

# TACÉ

**Table arts, culture, éducation /  
Table on the Arts, Culture and Education**

**Overview**

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## OVERVIEW – TABLE on the ARTS, CULTURE and EDUCATION

### CONTEXT

The Fédération culturelle canadienne-française (FCCF) is a national organization with twenty-two members representing provincial, territorial and national organizations in Canada. This non-profit organization's mission is to promote the artistic and cultural expression of the Francophone and Acadian community, and act as an advocate for the arts and culture of the Canadian francophonie.

In pursuing its objective of developing closer ties with the educational community, the FCCF has presented its views in a position paper. The FCCF believes that it is important for the professional artistic and school communities to get to know one another better in order to work in partnership, with respect and complementarity. These basic conditions will allow the two partners together to build a community that takes into consideration the well-being of students and francophone vitality, from a cultural and artistic perspective of self and community assertion.

**This document sets out in five points the different components of teaching and learning about the arts in educational systems in minority situations:**

1. The cultural role of the civic community school
2. The balance between artistic practice by learners and attending professional arts
3. The diversity of practices and disciplines represented in the schools
4. The place of cultural transmitters in the schools
5. The development of purchasing and acquisition policies that take local and regional offerings into account

### 1. THE CULTURAL ROLE OF THE CIVIC COMMUNITY SCHOOL

The FCCF recognizes that the arts and culture community is a key partner in the implementation of an invigorating francophone cultural space. Indeed, the Canadian francophonie is first and foremost a cultural project. Furthermore, is the school not an incubator for high civic values and prime cross-cultural linkages? In this respect, the arts organizations and the artists would like to participate in affirming the cultural character of the civic community school by facilitating partnerships in all areas, by presenting diverse models, by identifying good practices that ensure the francophone vitality of the communities, and by recognizing the excellence of the schools that assign a special place to arts and culture. It would therefore be desirable to promote supported structuring meetings between the artists and the schools in order to facilitate the mutual understanding of the two communities with a view to joining forces.

### 2. THE BALANCE BETWEEN ARTISTIC PRACTICE BY LEARNERS AND ATTENDING PROFESSIONAL ARTS

The FCCF believes in teaching through the arts and in the contribution of professional artists to schools. It maintains that students should benefit from many opportunities to devote themselves to artistic creation and to have contact with artists. In this way, the students will be able to build on both the art that they practice and the art that they attend, since attendance at professional arts encourages creativity, an essential quality in a knowledge economy. Artistic creation is also a democratic act in that it overturns the impression that certain places or experiences, such as going to the theatre or visiting an art gallery, are reserved for the elite.

The FCCF believes that all the partners should promote attendance at arts and culture venues as a practice involving all the parties: students, teachers, artists, etc. We must all commit to developing in the

learner the qualities of a spectator, reader and art lover. This is necessary for releasing the full potential of creativity, originality and multiplicity of perspectives that the arts offer, whether it is through the subjects that they address or the forms that they take; this potential goes well beyond the simple identity or utilitarian vision of an artistic product.

### 3. THE DIVERSITY OF PRACTICES AND DISCIPLINES REPRESENTED IN THE SCHOOLS

The FCCF, aware that art and culture have many faces, wants to present a current picture of the practice of the arts in the Canadian francophonie and showcase an artistic culture that is “contemporary, pluralist and open to the world”<sup>1</sup>. It is by being exposed to different disciplines and many artistic styles that learners will be able to develop a multi-faceted vision of the arts.

It is also by being in contact with professional artistic forms arising out of the cultural diversity and the Indigenous communities that students will learn to value different ways of updating traditions and will avoid associating the artistic experience with a trend that is past, static or useless.

### 4. THE PLACE OF CULTURAL TRANSMITTERS IN THE SCHOOLS

The cultural transmitter is a person who “guides an individual, student, child or adult in the construction of their cultural identity by creating meaningful opportunities for the discovery and expression of francophone culture while being open to other cultures. Through interventions that awaken a sense of belonging, ability and autonomy, the cultural transmitter encourages a process of reflection about relationships with the self, with the other [and] with the environment.”<sup>2</sup>

In light of this, the arts and culture community would like there to be better communication between the different partners and the creation of educational tools by arts organizations. Added to this is the desire to ensure a better position for the arts and culture of the communities in terms of the initial education of teachers, their ongoing training and the hiring of teachers specializing in arts education. In this way, cultural transmitters will be well equipped to guide learners in the construction of their cultural identity.

### 5. THE DEVELOPMENT OF PURCHASING AND ACQUISITION POLICIES THAT TAKE LOCAL AND REGIONAL OFFERINGS INTO ACCOUNT

The FCCF recognizes that the arts and culture community is an economic sector driven by many enterprises, a large number of which are part of the social economy. Consequently, it would be useful for public and quasi-public institutions to support artists who are starting out in this form of entrepreneurship by encouraging local and regional purchasing. In so doing, these institutions would facilitate the provision of a rewarding dimension to the cultural offering. Greater solidarity between the different types of entrepreneurs in the Canadian francophonie would allow for better sharing of experiences and cultural references, while being consistent with the values of enrichment and sustainable development of the community.

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<sup>1</sup> *Apprendre sa communauté par l'éducation artistique*, Fédération canadienne des enseignantes et des enseignants (page 11).

<sup>2</sup> *La Trousse du passeur culturel* – [www.acelf.ca/media/outils-pedagogiques/Ressources-CCI-Passeur-culturel-2015.pdf](http://www.acelf.ca/media/outils-pedagogiques/Ressources-CCI-Passeur-culturel-2015.pdf) (page 10).

**GRAPHIC | ARTS, CULTURE AND EDUCATION: AT THE CORE OF THE DEVELOPMENT OF THE STUDENT AND THE COMMUNITY**



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