Alberta).

There are also many community colleges throughout the region that offer applied visual arts programs. For example: Red River College in Winnipeg, Red Deer College in Red Deer, Alberta, and the College of Arts in Calgary, all fully specialize in visual arts.

However, none of these institutions offers training in French. The two main Francophone institutions in the region, the Collège universitaire de St-Boniface in Winnipeg and the Faculté St-Jean in Edmonton offer various programs in education, arts and administration, but nothing in fine arts or, consequently, visual arts. Francophones who want to study in this field have no choice but to study in English or go outside the region. However, they have access to a wide range of interesting possibilities in English.

b) Artistic structures

Artists' centres

There are approximately fifteen artists' centres in the region, mainly concentrated in the large urban centres, generally with established reputations (most receive support from the Canada Council for the Arts). The following are among the best-known: Ace Art Gallery and Plug in Inc. in Winnipeg, AKA and The Photographers' Gallery in Saskatoon, Latitude 53 Gallery in Edmonton and Stride Art in Calgary.

However, there are no artists' centres serving the Francophone community directly. There are two Francophone structures in the region that attempt to meet the needs of visual artists – Galerie du CCFM in Winnipeg and the Centre d'arts visuels de l'Alberta in Edmonton – but these community structures stray in a number of ways from the operation of an artists' centre (see below). In this regard, many Francophone artists, notably young artists, tend to become affiliated with existing artists' centres. There are a number of such artists in Manitoba (such as Brigitte Dion with MAWA) and in Saskatchewan (with AKA Gallery or The Photographers' Gallery).

However, some Francophone artists still want to establish a Francophone artists' centre. This is particularly apparent in Manitoba, where a group of artists has been working for the past few months to set up a place – the **Maison des artistes visuels francophones (MAVF)** – that would be an exhibition space, meeting place and commercial gallery (permanent exhibition, marketing service). The Maison would thus serve a much larger function than the Galerie du CCFM, which can only accommodate five to six Francophone artists a year (out of about ten exhibitions).

In Alberta, the **Centre d'arts visuels de l'Alberta**, established a few years ago, is taking a rather different approach that is even further removed from the idea of an artists' centre. But it also shows the need to establish some infrastructure specifically for Francophone artists in the province.

Artists' centres

In 1988, the first Francophone artists association outside Quebec was established in Saskatchewan. Preceding the creation of AAAPNB in New Brunswick and BRAVO in Ontario by many years, **the Association des artistes de la Saskatchewan** (AAS) was for many years an important place for meeting and encouraging creative work. Its activities include the organization of an annual travelling exhibition and in particular a summer arts camp, Fransask'Art, which was an excellent opportunity for Francophone artists to get together. However, the AAS had to close its doors two years ago due to a lack of funds, and became part of the Conseil culturel fransaskois, which maintains some ties among artists across the province.

In the two other provinces, the organization of the visual arts sector is much more recent. In Alberta, the **Centre d'arts visuels de l'Alberta** was established in 1997 to foster the development of Francophone visual arts and handicrafts. However, the Centre is interested not only in professionals, but also supports amateur artists.

Its primary role is running a gallery-boutique in the Cité francophone in Edmonton, where about twenty group exhibitions are presented each year. The Centre also offers workshops in schools, organizes touring exhibitions and is developing an artists-in-residence program with the province. It currently has approximately 120 members (artists and artisans) throughout Alberta, including about twenty professional artists.

In Manitoba, visual artists came together even more recently to form the **Maison des artistes visuels francophones (MAVF)**, a group of about twenty Francophone artists who are mainly active in the Winnipeg area. As stated, MAVF could play many roles, including bringing together and representing artists. Furthermore, if artists from other provinces are interested, MAVF is willing to widen its mandate to the entire region, the Prairies and the West.

Aside from these groups, professional artists in the region are also members of various **Anglophone visual arts associations**, such as CARFAC or other provincial or regional associations (such as the Society of Western Canadian Artists in Edmonton, the Alberta Society of Artists). This participation occasionally leads to some recognition of the Francophone arts community. In Saskatchewan, for example, CARFAC-Saskatchewan, whose director (Patrick Close) is close to the Francophone community, often has some of its activities translated into French. However, this is not true for many other associations.

c) Public exhibition spaces

Public galleries

The Prairies have a number of important provincial or municipal public galleries. Among the most important institutions are:

- Winnipeg Art Gallery in Winnipeg;
- Mackenzie Art Gallery in Regina;
- Mendel Art Gallery in Saskatoon;
- Edmonton Art Gallery in Edmonton;
- Glenbow Alberta Institute in Calgary.

Aside from these larger institutions, there are also smaller galleries (municipal galleries) that have more topical or more regional mandates, and are more accessible to artists from the province. Such is the case

with the Dunlop Art Gallery (focus on current art) in Regina or the Rosemont Art Gallery (focus on artists from Saskatchewan).

Both are open to Francophone artists. In Manitoba last summer, Marcel Gosselin was the subject of an exhibition at the Winnipeg Art Gallery (other examples?).

University galleries

Most universities that offer visual arts training also have a university gallery. There are about ten in the region, only one of which is recognized by the Canada Council for the Arts (Kenderdine Gallery and University Art Collection in Saskatoon).

There is also a small student gallery at the Collège universitaire de St-Boniface. However, it is not a gallery on the same scale, but more of an exhibition space for presenting student works occasionally.

Community galleries

The main community gallery is **la Galerie du CCFM**, which opened in 1974 and operates a professional quality exhibition area (1,500 sq. ft.) within the cultural centre. Managed by a part-time curator (Nicole Coulson), the Galerie is a “program” of the cultural centre. Its mandate is first to serve the Franco-Manitoban community, but it is also open to accommodating Francophone artists from outside the province and Manitoban Anglophone artists.

The Galerie holds eight to ten exhibitions annually, featuring Francophone and Anglophone artists from Manitoba and elsewhere. It also sometimes organizes exhibitions promoting Franco-Manitoban cultural life (for example, the exhibition held for the 75th anniversary of the Cercle Molière).

The other location under this heading is the **Centre d’arts visuels de l’Alberta**, which provides a certain number of Francophone professional artists with exhibition space inside the Cité francophone in Edmonton. Each year, the Centre organizes about twenty group exhibitions (one or two openings a month), promoting the work of sixty artists and artisans in all. However, the exhibition space managed by the centre is more like a gallery-boutique, where the works of professional artists are presented among a wide range of art and handicrafts items.

Aside from these two locations, there are no places in Francophone communities that are truly dedicated to visual arts exhibitions and are adequately equipped for them. Many of these Francophone cultural or community centres in the region sometimes organize exhibitions of local artists (amateur or semi-professional), but these cannot be considered professional activities.

Other public spaces (and events)

Francophone visual artists also have access to a variety of spaces to exhibit under less formal conditions: halls in public buildings, head offices of large companies, libraries, and so on. For example, the On the Roof Gallery in Regina is on the roof of the Saskatchewan Power building, but there are many others.

There are also some events, such as Art By Night, organized annually in Regina in collaboration with the CBC, which gives artists the opportunity to exhibit.

d) Marketing structures

Commercial galleries

As elsewhere, the large urban centres are home to a number of good quality commercial galleries. These are among the most well known:

- Loch Mayberry Gallery (specializing in Canadian art) and the Birchwood Gallery (specializing in nature art) in Winnipeg;
- Susan Whitney Gallery in Regina;
- Douglas Udell Gallery, Vanderleelie Gallery in Edmonton;
- Trépanier Baer Gallery, Kensington Fine Art Gallery in Calgary.

Many Francophone artists are represented by these galleries (such as Raymond Thériault in Alberta by the Kensington Fine Art Gallery). Some of them, such as Joe Fafard and Wilf Perrault, were instrumental in their establishment (Susan Whitney Gallery in Regina). However, not all artists have access to these galleries. Many Francophone artists (like their Anglophone counterparts) must find other solutions, such as exhibiting in separate networks or starting their own gallery.

Artists' galleries

Apart from large galleries (and large centres), there are a few commercial galleries that were started by the artists themselves. This appears to be fairly common in Saskatchewan, but also in Manitoba where it enables artists to do their own marketing. Many Francophone artists do this. A few examples are Galerie Réal Bérard in Manitoba (St. Pierre) and Galerie Charley-Farero in Saskatchewan (Miascham).

Other solutions

Other approaches are also designed to support the distribution of the work of Francophone artists. The Maison des artistes visuels francophones (MAVF) in Manitoba for example has the objective of establishing a sales and marketing service that could even serve all artists in the West. In Alberta, the Centre d'arts visuels already has a space to sell items, but the director would like to set up a boutique in a more commercial area (and with more customer traffic than the Cité francophone). This project would initially be aimed at selling handicraft items, but it would also favour the sale of artwork.

e) The media

Artists do not have access to much in the way of French-language media. There are three provincial weeklies (*La Liberté*, *L'Eau vive* and *Le Franco*), as well as regional CBC television and radio stations. The weeklies have minimal coverage of the arts, including visual arts. The most artists can hope for is that their exhibitions are announced. However, the situation is different on CBC radio and television stations, which give the arts and culture sector, including the visual arts, fairly constant coverage.

In Manitoba, the program *Ce Soir* includes a cultural commentator who systematically covers exhibitions by Francophone artists in the Winnipeg area, and whose reports are often repeated on RDI on the program *L'Ouest en direct* (produced in Manitoba). Regional television also broadcasts a cultural program produced in Vancouver and shown on RDI called *Au courant du Pacifique*. The regional station has on several occasions produced short segments on artists from the West in what is referred to as “station identification.”

CBC radio has a cultural commentator who is featured in its morning and afternoon programs in all three provinces, and who provides coverage of exhibitions and reports on artists from time to time.

Artists in the region can also count on English-language media to provide good visual arts coverage. In this regard, they have access to many large daily newspapers, a few art journals and a number of radio and television programs.

2.4.3. The markets

a) The private market

Despite the relatively large number of institutions in the visual arts, the private market for artwork seems to be fairly limited in the region. The main market seems to be **the corporate market** supported by the large number of corporate head offices (some of which have significant private collections) in Winnipeg, Edmonton and Calgary, in particular. For the past few years, however, this market has been slowing down, except in Calgary, where the economic boom continues.

b) The public market

The real market appears to be in the public sector, in view of the large public collection purchasing programs and the public commission market. Francophone artists appear to have the same access to this market as everyone else. Many Francophone artists are represented in provincial and municipal collections, and have secured public commissions. Take, for example, Martine Lemay, a sculptor, who created a celebrated representation of Louis Riel in Manitoba.

Given the size of this market, the Centre d'arts visuels de l'Alberta seeks to encourage its members to respond to calls for tenders or public competitions. Its role is mainly to distribute information to Francophone artists, but it can also lend its support to help artists build a portfolio.

2.4.4. Government assistance mechanisms

a) Federal

The Canada Council for the Arts provided close to \$2.5 million in 1999-2000 in support of the visual arts sector in the Prairies. However, this amount does not include any grants to Francophone organizations in the region. Only Francophone artists have been able to benefit individually from the Council's awards programs.

b) Provincial

Each of the three provinces has an arts council offering a wide range of programs in the visual arts sector, both for organizations (operations assistance, project subsidies) and individual artists (grants): the Manitoba Arts Council, the Saskatchewan Arts Board²³ and the Alberta Foundation for the Arts.

However, the Francophone community benefits only from a small part of these programs. Strictly speaking, no Francophone organization benefits from a visual arts program. The Galerie du CCFM sometimes seeks funding for projects, but has not received any grants for basic operations.²⁴ Nor does the Conseil culturel fransaskois receive funding from the Saskatchewan Arts Board for its visual arts activities.

Until now, the Centre des arts visuels de l'Alberta had not been eligible for regular provincial programs, as it had not completed the three-year probationary period. Theoretically, it should soon be able to seek financial participation up to a certain amount for its administration (30%) and its programs (50%). For the moment, it would mainly like to get funding for the administration of an artist-in-residence program, for which the province would like to put it in charge of the Francophone component (approximately \$30,000 a year).

Thus, it is primarily individual artists who receive funding under individual grant programs. In the absence of information to the contrary, it can be presumed that the number of Francophone artists who succeed is proportionate to their Anglophone colleagues.

c) Municipal

Each of the large municipalities has an arts and culture funding program. However, in most cases, the program is mainly aimed at supporting existing institutions. The few institutions run by the Francophone community (The Galerie du CCFM and the Centre d'arts visuels de l'Alberta) are not among the recipient institutions.

2.4.5. Some conclusions

The following observations can be made:

1. It is clear that the language issue is not quite the same in the Prairies as in other regions. Although Francophone artists have a vague desire for an association (MAVF in Manitoba, AAS previously in Saskatchewan), it seems that Francophone visual artists join the Anglophone arts community fairly easily and do not want to distinguish themselves from it. This is a phenomenon that can be linked to the small Francophone population (absence of a critical mass) and the low resistance of the French language to the English language.
2. This makes it rather difficult to assess the real place of Francophone artists in existing institutions or structures (one response often heard: "There is not much difference between Francophones and Anglophones"). With reference to other communities (such as Ontario), we still wonder whether there is a discrepancy between asserting the principle (equal access for Francophones and Anglophones) and real experience (effective presence of Francophones). For example, it is surprising that sometimes only a few

²³ The Saskatchewan Arts Board, established in 1949, is the oldest provincial arts council in Canada.

²⁴ The Galerie du CCFM does not receive any more support from the Manitoba Arts Council than it does from the Canada Council for the Arts. Its integration into the Centre culturel franco-manitobain, for the moment, cuts its access to these funds that might be more accessible were it independent.

Francophones can be found on certain lists (Alberta Society of Artists, for example). We also wonder whether the big names listed (for example, Marcel Gosselin, Joe Fafard) are not exceptions.

3. Some geographic distinctions should also be made. It is clear, for example, that the Francophone community in Winnipeg/St. Boniface does not have the same critical mass as in the other regions. There may therefore be a need for an exclusively Francophone structure here, even if this is not the case elsewhere.

4. Even if we admit that Francophone artists integrate into Anglophone structures, it cannot be denied that Francophone structures have a positive impact on the development of creativity in the visual arts in the Francophone community (and the opposite effect when absent). For example, despite its limitations, the Galerie du CCFM has undeniably helped stimulate the visual arts community in Manitoba (which is where the founders of MAVF came from). Note also the role that the Centre d'arts visuels en Alberta plays and the impact it has on the promotion and distribution of visual arts in the Alberta community.

5. It would therefore be misleading to say that visual arts development can be achieved in the West with the structures established and managed by the majority (Anglophone). Without wanting to duplicate these structures, it would clearly be in the interest of the Francophone community to establish a few gathering points for the development of the visual arts (as the AAS did to some extent in Saskatchewan).

6. The form of such gathering points remains to be determined. Currently, there are a few models, both real and virtual (Galerie du CCFM, MAVF, AAS, the Centre d'arts visuels de l'Alberta). Each province can of course have different forms.

7. These gathering points do not necessarily correspond to the institutions established by the majority. Thus, the mandate that Manitoban artists seek for MAVF differs somewhat from the mandate of an artists' centre (it includes a marketing section for one thing). This is even more true of the Centre d'arts visuels de l'Alberta. This reality may pose some challenges with regard to existing assistance programs.

2.5. British Columbia

2.5.1. Language demographics

a) Overview

British Columbia has a population of 3,689,775. After Ontario, Quebec and the Prairies, British Columbia is the fourth largest demographic concentration in Canada. Close to half the population is concentrated in the southwest of the province, especially in Vancouver and Victoria. The largest and most multicultural metropolis in Western Canada, **Vancouver** has 1,813,935 residents. Victoria has 300,000 residents, which makes it the second largest urban centre in BC.

The rest of the population is distributed over a fairly large area, including some more populated areas, such as the Fraser Valley, the Okanagan Valley and BC's west-central coast.

b) Profile of the Francophone community

French is the mother tongue of 60,675 people, 19,265 (30%) of whom speak French at home, resulting in a relatively low linguistic continuity rate (0.32).

Half of these Francophones live in Vancouver and the Fraser Valley. They are present in almost all cities of the delta, but there are more than one thousand in Abbotsford and in suburbs such as Surrey, Richmond, Burnaby, New Westminster, Coquitlam and North Vancouver. Some 9,200 Francophones live in Vancouver, by far the largest Francophone community in the province. Maillardville, the cradle of BC's Francophone community, has 2,000 residents.

Victoria and eastern Vancouver Island are home to the second largest Francophone population, with close to 10% of the BC Francophone population. There are more than a thousand Francophones in both Victoria and Nanaimo. The Okanagan Valley and Kamloops form the third largest pool of Francophones, with about 5,000 residents.

The origins of the French-speaking population in British Columbia distinguish it from other regions. In 1991, a study conducted for the Secretary of State Department showed that over 80% of BC's Francophone population was born outside the province. Although many Francophones were from Quebec, there were also a large number of French-speaking Europeans who chose to live here.

Vancouver is a transition point, and many Francophones live there for only a few years (2-4 years on average). Although the Francophone community has its cultural organizations, the fact remains that most Francophones join the mainstream and adopt the West Coast lifestyle, which is characterized in large part by its ethnic diversity.

c) Presence of Francophone artists

The arts community is consistent with the profile of the Francophone population, and Vancouver has the largest number of visual artists. It is estimated that about forty of them live in this metropolis. Smaller numbers live in other parts of the province.

As with BC's Francophone population on the whole, many Francophone artists return to their place of origin (often Quebec) shortly after their arrival to continue their career. During their stay in British Columbia, these artists are often isolated. They do not target the Francophone market, and few of them try to establish a foundation there with the goal of building a long-term career.

2.5.2. Institutional community

a) Teaching structures

In British Columbia, several educational institutions offer full or partial visual arts training. Undoubtedly, the Emily Carr Institute of Art and Design in Vancouver offers the most complete training: nine majors at the Bachelor's level. Seven universities and university colleges: UBC and Simon Fraser (Vancouver), BC Open University, University College of the Fraser Valley (Abbotsford), Okanagan University College (Kelowna), Malaspina University College (Nanaimo) and University College of the Caribou (Kamloops) also offer training at the Bachelor's level. Lastly, the University of Victoria offers a Master's degree in visual arts.

There are also three community colleges in the province offering applied visual arts programs (Camosun College in Victoria, Northern Island College in Courtenay and Lester B. Pearson College of the Pacific in Victoria). None of these institutions offers training in French, and Francophones who want to enrol in visual arts either study in English or seek their training elsewhere, mainly in Quebec.

b) Artistic structures

Artists' centres

There are eleven artists' centres in British Columbia that are recognized and subsidized by the Canada Council for the Arts. Eight of them are in Vancouver, two in Victoria and one in Kelowna. The following are among the best-known: the I.E. Artspeak Gallery Society, Western Front Gallery, Or Gallery and Grunt Gallery, and the Vancouver Access Artist-Run Gallery in Vancouver, and the Open Space Arts Society, and the Video Inn Studio in Victoria.

Francophone artists frequent the Western Front Gallery the most on a fairly regular basis. Furthermore, some artists' centres communicate regularly with other centres in the Montreal area. Such is the case for the I. E. Artspeak Gallery Society, which has very close ties with DAZIBAO, and the Vancouver Access Artist-Run Centre, which runs an exchange program with the SKOL Gallery in Montreal.

The inclusion of Francophone artists in existing artists' centres depends more on individual initiative than collective efforts, and language does not appear to be a significant barrier for artists seeking such inclusion.

Artists' centres

BC Francophone artists have access to the Conseil culturel et artistique francophone de la Colombie-Britannique (CCA) and to the Centre culturel francophone, both located in Vancouver.

Recently, the CCA formed an association with the Alliance for Arts and Culture in Vancouver, which enabled it to join the network of major artistic and cultural events. It is connected to the FAXNET program and can now offer its members wider visibility (promotion assistance at large events, exchanges between artists from various communities, and so on). The Conseil is also working with other representatives from the Alliance to develop a cultural tourism concept to promote knowledge and appreciation of Francophone artistic expression in BC.

BC Francophone artists can also count on the presence and support of the Canadian Artist's Representation (CARFAC), which has an office in Victoria. Most of the individuals who responded to the questionnaire are members of CARFAC. However, few of them are interested in the Conseil culturel et artistique. The staff at the Conseil notes that BC Francophone artists tend to work in isolation and do not seek to join existing Francophone infrastructures.

A link can thus be made between BC Francophone artists who live in Vancouver and Francophone artists in the Toronto area. In both cases, these artists seek primarily to associate with the majority Anglophone arts community and to join the mainstream arts communities in these two metropolitan centres, which has a great deal to offer.

So far, BC Francophone artists do not show any interest in joining together as Francophones, regardless of the potential type of group.

c) Public exhibition spaces

Public galleries

Among the largest provincial or municipal galleries, the following should be noted:

- the Vancouver Art Gallery, the Contemporary Art Gallery and the Charles H. Scott Gallery in Vancouver;
- the Presentation House Art Gallery and the Seymour Art Gallery in North Vancouver
- the Art Gallery of Greater Victoria in Victoria;
- and numerous municipal galleries in Kelowna, Kamloops, Nanaimo, Surrey, Grand Forks, Dawson Creek, Richmond, Prince George, and so on.

The amounts granted by the Canada Council for the Arts to various galleries seem to indicate that the largest are undoubtedly the Vancouver Art Gallery (\$260,000), the Kamloops Art Gallery (\$140,000), the Contemporary Art Gallery (\$100,000) and the Charles J. Scott Gallery (\$90,000) in Vancouver. Other galleries receive more modest funding from the Council.

Francophone artists are included in these galleries, but there is no data confirming this. On the whole, the galleries are not closed to Francophone artists, but few take the steps required to fully enter the network.

University galleries

There are six important university galleries: The Morris and Helen Belkin Gallery (UBC), the Maltwood Art Museum & Gallery (University of Victoria), the Charles Scott Gallery (Emily Carr Institute), two galleries at Simon Fraser (the Teck Gallery in Harbour Centre, and one at the Burnaby campus, and the Nanaimo Art Gallery. The following two galleries receive a sizeable subsidy from the Canada Council for the Arts: the Morris and Helen Belkin (\$160,000) and the Charles Scott Gallery (\$90,000).

Community galleries

The main galleries in this category are the Art Gallery of South Okanagan in Penticton, the Roundhouse Community Centre in Vancouver, and the Two Rivers Gallery in Prince George. The Centre culturel francophone de Vancouver is the main exhibition space available to Francophone artists. The Centre organizes an exhibition every six weeks, between September and June every year, and thus holds seven or eight exhibitions a year.

Aside from this location, there are no spaces truly dedicated to exhibiting visual arts in Francophone communities. However, Francophone artists do have a place where they tend to exhibit under less formal conditions: the Kwagiulth Museum and Cultural Centre on Quadra Island, which has a large Francophone population.

Other public spaces (and events)

The major events featuring visual artists include the BC Festival of the Arts, which has a visual arts component, and the Festival du bois in Maillardville-Uni (Coquitlam), the largest festival organized by Francophones in British Columbia, which attracts a great many people and has a visual arts component.

For approximately the past ten years, there has also been the Métropolis visual arts symposium, focusing on contemporary art. This event is organized every two or three years and is sponsored by the CBC. A large majority of galleries participate, but this salon also attracts artists from throughout the province. Artist participants are chosen through a public tendering process, with board members and peer committees making the decisions.

d) Marketing structures

Commercial galleries

There are **more than 651 commercial art galleries** in British Columbia. The public apparently has a strong interest in this form of artistic expression. Although many of these galleries are of high calibre, the following are among the most important:

- the Catriona Jeffries Art Gallery, the Equinox Art Gallery, the Diane Farris Gallery, the Monte Clarke Gallery and the Third Avenue Art Gallery, all in Vancouver.

- the Winchester Gallery in Victoria.

These galleries are only interested in contemporary art. BC Francophone artists are mainly represented by the Diane Farris Gallery, which is located close to the Conseil culturel et artistique francophone. The Galerie Atelier in Vancouver regularly exhibits work by Alain Attar, an internationally renowned artist, who also exhibits in galleries in Toronto, Edmonton and Calgary.

Other solutions

Unlike those in other regions, Francophone artists in BC do not seem to be interested in collective solutions and have not taken steps to form a group to promote their work and artistic undertakings.

e) The media

Only the **CBC** covers artistic events in British Columbia. Three local programs, *CBUF Bonjour*, *Micro-midi* and *Rendez-vous* (in the late afternoon), provide community coverage, and a cultural journalist is assigned to the morning broadcast. Other programs cover cultural and artistic activities (events, openings, and so on), but do not include criticism.

Two weekly newspapers, the Francophone *L'Express du pacifique* and the bilingual *La source*, devote articles to arts events in the same style as the CBC. There is no particular niche for coverage of cultural affairs on television.

There are also three English-language newspapers: the Vancouver Sun, The Post and The Province. The Vancouver Sun in particular gives media coverage to the visual arts, but only through galleries.

2.5.3. The markets

a) The private market

The corporate market is driven by large multinational corporations that invest in private collections. This market has some degree of stability, but not many artists have access to it.

There are many collectors, who are mainly located in Vancouver. Many sit on boards of directors of important galleries, and sometimes tensions arise between these collectors (who try to promote works that match their personal tastes) and the gallery curators, who have other criteria; this has a direct impact on the artists.

b) The public market

The public market plays an important role, as it benefits from large collection purchasing programs. Many galleries have public collections: the Art Gallery of Greater Victoria, the Maltwood Art Museum & Gallery, the Dawson Creek Art Gallery, the Kamloops Art Gallery, the Two Rivers Gallery and the Contemporary Art Gallery in Vancouver.

2.5.4. Government assistance mechanisms

a) Federal

In 1999-2000, the Canada Council for the Arts spent a little over \$2.3 million to support the visual arts sector in British Columbia, and more than half this amount went to the Vancouver area. However, there were no grants to a Francophone organization in the region. A few Francophone artists received individual grants from the Council. For example, Geneviève Gosselin of Victoria received a creativity/production grant in 2000-2001.

b) Provincial

The British Columbia Arts Council offers a wide range of visual arts programs, for arts and culture service organizations (operational support, project subsidies, additional assistance for special projects and organizational development) and for individual artists (productive scholarships, professional development assistance, and so on). In partnership with ArtStarts and the Vancouver Foundation, the Council also supports artists in the education sector.

For 1999-2000, the Council's total budget was \$11.7 million. Of this, \$2,946,000 (almost 25% of the total) was granted to the visual arts. Museums and galleries received \$1,350,000 for operating funds, and a separate amount of \$1,281,000 was granted to galleries (including a dozen artist-run centres). The rest was allocated to projects submitted by galleries (\$40,000) and as productive scholarships to visual artists (\$275,000).

The BC Cultural Foundation also offers assistance programs to arts and culture service organizations and to municipalities for special projects, acquisitions, renovations and the maintenance of buildings in the province that house artistic and cultural activities. The Ministry of Community, Aboriginal and Women's Services, which is also responsible for culture, provides assistance with the operation of cultural industries and special projects in these areas.

c) Municipal

The large municipalities have arts and culture funding programs. However, these programs focus in particular on supporting the organization of events.

2.5.5. Some conclusions

The following observations can be made:

1. Language does not seem to be an important factor for BC Francophone artists. They do not feel the need to form a group, and associate very easily with Anglophone visual artists. It seems that the low density of the Francophone population and the vitality of the Anglophone arts community in Vancouver motivate Francophone artists to become more integrated into Vancouver's prevailing artistic mainstream.

2. Many Francophone artists from other parts of Canada are just passing through. Consequently, they do not necessarily try to establish themselves in their adopted city. Francophone artists from Europe feel very much at ease within the Anglophone community, which offers them all the advantages of the Vancouver mainstream.

3. It is almost impossible to assess the real place of Francophone artists in institutions or existing structures because the language issue is not a concern.

4. The best-known artists say that they move almost exclusively in Anglophone circles and, as Francophones, do not feel the need to gather and get to know each other. Consequently, there does not appear to be any desire to bring these artists together in an organization that could serve their specific needs.

III – COMPARATIVE STUDY

3.1. Introduction

Although the preceding observations already provide a number of indications about the status and particular needs of Francophone artists in minority Francophone communities, it seems worthwhile to place these observations in a wider perspective to establish certain points of comparison with other realities, notably those of other majority arts communities in Quebec or in English-speaking Canada. This third section of the study thus explores a few communities within these two entities that would be, in some respects, comparable to communities to which Francophone artists in minority Francophone communities belong.

In particular, these communities were chosen for their size and distance from the main centres of artistic activity in Canada, but also for their population mix and their status as regional metropolitan centres (confirmed by certain university and arts facilities). Five centres were chosen:

- two in Quebec: Chicoutimi and Sherbrooke; and
- three in English-speaking Canada: one in the Atlantic region (St. John's, NF), one in Ontario (Thunder Bay), and one in the Prairies (Saskatoon).

Only one of them (St. John's) is also a provincial capital.

For each location, we essentially tried to document the same aspects as during the previous section, namely:

- available visual arts training;
- arts structures;
- public exhibition spaces;
- marketing structures;
- media presence;
- public support (provincial and municipal).

The information gathered is presented in the following pages by way of a brief portrait of each of the communities studied. We will then try to draw some comparisons to shed light on the status of Francophone artists in minority Francophone communities.

3.2. Chicoutimi, Quebec

3.2.1. Description

Chicoutimi is one of Quebec's regional metropolitan centres (Saguenay-Lac St-Jean region), located 205 km from Quebec City and 430 km from Montreal. According to the definition, its population is **63,061** for the city or **160,454** for the region, 98% of whom are native speakers of French.

There are approximately 50 professional visual artists living there.

3.2.2. Institutional community

a) Teaching structures

Chicoutimi is home to one French language university, the University of Quebec at Chicoutimi. Individuals interested in enrolling for university education can obtain a Bachelor of Arts (interdisciplinary) or a certificate in visual arts.

b) Arts structures

Artists in Chicoutimi and the surrounding area have access to three artists' centres: Espace virtuel, Galerie Séquence and Galerie Le Lobe. Two of these receive support from the Canada Council for the Arts: Galerie Séquence (\$31,890) and Espace virtuel (\$17,800). There is also an artists' collective of about a dozen artists called Centre Touttout. This centre is located in a school that was bought from the municipality. The collective receives occasional support from the CCA in the form of assistance for specific projects.

In terms of local or regional associations, artists in Chicoutimi have access to the Conseil régional de la culture, which includes several arts disciplines.

Provincially, there are also a number of associations specializing in visual arts. The following are among the most important: RAAV, RCAQ (Regroupement des centres d'artistes autogérés du Québec), Société des droits d'auteurs en arts visuels, Conseil de la culture du Québec, Association des galeries d'arts contemporain du Québec, Corporation des maîtres photographes du Québec and a few disciplinary councils (for example, printmaking and sculpture, although the latter is to disappear very shortly to make way for another form of organization that is better connected to new technology for the promotion and distribution of works).

c) Public exhibition spaces

There are no public galleries in Chicoutimi. However, there is one university gallery, the **Galerie de l'oeuvre de l'autre** at UQAC, which is considered an artist-run centre. Artists have access to the **Centre des arts et de la culture**, which operates a bit like the Centre Aberdeen in Moncton, as well as the **Maison d'accueil**.

d) Marketing structures

There is only one major commercial gallery in Chicoutimi: Galerie La Corniche.

e) The media

Locally, artists can depend on two newspapers: *Le Quotidien* and *Progrès Dimanche*. There is also local community radio and at least one private station (Cité Rock Détente). The *Journal Lubie* covers arts and culture specifically.

On a broader scale, artists have access to the full range of French-language media that serve Quebec: major television networks (CBC, Télé-Québec, TVA, TV5 Canada), radio networks (public and private), major newspapers (*Le Devoir*, *La Presse*, *La Gazette*, *Le Soleil* in Quebec City, and so on), in addition to an impressive number of specialized visual arts publications.

However, artists do not have guaranteed access to these media and, in this regard, artists in Chicoutimi have encountered many of the problems that occur in regions located far from major centres.

3.2.3 Government assistance mechanisms

a) Federal

In 1999-2000, the Canada Council for the Arts granted \$3,872,137 (26% of its total visual arts budget) to support organizations and visual artists in Quebec. Of this amount, Chicoutimi received \$63,240 (1.6%).

b) Provincial

In 1999-2000, through its culture and communications ministry, the government of Quebec granted a total of \$298,807,319 to arts and culture. Among the organizations receiving financial support were the Conseil des Arts et des Lettres (CALQ), the Société de développement des organismes culturels (SODEC), Place des Arts in Montreal, several art museums and regional exhibition centres, and the main media of Quebec. The Conseil des Arts et des Lettres received \$57,967,218 (19% of the total) and distributed a total of \$6,832,648 (11.8% of its own budget) to visual arts. Artists received \$2,001,063 in productive scholarships, travel awards and professional development grants. Some arts organizations – notably artist-run centres, professional associations and a few publishers of cultural periodicals – shared \$4,831,585.

However, it should be noted that art museums and regional exhibition centres, which support various forms of art, receive direct assistance from Quebec's culture and communications ministry. In 1999-2000, art museums received \$80,338,753 (27% of the total) while regional exhibition centres shared \$4,398,359.

c) Municipal

The city of Chicoutimi has a cultural policy and offers financial support to the arts sector. These programs include TIMI (funding for arts and cultural organizations) and a grant program for artists' rent (they can be accommodated for free, or their rent can be paid for them). This program applies mainly to artists and organizations at the Centre des arts et de la culture.

3.3. Sherbrooke, Quebec

3.3.1. Description

Sherbrooke is another regional metropolis in Quebec (Eastern Townships area), located 150 km from Montreal. According to the definition, it has a population of **76,786** in the city and **147,384** in the region, 91% of whom are native speakers of French.

Forty visual artists are members of Regroupement des artistes des Cantons-de-l'Est (RACE).

3.3.2. Institutional community

a) Teaching structures

The University of Sherbrooke offers a certificate in visual arts, and the Collège de Sherbrooke offers an applied visual arts program.

b) Arts structures

Sherbrooke has an artists' centre, **Galerie Orace**, but it does not receive assistance from the Canada Council for the Arts. It is run by the Regroupement des artistes des Cantons-de-l'Est (RACE). Visual artists in Sherbrooke also have the support of this association.

Provincially, artists in Sherbrooke can also rely on a few specialized associations interested in visual arts. The most important are the Regroupement des artistes en arts visuels (RAAV), the Regroupement des centres d'artistes autogérés du Québec (RCAAQ), the Société des droits d'auteurs en arts visuels, the Conseil de la culture du Québec, the Association des galeries d'art contemporain du Québec, the Corporation des maîtres photographes du Québec and a few disciplinary councils (for example, printmaking and sculpture). It should be noted however that these councils will disappear very shortly to make way for another form of organization that is better connected to the new technology for the promotion and distribution of works.

c) Public exhibition spaces

Sherbrooke has a public gallery, the Musée des beaux arts de Sherbrooke, and a university gallery, the Galerie d'art du Centre culturel de l'Université de Sherbrooke, which also has public gallery status. Sherbrooke artists have access to the Collection d'oeuvres d'art de la Ville de Sherbrooke and to the Société d'histoire de Sherbrooke (which primarily exhibits historical works).

d) Marketing structures

There are four fairly important commercial galleries in Sherbrooke: Galerie ARTAZO, Galerie Aquabri, Art-inter (specializing in Inuit art) and Galerie Courchène-Lapalme.

e) The media

Sherbrooke has local newspapers (*La Tribune* and *La Nouvelle de Sherbrooke*), a community radio station and four private radio stations (CFJO, CHLT, CIMO and Cité Rock Détente). RACE produces a specialized journal, *L'Oeil Nu*, to which visual artists have access.

More generally, artists have access to the full range of French-language media that serves Quebec: major television networks (CBC, Télé-Québec, TVA, TV5 Canada), radio networks (public and private), major newspapers (*Le Devoir*, *La Presse*, *La Gazette*, *Le Soleil*, and so on), and an impressive number of specialized visual arts journals and newspapers.

However, artists do not have guaranteed access to these media and, in this regard, artists in Sherbrooke have encountered many of the difficulties that occur in regions located far from major centres.

3.3.3. Government assistance mechanisms

a) Federal

In 1999-2000, the Canada Council for the Arts granted \$3,872,137 (26% of its total visual arts budget) to support organizations and visual artists in Quebec. Sherbrooke received \$25,000.

b) Provincial

In 1999-2000, through its ministry of culture and communications, the government of Quebec granted \$298,807,319 to the arts and culture. Among the organizations receiving financial support were the Conseil des Arts et des Lettres (CALQ), the Société de développement des organismes culturels (SODEC), Place des Arts in Montreal, several art museums and regional exhibition centres, and the main media of Quebec. The Conseil des Arts et des Lettres received \$57,967,218 (19% of the total) and distributed \$6,832,648 (11.8% of its own budget) to the visual arts. Artists received \$2,001,063 in productive scholarships, travel awards and professional development grants. Some arts organizations – notably artist-run centres, professional associations and a few publishers of cultural periodicals – shared \$4,831,585.

However, it should be noted that art museums and regional exhibition centres, which support various forms of visual art, receive direct support from the Quebec ministry of culture and communications. In 1999-2000, art museums received \$80,338,753 (27% of the total) while regional exhibition centres shared \$4,398,359.

c) Municipal

Sherbrooke has a cultural policy and artists have access to the Commission des arts visuels, which plays an important role in the development of public art.

3.4. Thunder Bay, Ontario

3.4.1. Description

Thunder Bay is the metropolis of northwestern Ontario. It is 1,290 km from Toronto, 1,370 km from Ottawa and 660 km from Winnipeg. According to the definition, it has a population of **113,662** for the city or **125,562** for the region, 82% of whom are native speakers of English for 3% of whom are native speakers of French.

The artist-run centre in Thunder Bay, the Definitely Superior Art Gallery (for contemporary art), has 75 artist members.

3.4.2. Institutional community

a) Teaching structures

Lakehead University offers a Bachelor of Arts with a major in visual arts (3 years), and an Honours Bachelor of Fine Arts with specialization in visual arts (4 years). There is no training program in applied art at the college level in this region.

b) Arts structures

There is one artists' centre recognized by the Canada Council for the Arts. The Definitely Superior Art Gallery focuses mainly on contemporary art, and it includes many local artists. It received \$16,600 from the CCA in 1999-2000.

Artists in Thunder Bay can join the Thunder Bay Regional Arts Council at the local level, and the Association for Native Development of the Performing and Visual Arts (ANDPVA) or Visual Arts Ontario at the provincial level.

Most artists here also belong to CARFAC. Some galleries are also members of the Ontario Association of Art Galleries.

c) Public exhibition spaces

Thunder Bay has a public gallery, the Thunder Bay Art Gallery, which is recognized by the Canada Council for the Arts. In 1999-2000, it received \$30,000 from the CCA.

The Lakehead Visual Art Gallery operates as a community gallery and is open to the public only in the summer.

Artists in Thunder Bay also have access to the Collection d'art contemporain (First Nations) on the Confederation College campus, to the Multicultural Centre and to the Multicultural Youth Centre. They also frequently exhibit in local restaurants and bars.

d) Marketing structures

Thunder Bay has five commercial galleries, two of which are considered to be fairly important: Northern Lights Gallery and Frame, and Pert's Art Gallery.

e) The media

Aside from the main provincial newspapers (*Globe and Mail*, *Toronto Sun*, and so on), artists in Thunder Bay have access to two local newspapers: *The Chronicle Journal* and *The Thunder Bay Post*. There is no community radio station, but there are two private ones: Thunder Bay Radio, which operates three stations, and Christian Radio.

Lastly, artists have access to a specialized visual arts journal, published by the Definitely Superior Gallery, entitled *Remote Control*.

3.4.3. Government assistance mechanisms

a) Federal

In 1999-2000, the Canada Council for the Arts granted \$4,656,786 (31% of its total visual arts budget) to support organizations and visual artists in Ontario. Thunder Bay received \$64,800.

b) Provincial

Despite significant cuts over the past five years, the Ontario Arts Council remains an important source of support for the development of visual arts in the province. In 1998-1999, the OAC visual arts sector provided \$2.7 million in funding to organizations and artists in this sector. Like those of the CCA, its programs support both organization programming and operations, and artists' individual projects (grants of \$3,000, \$5,000 and \$10,000; exhibition assistance).

Visual artists also have access to the Trillium Foundation (approximately \$100 million), the Ministry of Citizenship, Culture and Recreation (strategic arts and culture endowment fund programs, support programs for arts service organizations and support for cultural activities).

c) Municipal

At the municipal level, visual artists and arts and culture organizations receive assistance from Arts and Heritage Thunder Bay.

3.5. Saskatoon, Saskatchewan

3.5.1. Description

Saskatoon is the largest city in Saskatchewan and the fourth largest in the Prairies. It is 525 km from Edmonton and 835 km from Winnipeg. According to the definition, it has a population of **193,647** for the city or **216,445** for the region, 84% of whom are native speakers of English and 2% of whom are native speakers of French.

It is difficult to estimate the current population of visual artists in Saskatoon. The artists we spoke to suggested 400, but Statistics Canada (1996 Census) did not report any visual artists in this area.

3.5.2. Institutional community

a) Teaching structures

The University of Saskatchewan in Saskatoon offers a Bachelor of Fine Arts with a major in visual arts, and a Master of Fine Arts (two year program). There is no visual arts training at the college level or at specialized schools.

b) Arts structures

There are four artists' centres in Saskatoon, three of which received assistance from the Canada Council for the Arts in 1999-2000: AKA Gallery (\$38,320), The Photographer's Gallery (\$35,000) and Tribe, A Centre for Evolving Aboriginal Media, Visual & Performing Arts, Inc. (\$22,430). These three centres report that their promotional activities are Canada-wide. The fourth artists' centre, Vidéo Vérité, has grown over the past few years, and it seems to be operating independently.

There are no local associations other than the group offered by the artists' centres. However, visual artists in Saskatoon are members of CARFAC.

c) Public exhibition spaces

Saskatoon has an important public gallery, the Mendel Art Gallery, which received \$125,000 in financial support from the Canada Council for the Arts in 1999-2000. This gallery also receives financial support from the municipality.

There are three university galleries. Two are located at the University of Saskatchewan: The Kenderdine Art Gallery (which received \$15,000 from the Canada Council for the Arts in 1999-2000) and the Gordon Snelgrove Gallery, which is affiliated with the Fine Arts Department. The third, the St. Thomas More Gallery, is located at the University of Saskatchewan's College of Arts and Science.

The University of Saskatchewan in Saskatoon has an art collection.

d) Marketing structures

There are more than a dozen commercial galleries in Saskatoon. The largest are: The Gallery / Art Placement Inc. (which is firmly rooted in the arts community and holds lovely exhibitions), the Collectors Choice Art Gallery, the Gallery on the Bridges (located in the corridors of the Saskatoon City Hospital), the Pacific Gallery and the Centre East Galleries (divided in two, located in the corridors between two retail shopping centres).

e) The media

In terms of newspapers, there is *The Star Phoenix*. Visual artists also have access to ***Black Flash Magazine***, a specialized visual arts journal published by Buffalo Prairie Press.

CFCR (community radio on the university campus) plays a fairly important role in covering the arts. In addition, there are seven private stations, the largest of which are: CJVR, CKOM/FM, CJWW.

3.5.3. Government assistance mechanisms

a) Federal

In 1999-2000, the Canada Council for the Arts granted \$774,828 (5% of its total visual arts budget) to support organizations and visual artists in Saskatchewan. Saskatoon received \$332,185 (approximately half of the amount provided to the province).

b) Provincial

The Saskatchewan Arts Board gives access to a wide range of programs in the visual arts sector: Artists in Residence, Gallery Grant Program, Individual Assistance Grant Program, Project Assistance Grant Program and Provincial Cultural Organizations' Grant Program.

Artists also have access to a lottery fund managed by SaskCulture. The province already has a plan of action for arts and culture development, and is considering a provincial cultural policy for the next five years.

c) Municipal

The municipality of Saskatoon has still not adopted a cultural policy.

3.6. St. John's, Newfoundland and Labrador

3.6.1. Description

St. John's is the provincial capital of Newfoundland and Labrador. The two closest metropolitan centres are Halifax (1,410 km) and Quebec City (2,250 km), but St. John's island location increases its real distance from these two cities. According to the definition, it has a population of **101,936** for the city or **172,090** for the region, 98% of whom are native speakers of English and 1% of whom are native speakers of French.

We have no information about the number of professional visual artists living in the region.

3.6.2. Institutional community

a) Teaching structures

Memorial University offers a Bachelor of Fine Arts with a major in visual arts. The College of the North Atlantic offers a diploma in visual arts (two-year program).

b) Arts structures

St. John's has two artists' centres: Eastern Edge Gallery and the Resource Centre for the Arts Theatre Company. In 1999-2000, they both received a grant from the Canada Council for the Arts. Eastern Edge Gallery received \$27,000, and the Resource Centre received \$4,900.

Most of the visual artists belong to CARFAC, which has an office in Newfoundland. However, there are no provincial, regional or local associations.

c) Public exhibition spaces

The Art Gallery of Newfoundland and Labrador is currently trying to obtain provincial public gallery status. If it does, it will be the only public gallery with a provincial mandate. Devon House Craft Gallery, which is a public gallery, is an exhibition space that also agrees to sell visual artists' works.

Memorial University has a university gallery, the Art Gallery of Newfoundland and Labrador. This gallery received a \$90,000 grant from the Canada Council for the Arts in 1999-2000.

Artists in St. John's also tend to exhibit their work in local restaurants and bars.

d) Marketing structures

St. John's has at least four commercial galleries: James Baird Gallery, Spurrell Gallery, Christina Parker Fine Art Gallery and Emma Butler Gallery.

Our sources were unable to identify any other commercial spaces.

e) The media

Local artists have access to two newspapers: *The Telegram* and *The Express*, which covers the arts. In terms of electronic media, in addition to the CBC (radio and television), there is BOWR, a community radio station (Christian radio), and private stations VOCM, OZFM, Magic 97, and VOFM.

Furthermore, artists regard *Current* as a specialized visual arts journal, as it publishes articles on arts and entertainment.

3.6.3. Government assistance mechanisms

a) Federal

In 1999-2000, the Canada Council for the Arts granted \$247,900 to Newfoundland. St. John's received nearly this entire amount: \$199,900.

b) Provincial

The Newfoundland Arts Council has a variety of programs and grants to support creativity in the province, and in particular offers creativity support grants, grants for special projects, and travel grants for professional artists.

There is also the NewTel Arts Council Cultural Innovation Fund. Lastly, the province signed a federal-provincial agreement on culture, and is to develop its own provincial cultural policy this year.

c) Municipal

The municipality of St. John's offers a visual arts grants program, but the funds available are minimal.

3.7. Points for comparison

The information presented above reveals a few interesting points for comparison with the situation of visual artists in French-speaking Canada.

3.7.1. Teaching structures

In the three Anglophone centres and the two centres in Quebec, those interested in visual arts can undergo training in their mother tongue at the college and undergraduate levels, without leaving their community. This is not the case for Francophones in minority Francophone communities: only the University of Moncton offers complete visual arts training in French.

3.7.2. Arts structures

a) Artists' centres

Each of the five cities studied in Anglophone communities and in Quebec has an artist-run centre; some have several. A very large number of these centres are funded by the Canada Council for the Arts and by provincial and municipal governments.

There are only three artist-run centres in the cities where Francophones live in minority Francophone communities: two in Moncton (Galerie Sans Nom, IMAGO), and one in Sudbury (Galerie du Nouvel-Ontario).

b) Artists' associations

Undoubtedly, Quebec has the largest number of associations for visual artists, both at the provincial level (nine were identified) and at the regional and municipal levels. Anglophone artists are primarily represented by CARFAC through its regional offices.

Most Francophone artists in minority Francophone communities also belong to CARFAC, but two provincial organizations represent them as Francophones: BRAVO in Ontario and the AAAPNB in New Brunswick. For the past few years, the AGAVF has been trying to unite these artists, and play an advocacy role nationally.

3.7.3. Public exhibition spaces

a) Public galleries

There are public galleries almost everywhere (Quebec, Anglophone and Francophone minority communities). Moncton is one of the few places where the large artistic population does not have access to a public gallery.

b) University galleries

University galleries can be found everywhere, except in Thunder Bay. However, not all of them receive support from the Canada Council for the Arts. Such is the case for the Galerie d'art of the University of Moncton (GAUM), the Le lobe gallery (Chicoutimi), and the Galerie d'art du Centre culturel de l'Université de Sherbrooke. Note also that university galleries receiving the most financial support are located in large metropolitan centres.

c) Community galleries

Overall, there are few community galleries in the communities studied in Quebec and in English-speaking Canada. There are more in French-speaking Canada: in some school-community centres in New Brunswick, in many cultural centres in Ontario, in St. Boniface in Manitoba (Galerie du CCFM), in a few cultural centres in Alberta and in the Maison de la francophonie in Vancouver (sponsored by the Centre culturel de Vancouver). The presence of community galleries seems to be directly linked to the absence of other avenues for the distribution of works of art.

3.7.4. Marketing structures

Commercial galleries of varying size can be found everywhere. Highly rated galleries can be found in large metropolitan centres and have often integrated into a nationwide, if not international, network. They mainly support established artists and, in some cases, there seems to be a link between the artists represented and their proximity to these galleries.

It is clear that Anglophone artists in majority communities are served better by commercial galleries than their Francophone peers are. After all, these gallery owners operate to a considerable extent on the basis of favouritism and they are also concerned about pleasing their clients. However, it can be assumed that artists who are not close to buyers' networks are not as well known among commercial gallery owners. For this reason, Francophone artists in minority Francophone communities and living far from major centres are perhaps at more of a disadvantage than their peers because they are not as well known.

3.7.5. The media

In general, artists everywhere have access mainly to local or regional, and sometimes provincial, coverage. In Quebec and in Anglophone communities, however, there are specialized arts (and often visual arts) journals and magazines. Such is not the case in minority Francophone communities. None of these communities has such a specialized tool.

Anglophone and Quebec artists all have access to community radio, but not all Francophones in minority Francophone communities do. There are private radio stations everywhere, but few of them are interested in covering the visual arts.

Visual arts critics are few in number and are found primarily in large metropolitan centres (Vancouver and Toronto) where there are very few Francophone artists, and in Montreal.

The CBC is involved in the visual arts, but to varying degrees. Nationally, there is radio and television programming that offers interesting coverage of the visual arts, but it deals only with important works. Coverage varies in the regions based on the tastes of the community and the impact visual artists have in the various communities. Major events receive the best regional coverage (for example, Symposium d'art actuel in Moncton in 1999, Artropolis, a major visual arts symposium, held in Vancouver about every two years, and so on).

Comparisons are easier to make on the basis of geography than on the basis of the distribution of artists by language group.

3.7.6. Government assistance mechanisms

a) Federal

Provinces with the largest populations receive the largest portion of funds granted by the Canada Council for the Arts. Ontario received \$4,656,786 in assistance, followed by Quebec (\$3,872,137), British Columbia (\$2,325,549) and Alberta (\$1,049,811). All other provinces received less than \$1 million.

The largest metropolitan centres in these provinces received the largest portion of the amounts granted. Thus, Montreal (\$2,434,358), Toronto (\$2,095,674) and Vancouver (\$1,549,415) received a combined amount of \$6,079,447, representing approximately 40% of the total amount granted for visual arts by the Council. There is a small number of artists from Francophone communities in these three centres.

These amounts are also reflected in Statistics Canada statistics on total federal government expenditures in the visual arts sector (see Table 1 in Appendix C). These statistics confirm the preponderance of Ontario and Quebec (58% of the total between them) with British Columbia and Alberta following fairly far behind.

b) Provincial

Provincial funding varies widely from province to province, even though almost all artists generally benefit from the same types of grant.

Based on Statistics Canada information (see table 2 in Appendix C), Quebec clearly distinguishes itself from other provinces by investing close to the same amount overall as all the other provinces and territories (\$25,639,000 over \$46,481,000) in the visual arts sector. Following distantly behind are: Alberta (\$4,701,000), Ontario (\$4,123,000), Saskatchewan (\$2,482,000) and British Columbia (\$2,372,000).

Quebec is also the only province to have a cultural policy. A few provinces (including New Brunswick and Saskatchewan) are developing a cultural policy, but it is impossible to truly measure the accessibility and recognition of Francophone artists who live there.

c) Municipal

Many municipalities, especially in urban areas, have cultural policies. The level of support varies with these municipalities' means and type of commitment. There is no data confirming Francophone artists' access to and acceptance in assistance programs in these municipalities.

Quebec has the largest number of municipal cultural policies. There are few elsewhere, with the exception of a few large municipalities.

IV – NEEDS OF FRANCOPHONE ARTISTS

It would be ridiculous to say that the needs of Francophone visual artists differ greatly from those of other Canadian artists. They also have to deal with the reality, which a Toronto artist described as “The business of being an artist.” Like their Anglophone or Quebec counterparts, they also need the means to create, exhibit, sell, circulate, make a name for themselves, obtain an education and refresh their ideas.

The geographic and cultural environments, in particular, of Francophone artists in minority Francophone communities present these needs somewhat differently. As research showed and as consultations in the field confirmed, given this environment, **Francophone artists in minority Francophone communities have specific difficulties** that suggest particular actions or initiatives

We have identified six main needs or concerns that merit consideration.

4.1. Places (or opportunities) to gather

Francophone artists in minority Francophone communities are not alone in feeling isolated. Isolation is, in fact, a fairly characteristic trait of visual artists in general, and forms the basis of some initiatives across Canada, such as setting up artist-run centres.

Francophone artists in minority Francophone communities experience this isolation more acutely. This is partly because they are not always near established arts structures (as is the case of artists in northeastern New Brunswick and northern Ontario) and in particular because they are not always offered opportunities in their cultural or linguistic community, as we have seen.

Outside Moncton and Sudbury, where the existing artists’ centres provide a lively location for Francophone artists to meet and talk, Francophone artists in minority Francophone communities have very few opportunities to **get to know their Francophone colleagues**. They are often scattered throughout a group of Anglophone structures where they can undoubtedly cultivate artistic affinity, but cannot maintain their membership in a distinct cultural community with which they would still like to identify (see the survey).

Many of them express the need for a place, either real or virtual, that would enable them to maintain ties with Francophone artists and develop artistic or other projects with them. Many also consider such a place as an essential point of entry for the younger generation, including visual arts students or artists at the start of their careers.

The type of place is not always definite and varies widely from region to region. In Manitoba, for example, the Maison des artistes visuels francophones (MAVF) suggests it be established in very concrete terms (as its name suggests) around an exhibition space that could be enriched by other elements (for example, artists’ studios); in Toronto, respondents referred to a “laboratory” focusing more on the development of computer-based tools and potentially with a large virtual component; in Ottawa, the discussion revolves more around establishing an artist-run exhibition space; in northeastern New Brunswick, respondents spoke of a “creation centre” from which travelling exhibitions could be organized (based on a related model at the Galerie du Nouvel-Ontario).

This location could therefore have several components – creation, exhibition, experimentation, and so on – based on each region’s needs and situation. However, the main function would be to foster a sense of community between Francophone artists, and to give them opportunities to meet and talk.

Note also that none of the artists saw it as an exclusive place to group all the activities of Francophone artists under one roof; on the contrary, it is understood that it would be **added** to other networks (artists' centres, for example), giving Francophone artists the opportunity to meet each on the basis of culture and language **as well**.

4.2. Access to exhibition spaces

As for most visual artists, exhibiting their work is a key concern for a number of Francophone artists in minority Francophone communities. Exhibiting is not only how artists promote their artwork – and themselves – but for many it is also the necessary outcome of a process, without which it would be difficult to move ahead in their career.

The situation of Francophone artists in minority Francophone communities is not very different in this regard than their Anglophone counterparts; as one artist in Toronto said, “exhibition spaces are not defined by language.” Francophone artists are often not as well equipped by virtue of their situation and contacts to succeed in entering established exhibition tours.

Most of them manage to exhibit, but under conditions that are not always ideal. The list of exhibition spaces indicated in the survey gives a good idea: many exhibitions are held in public spaces or community locations that offer questionable exhibition conditions (quality of the space, lighting, and so on) and particularly **do not attract** the key individuals whose interest artists would like to arouse (public officials, collectors, specialized media).

This difficulty, which is shared by a good number of artists, can be addressed by various solutions that would enable Francophone artists to exhibit under better conditions.

In a few regions, the approach preferred by artists is to **provide a proper exhibition space**, in some way similar to what artists have achieved in Moncton (GSN, Galerie 12) and Sudbury (GNO). This approach was suggested by MAVF, whose first action was to establish a public exhibition space entirely devoted to Francophone artists in Manitoba (being established). Ottawa artists are nurturing a somewhat similar project, and are exploring the possibility of operating it independently, without public funding (such as Galerie 12 in Moncton).

However, not all artists are taking this approach. In Toronto, for example, where there are already more than 500 exhibition spaces, people are wondering whether it is truly worthwhile to create a 501st. Galerie Céline-Allard's experience seems to indicate that having a Francophone gallery is not really profitable if it is not better connected in the community (in this regard, there are also questions about the need to establish a gallery for a specific language community).

The artists suggested instead helping Francophone artists **gain access to existing exhibition spaces** (public or private). This role could be entrusted to a small local Francophone “office” that has a good knowledge of these locations, and maintains contact with some established networks. This office could direct artists to suitable locations and open doors for them.

Some Ottawa artists favour a similar approach, but suggest supporting it with an **exhibition assistance program** that would help artists exhibit in commercial settings (by covering part of the exhibition costs, such as framing fees, opening day shows, and so on).²⁵

Several approaches are therefore being considered in keeping with the setting and reality of each region. The underlying idea remains essentially the same: find ways to enable Francophone artists to exhibit in conditions comparable to those their Anglophone counterparts enjoy, and have the same opportunities to have their work seen and recognized by the influential players.

4.3. Marketing opportunities

Distribution is not always synonymous with marketing. Aside from private galleries that exist primarily from the income from their sales, many exhibition sites attach secondary, if not negligible, importance to this aspect. This is precisely the case at a large number of sites, both public and community, where Francophone artists exhibit their work.

Although not all artists are as concerned with marketing their work, many are interested in selling it, especially those for whom their art is their main source of income. A large number of them encounter almost the same problems as before, not only because there are no suitable marketing structures (see the situation in Moncton and Sudbury), but also because Francophone artists often lack means of entry into the main established networks.

Aside from access to the previously mentioned commercial galleries, different avenues are also being considered. The most significant so far is setting up a “marketing agency”, as was done with the participation of Acadian artists not long ago in New Brunswick. However, it is still too early to measure the impact and effectiveness of this initiative. The MAVF project in Manitoba includes a component that has a similar objective. There is also the Centre des artistes visuels de l’Alberta which, in a slightly broader context (art and handicrafts), also sells the work of its members, both artists and craftspeople.

Other approaches are also being considered. For example, there is talk of setting up an agency for artists that would represent Francophone artists and help them find a place in certain commercial networks (Ottawa). Another possibility is to create a system of selling over the Internet, which would provide a connection with the international market (Toronto). Lastly, there is discussion of actually opening a commercial gallery that would directly meet the needs of artists (Moncton).

²⁵ An idea that is somewhat similar a recent Canada Council for the Arts initiative aimed at supporting some promotional initiatives by private galleries (Assistance To Professional Canadian Contemporary Art Dealers Pilot Program).

All these avenues show that there is widespread concern about this issue, even though the solutions put forward are not always obvious and do not necessarily enjoy unanimous support.

4.4. Opportunities for visibility

To distribute and sell their work, but also and more broadly to attract key people to their work or approach, artists need to make a name for themselves. Exhibitions are one way, especially if they are held in well-known and well-connected places (see comments above), but there are many others, such as the media, either general or specialized, trade fairs, publishing catalogues, producing promotional tools, creating Web sites, and so on.

Francophone artists in minority Francophone communities are however often rather poorly equipped in this regard. As mentioned, they rarely receive much media support, and cannot rely on a large number of distributing organizations that could help them. There are a few, such as artists' centres, some provincial associations, but their resources are limited. Similarly, Francophone artists rarely have the opportunity to have an article in a specialized journal, to be the subject of a book or catalogue, to benefit from a promotional tour, and so on.

Over the past few years, this difficulty has given rise to various initiatives to attract community and media interest. The most notable is without doubt the Symposium d'art actuel, organized in Moncton by the AAAPNB, which coincided with the Sommet de la francophonie (August 1999). Benefiting from the momentum created by the Sommet, the Symposium was in particular able to put a spotlight on the Moncton region and reveal the richness of the surrounding arts community. There have been a few other initiatives, such as publications, symposiums, collective exhibitions, Internet sites, and so on, but they are nonetheless modest and do not offer Francophone artists all the visibility they need to break into the important networks.

Although there is no magic solution, there is a need for other initiatives, perhaps by forming partnerships with certain institutions (for example, media, publishing houses) that would provide artists with a wider showcase on the national, if not international, scene.

4.5. Exchange opportunities

Distribution of their work is not the only reason for artists wanting to break their isolation. For their own development, artists also need to have contact with the outside, to compare or place their work in a larger context, to develop ties with other artists, and so on.

Francophone artists often have more limited opportunities, not only because of their geographic location, but also because of their poor access to existing circulation networks. Apart from a few urban centres such as Toronto, Winnipeg and Vancouver, where some artists manage to connect with the various artists' centres (Anglophone), few are regularly featured at the national, let alone the international level.

Even in places such as Moncton and Sudbury, which do have Francophone arts structures, the circulation conditions for artists are no easier. The small size and fragility of the structures, and the lack of professional resources, do not allow artists to readily connect with exchange networks that would open this door for them.²⁶

Over the past few years, there have been a few experiments. For example, the Galerie du Nouvel-Ontario developed ties on an individual basis with a few Anglophone artists' centres (for example, Definitely Superior in Thunder Bay, White Water Gallery in North Bay), which have led to regular collaborations in exhibitions or artistic projects. In Moncton, the Galerie sans Nom also established ties with several Quebec artists' centres that mainly involve arrangements for exhibitions. The largest experiment is the L'Échangeur project (begun in September 2000), which seeks to establish a true circulation channel for French-speaking Canada.²⁷

These efforts may thus be called upon to grow over the next few years. They might also extend to the international scene (for example France and Belgium). They are nevertheless dependent on opportunities for exchange or invitations to exhibit, which are themselves critical to the access of Francophone artists to adequate production and exhibition spaces.

4.6. Structure of representation

Finally, Francophone artists in minority Francophone communities often feel poorly organized to assert their needs and defend their case, whether locally, provincially or nationally. Because they are scattered across a large number of communities, they are practically invisible within the arts community²⁸ and cannot come together to take collective action.

Of course, they can still count on national or provincial associations (CARFAC) to represent their interests in the same way as Anglophone artists can. As seen above, many artists are affiliated with them, but have difficulty finding support within these associations for their own concerns as Francophone artists.

At the moment, only two provinces have organizations specifically for Francophone artists. In New Brunswick, where Anglophone artists even seem to envy the Acadian artists' organization, the AAAPNB is a very active advocate for visual artists, even though they make up just a little over 50% of its members. In Ontario, BRAVO provides Francophone visual artists with a somewhat similar platform, but gives priority to the organization of services, and places political representation second.

²⁶ GAUM is a special case. While it has been part of the network of university galleries in the Atlantic for the past few years, the cuts to its resources have resulted in closing access to this network, removing the ability to host outside exhibitions.

²⁷ Last year, the Échangeur included GSN (Moncton), GNO (Sudbury) and L'Écart (Rouyn-Noranda). MAVF (Winnipeg) joined them in September 2000; other Canadian or foreign cities (for example, in France or Belgium) could join them over the next few years.

²⁸ As many have said: "It is very difficult to identify Francophone artists. We do not distinguish between Francophones and Anglophones."

However, outside these two regions, there are no representation structures specifically for Francophones. AGAVF can undoubtedly play a certain role, but its concerns are essentially national. Therefore, there is a need that would not necessarily mean an increase in structures, but could involve a number of concrete initiatives.

Among the main suggestions, there is the idea of giving existing arts structures (for example, artists' centres, provincial associations) a representative function that would promote the place of Francophone artists within the arts community and demand better access to certain funding or acquisition programs (for example, art banks, public commission programs). The idea of national coordination may also be adopted. For example, under the sponsorship of AGAVF, it would seek to raise the awareness of various arts councils about the particular needs of the Francophone arts community (in terms of infrastructures).

Of course, the purpose of these initiatives is not to duplicate the actions already taken by professional arts associations (CARFAC, for example), but to provide Francophone artists with adequate platforms to defend their specific concerns.

V – COURSES OF ACTION

The needs described above lead us to suggest a few courses of action for the various partners involved in developing the visual arts in French-speaking Canada. These are fairly broad, but could nevertheless guide some discussions between partners.

We have not established how each could be implemented specifically. We feel it is up to the Working Group to consider this. We are well aware that, in some cases, these courses of action could require significant financial investments, the source of which may not necessarily be obvious.

On the basis of our observations, we are listing the courses of action to indicate what we feel would be most likely to support the development of the visual arts in French-Canadian communities. It will be up to the partners involved in this project to decide how they will be acted upon and to what extent.

1. FACILITATE THE ESTABLISHMENT OF FRANCOPHONE STRUCTURES IN THE MAIN ARTS ACTIVITY CENTRES

A structure (artists' centre, and so on) to bring together Francophone artists and offer certain support services would seem to be the basis for collective action in developing the visual arts in communities.

Experience in Moncton has shown that the development of the arts community has clearly benefited from the presence of many supporting structures (Galerie Sans Nom, Imago and, on a broader scale, the Centre culturel Aberdeen); similarly, in Sudbury and Winnipeg, the Galerie Nouvel-Ontario and Galerie du CCFM, respectively, have for many years offered support to the surrounding arts community. Conversely, the difficulties created by the lack of such a structure (scattered artist population, lack of visibility, and so on) can also be seen elsewhere (in Ottawa and Toronto, for example).

This observation makes the development of these structures a key priority. Of course, the purpose is not to duplicate what already exists for Anglophones, but to provide Francophone artists with footholds in the regions where Francophone populations are highest.²⁹

As previously suggested, these structures would be clearly distinct from artists' centres by adopting a unifying method from the outset; they would not be of a single form, but rather would adapt to each region's needs and realities. They could serve different purposes, such as for exchanges, meetings, exhibitions, support services, political representation, and so on. However, it would be up to the artists to establish these orientations.

²⁹ From East to West: Moncton, the Acadian Peninsula, Ottawa, Toronto, Sudbury and Winnipeg. However, some secondary centres, such as Regina, Saskatoon, Edmonton and Vancouver could be added.

2. INCREASE OPPORTUNITIES FOR NETWORKING WITH OTHER STRUCTURES OR EXISTING NETWORKS

As previously mentioned, creating Francophone structures should not limit the influence of Francophone artists in minority Francophone communities (confining them to a “ghetto”), but should instead help them gain easier access to structures and networks around which the visual arts community is generally organized.

Despite their limited means, structures established in Francophone communities have already led to some action. Consider for example the GNO which, for the past several years, has offered its members various circulation opportunities, and which some Northern artists have described as “the gateway to the South” (and more specifically to Toronto). Undoubtedly, the same can be said of the GSN, which along with the GNO, is another important pillar in the L’Échangeur.

We could therefore imagine that, with the implementation of similar structures in other centres, this networking function could be further increased.³⁰ There could be several objectives: not only to facilitate exchanges between different Francophone structures (which L’Échangeur seeks to do), but also to establish ties with the various structures in the arts community in each of the major centres in order to finally open doors nationally and internationally.

3. SUPPORT ORIGINAL MARKETING EFFORTS

Francophone artists’ access to public and private markets is another important concern. It determines the activity of a number of artists who earn their living in part from their work and who cannot rely too heavily on grants to make up their income shortfall. It would therefore be a sound strategy to support initiatives that would allow artists to improve their situations in this regard.

As seen, there are already a few projects being undertaken in this regard in French-speaking Canada. Of course, there is the AAAPNB marketing agency, which is on the verge of launching its activities. There is also the gallery-boutique at the Centre d’arts visuels de l’Alberta and, similarly, the exhibition space that the MAVF would like to set up on its premises.

We therefore believe that all these initiatives should be supported, at least in their launching phase. We believe it would also be useful to offer support to other original experiments, such as those being considered by artists in Ottawa (cooperative gallery), Moncton (commercial gallery) or Toronto (transactional site).

4. ENCOURAGE THE DEVELOPMENT OF TOOLS AND OPPORTUNITIES FOR VISIBILITY

The success of a large number of the approaches mentioned presumes that Francophone artists can also make themselves better known, not only to the public at large, but also, and perhaps especially, to the main decision-makers who are active in established networks. In other words, the effort made in distribution should be supported by parallel investments in promotion and visibility.

As seen, the resources currently available to Francophone artists in minority Francophone communities are relatively modest in this regard. Many things could be done to enhance or increase their visibility. Of

³⁰ L’Échangeur is an immediate example of this, since it will expand to include MAVF as of the fall of 2001.

course, among the possible initiatives, the most feasible and effective ones should be chosen.³¹ Getting the most out of the various potential partnerships should also be stressed.

We believe that this would favour two main types of initiatives: the production of tools or documents (catalogues, documentaries) highlighting the importance and quality of output by Francophone artists in minority Francophone communities; and providing increased media coverage for these artists.

5. ESTABLISH (OR DEVELOP) ASSISTANCE PROGRAMS ADDRESSING THE SPECIFIC NEEDS OF FRENCH-CANADIAN COMMUNITIES

A large number of the actions mentioned depend on the ability to find considerable financial support from various appropriate government agencies (especially at the federal and provincial levels). It is understood that no development project is truly possible without this support.

Many visual arts support programs are often not set up properly to meet the demands of French-Canadian communities, as they are defined by an artistic activity and an organization that do not always reflect the reality of these communities. Thus, many of the above-mentioned arts structures would clearly be very difficult to fund under existing support programs, which are bound by a relatively strict definition of “public galleries” and “artists’ centres”.³² Similarly, it would be difficult to carry out certain proposals relating to distribution or marketing under existing programs.

We must therefore see how these needs could be met, within existing or new programs. This initiative would focus on two federal organizations in particular:

- the Canada Council for the Arts, of course, through programs it administers through its Visual Arts Section;
- but also the Department of Canadian Heritage through its Official Languages Support Programs (OLSP) and the programs it administers through the Arts Policy Branch, such as the Cultural Initiatives Program (CIP) or a new program, Arts Presentation Canada (APC).³³

15/09/2001

³¹ For example, organizing a symposium could provide an excellent opportunity for visibility, but it would also be relatively expensive to organize.

³² This difficulty can be anticipated for MAVF in particular, but it has already been encountered in existing structures such as the CCFM gallery or the Centre d’arts visuels de l’Alberta.

³³ The financial support of the Department of Canadian Heritage is so far mainly limited to grants awarded under the Canada-Community Agreement (OLSP), the primary exception being the grant awarded by CIP to help organize the Symposium d’art actuel de Moncton in 1999.