

**For a Visual Arts Professional Development Program  
Tailored to the Needs of Francophone Artist-Run Centres Outside Quebec**

**SUMMARY REPORT**

An abridged version of the full report “For a Visual Arts Professional Development Program Tailored to the Needs of Francophone Artist-Run Centres Outside Quebec,” this document has been translated into English to meet one of the project’s initial objectives, namely to allow English-speaking members of ARCA, the Artist-Run Centres and Collectives Conference, to explore how various components of the proposed program can meet their needs.

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## 1. BACKGROUND

The Association of Francophone Visual Arts Groups (AGAVF)<sup>1</sup> sought the participation of the Quebec Association of Artist-Run Centres (RCAAQ)<sup>2</sup> and the Artist-Run Centres and Collectives Conference (ARCA) to establish a concerted strategy and identify courses of action capable of increasing professional development opportunities for artist-run centres (ARCs) and galleries in French Canada. With funding from the Leadership for Change program of the Canada Council for the Arts (CCA), Consultation Point de Mire was hired to assist the working committee<sup>3</sup> established by the three cooperating organizations, which together comprise the key players in continuing education for artist-run centres in Canada.

With more than sixty-six members, RCAAQ represents ARCs in Quebec and is a national leader with regard to ARC professional development activities and resources. The RCAAQ is the publisher of DICO,<sup>4</sup> a handbook of administrative skills for ARCs that was translated to English with the financial support of the Cultural Human Resources Council.

AGAVF is a national platform with a membership of twenty francophone visual and media arts groups in linguistic minority situations, including ten ARCs, three artist collectives, two community art galleries, one university art gallery, one visual arts festival and two professional artists' associations. It has developed a deep understanding of the laws, policies and programs supporting francophone minority communities, including the Official Languages Act of Canada and other relevant provincial legislation in New Brunswick, Ontario and Manitoba, as well as a hands-on knowledge of national professional development initiatives in other disciplines such as theatre and publishing.

The Artist-Run Centres and Collectives Conference is a Canadian organization that represents and promotes over 180 artist-driven visual and media arts organizations via its seven regional member associations of ARCs (one of which is the RCAAQ) and two national cultural associations (including AGAVF). In addition to contributing its knowledge to this project, ARCA is interested in learning how various models and components may also meet the needs of its anglophone members.

Artist-run centres, artist collectives and exhibition centres are not-for-profit organizations with an artist-driven governance model. They offer a diverse range of activities including research, production and exhibits of works in the field of visual and media arts. They also provide spaces and facilities for professional artists and offer their communities a variety of programming activities, like art exhibitions and performances, conferences, workshops, publications and documentation.

“The atypical self-determination management model, by artists and for artists, generates varied organizational practices based on participation, experimentation and innovation. Usually well trained in the field of art, artists who take on the role of cultural workers when they act as managers of their centre have to develop hands-on learning of management skills. Since few artists can rely

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<sup>1</sup> AGAVF: Association des groupes en arts visuels francophones.

<sup>2</sup> RCAAQ: Regroupement des centres d'artistes autogérés du Québec.

<sup>3</sup> The working group is comprised of: Lise Leblanc, executive director, AGAVF; Anne Bertrand, executive director, ARCA; Bastien Gilbert, executive director, RCAAQ; and Catherine Bodmer, professional development coordinator, RCAAQ.

<sup>4</sup> DICO: Dictionnaires des compétences des travailleurs des centres d'artistes autogérés.

solely on their art to make a living, artist-run centres act as real incubators for the professionalization of artist-managers.”<sup>5</sup>

Although the mandates and needs of francophone artist-run centres are substantially the same as those of their counterparts in Quebec and English Canada—exploring, creating, exhibiting, training and networking—specific difficulties and challenges inherent to a linguistic minority setting call for specific actions or initiatives.

Several observations are at the basis of this project. First, continuing education and professional development, as well as education, fall under provincial jurisdiction in Canada, which represents a major challenge for the francophone minority communities across the country. Wherever numbers allow, it must emphasize the importance of having access to institutions and programs—and sometimes even try to create them. Where numbers do not allow, they develop their own initiatives to bridge the gap. This is precisely AGAVF’s objective for this project.

Furthermore, the delivery model for professionalization programs in the cultural sector varies enormously from province to province, while, at the same time, the federal government is withdrawing from training and professionalization of cultural resources.

Linguistic minority communities face another major challenge in trying to consolidate their arts networks: various federal programs, such as official languages programs, fail to acknowledge the needs of the francophone minority community in regard to an art form they consider to be non-linguistic.

Despite these obstacles, AGAVF has, over the past fifteen years, carried out several professional development activities in curatorial and critical writing, artist residencies, jury simulation, arts in action, programming development, public outreach, administrative coaching, benchmarking, etc. Still, AGAVF and its members continue to face systemic obstacles inherent to their geographical location and linguistic situation. As shown in the study *La situation des arts visuels au Canada français* (2001),<sup>6</sup> these ARCs do not enjoy access to a complete ecosystem of institutions that support, in their language and in their region, the entire chain of artistic activity from training of artists to circulation of exhibits and audience development for contemporary art. In fact, AGAVF’s fifteen member organizations represent most of the institutions devoted to the development of the visual arts sector in these communities. Having to meet increasing expectations of both visual artists and the public, they have neither the time nor the resources to tackle the professional development needs of artist-administrators.

Except for New Brunswick and some parts of Ontario, provincial organizations offer few if any visual arts professional development activities in French. Combined with the prevailing appeal of majority networks, this lack of training in French results in many promising young artists pursuing their careers in English-speaking structures, thus depriving francophone centres of the younger generation of artists’ new practices and new artistic visions.

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<sup>5</sup> RCAAQ, *Rapport de reddition de compte présenté à Compétence Culture*, April 15, 2016, p. 1.

<sup>6</sup> Study undertaken by Rachel Gauvin and Marc Haentjens for the Canada Council for the Arts and the Department of Canadian Heritage, September 2001.

## 2. OBJECTIVES AND METHODOLOGY

The aim of this project is to establish a concerted strategy and identify concrete actions to increase professional development activities for artist-run centres in francophone minority communities. As expressed to its federal partners during the meeting of the Working Group on Visual Arts<sup>7</sup> held on April 7, 2016, AGAVF now aspires to a structured, sustainable approach to the professional development of its members, the better to understand their needs, make the best use of available resources, plan activities accordingly and promote them well in advance to ensure members' participation. The working committee defines professional development as any ad-hoc training activity of varying length that allows cultural workers, administrators and volunteers of ARCs, collectives and art galleries in French Canada to acquire, update, or improve the skills necessary for their organizations to run smoothly.<sup>8</sup>

The project also pursues the following objectives:

- ✓ Create synergy between the three project partners;
- ✓ Build on existing initiatives by exploring how the RCAAQ's professional development activities and tools might be made available to ARCs in francophone communities elsewhere in the country;
- ✓ Study and emulate successful models of professional development in other artistic disciplines;
- ✓ Identify partners and programs that can help fund and implement a professional development strategy for ARCs in francophone communities; and
- ✓ Share findings with ARCA's English-language network.

With these goals and objectives in mind, the consultant (Consultation Point de Mire) was mandated to:

- ✓ Document professional development opportunities offered for visual arts groups in Quebec and elsewhere in French Canada;
- ✓ Explore successful national models of professional development in French, particularly in the theatre and publishing sectors;
- ✓ Present findings and discuss a strategy and courses of action with working committee members;
- ✓ Develop, in the light of this discussion, a proposal for a national professional development strategy for Francophone visual arts groups;
- ✓ Present the proposal to the working committee for comments;
- ✓ Draft the final version of the strategy and action plan.

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<sup>7</sup> Established in 1999, the Working Group on Visual Arts is comprised of representatives from the Canada Council for the Arts, the Department of Canadian Heritage, AGAVF and the French Canadian Cultural Federation (FCCF). As with working groups in publishing and theatre, its mandate is to evaluate the needs of the visual arts sector in francophone minority communities and to work toward solutions tailored to these needs.

<sup>8</sup> Professional development of individual artists is now funded through new programs offered by the Canada Council for the Arts.

### 3. VISUAL ARTS PROFESSIONAL DEVELOPMENT IN FRENCH

#### 3.1 AGAVF: Creating Opportunities

The ongoing challenge of member professionalization has been at the heart of an impressive track record of projects organized by AGAVF since its foundation in 2003.

##### **AGAVF Annual Meetings<sup>9</sup>**

With the financial support of the Canada Council for the Arts, AGAVF has taken advantage of the presence of its members at its annual meeting to design and offer professional development activities in the form of workshops or seminars on a variety of themes, such as curation, critical writing, programming, public engagement strategies, etc. The host region varies according to events and art infrastructure—Ottawa, Toronto, Montreal, Quebec City, Halifax, Baie Sainte-Marie, Winnipeg, Vancouver— allowing more than thirty delegates to develop a better knowledge of the visual arts ecosystem and its stakeholders in various regions of the country.

##### **Coup de Pouce—The Help Desk Service<sup>10</sup>**

Offered via AGAVF's core funding and highly valued by its membership, the “Coup de pouce” initiative offers members one-time funding to hire a resource for a specific need, such as strategic planning, incorporation, drafting of funding requests, corporate sponsorship proposals, etc. However, AGAVF's funding can only accommodate approximately half of the demand for this service.

##### **Projects of National Scope<sup>11</sup>**

National-level projects are funded via three sources: Canadian Heritage (PCH), for the largest part; the Canada Council for the Arts; and, occasionally, the Quebec government's funding program for Canadian francophonie (SAIC).<sup>12</sup> Examples of such projects include: the “Zof-Montreal-arts visuels” project, aimed at developing strategies to penetrate the Quebec market; “Parlons d'art contemporain,” a cultural mediation and audience development initiative in the visual arts; “L'art visuel s'écrit,” a project to stimulate critical, journalistic and promotional writings on visual artists; the “Délégation de la francophonie au Colloque Res Artis,” which enabled seventeen AGAVF members to contribute to an exchange of expertise on artist residencies in Montreal's French-speaking milieus; the project “Professionnalisation en art action,” aimed at coaching artists and organizations in the production and dissemination of art action projects; and “Brèches,” an initiative to train curators of exhibitions.

##### **One-Time Initiatives by Provincial Organizations**

Francophone provincial arts and cultural organizations sometimes offer professional development activities that can respond to the needs of the visual arts community.

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<sup>9</sup> The document “Impact des rendez-vous annuels de l'AGAVF 2003 à 2015” reports all professional development activities held during AGAVF's annual meetings.

<sup>10</sup> The document “Tableau récapitulatif 2005–2016 du service Coup de pouce de l'AGAVF” presents an overview of projects financed through this service.

<sup>11</sup> The document “Synthèse: projets et initiatives,” prepared by AGAVF for the Visual Arts Working Group meeting held on April 7, 2016, features a detailed description of each of these projects.

<sup>12</sup> SAIC: Secrétariat aux affaires intergouvernementales canadiennes.

However, while these projects do contribute to professional development in this milieu, AGAVF must constantly juggle the training needs of its members against funding program objectives not designed to meet these needs.

### **3.2 RCAAQ: A Successful Model of Professional Development in Visual Arts<sup>13</sup>**

Professional development in the field of visual arts in Quebec is part of a provincial approach to workforce training that requires employers with an annual payroll of more than \$2 million to devote one percent to training. With its share of this funding, the RCAAQ offers a program of continuing professional development to artists and cultural workers at ARCs. This program has two components: group training and individualized training, offered in Montreal and/or other cities (to accommodate people living in Quebec's *régions*). Participants from the regions may participate in training courses offered in Montreal, in which case the RCAAQ will cover travel expenses.

#### **RCAAQ Group Training**

Offered by renowned experts in the field, group training sessions—in Montreal and in the regions—are generally one day long and cover a variety of topics, including financing shifts toward digital technologies, art publishing, archiving, cultural mediation, promotion, dissemination, governance, etc. Several courses also feature a few hours of one-on-one coaching for each participant. Partly financed by Emploi Québec, registration in these courses is very affordable.

#### **Individualized Training**

The RCAAQ's individualized training component features an Administrative Coaching program for artistic and administrative staff of ARCs, whether salaried or self-employed. This service has supported twenty projects per year over the last decade, thus reaching between fifty and sixty cultural workers and artist-administrators. It covers a wide range of topics and is flexible enough to adapt to the various contexts of member centres, which may apply anytime following June 1 of each year, provided they complete their projects before March 15 of the following year. The instructor is usually chosen by the applicant organization, but RCAAQ can also suggest appropriate resource persons when required.

#### **An Interesting Precedent**

When vocational training fell under federal jurisdiction, the RCAAQ was able to access Cultural Human Resources Centre (CHRC) funding to support its professional development activities for francophone ARCs in minority settings. This funding ended in 2000, when training was shifted to provincial jurisdiction. Since then, these centres may theoretically access the RCAAQ's training activities by applying individually to SAIC or to the cultural component of bilateral agreements between Quebec and certain Canadian provinces. This piecemeal approach, however, requires an investment of time that is very taxing for an ARC's limited resources. It would be far more effective and beneficial to return to a collective approach, whereby AGAVF receives a financial envelope to purchase workshops, or to reserve a certain number of places for its members in the RCAAQ group training sessions; or the RCAAQ could receive targeted funding to offer its training courses in certain regions of the country, or to reserve a certain number of places in Montreal or in the regions for francophone ARCs from other provinces.

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<sup>13</sup> Most of the information in this section was taken from the RCAAQ's website and its annual report to Compétence Culture, April 2016.

### **3.3 Other Visual Arts Professional Development Opportunities**

#### **ARCA National Conferences**

Every two years, ARCA and one of its member associations jointly present a major national conference on a theme relating to the internal culture of ARCs. Focusing on pragmatic and theoretical issues, the conference is also an excellent networking opportunity for the entire visual arts community in Canada. Building on these achievements, ARCA's conferences could systematically feature a professional development component for administrators of ARCs.

#### **Events Organized by Other Artist Organizations**

Many ARCs across the country regularly organize symposia, seminars, conferences, workshops, or festivals on themes that are often of interest to other member centres of AGAVF, ARCA and RCAAQ. Throughout the years, AGAVF has sought to facilitate its members' participation in some of these events, providing them with training opportunities, exposing them to new trends in creation and initiating them to Canada's visual arts ecosystem.

#### **Some Examples of Mentoring**

Learning to administer an artist centre is usually a hands-on experience, which lends itself well to exchanges of experience and know-how typical of a mentoring approach to learning. While many mentoring programs exist, some are better suited than others to the administration of cultural organizations.

For example, Mentoring Artists for Women's Art (MAWA) in Winnipeg is a year-long match between an emerging artist and an established artist. The latter provides advice, tools, resources and encouragement during monthly four-hour meetings. The program also provides the mentee group with a monthly three-hour meeting to exchange, discuss and visit exhibits. The essence and structure of this mentoring program could inspire a similar approach for administrators of ARCs.

Since 2012, the Cultural Mentorship program of the École des Hautes Etudes Commerciales (HEC)<sup>14</sup> in Montreal has offered administrators in the arts and culture sector the support and experience of a volunteer mentor. Artist centres should be encouraged to access this cultural administration mentorship program, which supports thirty mentor-mentee pairs per year.

#### **Cultural Human Resources Council (CHRC)**

Established in January 1995, CHRC is a national organization whose mandate is to address human resource issues in the arts and cultural sector. Although it does not organize professional development activities as such, the CHRC provides a large number of tools for human resources management (hiring, training, remuneration, management, strategic planning, HR evaluation, career planning, skills development) and artistic career management.

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<sup>14</sup> For more information, see the HEC's website: <https://www.gestiondesarts.com/fr/chaire-carmelle-remi-marcoux/mentorat-culturel/#.V9LSztrhKM>



## 4. MODELS IN OTHER DISCIPLINES

### 4.1 ATFC: A Continuum of Professional Development Activities in Theatre<sup>15</sup>

Since 2006, the Association of francophone theatres of Canada (ATFC)<sup>16</sup> has produced several reports on the needs and availability in both basic training and continuing education for theatre in French Canada, the findings of which have inspired an array of professional development activities.

#### Development Seminar

Since 2011, each year from mid-November to early December, fifteen to twenty theatre practitioners from the association's three regions participate in one of three workshops during a three-week, high-calibre intensive seminar at the Banff Centre for Arts and Creativity. The result of a partnership between the ATFC, the Banff Centre and the National Theatre School in Montreal,<sup>17</sup> the seminar is funded jointly by the PCH's Official Languages Program, the Banff Centre and the Canada Council for the Arts. The Banff Centre reimburses the ATFC for direct costs incurred in soliciting applications, jury organizing, participant selection and travel arrangements, and also makes in-kind contributions in the form of substantial discounts on meals and lodging. The National Theatre School provides one of its instructors to help establish themes, determine contents and select educators for the seminar. Because of this funding, a participant's registration costs are just \$375 for the three-week program. According to the ATFC's executive director, "artists, designers and cultural workers' access to high-level training with recognized educators nurtures French Canada's theatrical ecosystem."

#### Writing Residency

On October 14, 2014, the ATFC and the Banff Centre announced another joint project in the form of a writing residency for playwrights from French Canada. Every two years in February, three authors from Acadia, Ontario and the West are selected by an independent jury to participate in this three-week program, wherein a playwright from the Centre for the Study of Dramatic Authors (CEAD)<sup>18</sup> provides them with advice and support in the writing of a play. The CCA contributes \$20,000 in funding for ATFC to coordinate logistics and pay for participants' travel and accommodation expenses at the Banff Centre.

#### Ad Hoc Activities

In partnership with other organizations or events, the ATFC has also initiated occasional professional development opportunities for its members and theatre artists, such as the participation of authors in CEAD activities in Montreal; access for emerging authors to master classes offered at each edition of the Festival du Jamais Lu; and participation of young artists in the Festival TransAmériques, the Festival Petits Bonheurs, the Carrefour International de Théâtre, and others.

Finally, each year the Foundation for the Advancement of Francophone Theatre in Canada<sup>19</sup>—established by the ATFC in 1999—awards prizes and scholarships to francophone theatre artists for personal training or creative projects.

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<sup>15</sup> Information in this section was provided by the ATFC's executive director, or drawn from the organization's website.

<sup>16</sup> ATFC: Association des théâtres francophones du Canada.

<sup>17</sup> École nationale de théâtre.

<sup>18</sup> CEAD: Centre d'études des auteurs dramatiques.

<sup>19</sup> Fondation pour l'avancement du théâtre francophone au Canada.

#### **4.2 Professional Development in the Publishing Sector**

Ongoing education initiatives in publishing are mostly aimed at publishers and their employees, and are offered either by the National Association of Book Publishers (ANEL)<sup>20</sup> or the Network of French Canadian Publishers (RÉCF).<sup>21</sup>

Because it receives funding from the PCH's Canada Book Fund, ANEL must make its training program available to all francophone publishers, including those outside Quebec. The program has two components. First, the general training features workshops, a roundtable series titled "The Other Side of the Coin" and an annual one-day symposium. Second, ANEL reimburses a portion of costs for publishers who register for activities offered by other organizations or educational institutions in the field of publishing. Although workshops are not offered in Quebec's *régions*, ANEL does provide some support for travel costs to publishers outside Montreal. However, the registration fee—which varies between \$225 for a half-day workshop and \$350 for a full-day workshop—is the same for all publishers. For the past year, the Maison du développement durable (Centre for Sustainable Development) in Montreal offers a webcasting service that enables ANEL to provide live training to members in remote areas provided at least five persons have registered. The registration cost is about the same as for a session in Montreal. Members may also access videos of training sessions produced by ANEL. It is still too early to assess whether this distance education service will be better able to respond to the needs of francophone publishers in minority language communities.

The RÉCF's professional development activities are usually held during its annual general meeting in the form of workshops on relevant themes. With the support of special CCA funds, the RÉCF did once organize a two-day training event in Ottawa, which was well appreciated by its members.

Finally, Livres Canada Books also offers export training in the form of webinars, some of which are offered in French. According to editors, the publishing industry has not yet succeeded in establishing a continuum of professional development activities adapted to the needs and context of francophone publishers in Canada.

#### **4.3 Entr'ARTS: A Multidisciplinary Seminar at the Banff Centre**

Established in 2007 by the Francophone Artistic Network of Alberta (RAFA),<sup>22</sup> Entr'ARTS is a biennial creative development program for artists of all disciplines, and mainly from western or northern Canada. Focusing on artistic practice, this five-day seminar, held at the end of August, features master classes, personalized coaching and group sessions. RAFA is responsible for the program's financing, which totals about \$100,000. Part of this amount—\$26,000—comes from RAFA's operating budget. The Banff Centre provides an in-kind equivalent of \$37,000 via discounted rates and services. The remaining funding comes from a combination of registration fees and various grants from the CCA, Musicaction and the Government of Alberta's Francophone Secretariat. The \$750–\$850 artist registration fees include accommodation, meals, classes and access to workshops and equipment. Most artists are funded by their respective provinces or territories. According to RAFA's executive director, artists and educators alike are extremely satisfied with the program.

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<sup>20</sup> ANEL: Association nationale des éditeurs de livres.

<sup>21</sup> RÉCF: Regroupement des éditeurs canadiens-français.

<sup>22</sup> RAFA: Regroupement artistique francophone de l'Alberta.

## 5. FOR A VISUAL ARTS PROFESSIONAL DEVELOPMENT PROGRAM TAILORED TO THE NEEDS OF FRANCOPHONE ARTIST-RUN CENTRES OUTSIDE QUEBEC

After documenting professional development offerings for visual arts groups and studying various successful national initiatives, including in the fields of theatre and publishing, this report proposes a Professional Development Program in Visual Arts adapted to the needs of francophone artist-run centres and comprised of the following four autonomous, à la carte components, which together represent a program able to meet the needs of ARCs in minority settings.

### **First Component: Strengthening and Improving AGAVF Initiatives**

The first step is to strengthen and improve AGAVF's existing professional development activities for members and to secure dependable and recurring funding for them:

- ✓ Add a one- or two-day professional development activity to AGAVF's annual meeting to address challenging issues;
- ✓ Ensure the presence of francophone ARCs at major events in Quebec and abroad;
- ✓ Increase "Coup de pouce" (help desk) service funding to add a coaching component and allow more members to access the service; and
- ✓ Recycle AGAVF's and RCAAQ's reference documents and resources to produce an annual series of five-to-fifteen-minute Web vignettes.

### **Second Component: Building on the Excellence of RCAAQ Initiatives**

The objective of this component is to facilitate access for francophone ARCs outside Quebec to the professional development opportunities offered by the RCAAQ, as follows:

- ✓ Include three participants from the AGAVF network to each RCAAQ group training session;
- ✓ Organize RCAAQ group training sessions at ARCs elsewhere in Canada, either as part of AGAVF's annual meeting, or of ARCA's annual conference, or in the Quebec *régions*;
- ✓ Facilitate access for ARCs to the RCAAQ's intranet resources by way of an individual subscription for each centre, or, better still, a collective subscription from AGAVF.

### **Third Component: A Professional Development Component at ARCA National Conferences**

Every two years, ARCA National Conferences attract representatives from most ARCs across Canada. Why not take advantage of this gathering to schedule an important professional development component offered in both French and English?

### **Fourth Component: A major Professional Development Seminar at the Banff Centre**

A few weeks of top-notch training on themes related to the atypical ARC administrative model at one of the country's major artistic institutions could offer both artists and administrators an immense career development, resourcing and networking opportunity. Based on the model of the ATFC's writer's residency, an initial pilot project on the theme of art curating could be offered to four artist-administrators from the country's four regions (West, Ontario, Quebec and Acadia). The Banff Centre's expressed openness to do more for the francophone artistic community, together with the desire of its new CEO to make Banff a resource for the professional development of cultural administrators,<sup>23</sup> augur well for the implementation of such a program.

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<sup>23</sup> "The centre will also establish new leadership training for executive-level arts and cultural administrators. Price spoke of an absence of programs to build skills—and confidence—for Canadian mid- to senior-level cultural leaders so they can 'step up and take on these big jobs across the country.' She added that the plan is to build a program with international appeal as well." *Globe and Mail*, June 23, 2016.

## 6. COSTS AND FINANCING OPTIONS

The total cost of the proposed program is estimated at \$165,700.

PCH's Official Languages Program and the CCA already contribute \$60,000 to the program's first component. Implementation of all four components relies on AGAVF's ability to maintain access to these funds and to secure just over \$100,000 in additional funding from other sources.

AGAVF's executive director, Lise Leblanc, and project consultant, Nancy Juneau, met with CCA and PCH program officials on November 21, 2016, to explore funding possibilities for implementation of the professional development program's four components. The following issues were raised during these meetings:

- ✓ In principle, various components of the program are eligible for funding under the Supporting Artistic Practices Program of the Canada Council for the Arts;
- ✓ The visual arts in general, and the reality of ARCs across the country in particular, are neither well understood nor well supported by PCH's arts funding programs. For example, as things now stand, the Canada Arts Training Fund cannot support a major professional development seminar at the Banff Centre because it would consider such an activity to be managerial, as opposed to strictly artistic, training. It may be argued, however, that curation and arts administration—both important skills for administering artist-run centres—are also both skills of a highly artistic nature. Until this program's criteria are revised to serve the visual arts community more effectively, funding of a professional development program for francophone artist-run centres in minority language communities must pass through the operating funds that AGAVF receives from the Official Languages Program. This is also important in that it allows AGAVF to meet the CCA's requirement of forty-percent funding from other sources.
- ✓ PCH's Canada Cultural Investment Fund could contribute financially to the production of an annual series of five-to-fifteen-minute Web vignettes, as proposed for the program's first component. However, the concept must be developed further to ensure that it meets the program's objectives, especially those related to the diversification of organizations' revenue streams.

In addition to these financial partners, the Canadian Intergovernmental Affairs Secretariat of Quebec (SAIC) offers funding through its Support Program for the Canadian Francophonie. The "Pan-Canadian and Multi-Regional Projects" component of this program, which funds annual or multi-year projects involving various actors in the Canadian Francophonie and in Quebec, seems particularly well suited to fund the second component of the proposed Visual Arts Professional Development Program, because AGAVF and RCAAQ meet the partnership requirement.