

Senate



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CANADA

FRANCOPHONE ARTS AND CULTURE:

LIVING LIFE TO ITS FULLEST IN MINORITY SETTINGS

**Report of the
Standing Senate Committee on
Official Languages**

The Honourable Maria Chaput
Chair

The Honourable Andrée Champagne, P.C.
Deputy Chair

June 2009

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MEMBERS

THE STANDING SENATE COMMITTEE ON OFFICIAL LANGUAGES 40th Parliament, 2nd Session

The Honourable Maria Chaput
Chair

The Honourable Andrée Champagne, P.C.
Deputy Chair

and

The Honourable Senators:

Gerald J. Comeau
*James Cowan (or Claudette Tardif)
Suzanne Fortin-Duplessis
Mobina S.B. Jaffer
*Marjory LeBreton, P.C. (or Gerald J. Comeau)
Rose-Marie Losier-Cool
Percy Mockler
Claudette Tardif

*Ex officio members

Other Senators who have participated from time to time in this study:

The Honourable Senators Corbin, Dallaire, De Bané, P.C.,
Goldstein (retired), Keon, Kinsella, Martin, Munson, Murray, P.C.,
Poulin (Charette), Ringuette, Rivard and Robichaud

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Danielle Labonté
Éric Jacques
Denis Robert
Josée Thérien

Committee Assistants:

Louise Archambeault
Anita Vinette

ORDERS OF REFERENCE

Extract from the *Journals of the Senate*, of Thursday, 3 May 2007:

The Honourable Senator Chaput moved, seconded by the Honourable Senator Zimmer:

That the Standing Senate Committee on Official Languages be authorized to study and report on the state of Francophone culture in Canada, particularly in Francophone minority communities; and

That the committee submit its final report no later than June 20, 2008, and that the committee retain all powers necessary to publicize its findings until October 31, 2008.

The question being put on the motion, it was adopted.

Paul C. Bélisle
Clerk of the Senate

Extract from the *Journals of the Senate*, of Tuesday, 20 November 2007:

The Honourable Senator Chaput moved, seconded by the Honourable Senator Merchant:

That the Standing Senate Committee on Official Languages be authorized to study and to report from time to time on the application of the *Official Languages Act* and of the regulations and directives made under it, within those institutions subject to the Act;

That the Committee be authorized to study the reports and papers produced by the Minister of Official Languages, the President of the Treasury Board, the Minister of Canadian Heritage and the Commissioner of Official Languages as well as any other material concerning official languages;

That papers and evidence received and taken during the First Session of the Thirty-ninth Parliament be referred to the Committee; and

That the Committee report from time to time to the Senate but no later than December 31, 2008, and that the Committee retain all powers necessary to publicize its findings until March 31, 2009.

The question being put on the motion, it was adopted.

Paul C. Bélisle
Clerk of the Senate

Extract from the *Journals of the Senate*, of Wednesday, 25 February 2009:

The Honourable Senator Chaput moved, seconded by the Honourable Senator Corbin:

That the Standing Senate Committee on Official Languages be authorized to study and to report from time to time on the application of the *Official Languages Act* and of the regulations and directives made under it, within those institutions subject to the Act;

That the committee be authorized to study the reports and papers produced by the Minister of Official Languages, the President of the Treasury Board, the Minister of Canadian Heritage and the Commissioner of Official Languages as well as any other material concerning official languages;

That the papers and evidence received and taken and work accomplished by the committee on this subject since the beginning of the First Session of the Thirty-ninth Parliament be referred to the committee;

That the committee report from time to time to the Senate but no later than June 30, 2010, and that the committee retain all powers necessary to publicize its findings until December 31, 2010.

The question being put on the motion, it was adopted.

Paul C. Bélisle
Clerk of the Senate

PREFACE

Over the last two years, the Standing Senate Committee on Official Languages has conducted a study on Francophone arts and culture in Canada. During the 18 meetings in which the subject was discussed, the committee heard evidence from 46 witnesses, represented by 64 spokespersons from different levels (individual, community and governmental), different communities (Quebec and Francophone communities in minority settings) and various sectors (music, theatre, publishing, media and visual arts). The committee held some of its public hearings in New Brunswick in order to learn more about language and culture in that province.

In conducting this study, the committee came to recognize the scope, variety and complexity of the challenges that Francophone communities in minority settings face in supporting arts and culture. All the community representatives who testified stressed the need for sufficient, stable and ongoing support for this key sector of development. Among the challenges that were repeatedly raised during the public hearings were these: administrative burden, volunteer burnout, the lack of consistency in initiatives by federal institutions and the lack of support for innovative undertakings that address specific community needs.

This report is not exhaustive. Rather, it seeks to complement existing initiatives and past studies on the subject. The committee expects the government's initiatives to be consistent with the new Part VII of the *Official Languages Act*. This means that federal institutions must take positive measures to encourage support for arts and culture in Francophone communities in minority settings. Many other stakeholders, including provincial governments, municipalities, the private sector, schools, the media and the communities themselves, also have a role to play. The committee hopes that the extensive evidence it gathered in conducting this study will rally people to provide renewed support for Francophone arts and culture throughout Canada.

In the future, the committee could give further consideration to such questions as the role of newcomers in the formulation of a global vision of arts and culture. The committee could also study the development of arts and culture in Anglophone communities in minority settings.

Chair,
Maria Chaput

Deputy Chair,
Andrée Champagne, P. C.

FRANCOPHONE ARTS AND CULTURE: LIVING LIFE TO ITS FULLEST IN MINORITY SETTINGS

“Culture is like breathing. Culture breathes. It is in our blood. It lives between the lines. Art is the hope of humanity and culture is the vehicle through which that art is expressed. The art that makes us believe. That makes us want. That makes us live.”⁽¹⁾

INTRODUCTION

The Standing Senate Committee on Official Languages has a longstanding interest in the role of Francophone arts and culture in Canada, especially in Francophone communities in minority settings. Arts and culture funding fuels development in these communities, yet often it does not receive the attention it deserves. This is reflected in the fact that the topic of arts and culture was not included in the Government of Canada’s 2003–2008 *Action Plan for Official Languages* (Action Plan), which was intended to give new momentum to linguistic duality.

Many studies have shown that culture plays a crucial role in affirming identity in any society. In recent years, a number of stakeholders have examined the role of arts and culture in the development of Francophone communities in minority settings. The majority of them recognized that, in failing to include the arts and culture as a priority area in its 2003–2008 Action Plan, the federal government missed a prime opportunity to assert its leadership in this area.

During its public hearings, the committee saw that federal institutions have sought in various ways to support arts and culture in Francophone communities in minority settings. Unfortunately, the federal government’s approach lacks coordination, leadership and long-term commitment.

The changes made to Part VII of the *Official Languages Act* in 2005, requiring federal institutions to take positive measures to enhance the vitality of official-language minority communities, to support their development and to foster linguistic duality, offer hope to the many arts and culture organizations in Canada.

In June 2008, the federal government released its *Roadmap for Canada’s Linguistic Duality* (Roadmap), which announced investments in arts and culture from 2008 to 2013. While the Roadmap addresses some concerns raised in recent years, it will not provide

(1) Viola Léger, quoted by Father Zoël Saulnier, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 7, Pokemouche, New Brunswick, 5 June 2008, p. 75.

for a solid framework unless supported by a long-term vision. Coordination must be fostered on two levels, both among federal institutions and among the various stakeholders (federal, provincial and municipal governments, cultural and arts organizations, private sector, schools, communities).

Support for arts and culture in Francophone communities in minority settings is certainly a complex issue, posing many challenges. The committee could have taken any number of approaches to this report. Each arts sector (music, theatre, publishing, visual arts, etc.) and each region (North, West, Ontario and Acadia) faces unique issues and challenges. The committee opted for a broad approach, examining six different aspects that affect arts and culture in Francophone communities in minority settings:

- support for communities and artists;
- support for diversity;
- support for education;
- support for the media;
- economic aspects; and
- political aspects.

The report is divided into two sections. The first part provides a general overview of the study's context and scope. The second part summarizes the main findings from the evidence heard and sets out a series of recommendations to improve support for arts and culture in Francophone communities in minority settings.

“The major challenge for [F]rancophone and Acadian communities and for those involved in culture and identity is therefore to strengthen their ability to attract people’s interest and fulfil the expectations and desires of both [F]rancophones and [F]rancophiles. In a world where there are numerous influences on culture and identity, especially given the dominance of American and English-Canadian culture, it is essential that living spaces, content, processes and cultural contributors in French be able to offer comparable quality, variety and vitality to what is available in English.”⁽²⁾

GENERAL OVERVIEW OF THE STUDY: CONTEXT AND SCOPE

The committee began its study of Francophone arts and culture in the spring of 2007, in the full knowledge that this is a complex subject with many dimensions. The committee was specifically interested in Francophone culture, since this culture faces some globalization-related issues, including these:

- the growing influence of Anglophone culture in general and American culture in particular;
- the increasing domination of English as an international language of business and politics; and
- the domination of English on the Internet.

Indeed, the first inclination in trying to delimit Francophone culture is to define it as separate from the increasingly dominant English language and culture in Canada and around the world. In Canada, however, any attempt to champion Francophone culture is very closely related to promoting linguistic duality and cultural diversity.

Language and culture are inextricably linked. Through arts and culture, a sense of belonging is forged among all Francophones in Canada, whether they were born in Quebec, Acadia, Francophone communities across Canada or in other Francophone countries. In other words, culture is a symbol that affirms the identity of individuals and communities that share the French language. In this study, the term “Francophones” means people whose mother tongue is French, along with others who have a knowledge of French and an interest in Francophone culture.

A number of the witnesses stressed that there are several Francophone cultures in Canada. Francophone cultural and artistic expression varies greatly according to province, territory and region. It has many faces, and it has been greatly enriched by the growing number of immigrants. It encompasses various sectors (music, theatre,

(2) Fédération des communautés francophones et acadienne du Canada, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 2, Ottawa, 11 February 2008, pp. 62–63.

publishing, visual arts, etc.) that are at different levels of development. Therefore, Francophone arts and culture must be promoted in a context of diversity. In other words, cultural barriers must be broken down among those who share the French language.

Arts and culture are essential to the development and vitality of Francophone communities in minority settings. The Fédération culturelle canadienne-française noted that “Francophone culture and its many manifestations are transversal and cut across all sectors of the Canadian [F]rancophonie, and help to control the exodus of our youth, linguistic and cultural assimilation and linguistic transfer.”⁽³⁾ There is an artistic or cultural component to nearly all aspects of community development, including the economy, education, immigration, support for the media, and international influence. Culture creates a space to live in French that is shared by all generations, young and old alike.

Nationwide, many organizations, volunteers, artists and cultural industries are interested in arts and culture in Francophone communities in minority settings. The presence of these stakeholders is felt at all levels – national, provincial, regional and local – and their activities take different shapes: distribution networks, musical galas, festivals or other events of this kind.

A variety of stakeholders support arts and culture in Francophone communities in minority settings. A number of federal institutions, provincial governments and municipalities provide financial support for cultural and arts organizations. Government action with regard to culture derives from various elements of the Constitution, of statutes and of policies introduced by the various levels of government.

The Government of Canada plays an essential role in supporting arts and culture in Francophone communities in minority settings. The Department of Canadian Heritage provides funding to organizations and artists through arts and culture programs and official languages support programs. Funding is also available through the Canada Music Fund (Musicaction), the National Film Board (NFB), the National Arts Centre, the Canada Council for the Arts, the Société Radio-Canada (SRC), the Canadian Broadcasting Corporation (CBC) and the Canadian Television Fund, which will soon be part of the Canada Media Fund.⁽⁴⁾

Other levels of government also have important roles to play in supporting, promoting and disseminating Francophone arts and culture. Provincial governments may be involved not only at the provincial level, but also nationally and internationally. The

(3) Fédération culturelle canadienne-française, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 2, Ottawa, 11 February 2008, p. 66. It should be noted that the term “linguistic transfer” refers to the most frequent use at home of a language other than the mother tongue.

(4) For a detailed description of federal policies and programs that support arts and culture, see: Office of the Commissioner of Official Languages, *Federal Government Support for the Arts and Culture in Official Language Minority Communities*, Ottawa, March 2008. A list of federal institutions working in the arts and culture sector is available at the end of this report.

support provided varies greatly from province to province. The Government of New Brunswick, for instance, recently adopted mechanisms to foster the growth of Francophone arts and culture within the province. It adopted a book publishing policy to promote the purchase and distribution to schools and libraries of books published in New Brunswick.

In the Canadian context, promoting Francophone arts and culture should involve a better definition of the links between Quebec and Francophone communities in minority settings. Since 1995, the Government of Quebec has established a policy to promote cooperation between Francophone communities in minority settings and Quebec civil society in such sectors as culture and communications. This commitment was renewed in 2006 with the *Politique du Québec en matière de francophonie canadienne*.⁽⁵⁾ The Government of Quebec committed to support the cultural, literary, theatrical, communications and distribution sectors. Many partnership projects received funding under this policy in 2007–2008 and 2008–2009. The Senate committee did not examine in detail the role the Government of Quebec plays in supporting arts and culture in Francophone communities in minority settings. The Fédération culturelle canadienne-française applauded the Government of Quebec for identifying culture and communications as key sectors for cooperation, but doubted that the initiatives taken will necessarily benefit all of Canada's Francophone communities.⁽⁶⁾

Municipalities also play an important role in helping Francophone communities in minority settings preserve their identities. Again, the support provided varies greatly from one place to another. In some municipalities, support for cultural activities is not a priority. The Mayor of Bathurst, New Brunswick, stated for example, “We do not fund too much in that vein. We stay away from the funding of cultural events ... We have just such a tight budget. As you know, we lost our mill, which was a million dollars off of our operating budget. That hurt us tremendously.”⁽⁷⁾ Similarly, the Deputy Mayor of Petit-Rocher, New Brunswick, stated that sports-related activities take priority, but it would be beneficial to set aside a specific amount for arts and culture: “Each municipality should set aside a percentage of its budget for the arts and culture.”⁽⁸⁾

Finally, stakeholders from the private sector, the education community and the media are regularly called upon to provide financial support to arts and culture in Francophone communities in minority settings.

(5) Government of Quebec, *Politique du Québec en matière de francophonie canadienne : L'avenir en français*, 2006, <http://www.saic.gouv.qc.ca/publications/politique/politique-franco.pdf> (accessed 1 April 2009).

(6) Fédération culturelle canadienne-française, Brief submitted to the Standing Senate Committee on Official Languages, February 2008 [translation].

(7) Mayor of Bathurst, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 7, Bathurst, New Brunswick, 4 June 2008 p. 17.

(8) Deputy Mayor, Town of Petit-Rocher, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 7, Bathurst, New Brunswick, 4 June 2008, p. 19.

“Considering that culture is an essential component in the development and revitalization of Francophone and Acadian communities, this sector must be identified as a priority for action, supported by real political will.”⁽⁹⁾

SUMMARY OF THE EVIDENCE AND COMMITTEE RECOMMENDATIONS

A. SUPPORT FOR COMMUNITIES AND ARTISTS

1. Community Vitality

In conducting this study, the committee’s primary objective was to understand the issues and challenges concerning support for arts and culture that Francophone communities in minority settings face. Through the evidence it heard, the committee came to recognize that the arts and culture sector is a principal contributor to the development and vitality of these communities.

2. Remoteness and Loss of Residents

Witnesses’ testimony made it clear that many challenges threaten the survival of Francophone communities in minority settings. Cultural stakeholders stressed the lack of resources and tools needed to foster the development and prosperity of these communities. The loss of residents is an imminent threat. The Deputy Mayor of Petit-Rocher called for greater investment in arts and culture in small communities to keep people from leaving.

It is arts and culture which keep people in our town. Residents gather in small cafés, theatres that hold 40 to 50 seats, and we discuss arts and culture. In order to maintain smaller municipalities, it is important to have arts and culture. In our town, a mini art gallery is just as profitable as a large art gallery, and it is in this regard that small municipalities could receive assistance.⁽¹⁰⁾

In a study released in March 2008, the Commissioner of Official Languages offered the same opinion. “In small towns and rural locations in particular, cultural activities facilitate interaction, build the community and help to create a lively, forward-looking environment, one that has the potential to counter the exodus to the larger centres.”⁽¹¹⁾

(9) Fédération culturelle canadienne-française (February 2008) [translation].

(10) Deputy Mayor, Town of Petit-Rocher (4 June 2008), p. 12.

(11) Office of the Commissioner of Official Languages (March 2008), p. 15.

Northern communities face similar challenges, because they are so remote and spread out. According to the Association des francophones du Nunavut, “We have to give small communities ... means to equip themselves, to work, to co-operate. This is fundamental; otherwise we will miss out on our great Canadian dream of linguistic duality and the survival of these communities.”⁽¹²⁾ According to the Fédération franco-ténoise, it is extremely difficult for Francophone artists to survive in the Northwest Territories.

Efforts to help artists develop are non-existent. We have never had the tools required to do that work. We planted a few seeds here and there, and a few artists have sprung up and when there is one, we are very proud. Artists look for help indirectly through the [A]nglophone organizations that have some promotional budgets. Other artists fend for themselves. It is practically a miracle, but it does happen. This means that the challenge for [F]rancophone artists is greater. It also means that generous [A]nglophone citizens are helping [F]rancophone artists. For the [F]rancophone artists, it is a way of surviving in the sector.⁽¹³⁾

Representatives from the provinces also underlined some of the challenges associated with the outflow of young people. The Conseil culturel fransaskois said it was working “to develop a strategy to entice our young people back to Saskatchewan and keep them here.”⁽¹⁴⁾ According to testimony from the Société franco-manitobaine, “A program called ‘Place aux Jeunes’ was developed a few years ago. Thanks to this program, we found that our young people tended to leave to pursue their education in larger communities, and we wanted to determine how we could bring them back home. This program was very successful during the first two years.”⁽¹⁵⁾ In Ontario, the out-migration of youth was also a concern⁽¹⁶⁾.

3. Infrastructure

Testimony from the witnesses underlined the lack of infrastructure in the arts and culture sector. Some cultural stakeholders work very hard on cultural development at the local level to address this shortcoming. In the cultural event sector, there is a shortage of performance locations, and some of those that do exist must close their doors. This creates problems for regional productions, leading to extremely high production costs, as the Société culturelle régionale de Népisiguit explained:

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- (12) Association des francophones du Nunavut, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 3, Ottawa, 10 March 2008, p. 75.
 - (13) Fédération franco-ténoise, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 3, Ottawa, 10 March 2008, p. 78.
 - (14) Conseil culturel fransaskois, *Proceedings of the Standing Senate Committee on Official Language*, 2nd Session, 39th Parliament, Issue No. 3, Ottawa, 10 March 2008, p. 60.
 - (15) Société franco-manitobaine, *Proceedings of the Standing Senate Committee on Official Language*, 2nd Session, 39th Parliament, Issue No. 3, Ottawa, 10 March 2008, p. 70.
 - (16) Assemblée de la francophonie de l’Ontario, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 6, Ottawa, 12 May 2008, p. 9.

We have changed direction somewhat because, previously, we were in all the small municipalities, but with the closure of various facilities that are not equipped, in fact, quite often we need to provide everything when an activity is held, be it a book launch, a show or something else. It becomes quite taxing when technical equipment ends up costing more money than the artist does.⁽¹⁷⁾

According to witnesses' testimony, communities have had to develop their own facilities to serve as gathering places and cultural showcases. School and community centres are seen as good starting points. According to Bernard Lord, author of the *Report on the Government of Canada's Consultations on Linguistic Duality and Official Languages*, "The community centre offers cultural and artistic activities, and it is a gathering place for the community where members can talk and strengthen their sense of belonging. It is also a showcase that strengthens the community's vitality and gives a higher profile to their community and culture."⁽¹⁸⁾ Mr. Lord added that once buildings are completed, communities must work to bring them to life.⁽¹⁹⁾

4. Volunteer Burnout

As we will see later in this report, representatives of Francophone communities in minority settings said that the funding available to support arts and culture is insufficient. Together with population decline, this lack of funding can have repercussions on several levels. According to testimony, arts and culture organizations need more support for staff, volunteers and artists on the ground.

According to the Mayor of Bathurst, the number of volunteers has dropped in some regions.⁽²⁰⁾ Moreover, many volunteers are worn out. According to Father Zoël Saulnier, "In cultural causes like those I have mentioned, volunteers often lose energy. They become exhausted, because they are the people who keep the valuable projects going, but they are always the same people."⁽²¹⁾ To address this problem, it was suggested that permanent positions be created in the regions to make sure cultural organizations do not have to close their doors.

This exhaustion is the result of a funding process that is considered onerous and ill-suited to minority communities. The Regroupement des éditeurs canadiens-français described the problem as follows: "What happens is that we exhaust our managers and we increase their duties. To some extent, they do not manage, and the situation becomes worse if there is no pay after two weeks, because there is not enough money. Then, the situation

(17) Société culturelle régionale Népissiguit, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 7, Bathurst, New Brunswick, 4 June 2008, p. 27.

(18) Bernard Lord, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 4, Ottawa, 7 April 2008, p. 17.

(19) *Ibid.*, p. 18.

(20) Mayor of Bathurst (4 June 2008), p. 14.

(21) Father Zoël Saulnier, (5 June 2008), p. 77.

becomes tragic.”⁽²²⁾ According to the Fédération culturelle de l’Île-du-Prince-Édouard, “Our cultural actors are exhausted because they devote many hours to bringing [F]rancophone culture to a minority environment that is becoming increasingly anglicized.”⁽²³⁾

Witnesses were of the opinion that, under these circumstances, means must be found to encourage young people to assume leadership in arts and culture organizations. The lack of financial resources makes this a very difficult challenge. According to the Fédération culturelle canadienne-française: “Our members are hitting a certain age and we do not have the financial means to ensure competitive salaries with other areas – financial, technological or other sectors.”⁽²⁴⁾ One of the most often repeated messages of arts and culture organizations is the following: we need to support people on the ground, including employees and volunteers. The Fédération culturelle canadienne-française stated, “ People often talk about results-based management, but in order to get results, we need to have people on the ground who are able to successfully implement those projects. It is not just about salaried staff, it is also about volunteers, about people working and taking part at a local level ... [U]ntil we invest in keeping people on the ground, it will be difficult to obtain results.”⁽²⁵⁾

B. SUPPORT FOR DIVERSITY

1. Breaking Down Barriers

As the testimony showed, the Canadian Francophonie is becoming more and more multicultural. Francophone arts and culture must be promoted within the context of this diversity; cultural barriers must be broken down. Even within Francophone communities in minority settings, there are difficulties in making artists and works of art known. Productions Ode Inc. told the committee, “I do not understand why Canadian Heritage does not have programs to raise the profile of Franco-Manitobans and people from Newfoundland, for example, so that there is some exchange. Minority communities have to get to know one another, whether they are in Quebec or outside Quebec.”⁽²⁶⁾ Many witnesses were of the opinion that communities must be given the means to meet each other, because there is a certain lack of understanding about what is happening elsewhere

(22) Regroupement des éditeurs canadiens-français, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 6, Ottawa, 26 May 2008, p. 48.

(23) Fédération culturelle de l’Île-du-Prince-Édouard, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 6, 12 May 2008, p. 7.

(24) Fédération culturelle canadienne-française, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 40th Parliament, Issue No. 4, Ottawa, 30 March 2009, p. 15.

(25) *Ibid.*, p. 15.

(26) Productions Ode Inc., *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 7, Pokemouche, New Brunswick, 5 June 2008, p. 108.

in Canada in the Francophone arts and culture. According to René Cormier, Office Director for follow-up on the *États généraux sur les arts et la culture en Acadie (2007)*:

... Acadia's future will depend on its ability to broadcast and disseminate its works in the Maritimes, the Atlantic provinces and New Brunswick, as well as in the [F]rancophone world, [F]rancophone communities in Canada and [F]rancophone communities internationally. So how will government programs ... promote the development of markets for our artists so that they can have a presence and visibility in other [F]rancophone markets? That is how they make a living, and at the same time, that is how Acadian culture gains visibility.⁽²⁷⁾

In addition to increasing their presence within Francophone communities in minority settings, cultural stakeholders are constantly reaching out to new audiences who are part of the Anglophone majority, from other countries, first-generation and second-generation immigrants or exogamous couples.⁽²⁸⁾ According to the evidence, federal institutions have to find ways to put Canadian artists in touch with each other. With this in mind, the National Arts Centre started the "Scene" festivals, which aim to "enable artists, who are well known in their province but not necessarily outside their province, to make a name for themselves in the rest of the country ... This allows artists to meet each other and the public can see just how rich the [F]rancophone, [A]nglophone and [Aboriginal] cultures are."⁽²⁹⁾

2. Immigrants

The frameworks in place to welcome immigrants into communities must be capable of attracting and retaining immigrants. This entails in part cultural infrastructures that are developed and accessible enough to allow immigrants to build a sense of belonging to the Francophone community. Awareness campaigns for immigrants are needed to integrate them into these communities.

Ontario provides a good example of the links existing between language, identity, culture and immigration. The Assemblée de la francophonie de l'Ontario told the committee:

Immigration is also a significant challenge. Since 2001, the percentage of [F]rancophone immigrants has represented between 10 per cent and 13 per cent of the total population. This is an interesting challenge because it changes the culture of our Ontario Francophonie, contributing vitality and an interesting source of diversity. I would also like to bring to your attention that it is very important to promote to immigrants the

(27) René Cormier, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 7, Pokemouche, New Brunswick, 5 June 2008, p. 80–81.

(28) In the context of this study, exogamous couples are those in which only one of the partners is Francophone.

(29) National Arts Centre, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 5, Ottawa, 28 April 2008, p. 26.

fact that there are [F]rancophone communities in Ontario. All too often they discover this after becoming well established in an [A]nglophone community and we lose them. Steps have been taken in co-operation with the Government of Ontario to make immigrants aware of this. Identity and language are at the heart of the [F]rancophone project in all territories and provinces. The Ontario Francophonie is very diverse in terms of ethnicity, demographics and geographic location.⁽³⁰⁾

Increasingly, Canada's Francophones are becoming more open to other cultures and are enriched by immigrants' cultural background. The Société franco-manitobaine stated the following before the committee: "We are trying to [broaden our community]. The Société franco-manitobaine has been working to meet this challenge for a few years and it believes that immigration is the key to doing so. More and more, we are realizing that [broadening our community] depends on accepting the fact that this may change the landscape. I do not think that this is negative; on the contrary, this can only bring positive things. We must embrace the idea of [broadening our community] in the context of an overall plan."⁽³¹⁾ Culture is becoming an instrument by which those who share the French language can relate to each other, as was indicated by the Association des francophones du Nunavut: "In Iqaluit, whether we are Arab or Black, from Quebec or Manitoba, we all speak French and love French music, when we actually to get to hear it."⁽³²⁾

C. SUPPORT FOR EDUCATION

1. Keeping Young People from Leaving

According to the evidence, identity building, assimilation and youth retention are long-term challenges. The Société culturelle des Tracadilles said before the committee, "We ... face the challenge of cultural education among the general public, but above all among young people. Along with the schools and other cultural organizations, we need to make the arts accessible, both artistically and economically."⁽³³⁾ These challenges can seem insurmountable when there is inadequate funding. The Deputy Mayor of Petit-Rocher stated, "We can interest young people by investing in arts and culture."⁽³⁴⁾ However, it is becoming harder and harder for small communities to retain their young people. According to the Deputy Mayor of Petit-Rocher, to address this problem, young people need to be taught that "they can work in the regions at a lower salary, but they can live well and maintain a healthy lifestyle."⁽³⁵⁾

(30) Assemblée de la francophonie de l'Ontario (12 May 2008), p. 10.

(31) Société franco-manitobaine (10 March 2008), p. 70.

(32) Association des francophones du Nunavut (10 March 2008), p. 86.

(33) Société culturelle des Tracadilles, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 7, Pokemouche, New Brunswick, 5 June 2008, p. 99.

(34) Deputy Mayor of Petit-Rocher (4 June 2008), p. 21.

(35) Ibid.

Cultural education of young people can occur at school, but it must also happen outside the classroom. According to the Fédération culturelle canadienne-française, “The situation is desperate. University research has shown that our young people are abandoning their [F]rancophone culture. So we have to help them rediscover the vitality and richness of their [F]rancophone culture outside of the school.”⁽³⁶⁾

2. Cultural Activities in Schools

Learning the French language and about Francophone culture is achieved by the combined efforts of families, schools and communities. In recent years, the Fédération culturelle canadienne-française has developed the “language-culture-education link,” which emphasizes the essential role of arts education and cultural activities within schools. It also seeks to establish “a new school model in order to offer young people a ‘cultural project’ that can foster their sense of identity, belonging and citizenship.”⁽³⁷⁾

According to testimony before the committee, arts and culture need to play a broader and more significant role in French-language schools in minority communities. According to the Fédération des conseils d’éducation du Nouveau-Brunswick, promoting arts and culture is a social issue for schools, “particularly in minority communities, where schools have a dual mandate: to have their students succeed and to help build their identity.”⁽³⁸⁾ It is important that all federal institutions working in the arts and culture sector be involved in schools. For example, the National Arts Centre hands out educational kits and offers educational activities in schools to encourage musical instruction.⁽³⁹⁾ René Cormier suggested including strategies that focus more specifically on including the arts and culture in schools in federal–provincial agreements on education.⁽⁴⁰⁾

In New Brunswick, a number of school boards have adopted cultural policies or have asked development officers, also known as cultural officers, to help strengthen the identity of Francophone students. The committee applauds these efforts. Even so, it can be difficult to help build the Francophone identity of young Francophones, because more and more of them are listening to English music and watching movies and television in English. As the Fédération des conseils d’éducation du Nouveau-Brunswick said, “It is a real challenge, because young people find it cool to speak English, cool to hear English music, and cool to do all that stuff.”⁽⁴¹⁾ In addition to strengthening the identity of young people, cultural officers strive to bring young people together through arts and culture.

(36) Fédération culturelle canadienne-française (30 March 2009), p. 17.

(37) Website of the Fédération culturelle canadienne-française, “Lien langue – culture – éducation (LCE),” http://www.fccf.ca/index.cfm?Voir=sections_liste&Id=3275&M=1566&Sequence_No=3275&Niveau=2&Repertoire_No=-2062714230 (accessed 1 April 2009) [translation].

(38) Fédération des conseils d’éducation du Nouveau-Brunswick, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 7, Bathurst, New Brunswick, 4 June 2008, p. 61.

(39) National Arts Centre (28 April 2008), p. 26.

(40) René Cormier (5 June 2008), p. 89.

(41) Fédération des conseils d’éducation du Nouveau-Brunswick (4 June 2008), p. 69.

This is necessary to keep young people in their communities. For some regions, it is an enormous challenge, especially where there are many exogamous couples.⁽⁴²⁾

A number of people argue that, if young people are to become active in arts and culture, they must be introduced to Francophone culture at a very early age. The following witness statements illustrate this point well:

By recognizing the role and significance of cultural and identity development, we saw that it was important to offer quality cultural programming free of charge for all students from kindergarten to grade 12.⁽⁴³⁾

It is a real challenge. We are very lucky in our schools now to have [cultural officers] to help the teachers. By having those activities, by seeing those artists, young people are impressed and it is very, very important for them. Young people are fascinated by all that, and they see that it is really cool now to have artistic and cultural activities in French.⁽⁴⁴⁾

The arts and culture communities have long been calling for closer ties with the educational system. Creating a synergy between these two key communities would allow them to help students develop a greater appreciation for the arts and a thirst for cultural life in French, but efforts to achieve this are still marginal, and most of the time depend on a small number of teachers who receive little support from the managers who supervise them. The result is that children who have not been introduced to artistic products are unlikely to become consumers of those products when they grow up.⁽⁴⁵⁾

3. The Next Generation

Exposing young people to French-language arts products helps develop emerging Francophone talent. The committee found that all the federal institutions consulted in the course of this study have, to varying degrees, put measures in place to support young artists. This kind of support is essential in Francophone communities in minority settings, where supporting emerging talent is synonymous with survival. One witness, from the publishing industry, stated, “We encourage young people and show them that they can be

(42) Ibid., p. 74.

(43) District scolaire 9 de la Péninsule acadienne, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 7, Bathurst, New Brunswick, 4 June 2008, p. 65.

(44) Fédération des conseils d'éducation du Nouveau-Brunswick (4 June 2008), p. 69.

(45) Association des théâtres francophones du Canada, Brief submitted to the Senate Committee on Official Languages with regard to its study on Francophone culture, 22 May 2008 [translation].

published here in Acadia, and that they do not need to move to large urban centres. We work on that relentlessly, and we are seeing concrete results.”⁽⁴⁶⁾

4. Training Artists

Training artists was a recurring topic during our public hearings. According to the Fédération des communautés francophones et acadienne du Canada, “It means investing in the training of human resources in order to improve the abilities, skills and effectiveness of [F]rancophones when it comes to creating and innovating, producing, promoting and disseminating cultural activities, goods and services in French.”⁽⁴⁷⁾ The Association des groupes en arts visuels francophones agrees: “[E]ducation support ... is necessary at all levels – primary, secondary and university – in order to promote a better understanding of art, its importance and its inclusion in all areas of activity.”⁽⁴⁸⁾

D. SUPPORT FOR THE MEDIA

To put culture at the heart of the development and vitality of Francophone communities in minority settings, community members need to be able to communicate with and relate to each other. They have to see and hear what is happening in Francophone communities across the country. All segments of the population, young and old, need to be drawn together around a meaningful cultural project that reflects the different facets of their identities. For the funds invested in Francophone arts and culture to have the greatest impact, support is needed for every link in the chain of cultural production. An important part of identity building is celebrating culture. Community media and public broadcasters have an important role to play in this regard.

1. Community Radio Stations and Newspapers

Community radio stations and newspapers play an essential role in maintaining the vitality of Francophone communities in minority settings. Their contribution to the development of arts and culture in particular, and to the vitality of these communities in general, does not seem to be adequately recognized by the federal government. These media were not identified as a priority development sector in either the 2003–2008 Action Plan or the 2008–2013 Roadmap.

According to the Alliance des radios communautaires du Canada, “The community radio stations play an important role in their communities across the country. We have observed a transformation in the communities where community radio stations have

(46) Éditions Perce-Neige, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 7, Bathurst, New Brunswick, 4 June 2008, p. 49.

(47) Fédération des communautés francophones et acadienne du Canada (11 February 2008), p. 63.

(48) Association des groupes en arts visuels francophones, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 6, Ottawa, 26 May 2008, p. 42.

sprung up, including a marked increase in recordings of discs by emerging French Canadian artists, growth in concert ticket sales and increased citizen participation.”⁽⁴⁹⁾

Community radio stations and newspapers are important partners in the funding of community cultural events. Not only do they provide information that reflects the community, they build the capacity to live in French. They provide a rallying point where communities gather, innovate and create jobs in many sectors. The Association de la presse francophone is of the opinion that they are often the only media “that represent and take a constant interest in this [F]rancophone culture.”⁽⁵⁰⁾ They can reach a variety of audiences: Francophones and Francophiles, young people and older people, newcomers. Essentially, community radio stations and newspapers are invaluable communication tools that reflect, validate and develop Francophone culture.

Representatives of these media believe that community radio stations and newspapers receive inadequate government support to maintain and build their current capacity, despite their recognized contribution. These media have different needs: increased funding; training and professional development for young people who want to pursue a career in media; infrastructure support; and development of new markets. This is particularly challenging for small community radio stations. According to the Fédération franco-ténoise, “Our reality in all of this is to keep chasing after money. We get exhausted chasing down projects, because the support does not exist. Our people burn out, we lose them, and we hope that they can be replaced. This is how we work. It is not the most responsible way to run things, but it is the only way we have.”⁽⁵¹⁾

The Alliance des radios communautaires du Canada and the Fédération acadienne de la Nouvelle-Écosse asked the government to create the Community Radio Fund of Canada, whose mandate would be to support the development of community radio stations across the country.⁽⁵²⁾ The Fund was established in May 2008.

The federal government under-utilizes the advertising potential of community radio stations and newspapers. “The media placement agencies do not know us; they are unaware that we exist. They are content to work with the general sectors. These are very often [A]nglophone agencies. We always have to make demands. In the past eight years, we have been trying, with considerable difficulty, to get our fair share of government advertising.”⁽⁵³⁾ It seems as though federal institutions have a poor understanding of their obligations in this regard. In March 2006, Public Works and Government Services Canada published a guide for federal institutions entitled *Advertising to Official*

(49) Alliance des radios communautaires du Canada, *Proceedings of the Standing Senate Committee on Official Languages*, 1st Session, 39th Parliament, Issue No. 16, Ottawa, 28 May 2007, p. 7.

(50) Association de la presse francophone, *Proceedings of the Standing Senate Committee on Official Languages*, 1st Session, 39th Parliament, Issue No. 16, Ottawa, 28 May 2007, p. 12.

(51) Fédération franco-ténoise (10 March 2008), p. 77.

(52) Alliance des radios communautaires du Canada (28 May 2007), p. 8; Fédération acadienne de la Nouvelle-Écosse, *Proceedings of the Standing Senate Committee on Official Languages*, 1st Session, 39th Parliament, Issue No. 17, Ottawa, 11 June 2007, pp. 6 and 24.

(53) Alliance des radios communautaires du Canada (28 May 2007), p. 19.

Language Minority Communities: Best Practices in Government Advertising. According to the Alliance des radios communautaires:

Making the guide's provisions binding, in compliance with the obligation of federal institutions to take positive measures to support the development of minority communities and permit the full recognition and use of both French and English in Canadian society, could have an impact on the way advertising campaigns are mapped out by agencies and departments.⁽⁵⁴⁾

The committee believes that the government must provide better support to community radio stations and newspapers. The value of these media outlets was not recognized by the federal government over the five years covered by the Action Plan, despite their essential contributions to community life. At the public hearings, some witnesses asked that the government add a "media and communications" component to the second phase of the government's official languages strategy. This request had been included in Bernard Lord's winter 2008 consultation report. He recommended "that the new strategy boost support for the communications and community media sector so as to promote exchanges and information sharing within and between minority communities."⁽⁵⁵⁾ Despite Mr. Lord's recommendation, the government decided not to include the media and communications sector in the 2008–2013 Roadmap. The committee finds this situation unfortunate.

The committee asks that the Minister of Canadian Heritage and Official Languages, as coordinator of official languages issues, take the necessary steps to ensure that all federal institutions adopt positive measures with regard to community media, radio stations and newspapers. The committee contends that these media must receive a fair and equitable part of the government advertising budget so that they have the means to play their full part in official-language minority communities. Federal institutions should make effective use of these media and set aside a predetermined part of their advertising expenditures for them. Therefore, the committee recommends the following:

Recommendation 1:

That the Minister of Canadian Heritage and Official Languages take the necessary steps to ensure that all federal institutions:

- a) make effective use of official-language minority media (community radio and newspapers); and**
- b) set aside a predetermined part of government advertising expenditures for community media.**

(54) Alliance des radios communautaires du Canada, Brief submitted to the Standing Senate Committee on Official Languages, May 2007 [translation].

(55) Bernard Lord, *Report on Government of Canada Consultations on Linguistic Duality and Official Languages*, February 2008, p. 22.

2. Broadcasters

Regional television networks like TFO promote Francophone culture in minority communities. National broadcasters also have an important role to play. According to the Alliance des producteurs francophones du Canada, “When young people can relate to the characters they see on screen, they feel they exist; if they cannot relate, they feel they do not exist. This is why we are working hard so that broadcasters, particularly those who hold a national broadcasting licence – public broadcasters like Radio-Canada, and private ones like TVA – are obliged to reflect the reality of [F]rancophones living outside Quebec.”⁽⁵⁶⁾ For this reason, the Alliance recommends that “the CRTC set a minimum 15% Francophone content outside Quebec as a licensing condition for public and private broadcasters in possession of or seeking a national broadcasting licence, and that it do so for all licences that those broadcasters attribute to independent production.”⁽⁵⁷⁾

The Commissioner of Official Languages provided to the committee the results of a study published by his office in January 2009. He said, “Federal institutions must re-double their efforts to ensure official-language communities are better represented on television. The remoteness of decision-making centres, the underdevelopment of infrastructure and the lack of funds are among the challenges examined in the study.”⁽⁵⁸⁾ The Commissioner of Official Languages’s study presented recommendations to the Department of Canadian Heritage, the Canadian Radio-television Telecommunications Commission (CRTC) and the SRC to support community television production and to strengthen the coordination of federal institutions in this regard. The Commissioner of Official Languages stressed the importance of supporting “the production of Canadian live-action and animation programs in French for children and youth.”⁽⁵⁹⁾ More specifically, he asked the SRC for an “increase in efforts to broadcast original French-language Canadian series for children and youth.”⁽⁶⁰⁾

Some witnesses emphasized the important role of the SRC, as a national public broadcaster, in supporting arts and culture in Francophone communities in minority settings. The Commissioner of Official Languages said, “The importance that CBC and Radio-Canada play can never be underestimated in terms of making it possible for people to continue to have access to their culture in their language across the country.”⁽⁶¹⁾ The

(56) Alliance des producteurs francophones du Canada, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 6, Ottawa, 26 May 2008, p. 39.

(57) Alliance des producteurs francophones du Canada, *La production cinématographique et télévisuelle en milieu minoritaire francophone : bilan et perspectives*, Brief to the Standing Senate Committee on Official Languages, September 2007 [translation].

(58) Commissioner of Official Languages, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 40th Parliament, Issue No. 1, Ottawa, 2 March 2009, p. 20.

(59) Office of the Commissioner of Official Languages, *Shadows Over the Canadian Television Landscape: The Place of French on the Air and Production in a Minority Context*, Ottawa, January 2009, p. 41.

(60) *Ibid.*, p. 47.

(61) Commissioner of Official Languages, *Proceedings of the Standing Senate Committee on Official Languages*, 1st Session, 39th Parliament, Issue No. 16, Ottawa, 4 June 2007, p. 37.

SRC is an important partner for many cultural events in Francophone communities in minority settings. Many community representatives are of the opinion that the SRC must increase the visibility of Francophone communities in minority settings and their artists by featuring them on prime-time national programs.⁽⁶²⁾ One representative from the SRC stated that the senior management team is now much more aware of the importance of regional and Francophone representation.⁽⁶³⁾

However, the recent cuts made at the SRC – hit by the economic crisis along with other broadcasters – call into question the possibility of policy changes in this area. Cultural coverage and regional coverage have been weakened. According to the Fédération des communautés francophones et acadienne du Canada, “Radio-Canada teaches our young people about culture, helps develop the new generation, and maintains our sense of identity. If services are no longer provided in French at Radio-Canada, you know, Canada is a very vast country, then what will we belong to? What kind of identity will we develop without such a service?”⁽⁶⁴⁾

The committee strongly encourages the SRC to highlight the reality of Francophone communities in minority settings in its programming. This should be reflected in the number of programs produced outside of Quebec, in regional programming and in national broadcasts. The committee believes that the SRC must ensure that national prime-time programming includes content that reflects the Canadian Francophonie. The SRC has a key role to play in promoting Francophone arts and culture. Despite the current economic climate, it remains an essential partner in this regard. To ensure that all Francophones across the country have access to content that meets their needs, the committee recommends the following:

Recommendation 2:

That the Société Radio-Canada ensure appropriate representation of Francophone communities in minority settings in its programming.

Arts and culture organizations have high hopes for the new Canada Media Fund – arising from the consolidation of the Canadian Television Fund and the Canada New Media Fund – began operating on 1 April 2010. The Fédération culturelle canadienne-française told the committee:

Our independent producers outside Quebec have always had access to a specific budgetary envelope for independent production. According to the [Alliance des producteurs francophones du Canada], this envelope

(62) Fédération culturelle canadienne-française (11 February 2008), p. 69; René Cormier (5 June 2008), pp. 82 and 93; Productions Ode Inc. (5 June 2008), p. 97.

(63) Société Radio-Canada, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 5, Ottawa, 28 April 2008, p. 29.

(64) Fédération des communautés francophones et acadienne du Canada, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 40th Parliament, Issue No. 4, Ottawa, 30 March 2009, p. 16.

will be maintained, which is good news. Negotiations are still underway to find out the exact terms. We intend to continue our fight to ensure that independent [F]rancophone producers outside Quebec are taken into consideration. They produce regional programming that reflects the realities of [F]rancophone and Acadian communities. These programs are broadcast in our [F]rancophone and Acadian communities by Radio-Canada. Our communities must be able to see their lives reflected on screen and our young people have to see themselves reflected. This is essential to ensuring the vitality of our [F]rancophone culture and that of our [F]rancophone and Acadian communities, in order to bolster that sense of belonging.⁽⁶⁵⁾

In a brief, the Alliance des producteurs francophones du Canada argued that the fact that it was not a part of the Canadian Television Fund's board of directors violated the provisions in Part VII of the *Official Languages Act*, because the interests of Francophone producers were not adequately represented.⁽⁶⁶⁾ In his study published in January 2009, the Commissioner of Official Languages came to the same conclusion and recommended to the Department of Canadian Heritage that the special situation of those producers be taken into account. The Commissioner of Official Languages said, "The absence of representatives from the OLMCs [official-language minority communities] deprives the Board not only of important information about production conditions in minority communities, but also of a broader vision of Canada's Francophone reality."⁽⁶⁷⁾ The Alliance des producteurs francophones du Canada wants the Minister of Canadian Heritage and Official Languages to commit to appointing members to the Canada Media Fund board of directors who are aware of the realities of Francophone producers working in a minority context. The Fédération culturelle canadienne-française made the same request in its appearance before the committee.⁽⁶⁸⁾

The committee is of the view that the more the official-language minority communities are involved in decisions made by the government, the more likely they will see their needs being recognized and fulfilled. The appointment of community representatives on federal institutions' boards of directors is a good way of ensuring the consideration of those needs. The committee seeks to be responsive to the volume of evidence gathered throughout this study. With this in mind, the committee recommends:

Recommendation 3:

That the Minister of Canadian Heritage and Official Languages ensure that the production sector in Francophone communities in minority settings be appropriately represented on the Canada Media Fund's board of directors.

(65) Fédération culturelle canadienne-française (30 March 2009), p. 17.

(66) Alliance des producteurs francophones du Canada (September 2007).

(67) Office of the Commissioner of Official Languages (January 2009), p. 36.

(68) Fédération culturelle canadienne-française (30 March 2009), p. 24.

The committee underlines the following suggestion made by the Fédération des communautés francophones et acadienne du Canada: that the new Canada Media Fund grant the SRC/CBC its fair share of charges and review the funding criteria to ensure that they are not exclusively, or almost exclusively, based on audience ratings.⁽⁶⁹⁾

Finally, in keeping with the stipulation in Part VII of the *Official Languages Act* that all federal departments and agencies are responsible for promoting linguistic duality, a few witnesses mentioned that the CBC, the English-language network, should do its share to promote Francophone arts and culture, as the SRC does for some English-language events. According to the Fédération des francophones de la Colombie-Britannique, “CBC must recognize the [F]rancophone community as a partner, an asset, as an added value perhaps, to its programming and its reality.”⁽⁷⁰⁾

E. ECONOMIC ASPECTS

1. Economic Aspects of Culture

According to the Fédération culturelle canadienne-française, the federal government does not recognize culture as an essential component of the Canadian economy.⁽⁷¹⁾ The committee recognizes that culture is a distinct sector of economic development that generates jobs and income and fosters innovation. This is especially true in minority communities where culture is an essential component of community vitality. In his appearance before the committee, Bernard Lord stated:

When we look at the changing economy in Canada and the rest of the world, there seems to be a very close connection between economies that develop with new technologies, new ideas, innovation and the geographic areas where these things are valued and promoted and where there are very dynamic, artistic and cultural communities ... There is a close connection between arts and culture and economic development.⁽⁷²⁾

2. Partnerships

As pointed out before the committee, the competition for funding is fierce. “Since there are growing numbers of [F]rancophone communities and associations, the budget must be

(69) Fédération des communautés francophones et acadienne du Canada (30 March 2009), pp. 16–17.

(70) Fédération des francophones de la Colombie-Britannique, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 3, Ottawa, 10 March 2008, p. 76.

(71) Fédération culturelle canadienne-française, (February 2008) [translation].

(72) Bernard Lord (7 April 2008), p. 14.

divided into ever smaller slices.”⁽⁷³⁾ Artists and cultural and arts organizations must constantly find new funding sources. To this end, they develop many partnerships with other organizations and sectors; forming networks is essential. They have no choice but to work together to carry out the initiatives that are important to them. In Atlantic Canada, organizations have come together to encourage exchanges and develop arts and culture initiatives. They have called upon the Department of Canadian Heritage to create an Atlantic fund to help artists from the four Atlantic provinces to share their expertise.⁽⁷⁴⁾

3. New Technologies

As in many other sectors, cultural and arts organizations must keep up with the latest technologies in order to compete. In the music industry, artists, managers and producers must evolve to keep on top of the challenges of the digital revolution.⁽⁷⁵⁾ Developing Web-based capacity is a major challenge for the minority-language media, especially community newspapers.⁽⁷⁶⁾ In the film industry, e-cinema provides a way to compete with the big players and “to reach out to the regions that are isolated where there would not be sufficient numbers to put in profitable commercial theatres.”⁽⁷⁷⁾ In short, support for new technologies in Francophone communities in minority settings is essential in order to reach young people, support young talent, decentralize production, maximize supply and thereby contribute to the vitality of those communities.

4. Insufficient Funding

All the witnesses agreed that the funding available to support arts and culture in Francophone communities in minority settings is insufficient. A recent study conducted by the Commissioner of Official Languages showed the following: “Among Francophones, language-based art forms have been more successful than other art forms in obtaining an increased share of the financial support provided by federal programs.”⁽⁷⁸⁾ Witnesses appearing before the committee arrived at the same conclusion: the situation is more favourable overall in sectors where the art form is language-based, as in the theatre and literature sectors, than in other sectors, such as in dance and visual arts.⁽⁷⁹⁾

(73) Fédération des francophones de la Colombie-Britannique (10 March 2008), p. 65.

(74) Fédération culturelle de l'Île-du-Prince-Édouard (12 May 2008), p. 7.

(75) Alliance nationale de l'industrie musicale, *Proceedings of the Standing Senate Committee on Official Languages*, 1st Session, 39th Parliament, Issue No. 16, Ottawa, 28 May 2007, p. 10.

(76) Association de la presse francophone (28 May 2007), p. 12; L'Acadie Nouvelle, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 7, Pokemouche, New Brunswick, 5 June 2008, pp. 114–115.

(77) National Film Board's *Studio Acadie*, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 7, Bathurst, New Brunswick, 4 June 2008, p. 29.

(78) Office of the Commissioner of Official Languages (March 2008), p. 42.

(79) Canada Council for the Arts, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 5, Ottawa, 28 April 2008, p. 31.

Funding is sorely needed in all areas. There is general agreement that government funding for arts and culture should be increased to strengthen cultural infrastructure, to improve working conditions for artists and to promote the marketing of cultural and arts products locally, regionally, nationally and internationally. Federal government support is not meeting needs, either for arts and culture programs or for official languages support programs. The support provided by provincial and territorial governments varies greatly from one jurisdiction to another. All too often, municipal support is negligible.

Between February and August 2008, the Department of Canadian Heritage announced that it would end a number of arts and culture programs or reduce their budgets. Many arts and culture organizations criticized these decisions. The Commissioner of Official Languages told the committee that his office has received complaints about these cuts, in the context of the implementation of Part VII of the *Official Languages Act*. When investigating the complaints, the Commissioner of Official Languages tries to determine if the government took into account the needs of official-language minority communities when it made these decisions.⁽⁸⁰⁾

As mentioned earlier, the arts and culture sector was missing from the 2003–2008 Action Plan. At the public hearings, the majority of witnesses asked that the government add an “arts and culture” component to the second phase of the government’s official languages strategy. This request had been included in Bernard Lord’s winter 2008 consultation report. He recommended “that the new strategy for the next phase of the Action Plan give special attention to arts and culture and reflect the federal government’s actions in support of this sector.”⁽⁸¹⁾

In the Roadmap announced in June 2008, the Government of Canada identified the “arts and culture” component as a priority sector. The government recognized that arts and culture are “ways that individuals express their linguistic identity and key drivers of community vitality.”⁽⁸²⁾ Over the next five years, the federal government plans to invest \$23.5 million in three specific initiatives: the Cultural Development Fund (\$14M), the Music Showcases for Artists from Official-Language Minority Communities (\$4.5M), and the National Translation Program for Book Publishing (\$5M). The government also asked the CRTC to prepare a report on the accessibility and the quality of broadcasting services available to official-language minority communities. The CRTC tabled its report on 30 March 2009.⁽⁸³⁾

The Cultural Development Fund will help promote the contribution of arts, culture and heritage to the sustainable development of Francophone and Anglophone communities in minority settings, and will more particularly foster identity building and a sense of

(80) Commissioner of Official Languages (2 March 2009), pp. 28–29.

(81) Bernard Lord (February 2008), p. 20.

(82) Government of Canada, *Roadmap for Canada’s Linguistic Duality 2008–2013*, Ottawa, 2008, p. 12.

(83) Canadian Radio-television and Telecommunications Commission, *Report to the Governor in Council on English- and French-language broadcasting services in English and French linguistic minority communities in Canada*, Ottawa, 30 March 2009.

belonging within the communities. The Music Showcases for Artists from Official-Language Minority Communities will increase artists' access to musical performances in their language and broaden their audiences through local, regional, national and even international showcases. The National Translation Program for Book Publishing will help publishers in Canada translate Canadian-authored books into English and French.

These initiatives will no doubt address some of the issues raised during the public hearings. But cultural and arts organizations doubt that the funds in question are sufficient to promote the sustainable development of arts and culture in Francophone communities in minority settings. The Fédération culturelle canadienne-française is of the view that for the time being, it is difficult to assess the possible spin-offs of the three initiatives and that this situation maintains the uncertainty that exists in the Francophone communities in minority settings.⁽⁸⁴⁾ Moreover, the future of some cultural programs remains unresolved, which increases uncertainty.⁽⁸⁵⁾

The Fédération culturelle canadienne française told the committee that this support “represents a bare minimum of a hand-up, which cannot in the long term support transversal cultural action aimed at connecting with other sectors of activity in the Francophone and Acadian communities and in Canadian civil society as a whole.”⁽⁸⁶⁾ According to the organization, “[T]he budgets that have been allocated do not adequately meet the needs and expectations of these communities. These budgets will not, therefore, give the Canadian [F]rancophonie a vibrant, well-structured and broad-based [F]rancophone environment that will evolve in a context of creative dialogue among identities and diversity, individuals and communities, while at the same time maintaining social cohesion.”⁽⁸⁷⁾

Indeed, there is still a huge gap between the financial needs of communities and the funding they receive. The Fédération culturelle canadienne-française stated that an additional \$200 million over a five-year period is needed to ensure the long-term consolidation of the arts and culture organizations it represents throughout Canada.⁽⁸⁸⁾

Witnesses at the public hearings expressed many different needs. The committee recognizes the efforts of the federal institutions participating in the implementation of the Roadmap. However, it underscores the importance of supporting infrastructure development, cultural activities in schools, artist training and professional development, the use of new technologies and community collaboration (networking). Considering the substantial discrepancy between the financial commitments made in June 2008 and the amount recommended by the Fédération culturelle canadienne-française, and considering

(84) Fédération culturelle canadienne-française, *Feuille de route sur la dualité linguistique canadienne : les arts et la culture dans les milieux francophones en situation minoritaire*, Brief submitted to the Standing Senate Committee on Official Languages, March 2009 [translation].

(85) Fédération culturelle canadienne-française (30 March 2009), p. 14.

(86) Fédération culturelle canadienne-française (March 2009) [translation].

(87) Fédération culturelle canadienne-française (30 March 2009), p. 8.

(88) Fédération culturelle canadienne-française (11 February 2008), p 67.

the range of needs expressed by organizations at the public hearings, the committee recommends the following:

Recommendation 4:

That the Department of Canadian Heritage, in collaboration with federal institutions working in the arts and culture sector, ensure that Francophone communities in minority settings have access to sufficient resources (both human and financial) to support the development of arts and culture in their region and to enhance their vitality, in particular to support:

- a) infrastructure development;**
- b) cultural activities in schools;**
- c) artist training and professional development;**
- d) the use of new technologies; and**
- e) networking.**

5. Criteria that Better Reflect Needs

The criteria used to award funding to cultural and arts organizations are often ill-suited to minority communities. Despite considerable effort by some institutions, a number of federal programs fail to address the specific realities that Francophone communities in minority settings face. The evidence heard clearly illustrates this.

You take a program, you force it on the community and you tell them to find some way to adapt to the program. What that does is to increase the administrative burden without providing the resources that are essential to the communities who deliver the services. I know that there is an administrative responsibility, but you should help us to help you develop the programs that will best meet the needs of the communities, rather than do the opposite.⁽⁸⁹⁾

And as regards funding as such, what happens is that it causes problems for us, especially for our large programs. We must adjust to their criteria, and not the opposite ... So we have to realign ourselves to meet the program criteria and most times, it does not meet our needs.⁽⁹⁰⁾

When we apply to the Canada Council for a grant to help with a festival, then we must absolutely include some type of aboriginal content. But it does not work that way for aboriginal programs, which are not required to have any [F]rancophone or [A]nglophone content.⁽⁹¹⁾

The multi-faceted role that cultural industries play in minority communities must be recognized. These industries not only generate economic benefits, but also strengthen social cohesion and support the ability to live in French. The criteria of economic

(89) Association canadienne-française de l'Alberta, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 3, Ottawa, 10 March 2008, p. 81.

(90) Société culturelle régionale Népissiguit (4 June 2008), p. 32.

(91) Fédération des francophones de la Colombie-Britannique (10 March 2008), p. 80.

performance, audience ratings and artistic excellence do not reflect the reality of minority communities. The Commissioner of Official Languages noted:

Under the *Official Languages Act*, it is impossible to make a clear-cut decision, or make a decision based solely on economic return. Market penetration is important, but cannot be the only performance measure applied to OLMC organizations if the provisions of the Act are to be respected. Moreover, the size and comparative isolation of OLMCs makes it an impossible objective to reach. Instead, funding should be allocated on the basis that it allows artists and arts and culture organizations to reinforce Canada's cultural identity and that it contributes significantly to community vitality.⁽⁹²⁾

Criteria that better reflect the needs of arts and culture organizations could be used. The publishing industry, for instance, uses the principle of equivalency, whereby Francophone communities in minority settings must receive their fair share of available funding.⁽⁹³⁾ The Canada Council for the Arts, for its part, has developed a strategy based on linguistic equality, which required it to maintain its support under the Interdepartmental Partnership with Official Language Communities (IPOLC).⁽⁹⁴⁾ Under certain programs, funding envelopes are earmarked for the Canadian Francophonie, in accordance with its demographic proportions. The Minister of Canadian Heritage and Official Languages told the committee that he had made sure that Francophone communities had their own budget within the new Canada Media Fund, which is to be established next year.⁽⁹⁵⁾

Artists in Francophone communities in minority settings want funding that is in line with their specific needs. Their needs are often misunderstood, and as a result the funding provided is insufficient. To stimulate their development, they need support for innovative initiatives that help emerging talent and encourage young people to remain in their regions. They need constant support for “the development of cultural structures and outreach activities, audience development, market development and sector professionalization.”⁽⁹⁶⁾ Witnesses appearing before the committee advocated the decentralization of decision-making power from federal officials to the regions, where their needs are better understood.⁽⁹⁷⁾ Jacques C.-F. Lanteigne pointed out that:

[I]t would be easier if people in the regions had some decision-making power. We do not necessarily want to encourage the Government of

(92) Office of the Commissioner of Official Languages (March 2008), p. 41.

(93) Alliance nationale de l'industrie musicale (28 May 2007), p. 29.

(94) Canada Council for the Arts (28 April 2008), p. 24.

(95) Minister of Canadian Heritage and Official Languages, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 40th Parliament, Issue No. 3, Ottawa, 23 March 2009, p. 7.

(96) Fédération culturelle canadienne-française (February 2008) [translation].

(97) Fédération culturelle acadienne de la Nouvelle-Écosse and Conseil de partenariat des arts et de la culture de la Nouvelle-Écosse, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 6, Ottawa, 12 May 2008, p. 9; Productions Ode Inc. (5 June 2008), p. 98.

Canada to make poor investments, but I think people in Moncton, for example, are just as able to make decisions as people in Ottawa. I think that could be the kind of positive measure that would not necessarily require any great upheaval, but would obviously require some attitude adjustments, because there would have to be an agreement to give up a little bit of control.⁽⁹⁸⁾

6. Administrative Burden

Funding for specific projects does not meet the needs of artists and community organizations for capacity and infrastructure development. The insufficiency and instability of this type of funding creates an administrative burden, leads to volunteer burnout and even engenders a measure of apathy in cultural and artistic communities. The Fédération culturelle canadienne-française said to the committee, “We now urgently need stable and multi-year core funding to consolidate our organizations and to develop structural and dynamic strategies and projects which recognize existing resources and each region’s potential.”⁽⁹⁹⁾ One year later, before the committee, the organization reaffirmed its request.⁽¹⁰⁰⁾ Other witnesses called for the government to make a commitment to funding multi-year projects in order to give established organizations greater flexibility in planning.⁽¹⁰¹⁾

The need for multi-year core funding applies not only to the arts and culture sector, but to other development sectors. According to the Fédération culturelle canadienne-française, “[o]rganizations have increasingly fewer resources to employ qualified individuals in various fields, because they do not have the means to pay them. Often, we don’t have the means to pay for office space or adequate computer equipment.”⁽¹⁰²⁾

The witnesses very clearly conveyed their disappointment concerning the delays in the provision of funding. The time elapsed between the application for funding and the provision of funding often places Francophone communities in minority settings in a very difficult position. This can have a negative impact on small organizations. For instance, cultural organizations might receive “the money in five instalments over the year. So as you can understand, when the money comes in five instalments like that, it is very difficult to do long-range planning.”⁽¹⁰³⁾

The forms to be completed are complex, adding to the administrative burden, and witnesses expressed their frustrations with this. First of all, considerable effort is required to complete the forms. “Currently, major projects and small projects are covered with the

(98) Jacques C.-F. Lanteigne, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 7, Pokemouche, New Brunswick, 5 June 2008, p 110.

(99) Fédération culturelle canadienne-française (11 February 2008), p 65.

(100) Fédération culturelle canadienne-française (30 March 2009), p. 15.

(101) Calixte Duguay, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 7, Pokemouche, New Brunswick, 5 June 2008, p 86.

(102) Fédération culturelle canadienne-française (30 March 2009), p. 15.

(103) Société culturelle régionale Népissiguit (4 June 2008), p. 27.

same application form. This in itself is not logical.”⁽¹⁰⁴⁾ Secondly, the current funding process can be costly for small organizations. A small publishing company, for instance, had to spend about \$5,000 to fulfill accounting requirements.⁽¹⁰⁵⁾

In light of these witness statements, the committee believes that federal arts and culture programs do not adequately reflect the reality of Francophone communities in minority settings. The criteria used are often unsuited to minority communities, and do not meet funding requirements for small projects. They place too much importance on financing one-off projects instead of providing core funding. They are weighed down by an administrative burden that delays the launch of some projects, leads to volunteer burnout, and slows community development. In a study published in March 2008, the Commissioner of Official Languages stated that the Department of Canadian Heritage had already put certain measures in place to address these weaknesses, such as providing 25% interim funding for programming, multi-year funding for programming and a review of application forms.⁽¹⁰⁶⁾

Time and again, the committee heard complaints of “administrative burden,” “complexity” and “volunteer burnout.” The committee believes that further measures must be taken to relieve the administrative burden which weighs on arts and culture organizations. Through the Development of Official-Language Communities Program, specifically the sub-component “Cooperation with the Community Sector,” the Department of Canadian Heritage needs to provide multi-year funding over a five-year period in order to cover the collaboration accords’ full cycle. First, support should be provided for the development of projects with a solid framework designed to engage communities. Second, the application process for small projects should be streamlined by simplifying application forms, changing the number of payments and giving greater decision-making powers to program officials in the regions. Third, wait times for processing grant applications should be reduced. Based on these findings, the committee recommends the following:

Recommendation 5:

That the Department of Canadian Heritage review the funding process for the sub-component “Cooperation with the Community Sector” in the Development of Official-Language Communities Program and provide the communities with multi-year funding over a five-year period. The Department must:

- a) support the development of projects providing a solid framework and designed to engage communities;**
- b) streamline the funding process for small projects; and**
- c) reduce wait times for processing grant applications.**

(104) Jacques C.-F. Lanteigne (5 June 2008), p 101.

(105) La Grande Marée Ltd., *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 7, Bathurst, 4 June 2008, p. 51.

(106) Office of the Commissioner of Official Languages (March 2008), p. 45.

F. POLITICAL ASPECTS

1. Leadership

To a large extent, furthering arts and culture in Francophone communities in minority settings depends on political will. The testimony indicates a lack of leadership on the part of the Government of Canada in promoting arts and culture in those communities. According to the Fédération culturelle canadienne-française, “The failure to make reference to arts and culture in Canada’s Francophone communities in the *Action Plan for Official Languages* was particularly damaging in terms of ensuring the balanced development of our cultural and artistic communities.”⁽¹⁰⁷⁾ Without the political will, any gains made remain tenuous. According to the Alliance des producteurs francophones du Canada, “Quantifiable, stable and ongoing political and institutional support are a necessary condition for survival and success.”⁽¹⁰⁸⁾ Some officials from federal institutions shared that view: “The recognition of arts and culture would allow us to promote artists and reinvigorate the artistic community within minority settings.”⁽¹⁰⁹⁾

The Department Canadian Heritage, one of the main funding parties, must lead by example. Some federal institutions already recognize the importance of raising awareness among senior management. Appearing before the committee, a representative of the CRTC stated, “the more CRTC executives know about the realities, needs and concerns of minority linguistic communities, the better the decisions taken in the area of broadcasting will be.”⁽¹¹⁰⁾

In 2005, Canada made a commitment to uphold UNESCO’s cultural diversity principles. The globalization of markets is a major threat to Francophone communities in minority settings and demands increasingly sustained commitment to the principle of cultural diversity.

Given this situation, a number of Francophone organizations believe that the resources should be provided to Francophone communities in minority settings to allow them to position themselves internationally. The Conseil culturel francosaskois told the committee, for instance, “We would like to present the [F]rancophone community of Saskatchewan as one which is connected to the international reality of [F]rancophones. That is, we would like to make people aware that there is an international Francophonie and that Western [F]rancophones, as well as all other [F]rancophones in Canada, are part of that reality.”⁽¹¹¹⁾ In other words, Canada should develop the means to support cultural

(107) Fédération culturelle canadienne-française (February 2008) [translation].

(108) Alliance des producteurs francophones du Canada (September 2007) [translation].

(109) Canada Council for the Arts (28 April 2008), p. 41.

(110) Canadian Radio-television and Telecommunications Commission, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 5, Ottawa, 28 April 2008, p. 17.

(111) Conseil culturel francosaskois (10 March 2008), p. 90.

diversity within its own borders. The Association des théâtres francophones du Canada stated:

Although Canada has played a leading role, and continues to be very active, in the creation of a new international instrument on cultural diversity designed to preserve the ability of nations to adopt policies and programs to support arts and culture in a global market context, it is time for this country to adopt a cultural policy that will legitimize and guide federal government involvement in funding arts and culture in Canada.⁽¹¹²⁾

The committee is of the opinion that the organizations and artists working in Francophone communities in minority settings should be provided with the necessary tools to position themselves internationally. The Commissioner of Official Languages addressed the question of intercultural dialogue in its study published in March 2008. According to him, “federal institutions make few efforts to promote linguistic duality and intercultural exchange through the arts and culture. The Commissioner of Official Languages would like to see an acknowledgment of the fact that the arts and culture are an ideal venue for Canadians to familiarize themselves with the other language community and that the official-language minority communities are the best transmitters of culture and are champions of intercultural dialogue.”⁽¹¹³⁾

2. Long-term Support

Since no long-term vision has been established, there is a lack of coordination across Canada with respect to arts and culture objectives. Too often, the support provided by the various levels of government is uncertain, not properly targeted and lacks a solid framework. According to the testimony, the time has come to develop a long-term strategy that recognizes the central role of arts and culture in the development and vitality of Francophone communities in minority settings. Support must be provided for every link in the chain of cultural production, from creation through production, performance, distribution and consumption.

Witnesses appearing before the committee were in favour of a national cultural policy, under certain conditions. The Fédération culturelle canadienne-française said this:

Currently, there is no official definition of culture and no dominant cultural policy in Canada ... Culture is a shared responsibility and each [level] of government develops it according to its own priorities and programs within a strategic framework and with consideration for budgetary constraints. What remains clear is that in the 21st century and the globalized environment of international trade and a concentrated business sector, Canada must send out an unequivocal message to the arts and culture sector, and especially its Canadian [F]rancophone

(112) Association des théâtres francophones du Canada (22 May 2008) [translation].

(113) Office of the Commissioner of Official Languages (March 2008), p. 56.

component, that it understands the importance of adequate and stable funding in this key area which underpins both the national economy and identity.⁽¹¹⁴⁾

The witnesses expressed the belief that a national cultural policy would have to address the specific characteristics of the two linguistic groups as well as the specific needs of each region of the country. According to the Fédération culturelle canadienne-française:

The policy implemented will have to reflect the constantly changing environment as well as fundamental and distinctive aspects of our country, such as the co-existence of the two linguistic communities. Under such a policy, Canada would face the major challenge of dividing the market into two linguistic groups and addressing the tension between economic and cultural imperatives. Another challenge would be to give all Canadians, from East to West and North to South, effective and affordable access to Francophone artists and cultural activities and products.⁽¹¹⁵⁾

In establishing such a policy, consideration would also have to be given to the specific circumstances in each province.⁽¹¹⁶⁾ Moreover, the needs of the younger generations would need to be addressed and emphasis would have to be placed on the use of new technologies.⁽¹¹⁷⁾

Arts and culture organizations recognize that they must work with the federal government, the provinces, municipalities and other stakeholders to foster the long-term success of their initiatives. Coordinated and concerted action is the only way to give artists and cultural organizations the tools they need to increase the visibility of Francophone arts and culture within communities, throughout Canada and internationally.

To ensure equal access to public funding in the arts and culture sector, the Assemblée de la francophonie de l'Ontario recommends the "implementation of a joint mechanism for horizontal management that would group together all partners that can work on developing a vision, a new strategy to develop the arts and culture. The institutions of federal and provincial governments and of certain key municipalities, as well as stakeholders of the [F]rancophone community, could work together."⁽¹¹⁸⁾ A representative from the Fédération culturelle acadienne de la Nouvelle-Écosse and the Conseil de partenariat des arts et de la culture de la Nouvelle-Écosse suggested that investments in arts and culture by the three levels of government should be harmonized

(114) Fédération culturelle canadienne-française (11 February 2008), p 67.

(115) Fédération culturelle canadienne-française (February 2008) [translation].

(116) Fédération culturelle acadienne de la Nouvelle-Écosse and Conseil de partenariat des arts et de la culture de la Nouvelle-Écosse (12 May 2008), p. 22; La Grande Marée Ltd. (4 June 2008), p. 54; Assemblée de la francophonie de l'Ontario (12 May 2008), pp. 28–29.

(117) Centre de la francophonie dans les Amériques, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 5, Ottawa, 5 May 2008, p. 55.

(118) Assemblée de la francophonie de l'Ontario (12 May 2008), pp. 11–12.

by including an arts and culture component in the next collaboration accords signed by the Department of Canadian Heritage and Nova Scotia's Francophone and Acadian communities.⁽¹¹⁹⁾

While the investments set out in the Roadmap give a boost to community organizations, the Fédération culturelle canadienne-française is of the opinion "that we still can't say there is strong and committed leadership for Francophone Canada's arts and culture sectors."⁽¹²⁰⁾

When it appeared before the committee, the organization expressed the desire that the Government of Canada have a national cultural policy. In its opinion, "in the absence of a cultural policy, steps and action are taken which often lack vision, lack long-term direction or investments to ensure lasting development."⁽¹²¹⁾ Such a global vision would make it easier to establish criteria for majorities and minorities. According to the Commissioner of Official Languages, "In the absence of a comprehensive cultural policy for Canada, the funding agencies have a hard time reconciling the many competing interests in the arts and culture community and allocating funds that fall short of meeting the legitimate needs of projects of all types."⁽¹²²⁾ The committee concurs with our witnesses.

To encourage federal institutions to develop, pursue or enhance their commitment to communities and to become firmly committed to partnerships, strong leadership is needed to foster true cooperation within the government. As the Commissioner of Official Languages said, "Uncertainty surrounds the future of early, targeted initiatives, and the communities see little sign of commitment to a stable, long-term, systemic approach to recognizing their importance. In the absence of this kind of approach, they see linguistic duality, a fundamental building block of Canadian identity, being watered down."⁽¹²³⁾ Like the Commissioner of Official Languages, the committee believes that the government should develop a new vision for arts and culture that recognizes their essential contribution to the vitality of Francophone communities in minority settings.

A long-term vision must unite all federal institutions in the arts and culture sector. Provincial and territorial governments, municipalities and Francophone communities in minority settings must be involved in its development. It must take into account the realities of the Francophone communities in minority settings and support their role in promoting cultural diversity and intercultural dialogue. It should also address the needs of first-generation and second-generation Francophone immigrants; reflect the circumstances of each province and territory; address the needs of the younger generations; and emphasize the use of new technologies. Therefore, the committee recommends the following:

(119) Fédération culturelle acadienne de la Nouvelle-Écosse and Conseil de partenariat des arts et de la culture de la Nouvelle-Écosse (12 May 2008), pp. 21–22.

(120) Fédération culturelle canadienne-française (March 2009) [translation].

(121) Fédération culturelle canadienne-française (30 mars 2009), p. 12.

(122) Office of the Commissioner of Official Languages (March 2008), p. 41.

(123) *Ibid.*, p. 46.

Recommendation 6:

That the Department of Canadian Heritage, in collaboration with community organizations (in particular, the Fédération culturelle canadienne-française and the Fédération des communautés francophones et acadienne du Canada), the federal institutions working in the arts and culture sector and the other levels of government (provincial/territorial and municipal), develop a long-term vision to support arts and culture in Francophone communities in minority settings that specifically takes into account:

- a) the particular realities of Francophone communities in minority settings;**
- b) the role that could be played by those communities in promoting cultural diversity and intercultural dialogue;**
- c) the needs of first-generation and second-generation Francophone immigrants;**
- d) the needs of each province and territory;**
- e) the needs of the younger generations; and**
- f) the use of new technologies.**

3. Interdepartmental Coordination

Interdepartmental coordination initiatives, led by the Department of Canadian Heritage, have helped some community organizations working in the area of arts and culture. The Alliance des producteurs francophones du Canada mentioned two mechanisms that helped the organization respond to the specific challenges of production in minority communities: the Working Group on Media Arts and the IPOLC (Interdepartmental Partnership with Official Language Communities). The *Agreement for the Development of Francophone Arts and Culture* is another example of successful cooperation. Despite these mechanisms, the results obtained vary greatly from sector to sector.

The IPOLC was one of the initiatives established to encourage partnerships between federal departments and agencies in order to support the implementation of Part VII of the *Official Languages Act*. Between 2000 and 2008, the Department of Canadian Heritage signed partnership agreements with various federal organizations working in the arts and culture sector, including the Canada Council for the Arts, Telefilm Canada, the SRC, the CBC, the NFB and the National Arts Centre. The program ended on 31 March 2009. The Minister of Canadian Heritage and Official Languages told the committee, “Many federal institutions have incorporated the IPOLC objectives and have met those objectives. The program was a success, but it was also a project to be implemented over a set period of time; it was not an ongoing project.”⁽¹²⁴⁾

During the public hearings, the committee noted some confusion in the arts and culture community concerning the future of the IPOLC. According to the witnesses, eliminating this program could slow down activities undertaken by some federal institutions. The NFB told the committee, “The NFB’s commitment to minority language communities

(124) Minister of Canadian Heritage and Official Languages (23 March 2009), p. 17.

will continue, but the loss of resources available through this program, on top of an already very tight budget, will undoubtedly hurt our activities.”⁽¹²⁵⁾ The Fédération culturelle canadienne-française stated that training sessions offered to directors and producers by the NFB, as part of the IPOLC, might be impaired.⁽¹²⁶⁾ The commitments from other federal institutions differed: Telefilm Canada has not informed the communities of its position, while the Canada Council for the Arts has committed to carry on the activities already undertaken.⁽¹²⁷⁾

A recent study by the Commissioner of Official Languages showed that the IPOLC’s results varied by institution, region and sector. The Commissioner of Official Languages also noted a gap between the expectations of government institutions and the real impact on community artists.⁽¹²⁸⁾ The Commissioner of Official Languages said that in the context of this program, “Canadian Heritage wanted to encourage the other federal departments and institutions to fund new initiatives, intending to progressively reduce or withdraw its own contribution to the IPOLC in conjunction with the increased stability of these initiatives.”⁽¹²⁹⁾

Representatives for Francophone communities in minority settings are concerned about the future. They wonder whether the federal institutions that signed partnership agreements under the IPOLC will maintain their support for activities undertaken to foster community development and promote linguistic duality. In March 2009, complaints were filed with the Office of the Commissioner of Official Languages by some community organizations. The organizations claimed that the government did not consult them sufficiently before announcing the program’s cancellation.

The representatives from the Department of Canadian Heritage said that such consultations could not have been held, since the decision to cancel IPOLC was part of the government’s strategic review of programs and spending and that such an exercise is normally subject to a number of confidentiality rules.⁽¹³⁰⁾ The committee has concerns about this. Budgetary decisions taken without notifying members of Francophone communities in minority settings could have disastrous effects on the development and vitality of the communities. In his most recent annual report, the Commissioner of Official Languages asked the Treasury Board Secretariat to take “the necessary steps to ensure expenditure and similar reviews within the federal government are designed and conducted in full compliance with the commitments, duties and roles prescribed in Part VII of the *Official Languages Act*.”⁽¹³¹⁾

(125) National Film Board, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 39th Parliament, Issue No. 5, Ottawa, 28 April 2008, p. 20.

(126) Fédération culturelle canadienne-française (30 March 2009), p. 19.

(127) *Ibid.*, p. 19.

(128) Office of the Commissioner of Official Languages (March 2008), p. 43.

(129) *Ibid.*, p. 43.

(130) Department of Canadian Heritage, *Proceedings of the Standing Senate Committee on Official Languages*, 2nd Session, 40th Parliament, Issue No. 3, Ottawa, 23 March 2009, p. 16.

(131) Office of the Commissioner of Official Languages, *Annual Report 2007–2008*, Ottawa, 2008, p. 99.

The committee realizes that the IPOLC was developed as a temporary measure aiming to shift responsibility to federal institutions and encourage partnerships in support of community development and the promotion of linguistic duality. The committee is concerned that eliminating this program could have a negative impact on a number of arts and culture organizations. The Fédération culturelle canadienne-française holds the view that the “recent announcement that the IPOLC program was being terminated is [...] a clear sign of the gradual but steady decline in the funding provided to arts and culture organizations in Canada’s French-language community. Does Canadian Heritage plan to introduce a mechanism that will replace the Program?”⁽¹³²⁾

The committee reminds federal institutions of the importance of meeting their obligations regarding the implementation of Part VII of the *Official Languages Act*. The IPOLC provided for a financial incentive to encourage interdepartmental coordination in this matter. Without such an incentive, how will it be possible to ensure that federal institutions carry out the initiatives they have undertaken to foster community development and promote linguistic duality? The committee stresses the leadership role of the Department of Canadian Heritage in this regard. The Department must ensure that the collaboration continues. It must find new tools to ensure that federal institutions meet their obligations under the Act.

4. Positive Measures

Since the fall of 2005, federal institutions have been required to take positive measures to enhance the vitality of official-language minority communities and to support their development, as well as to foster linguistic duality. There are different ways of ensuring that community needs are taken into consideration in matters concerning support for Francophone arts and culture: targeted programs, specific funding envelopes, linguistic clauses in contribution agreements, participation in working groups, representation on the board of directors of certain organizations, or ad hoc consultations.

Needs for support vary according to the needs of the different organizations. Some would like the funding envelope for Francophone communities in minority settings to be increased for certain programs, especially for the Canadian Television Fund, which will soon be an integral part of the Canada Media Fund.⁽¹³³⁾ Others would like a place on the board of directors of certain programs or federal organizations like the Canada Media Fund, the Canada Council for the Arts or the SRC.⁽¹³⁴⁾ The Association de la presse francophone maintains that the criteria of a number of programs should be revisited, especially those of the Canadian Magazine Fund,⁽¹³⁵⁾ so that community newspapers “can

(132) Fédération culturelle canadienne-française (March 2009) [translation].

(133) Fédération culturelle canadienne-française (11 February 2008), p. 70.

(134) Alliance des producteurs francophones du Canada (September 2007); Fédération culturelle canadienne-française (11 February 2008), p. 65; Association des groupes en arts visuels francophones (26 May 2008), p 48.

(135) This fund will soon be consolidated into the Canada Periodical Fund. When this program was announced in February 2009, the government committed to take steps to continue to recognize the special challenges of certain types of periodicals, including those serving official-language minority communities. For more details, see: Canadian Heritage, “The

offer, provide more coverage of, among other things and in large part, culture, artists and cultural events.”⁽¹³⁶⁾ Another approach would be to include specific provisions in the protocols recognizing the cultural contribution of Francophone communities in minority settings. In short, there are many ways for federal institutions to implement positive measures.

Some witnesses told the committee that they were hoping that federal institutions would follow through on the implementation of positive measures. The Fédération des communautés francophones et acadienne du Canada stated that the implementation of Part VII remains timid.⁽¹³⁷⁾

The scope of Part VII of the *Official Languages Act*, as amended in 2005, has not yet been clarified in case law. This makes the task even more difficult for federal institutions, which are required to take positive measures to develop and maintain the vitality of arts and culture in Francophone communities in minority settings. To contribute to the discussion on the implementation of Part VII of the *Official Languages Act*, the Commissioner of Official Languages put forward these principles for implementing Part VII, in the hope that they would lead to a better understanding of the positive measures and guide the actions of federal institutions charged with implementing them:

- a proactive and systematic approach and targeted treatment (Part VII “reflex”);
- the active participation of Canadians; and
- a continuous process for improving the programs and policies related to Part VII.⁽¹³⁸⁾

The most recent annual report of the Department of Canadian Heritage⁽¹³⁹⁾ seems to show that the federal institutions working in the arts and culture sector are fairly well aware of their responsibilities concerning the implementation of Part VII. The most recent report cards issued by the Commissioner of Official Languages show that federal institutions that were evaluated in the arts and culture sector had an “exemplary” or “good” performance in this regard. The Commissioner of Official Languages says that, despite these results, “[T]he number of complaints regarding non-compliance with Part VII has increased considerably since 2005, perhaps because the official-language minority communities have become aware of the amendments to the Act.”⁽¹⁴⁰⁾

Federal institutions must uphold the spirit of Part VII of the *Official Languages Act* by consulting official-language minority communities when making decisions that affect their growth and development. The committee wishes to congratulate the CRTC, which

Government of Canada Creates Canada Periodical Fund to Better Support Magazines and Community Newspapers,” News release, Montreal, 17 February 2009.

(136) Association de la presse francophone (28 May 2007), p. 14.

(137) Fédération des communautés francophones et acadienne du Canada (30 March 2009), p. 7.

(138) Office of the Commissioner of Official Languages (2008), p. 7.

(139) Canadian Heritage, *Annual Report 2006–2007 (Volume 2): Achievements of Designated Federal Institutions. Implementation of Section 41 of the “Official Languages Act,”* Ottawa, 2008.

(140) Office of the Commissioner of Official Languages (2008), p. 8.

started a discussion group with official-language minority communities in order to more readily take their realities into account when making decisions. As the CRTC stated before the committee, “[T]he participation of community representatives at these meetings is consistent with the principle of active citizen participation, which was identified by the Commissioner of Official Languages as being one of the keys to ensuring implementation of the new Part VII.”⁽¹⁴¹⁾ Effective consultation mechanisms need to be in place if the needs of Francophone communities in minority settings are to be taken into account. A recent study by the Commissioner of Official Languages showed that the consultations only produce concrete results if they are “properly timed and framed.”⁽¹⁴²⁾

Canadian Heritage annual reports contain little information regarding the adoption of positive measures by federal institutions. The committee holds the view that Canadian Heritage should show greater leadership with regard to the implementation of positive measures. The department has several means to do this. For example, its annual report could more clearly emphasize the positive measures undertaken by the 31 institutions designated to enhance the vitality of Francophone communities in minority settings and support their development, as well as to promote linguistic duality. A list of best practices could be set out and disseminated to all federal institutions to guide their actions. The Department could work with the Fédération des communautés francophones et acadienne du Canada, which has already set up an initiative to document the measures official-language minority communities insist upon and the actions taken by federal institutions to meet the requirements under Part VII. The committee emphasizes that real political leadership is preferable to awaiting a judicial determination on the subject, particularly in regard to the adoption of positive measures. Therefore, the committee recommends:

Recommendation 7:

That the Department of Canadian Heritage, in collaboration with the Fédération des communautés francophones et acadienne du Canada, document the positive measures taken by federal institutions and ensure that the information is disseminated in its annual report tabled in Parliament.

Federal institutions working in the arts and culture sector must ensure, when it is a question of support for Francophone arts and culture, that their programs meet community needs. The increase in the number of complaints received by the Commissioner of Official Languages about the implementation of Part VII is a clear indication that federal institutions have difficulty understanding their responsibilities in connection with Part VII. With this in mind, the committee recommends the following:

(141) Canadian Radio-television and Telecommunications Commission (28 April 2008), p. 17.

(142) Office of the Commissioner of Official Languages (March 2008), p. 46.

Recommendation 8:

That the Department of Canadian Heritage ensure that federal institutions working in the arts and culture sector provide for positive measures to enhance the vitality of Francophone communities in minority settings and support their development, as well as to promote linguistic duality.

“Since culture is at the heart of the [F]rancophone identity, it must also be at the heart of sustainable development for [F]rancophone and Acadian communities.”⁽¹⁴³⁾

CONCLUSION

In conducting this study, the committee has gained a better understanding of the issues and challenges that Francophone communities in minority settings face regarding support for the arts and culture sector. This sector is too often marginalized within a more comprehensive view of the development of official-language minority communities. Gains in this sector remain weak. It is important to recognize that there is a link between arts and culture and other sectors involved in community development. It is also important to recognize that arts and culture are significant economic generators, both in Francophone communities in minority settings and in the country as a whole.

As we have seen throughout this report, reduced funding can threaten the development and prosperity of Francophone communities in minority settings. The committee believes, to quote Father Zoël Saulnier, that “investing in culture is sowing the future, and refusing to invest in culture is tantamount to ordering the slow death of a people.”⁽¹⁴⁴⁾

The committee recognizes that it could have examined a number of related aspects in greater detail. Owing to the various priorities on its agenda, the committee was unable to address such issues as the role of national museums or private broadcasters in supporting arts and culture in Francophone communities in minority settings. The committee would like to make the point, however, that these institutions also have an important role to play in the promotion of Francophone arts and culture. In subsequent reviews of this study and those of the Commissioner of Official Languages, and in an effort to get a complete overview of the situation, the committee could give further consideration in the future to the role of newcomers in the formulation of a global vision of arts and culture. The committee could also study the development of arts and culture in Anglophone communities in minority settings.

The committee believes that supporting arts and culture must be part of a comprehensive, sustainable and effective strategy for the development of Francophone communities in minority settings. All levels of government must be involved. The federal government, in particular, must give financial support to this development sector. Arts and culture are at the heart of Canadian identity; they are at the heart of the identity of Francophone communities in minority settings.

(143) Fédération culturelle canadienne-française (11 February 2008), p. 68.

(144) Father Zoël Saulnier (5 June 2008), p. 77.

**APPENDIX A:
LIST OF FEDERAL INSTITUTIONS
WORKING IN THE ARTS AND CULTURE SECTOR**

Canadian Heritage

Canada Council for the Arts

Canadian Broadcasting Corporation*

Canadian Radio-television and Telecommunications Commission

Library and Archives Canada*

National Arts Centre

National Film Board of Canada

National Museums of Canada*

Telefilm Canada

Société Radio-Canada

Canada Media Fund, arising from the consolidation of:

- Canadian Television Fund; and
- Canada New Media Fund.

Canada Music Fund, including:

- Foundation Assisting Canadian Talent (FACTOR); and
- MUSICACTION.

* Those institutions were not part of the public hearings held by the committee.

APPENDIX B: LIST OF RECOMMENDATIONS

Recommendation 1

That the Minister of Canadian Heritage and Official Languages take the necessary steps to ensure that all federal institutions:

- a) make effective use of official-language minority media (community radio and newspapers); and**
- b) set aside a predetermined part of government advertising expenditures for community media.**

Recommendation 2

That the Société Radio-Canada ensure appropriate representation of Francophone communities in minority settings in its programming.

Recommendation 3

That the Minister of Canadian Heritage and Official Languages ensure that the production sector in Francophone communities in minority settings be appropriately represented on the Canada Media Fund's board of directors.

Recommendation 4

That the Department of Canadian Heritage, in collaboration with federal institutions working in the arts and culture sector, ensure that Francophone communities in minority settings have access to sufficient resources (both human and financial) to support the development of arts and culture in their region and to enhance their vitality, in particular to support:

- a) infrastructure development;**
- b) cultural activities in schools;**
- c) artist training and professional development;**
- d) the use of new technologies; and**
- e) networking.**

Recommendation 5

That the Department of Canadian Heritage review the funding process for the sub-component “Cooperation with the Community Sector” in the Development of Official-Language Communities Program and provide the communities with multi-year funding over a five-year period. The Department must:

- a) support the development of projects providing a solid framework and designed to engage the communities;**
- b) streamline the funding process for small projects; and**
- c) reduce wait times for processing grant applications.**

Recommendation 6

That the Department of Canadian Heritage, in collaboration with community organizations (in particular, the Fédération culturelle canadienne-française and the Fédération des communautés francophones et acadienne du Canada), the other federal institutions working in the arts and culture sector and the other levels of government (provincial/territorial and municipal), develop a long-term vision to support arts and culture in Francophone communities in minority settings, that specifically takes into account:

- a) the particular realities of Francophone communities in minority settings;**
- b) the role that could be played by those communities in promoting cultural diversity and intercultural dialogue;**
- c) the needs of first-generation and second-generation Francophone immigrants;**
- d) the needs of each province and territory;**
- e) the needs of the younger generations; and**
- f) the use of new technologies.**

Recommendation 7

That the Department of Canadian Heritage, in collaboration with the Fédération des communautés francophones et acadienne du Canada, document the positive measures taken by federal institutions and ensure that the information is disseminated in its annual report tabled in Parliament.

Recommendation 8

That the Department of Canadian Heritage ensure that federal institutions working in the arts and culture sector provide for positive measures to enhance the vitality of Francophone communities in minority settings and support their development, as well as to promote linguistic duality.

**APPENDIX C:
LIST OF WITNESSES AND BRIEFS**

Agency and Spokesperson	Date
<i>Public Hearings in Ottawa</i>	
Alliance des radios communautaires du Canada Roger Ouellette, President	28.05.2007
Alliance nationale de l'industrie musicale Benoît Henry, Executive Director François Dubé, Secretary Treasurer	
Association de la presse francophone Francis Potié, Director General	
Office of the Commissioner of Official Languages Graham Fraser, Commissioner of Official Languages Gérard Finn, Assistant Commissioner, Policy and Communications Branch Renald Dussault, Assistant Commissioner, Compliance Assurance Branch Johane Tremblay, General Counsel, Director, Legal Affairs Branch Catherine Scott, Director General, Policy and Research Branch Dominique Lemieux, Director General, Compliance Assurance Branch Johane Tremblay, A/Assistant-commissioner, Policy and Communications Branch Pierre Coulombe, A/Assistant-commissioner, Compliance Assurance Branch Pascale Giguère, Legal Advisor Lise Cloutier, Assistant-commissioner, Corporate Services Branch	04.06.2007 03.12.2007 09.06.2008 02.03.2009
Fédération acadienne de la Nouvelle-Écosse Jean Léger, Executive Director	11.06.2007
Conseil scolaire acadien provincial de la Nouvelle-Écosse Darrell, Samson, Executive Director	
Association des juristes d'expression française de la Nouvelle-Écosse Marie-Claude Rioux, Executive Director Alisa Lombard, Board member	

Agency and Spokesperson	Date
<p>Canadian Heritage</p> <p>The Honourable Josée Verner, Minister of Canadian Heritage, Status of Women and Official Languages</p> <p>Hubert Lussier, Director General, Official Languages Support Programs Jérôme Moisan, Senior Director, Official Languages Secretariat</p>	11.02.2008
<p>The Honourable James Moore, P.C., Minister of Canadian Heritage and Official Languages</p> <p>Judith A. LaRocque, Deputy Minister Hubert Lussier, Director General, Official Languages Support Programs</p>	23.03.2009
<p>Fédération des communautés francophones et acadienne du Canada</p> <p>Lise Routhier-Boudreau, President Diane Côté, Director, Community and Government Relations Suzanne Bossé, Director General</p>	11.02.2008 30.03.2009
<p>Fédération culturelle canadienne-française</p> <p>Raymonde Boulay LeBlanc, President Pierre Bourbeau, Executive Director Annick Schulz, Director of communications and public relations</p>	11.02.2008 30.03.2009
<p>Association canadienne-française de l'Alberta</p> <p>Jean Johnson, Chair of the Board</p>	10.03.2008
<p>Conseil culturel fransaskois</p> <p>Stéphane Rémillard, Director General</p>	
<p>Association des francophones du Nunavut</p> <p>Daniel Cuerrier, Director General</p>	
<p>Fédération des francophones de la Colombie-Britannique</p> <p>Johanne Dumas, Representative</p>	
<p>Fédération franco-ténoise</p> <p>Fernand Denault, President</p>	
<p>Société franco-manitobaine</p> <p>Diane Bazin, Manager, Community Development</p>	

Agency and Spokesperson	Date
Bernard Lord, Author of the <i>Report on the Government of Canada's Consultations on Linguistic Duality and Official Languages</i>	07.04.2008
National Film Board Deborah Drisdell, Director, Strategic Planning and Government Relations	28.04.2008
Canadian Radio-Television and Telecommunications Commission Annie Laflamme, Director, French Languages Television Policy and Applications	
National Arts Centre Anne Tanguay, Manager, Translation Services and Champion of Official Languages	
Société Radio-Canada Jules Chiasson, Manager, Affiliated Stations / Francophonie	
Canada Council for the Arts André Courchesne, Director, Strategic Initiatives Division	
Centre de la francophonie des Amériques Jean-Louis Roy, Chair of the Board	05.05.2008
Réseau culturel francophone de Terre-Neuve-et-Labrador Xavier Georges, Director	12.05.2008
Fédération culturelle de l'Île-du-Prince-Édouard Monic Gallant, Director General	
Fédération culturelle acadienne de la Nouvelle-Écosse and Conseil de partenariat des arts et de la culture de la Nouvelle-Écosse Paul Gallant, President	
Assemblée de la francophonie de l'Ontario Marianne Carrier-Fraser, President	

Agency and Spokesperson	Date
Alliance des producteurs francophones du Canada Mark Chatel, President	26.05.2008
Association des groupes en arts visuels francophones Lise Leblanc, Director General	
Regroupement des éditeurs canadiens-français Yvon Malette, President	
<i>Public Hearings in New Brunswick</i>	
Stephen Brunet, Mayor, City of Bathurst	04.06.2008
Gaston Frénette, Deputy Mayor, Town of Petit-Rocher	
Société culturelle régionale Népisiguit Diane Leblanc, Cultural Officer	
National Film Board's Studio Acadie Jacques Turgeon, Executive Producer	
La Grande Marée Itée Jacques P. Ouellet, Editor, Author	
Éditions Perce-Neige Paul Bourque, Director General	
Fédération des conseils d'éducation du Nouveau-Brunswick Anne-Marie Gammon, President	
District scolaire 9 de la Péninsule acadienne Ginette Duguay, Mentor in Literacy and Identity and Cultural Development	
Father Zoël Saulnier, Artist and Protector of Arts and Culture	
René Cormier, Office Director for Follow-up, <i>États généraux sur les arts et la culture en Acadie (2007)</i>	05.06.2008
Calixte Duguay, Artist and Protector of Arts and Culture	

Agency and Spokesperson	Date
Productions Ode inc. Paul Marcel Albert, Director General	05.06.2008
Société culturelle des Tracadilles Francine Brideau, Cultural Officer	
Jacques C.-F. Lanteigne, as an individual	
<i>L'Acadie Nouvelle</i> Armand Caron, Editor, Director General	
Marie-Claire Paulin, as an individual	
<i>Briefs</i>	
Alliance des producteurs francophones du Canada, <i>La production cinématographique et télévisuelle en milieu minoritaire francophone : bilan et perspectives</i> , Brief to the Standing Senate Committee on Official Languages, September 2007 (in French only).	
Alliance des radios communautaires du Canada, Brief submitted to the Standing Senate Committee on Official Languages, May 2007 (in French only).	
Assemblée de la francophonie de l'Ontario, Text of appearance before the Standing Senate Committee on Official Languages with respect to its study on culture, 12 May 2008 (in French only).	
Association des théâtres francophones du Canada, Brief submitted to the Standing Senate Committee on Official Languages with regard to its study on Francophone culture, 22 May 2008 (in French only).	
National Arts Centre, Brief submitted to the Standing Senate Committee on Official Languages, 28 April 2008.	
Fédération des conseils d'éducation du Nouveau-Brunswick, Presentation to the Standing Senate Committee on Official Languages, 4 June 2008 (in French only).	
Fédération culturelle canadienne-française, Brief submitted to the Standing Senate Committee on Official Languages, February 2008 (in French only).	
Fédération culturelle canadienne-française, <i>Feuille de route sur la dualité linguistique canadienne : les arts et la culture dans les milieux francophones en situation minoritaire</i> , Brief submitted to the Standing Senate Committee on Official Languages, March 2009 (in French only).	
Réseau culturel francophone de Terre-Neuve et Labrador, <i>La dualité linguistique et la diversité culturelle en matière de francophonie à Terre-Neuve et Labrador</i> , 19 April 2008 (in French only).	