

# REVIEW OF ABITIBI- TÉMISCAMINGUE'S CULTURE 21: ACTIONS SELF-ASSESSMENT

DECEMBER 2019



## culture 21

UCLG Committee

Abitibi-Témiscamingue is a region home to 145,000 people located in western Quebec, Canada. Covering 65,000 km<sup>2</sup>, it consists of five Regional County Municipalities (RCMs) (Abitibi, Abitibi-Ouest, Rouyn-Noranda, and La Vallée-de-l'Or) and 64 municipalities, 10 unorganized territories, and 7 Indigenous communities. Rouyn-Noranda and Val-d'Or are the two largest and most populous cities. The region has a few medium-sized cities and about 60 rural communities, some of them very small and often isolated, comprising more than a third of the population. Abitibi-Témiscamingue, whose history is intimately linked to natural resources industries, is recognized as a "resource region", but its isolation hinders its economic development. Dominated by the mining and forestry industries, the region's population fluctuates considerably with the yields of these markets. As a result, creating an attractive job market has been a major challenge, both for industry and for small- and medium-sized businesses. The region includes seven Indigenous Algonquin communities and two Native Friendship Centres, comprising a total of approximately 8,000 people who have experienced cultural genocide in the past and are now experiencing many social and family problems. The creation of reserves and the compulsory use of residential schools by Indigenous youth until the late 1960s contributed significantly to weakening the Anishinaabe culture in the territory and to the isolation of members of Indigenous communities.

As part of its participation as the Leading Territory on Agenda 21 for Culture, in December 2019, Abitibi-Témiscamingue carried out a regional self-assessment on its policies and actions focused on a culture in a sustainable development approach. This activity is based on the document **Culture 21: Actions** approved by the United Cities and Local Governments (UCLG) Committee on Culture in March 2015. This document allows cities around the world to examine their strengths and weaknesses in this area based on common guidelines. Moreover, this exercise makes it possible to compare each city's evaluation to the worldwide average taken by a panel of experts.

The self-assessment exercise consisted of a full-day workshop and involved a diverse group of nearly 80 participants, including representatives from most local municipalities and regional county municipalities (RCMs) in the region, from various departments and directorates, as well as representatives from regional organizations, civil society, and private organizations. Appendix 2 contains the full list of participants.

SELF-ASSESS

Throughout the workshop, participants assessed Abitibi-Témiscamingue on the 9 commitments (or thematic areas) of Culture 21: Actions, assigning a score from 1 to 9 for each of the 100 actions in the document, thus reflecting their implementation at the local level. The evaluation distinguishes between three stages of development: an “embryonic” stage (scores 1 to 3), an “intermediate” or “developing” stage (scores 4 to 6), and a “well-developed” stage (scores from 7 to 9). Participants separated into different groups to carry out the evaluation of the various commitments. It should be noted that the self-assessment exercise focused on the entire Abitibi-Témiscamingue region, which was a challenge given the disparity of situations that may exist within the region between the different territories and the different levels of government (regional, RCM, local). Participants therefore focused on assessing the region as a whole to determine a general overview. When disparities emerged between geographic areas of the region, participants attributed a regional average to the proposed action. Participants also submitted proposals for action to address such situations (see Appendix 2). A summary of the self-assessment workshop and the actions proposed by each of the tables is also available [online](#).

This self-assessment analysis paper, also called “Radar 1”, was written by Francisco D’Almeida and Antoine Guibert in collaboration with the UCLG Committee on Culture. It summarizes and analyzes the results, compares them with elements of the global average, and suggests areas that warrant follow-up under the programme. The results of the self-assessment exercise reflect the opinion of workshop participants and their perceptions of the current local reality, as it pertains to each of the areas of Culture 21: Actions. The comments in the conclusion reflect the external analysis by the programme’s experts.





# OVERALL ASSESSMENT

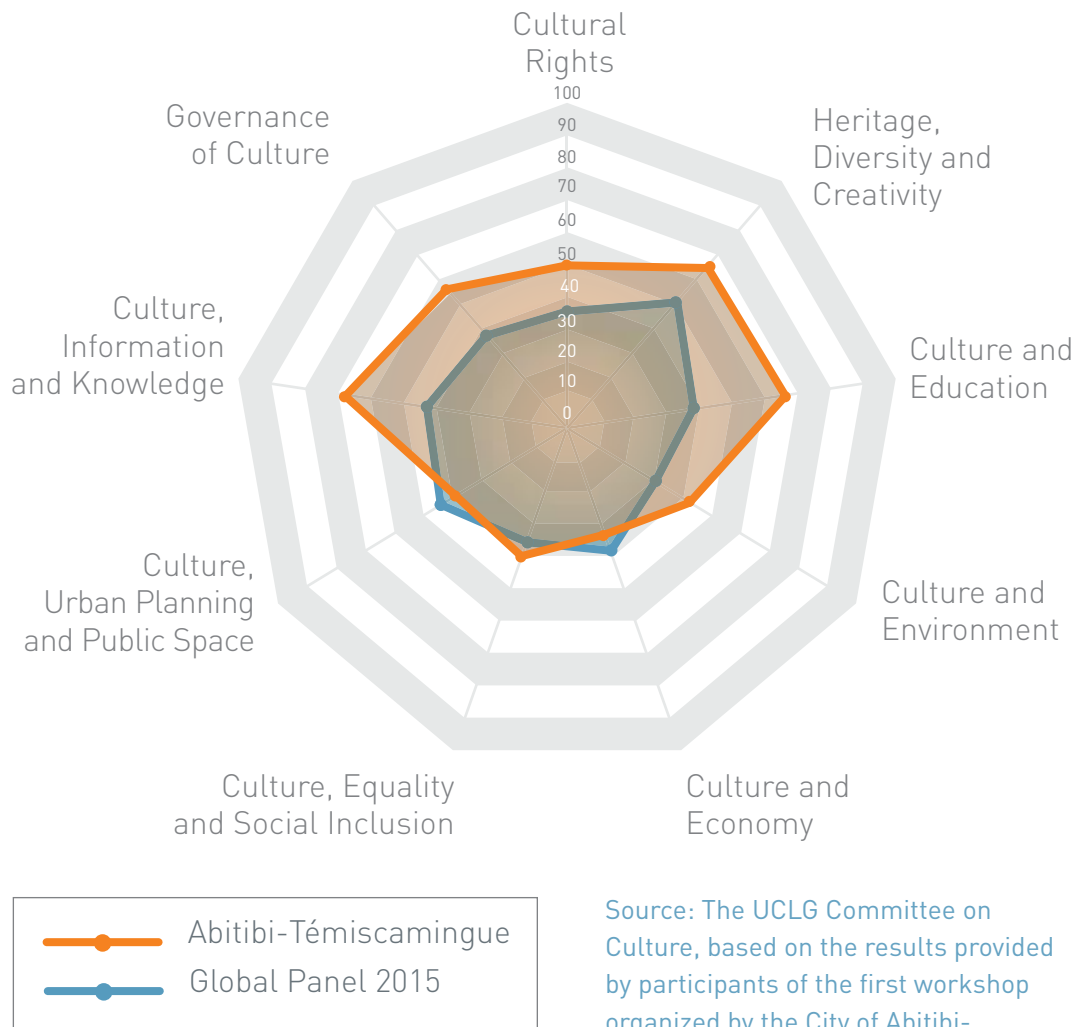
In general, Abitibi-Témiscamingue received an average of intermediate scores for the majority of the areas in Culture 21: Actions. The region scored higher than the 2015 Global Panel of Experts in all but two areas, where it achieved lower global averages.

As Figure 1 shows, Abitibi-Témiscamingue stands out particularly in the areas of “8. Culture, Information, and Knowledge” (where it received 68%, above the global mean of 43%); “2. Heritage, Diversity, and Creativity” (with an average of 67%, above the global score of 50%); and “3. Culture and Education” (with an average of 65%, above the worldwide 38%).

The region obtained intermediate results in for “9. Governance of Culture” (with 56%, above the global 37%); and “1. Cultural Rights” (scoring an average of 49%, above the global 35%).

Abitibi-Témiscamingue obtained its weakest results in the self-assessment for its approach to “4. Culture and Environment” (with an average of 40%, above the global average of 30%) and “6. Culture, Equity, and Social Inclusion” (with an average of 40%, above the worldwide mean of 35%), which were its intermediate results; while the areas of “7. Culture, Urban Planning, and Public Space” (with an average of 38.50%, below the global average of 44%) and “5. Culture and Economy” (with an average of 33%, below the global score of 38%), were classified at an embryonic stage.

**FIGURE 1: Abitibi-Témiscamingue Self-Assessment and Data from the 2015 Global Panel**



Source: The UCLG Committee on Culture, based on the results provided by participants of the first workshop organized by the City of Abitibi-Témiscamingue (December 2019) and the averages obtained by the 2015 Global Panel of 34 experts.



# CULTURAL RIGHTS

In this area, Abitibi-Témiscamingue scored an average of 49%, and is overall at an intermediate level, above the global mean of 35%. Of the ten actions assessed, two actions were classified at a well-developed stage, five at an intermediate stage, two at an embryonic stage of development, and one action that was not evaluated by the participants.

Abitibi-Témiscamingue performed particularly well in actions connected to the existence of local cultural policies, which are based on cultural rights. Although the concept of “cultural rights” does not necessarily appear explicitly in local cultural policies, most policies seek to promote access to, and participation in, culture for all citizens. Charters signed under the Culturat initiative are identified as good practices. In addition, almost all RCMs also have their own cultural policy in place, as do most school boards. Abitibi-Témiscamingue also received high scores for action related to citizen participation in cultural policies, especially with regard to local municipalities, although it was pointed out that there is a lack of consultation at the RCM level.

Abitibi-Témiscamingue received intermediate results on:

- Analysis of barriers that could hinder access to, and participation in, cultural life for citizens or specific groups;
- The existence of policies and programmes to promote the wider and more active participation of citizens in cultural practices and cultural creation, where participants highlighted the presence of initiatives, particularly in cultural mediation, yet a lack of generally having fully established programmes;
- The attention it paid to the most vulnerable individuals and groups within cultural policies and cultural actions, although only one-off initiatives were noted;
- The inclusion of cultural rights in the priorities of local human rights organizations, where initiatives, specifically in Val-d’Or with the Charter on the Rights of Indigenous Peoples and the Committee against Racism, which are considered good practices;
- The increase in participation and the number of people who are active in cultural organizations, is the result of better recognition of volunteers through numerous prizes awarded both by the RCMs and at the local level by the Culture Council

Abitibi-Témiscamingue obtained embryonic level results in actions connected to the existence of reference texts on rights, freedoms, and cultural responsibilities; and actions related to the existence of minimum service standards that ensure basic cultural services.

Finally, the participants decided not to evaluate the action proposing to promote women’s participation in cultural life and on measures against gender discrimination. They said this would not apply to the local context, since it is primarily women who participate in cultural life.



# HERITAGE, DIVERSITY AND CREATIVITY

In this area, Abitibi-Témiscamingue scored an average of 67%, putting it at an advanced level, well above the global average of 50%. This topic obtained one of the highest averages in the self-assessment as the 2nd strongest issue, and constitutes one of the region's significant strengths. Of the twelve actions assessed, six were determined to be at a well-developed stage, four at an intermediate stage, and two at an embryonic stage of development.

Abitibi-Témiscamingue scored highly for:

- The existence of a department, directorate, or body responsible for cultural policies in the vast majority of local municipalities, band councils, RCMs, or other regional organizations, although it was emphasized that establishing connections with other policies and departments is more complex and variable throughout the territories;;
- The existence of budgets for culture in the vast majority of local municipalities and RCMs, in line with their responsibilities and with national and international standards, even if they have notably small budgets, which is because they are often conditional on obtaining higher level subsidies;
- The existence and accessibility of various structures devoted to training, creation, and cultural production, especially with the presence and actions of the University of Quebec in Abitibi-Témiscamingue (UQAT), and the Abitibi-Témiscamingue Culture Council, even if the latter remains stronger in Rouyn-Noranda and Val d'Or than in the rest of the region;
- The promotion of accessible public cultural activities, particularly with cultural mediation activities that promote encounters throughout the population;
- The existence of policies to support the arts in their various disciplines, both at the local level and through provincial programmes;
- The significant and balanced focus on local productions within all the cultural activities of the territory, where local expressions is particularly emphasized with various festivals

On the other hand, Abitibi-Témiscamingue obtained intermediate results for actions related to:

- Existing policies and programmes that help to build excellence through proximity with residents and their initiatives, highlighting a few initiatives, notably in cultural mediation, but which have not been built into highly established programmes;
- The existence of policies and programmes that encourage a diversity of cultural expressions and intercultural projects, primarily through the First Nations component of the Culturat approach;
- The existence of policies to protect cultural heritage in all its dimensions, both tangible and intangible. It was pointed out that as a young region, Abitibi-Témiscamingue's



# HERITAGE, DIVERSITY AND CREATIVITY

heritage enjoys very little to no protection through policies or programmes, even if many initiatives exist. One example is the protection of the mining village of Bourlamaque in Val-d'Or; the significant awareness around the cathedral in Amos; or where there are plans for architectural implementation and integration in La Sarre and Rouyn-Noranda;

- The existence of policies or programmes devoted to scientific culture, with the particular examples of the Fossilarium in Témiscamingue and the Mineralogical Museum of Abitibi-Témiscamingue in the Vallée-de-l'Or.

Finally, Abitibi-Témiscamingue received embryonic-level results for its initiatives around policies or programmes aimed at protecting and promoting linguistic diversity and, in particular, minority languages, even with the notable presence of the UQAT Indigenous Language Programme. It also received similar results for action related to the existence of international cultural cooperation programmes focused on local cultural life, in which one-off initiatives exist, but there are not necessarily any well-established regional programmes.

Participants noted the "[Amos Speaks](#)" et "[Val d'Or Speaks](#)", as well as the [Abitibi-Témiscamingue Museum Network](#) and the good consultation and cooperation between agencies, which count as good practices in this area..





# CULTURE AND EDUCATION

In this area, Abitibi-Témiscamingue scored an average of 65%, putting it at an advanced level, well above the global average of 38%. This area received the highest scores of the self-assessment, making it the third-strongest area and one of the region's strong areas. Of the ten actions assessed, four actions were assessed at a well-developed stage, four at an intermediate level, one at an embryonic stage, and one action that was not evaluated by participants.

Abitibi-Témiscamingue stands out, and achieves particularly high results, for actions related to:

- The provision of formal and informal educational activities by cultural institutions and organizations, which is because of the fact that many organizations offer activities aimed at young people and that there is a significant level of promotion for activities held at libraries and exhibition spaces in schools. On the other hand, one of the noted weakness was the fact that cultural organizations provide little or no educational services for Indigenous communities;
- The existence of mechanisms for sharing information on cultural activities and cultural education, for which participants noted the Artists' Directory, the Cultural Directory, the various websites and media on cultural activities, and Indigenous dissemination tools;
- The acquisition of cultural skills and knowledge in primary and secondary education courses, with compulsory arts programmes in schools and cultural benchmarks being present in school curricula; the strong integration of Anishinaabe culture; as well as partnerships between Pikogan primary school and Amos schools. However, participants pointed out a weakness at the preschool level.
- The presence of cultural creation, dissemination, and mediation activities in schools and training centres where several actions were noted, particularly artist residencies like "Opera at school" and others in several schools; Arts Week; Culture Days; a visit to the Book Fair; the Club des Débrouillards; activities in Pikogan; and the film "Les Chiens-loups"

In addition, Abitibi-Témiscamingue obtained intermediate-level results in actions related to:

- The development of local cultural resources in education and training strategies, which highlight provincial cultural programmes in this area, and proper recognition of local organizations; However, participants indicated that the registry is not complete and that there are very few initiatives related to Indigenous languages, except for occasional activities;
- Coordination between education and cultural policies, where it was noted that there is generally a good level of consultation between the territorial school boards. However, only two of the five School Boards of Abitibi-Témiscamingue have an active cultural policy;



# CULTURE AND EDUCATION

- The existence of a local or regional platform or network that brings together public, civil, and private actors in the fields of culture, education, and continuing education; participants did underscore the importance of the Abitibi-Témiscamingue Culture Council and numerous arts and culture committees in other municipalities;
- The general existence of a local arts education at all levels that is readily accessible, for which participants highlighted relevant projects such as the La Sarre Theatre Troupe, workshops with underprivileged youth in partnership with the school, the CEGEP-UQAT Library, the Digital Lab Space open to the public, and guitar/cinema festivals that go to schools. On the other hand, it was noted that these are less accessible in rural and Indigenous communities

Finally, Abitibi-Témiscamingue obtained embryonic level results for action pertaining to the existence of a local training in cultural management and cultural policies.

In addition, participants decided not to assess action on the presence of cultural rights in education programmes and in cultural sector training activities, as there was no consensus among them on cultural rights.



# CULTURE AND ENVIRONMENT

In this area, Abitibi-Témiscamingue scored an average of 40%, and is overall at an intermediate level, above the global mean of 30%. This theme received one of the lowest scores in the self-assessment, making it the third lowest area and one of the region's primary weaknesses. Of the ten actions in this category, only one action was assessed as being at a well-developed stage, four at an intermediate stage, and five at an embryonic level.

Abitibi-Témiscamingue scored highly for initiatives around gastronomy, which is recognized as a key activity that makes up local culture, especially with the presence of regional products in public markets and restaurants, the development of a label for regional products from around Abitibi-Témiscamingue, and in recent years, the use of local products at events.

In addition, the Abitibi-Témiscamingue was given intermediate results in actions related to:

- The existence of working groups or coordination mechanisms between the departments of culture and the environment within local municipalities, RCMs, or other regional organizations, where only occasional collaborations for specific projects were identified;
- Emphasizing the value of history and culture in the promotion, production, and consumption of local products;
- The adoption of measures to facilitate and promote initiatives by inhabitants for the sustainable use of public spaces, which highlight the promotion of urban agriculture by Culturat, as well as initiatives such as the Incredible Edible project in Amos, or the GECCO urban vegetable gardens in Rouyn-Noranda. However, participants noted a general difficulty in negotiations between citizens and the municipal administrations for such projects;
- Recognizing the cultural interest of natural spaces, where there are many projects in the cultural sector, including the Kekeko Hills Walking Trails, the Quinze Trails, the Val-d'Or Recreational Forest, the Pageau Wildlife Refuge, or the integration of culture into the SEPAQ parks; in general, there are many citizen initiatives, but few public programmes

Finally, Abitibi-Témiscamingue obtains embryonic results in actions related to:

- The integration of cultural factors like knowledge, traditions, and practices from all individuals and communities, into local environmental sustainability strategies, where it was generally observed that actions and awareness exist in this area, particularly in the more advanced Vallée-de-l'Or RCM, but that these actions are in development and often still at the planning phase;
- Recognition of the connections between culture and environmental sustainability in local cultural policies;
- The existence of programmes that preserve and disseminate traditional knowledge and



# CULTURE AND ENVIRONMENT

practices for the sustainable use of environmental resources, for which there are a number of actions that are beginning to emphasize and improve this area;

- Assessments by cultural organizations of their environmental impact and the organization of ecological awareness activities, where there are many measures in place to raise awareness and limit impact, but little impact assessment;
- The existence of instances or platforms on the relationship between culture and the environment, underlining the ongoing creation of an NPO, “Collectif Territoire”, which advocates for co-creation and intersectoral work with an ecological art approach

In this area, participants generally identified many actions that are mainly citizen initiatives and which show a significant level of citizen mobilization. They stress, however, that the commitment of public and municipal institutions in this area and the implementation of public policies and programmes are rather weak and will need to be strengthened.

In this area, participants identified many actions and initiatives that were considered good practices: Amos and the park themed around the area’s resources aimed at protecting the waters of Eskers; the leadership of the regional tourism agency with the [Culturat](#) project; Reconciliation with Anishinaabe cultures; [GECO](#) organization; the Opémican process; the artist Véronique Doucet who has had a positive impact on the restoration of the Aldermac tailings site; the [Film Festival](#) with its moose mascot.



# CULTURE AND ECONOMY

In this area, Abitibi-Témiscamingue scored an average of 33%, and was assessed overall to be at an embryonic stage, below the global average of 38%. This subject area was given the lowest marks in the self-assessment and is one of the other main weaknesses for the region. Of the twelve actions analyzed, only one was assessed to be at a well-developed stage, while five were at an intermediate stage, and six at an embryonic level.

Abitibi-Témiscamingue achieved high results in actions connected to the region's tourism model, which is sustainable and balanced across the territory. It is also connected with the local community and interacts with the cultural ecosystem, where participants pointed to the Culturat programme as example.

Additionally, Abitibi-Témiscamingue obtained intermediate level results in actions relating to:

- The integration of culture and cultural actors into local economic development strategies so that they can be one of the key economic sectors of the territory, where participants noted that generally no clear strategy for the economy and culture both regionally or in most local municipalities and RCMs. Nevertheless, participants highlighted a major evolution that has taken place over the past fifteen years linking culture and the economy, and that Culturat has helped develop a better connection between the economic sector and artists. The municipality of Rouyn-Noranda stands out here for its adoption of a cultural economic development policy that will begin to work throughout the territory under its development plan;
- The existence of partnerships between cultural actors and companies, which are beginning to manifest themselves in a number of projects, such as the Petit-Théâtre with its digital branch, the Val-d'Or Exhibition Centre (with Kinawit), Fort Témiscamingue, the two national parks where workshops are carried out with different companies, or at UQAT with several video game projects;
- The promotion and maintenance of traditional trades, which seems to be expanding, for example with the "L'Gros trappeur" Craft Fair, women farmer groups, or the triennial art crafts event;
- The existence of public or mixed economic models that allow for the development and duplication of voluntary contributions for cultural projects, such as micro-sponsorship, where only a few actions exist;
- Corporate social responsibility programmes that explicitly include cultural projects, the cultural values of the population, and local culture, where it is generally noted that the region is favoured by donations from private companies in the cultural sphere, especially since Culturat was put in place. Participants also identified the PLODA programme for renting works of art, as a regional good practice that exists in most RCMs;



Finally, Abitibi-Témiscamingue obtained embryonic-level results for actions around:

- The regular analysis of the economic contribution of cultural actors to the local economy, including their direct and indirect impacts;
- The existence of contracting and remuneration that are adapted to the realities of culture sector workers;
- The existence of information and training spaces on copyright and culture-based economic models, with the notable examples of CALQ and the Culture Council are identified;
- The inclusion of cultural knowledge and skills in programmes dedicated to employment opportunities and job integration;
- The existence of a variety of mechanisms for funding cultural projects with a commercial aim, with the example of provincial SODEC programmes, although it was clear to participants that there are no specific regional actions in this area;
- The adoption of specific cultural policies by local business groups, such as chambers of commerce.

In this area, participants identified the following actions and initiatives as good practices: the Culturat initiative; companies that help give more exposure to local artists; and tax credits for the purchase of works of art which is not sufficiently well-known, according to the participants.



# CULTURE, EQUALITY AND SOCIAL INCLUSION

In this area, Abitibi-Témiscamingue scored an average of 40%, and is overall at an intermediate level, above the global mean of 35%. This topic was given one of the lowest scores on the self-assessment, making it the third lowest alongside theme (4) and another one of the region's clear weak areas. Of the twelve actions assessed, only one action was classified at a well-developed level, six at an intermediate stage, four at an embryonic stage, and one action was not evaluated by the participants.

Abitibi-Témiscamingue demonstrated an advanced level of action on the existence of awareness campaigns, including the promotion of cultural diversity, intercultural dialogue, the fight against racism, and others, while also supporting public institutions and cultural organizations.

On the other hand, the region scored at an intermediate level for actions related to:

- The explicit inclusion of culture in local social sector strategies - health, employment, community, well-being, and social inclusion - with a number of actions, such as cultural mediation activities in Val-d'Or or initiatives carried out in partnership with First Nations, but which are not yet generally widespread enough, and especially are not outlined in specific strategies adopted by social actors;
- The inclusion of individuals or groups that are discriminated against by cultural organizations and institutions, the implementation of actions in the territory's most difficult areas with respect to poverty or exclusion, where significant initiatives are highlighted, such as the "Petits bonheurs", as well as the Val-d'Or Music Centre, which has a choir for persons in vulnerable situations, or the Kinawit project for healing through culture, and although there was a notable lack of structured planning, it was not widespread;
- Accessibility of facilities and cultural spaces for all, including people with disabilities, where participants underscored the existence of building standards, yet few accessibility plans for larger municipalities;
- The periodic analysis of the factors of vulnerability or cultural fragility of certain groups or individuals in the territory, where several initiatives were highlighted, such as that of Minwashin, which has created a portrait of various communities, or the Racism and Discrimination Portrait in Val d'Or, in addition to the identification of sources of vulnerabilities, as well as the immigration assessments of RCMs. Nevertheless, participants noted large disparities in the region for this area;
- The existence of cultural innovation programmes for young people, with the examples of many projects in schools, but which are carried out without a comprehensive vision, and without adherence to specific guidelines;
- The existence of a local platform or network of associations, cooperatives, and organizations that establish a relationship between culture, equity, and social inclusion,



# CULTURE, EQUALITY AND SOCIAL INCLUSION

with the Abitibi-Témiscamingue Culture Council, Culturat, Minwashin, and the Social Economy Centre as notable examples. In general, participants pointed out that there are forums for exchange, but there is no comprehensive strategy

Finally, Abitibi-Témiscamingue obtained embryonic-level results for actions around:

- The regular analysis of the relationship between personal well-being, health, and active cultural practices, with a few initiatives including the Val-d'Or Native Friendship Centre (CAAVD), which has made statements on the situation facing Indigenous peoples;
- The existence of a training programme for professionals and social sector organizations to develop their capacity to identify and address cultural factors that may inhibit access to certain public services, with initiatives such as raising awareness of Indigenous realities, UQAT-CAAVD continuing education, as well as training in the management of workplace cultural diversity in Val-d'Or, or on poverty in the health field, but in general these are sporadic and very embryonic;
- Considering the cultural sphere and the significant potential of cultural factors in local conflict resolution strategies, where there is currently a small level of awareness;
- The existence of programmes that promote intergenerational cooperation, a subject that seems generally unstructured, despite some initiatives, particularly among Indigenous people who rely heavily on intergenerational exchange

Furthermore, participants did not wish to assess the action concerning the active promotion of women's participation in cultural activities, as there was no need to develop a strategy or programme in this area given the important role that women play in the cultural environment of Abitibi-Témiscamingue.

In this area participants identified the following actions and initiatives as good practices: the integration of Val-d'Or in the Coalition and the resources attributed to this project ; the Culturat initiative; the creation of [MINWASHIN](#) ; courses held at [UQAT](#) ; [Racism and Discrimination Awareness Week](#) ; and "L'AT socialise". Participants stressed the need to better identify what is being done and to be able to capitalize on this through joint consultation, as well as to improve dissemination of good practices. It was observed that initiatives in Abitibi-Témiscamingue are done "instinctively", but there is a lack of consistency, structure, or an ability to collaborate and exchange on good practices, especially since the disappearance of the Regional Conference of Elected Officials (CRE).





# CULTURE, URBAN PLANNING, AND PUBLIC SPACE

In this area, Abitibi-Témiscamingue scored an average of 38.50%, and was assessed overall to be at an embryonic stage, below the global average of 44%. This commitment received one of the lowest averages in the self-assessment, making it the second lowest topic and another of the region's areas for improvement. Of the twelve actions evaluated, no actions were assessed at a well-developed stage, while nine were at an intermediate level, and three at an embryonic stage.

Abitibi-Témiscamingue obtained intermediate-level results for actions concerning:

- The explicit recognition of resources and cultural factors in local urban planning and management models, where some progress was noted, although there are few adequate resources being devoted to these issues and several changes and inclusions still need to be made. Participants noted the Cultural Policy of the Town of Rouyn-Noranda and the Bourlamaque Mining Village in Val-d'Or as good practices;
- The existence of registries for cultural (tangible and intangible) and natural heritage, preservation and conservation mechanisms in line with international standards, where participants highlighted the existence of registries carried out by various organizations, but also large disparities across the territory, as well as the absence of a regional inventory;
- The mobilization of culture in the revitalization of historic centres and in territorial development plans, such as the existence of a site planning and architectural integration (PIIA) approach, but much still remains to be done overall;
- Plans for new cultural infrastructure that is integrated into the cultural ecosystem, and the adequate involvement of various cultural actors and projects, such as the Guinguette on Osisko Lake;
- Recognition of public space as an essential resource for interaction and cultural participation, where many activities in public spaces are hosted with festivals, public procurement, organizational activities, etc., but these are occasional and rarely developed through regulated plans. The project "Quiet Streets in Val-d'Or" was identified as a good practice in the re-appropriation of public space.
- The existence of a registry of spaces whose symbolic function is to comprise a common good for all inhabitants, but participants stressed the fact that only a few of these were identified;
- The existence of programmes for the development and preservation of public art, with the clear example of Culturat and how it has improved the general perception of public art and raised awareness in this area;
- The existence of architectural guidelines based on quality or traditional construction techniques, for which participants observed that only minimum standards exist, and



# CULTURE, URBAN PLANNING, AND PUBLIC SPACE

that there are very few examples, such as the Bourlamaque Mining Village, where this has been well-developed;

- Active public participation in urban planning and the transformation of the territory, for example in urban design, architecture, or public art, where it is pointed out that more and more consultations are being made with the neighbourhood councils in Val-d'Or

Finally, Abitibi-Témiscamingue obtains embryonic results in actions related to:

- The existence of a document on "cultural impact assessment" that is used regularly in land use policies, with an obvious absence of such tools overall;
- Taking into account citizens' access to cultural life in transportation and urban mobility policies, where participants noted experiences and initiatives around public transport or active travel, but in general such projects are at the very initial stages, particularly due to the main challenges of the size of the territory and its small population;
- The explicit consideration of the idea of landscapes in local and regional policies, incorporating both natural and cultural types, for which participants observed that the concept of landscapes is sometimes included in planning documents, although there is no systematic application of this approach, and above all, because the region is seen as a "resource" region for mineral mining and forest industry, priority is not often given to its landscapes. One successful example was the development of the town of Malartic next to the mine

In general, participants emphasized a lack of financial resources and political action on culture and land use in Abitibi-Témiscamingue.

In this area, participants identified the good practice of the [Bourlamaque Mining Village and the Cité de l'Or](#) (in Val-d'Or), as it is the only industrial mining heritage in Canada that has been preserved.



# CULTURE, INFORMATION, AND KNOWLEDGE

In this area, Abitibi-Témiscamingue achieved an average of 68%, and is generally at a well-developed stage, above the global average of 43%. This area achieved the highest average in the self-assessment and is one of the region's clear strengths. Of the eleven actions assessed, four actions were determined to be at a well-developed level, seven at an intermediate level, and none at an embryonic level.

Abitibi-Témiscamingue was awarded scores for well-developed actions related to:

- Access to free and pluralistic information and the right to participate in cultural life, particularly through municipal cultural policies that seek to promote citizens' access to culture;
- The existence of policies and programmes on forms of creation, production, and digital distribution, focusing on residents and favouring cultural democracy, such as the OLab Space, a new community space for digital creation in UQAT's digital creation department; the CEGEP Cinema Technology programme; the "3R culture and discoverability" project; and "Abitibi 360";
- The presence of debates on information and knowledge;
- The existence of training or awareness-raising activities for cultural professionals on existing or emerging forms of access and cultural reproduction, including copyright, copyleft, open access, and others, with the notable example of training provided by the Quebec Ministry of Economy and Innovation

The region achieved intermediate-level results for actions related to:

- Freedom of expression, particularly artistic expression, freedom of opinion and information, respect for cultural diversity and privacy, where participants stressed the importance of private corporate sponsorships in cultural life and the risk this may pose to the freedom of those messages being expressed;
- The existence of mechanisms for ensuring these freedoms;
- Reflection in the local media on a plurality of opinions and cultural diversity;
- The existence of systems for the observation, research, or analysis of culture through universities, local government, and civil society;
- The regular analysis of obstacles hindering citizens' access to, and use of, information technologies for cultural purposes
- Regular analysis of the links between cultural processes and social innovation, where participants pointed out the fact that all knowledge institutions are concerned about the cultural sphere in each of their projects, even if there is a lack of financial means to do so;
- The existence of policies and programmes for cultural actors to participate in international cooperation networks, with some notable personal initiatives, but a general lack of a framework or systematic approach



# GOVERNANCE OF CULTURE

In this area, Abitibi-Témiscamingue was given a score of 56%, placing it at an intermediate stage of development and well above the global mean of 37%. Of the eleven actions assessed, four actions were determined to be at a well-developed level, five at an intermediate level, and two at an embryonic level.

Abitibi-Témiscamingue garnered well-developed results for actions around:

- The existence of cultural public participatory bodies that are involved in the development, conduct, and evaluation of local cultural policy, for which there is a clear presence of local cultural advisory councils throughout the region, except in Abitibi West, where no body has been created in the territory at this time;
- The creation of permanent spaces for consultation, negotiation, and regulation of public cultural projects, which are generally present throughout the region, especially at festivals, which are good examples of consultation;
- The transparent accountability reports and evaluations of cultural public services;
- The existence of measures to strengthen NPOs or other civil society actors who contribute to cultural life

On the other hand, Abitibi-Témiscamingue obtained intermediate results for actions related to:

- The existence of local and regional cultural policies based on Agenda 21 for Culture and Culture 21: Actions and that bring together public, civil, and private initiatives under a common cross-cutting project, where participants noted that local cultural policies are generally based on Agenda 21 for culture, but in their application projects are not necessarily cross-cutting. Additionally, not all municipalities and RCMs have cultural policies. At the regional level, while there has been no regional governing body since disbanding the CRE, participants pointed out that Culturat had served in place of a regional cultural policy. Participants agreed that, in general, cultural consultation needs to be improved;
- The existence of local cultural plans and/or those at the neighbourhood level;
- The participation of residents in the management of cultural programmes or events;
- Management practices that express local culture and around common goods;
- The existence of permanent frameworks for the distribution of responsibilities or collaboration between local, regional, and national governments

Finally, Abitibi-Témiscamingue obtained embryonic-level results for actions around:

- Measures to ensure equal representation for women and men;
- The existence of an independent platform or network for civil society organizations that includes residents and cultural actors from all sectors



# GOVERNANCE OF CULTURE

In this area, participants identified the following good practices and regional strengths: the openness of RCMs to communicate with each other and their ease of exchange and collaboration, as well as their ability to adapt quickly after the disappearance of the CRE to renew their cultural policies or develop new ones.



# CONCLUSIONS AND RECOMMENDATIONS

## SELF-ASSESSMENT RESULTS

- Abitibi-Témiscamingue performed particularly well in three areas of Culture 21: Actions : “8. Culture, Information, and Knowledge”; “2. Heritage, Diversity, and Creativity”; and “3. “Culture and Education” in which the city has demonstrable experience and advanced practices that are the strengths of the region within the context of Culture 21: Actions.
- The region obtained intermediate results in for “9. Governance of Culture” and “1. Cultural Rights”, which can also be seen as strengths in the region, although it is necessary to improve these working areas.
- Abitibi-Témiscamingue obtained its weakest results in the self-assessment for its approach to “4. Culture and Environment” and “6. Culture, Equity, and Social Inclusion” where the city achieved intermediate results; and particularly for “7. Culture, Urban Planning, and Public Space” and “5. Culture and Economy” in which the city performed below the global average and where it was assessed to be at an embryonic level. These areas appear to be the weaknesses for the region and should be a main focus for improvement.
- Abitibi-Témiscamingue has many local practices that are considered best practices and can serve as inspiration to other territories around the world. The Culturat approach stands out in this regard, and seems to be unanimously welcomed by the participants for its contribution to the development and vibrancy of the region. The broad scope of this mobilization approach deserves to be highlighted: it involves 62 municipalities (representing 98% of the population), the region’s 5 RCMs, the 7 Indigenous communities, the 5 chambers of commerce, and the 5 school boards, as well as many civil society actors. The approach can be seen as an international model and benchmark for sustainable tourism and decentralized governance, all the more admirable given that there is no centralized structure within the regional governance model.

## RECOMMENDATIONS FOR IMPROVEMENT

In general, Abitibi-Témiscamingue proved to be very vibrant in cultural matters, and this is supported by very committed local actors. The strength of the region appears to lie in its volunteers and the vibrancy of both its inhabitants and its actors who initiate the majority of cultural projects for citizens and professionals. Culturat has helped to fan the regional flames by supporting and empowering mobilization around arts and culture, which today has helped make Abitibi-Témiscamingue one of the most dynamic cultural regions in Quebec and internationally.



# CONCLUSIONS AND RECOMMENDATIONS

Nevertheless, it appears that these many dynamic initiatives and projects are not quite embedded in local or regional strategies, which could multiply their effects tenfold. Participants highlighted an important need to strengthen cultural governance in order to put in place structuring models and strategies that go much further. The weaker results of self-assessment are largely due to a need for structured planning, and work on this would strengthen all the initiatives under Culture 21: Actions. This is just as relevant at the local level, where there are large disparities between local municipalities throughout the region, but also at the RCM level of government. This is exacerbated by the poor regional governance that has pervaded since the dissolution of the CRE and the lack of a regional structure, which could be used to implement a regional cultural strategy and promote coordination and consultation among all local actors. Although the self-assessment identified Governance of Culture as being at an intermediate level, it is strategically recommended that this issue be made a priority focus.

The Culturat approach was generally recognized by participants to be a region-wide best practice that had a significant impact on the development of the territory. However, the Culturat project was launched in 2012, and today it appears necessary to redefine the approach for a number of actors. This is true for its content, its objectives, and its projects, in order to generate new impetus and redirect action toward new goals based on a current context and needs. If the approach was mainly focused on mobilization and valuation, it is clear that the programme would require new lines of action, and move to a step toward structuring initiatives. As seen in the creation of the Minwashin organization, the Culturat project strengthens the autonomy and structure of Indigenous cultural development. As such, reinforcing regional and local governance in Abitibi-Témiscamingue, and providing support to local actors in this area could prove to be a new approach for the initiative.

In order to address this issue, participants recommended that the region:

- **Create a regional body or platform with a regional cultural policy and cooperation mechanisms between municipal, regional, public, private, and civil society actors.**

There appears to be an urgent need to rebuild regional governance in culture in Abitibi-Témiscamingue, and participants expressed a strong desire to create a regional cultural body, platform, or collective, which would bring together all local and regional actors. Culturat is an initiative that has been carried out and driven by the regional tourism agency. The project is centred on the emphasizing regional value and mobilization, and there is a clear need to establish a sound structure with a broader mandate. A consultation structure could bring together the 5 RCMs, but could also include participation by local municipalities as well as public, private, local, and civil society actors from all sectors.



# CONCLUSIONS AND RECOMMENDATIONS

There is no need to recreate the CRE or an equivalent body for the culture sphere. It is possible, and would be ideal, to find a new and innovative approach that meets the needs for consultation and joint action while maintaining flexibility and ease of implementation. For example, some municipalities have chosen to create a cultural development society to facilitate better management, as is the case in Trois-Rivières. Other territories rely on inter-territorial, inter-institutional, and civil society cooperation. For example, the City of Lyon in France has adopted cultural cooperation charters to define shared objectives and mechanisms for collaboration between the territory's actors. To this end, it has created a metropolitan coordination body, the Cultural Cooperation Mission. There are many examples that could serve as a source of inspiration for better governance in Abitibi-Témiscamingue, but it is advisable to find a formula that meets the region's specific needs. Even if this takes time to develop, it is essential to create a body that will bring together local actors and implement a regional strategy for culture.

- **Adopt a Cultural Strategy or Policy for Abitibi-Témiscamingue.**

Similarly, it seems important to have a strategy that establishes a common vision of the future with shared objectives that enacts regional initiatives around culture. Currently, there does not appear to be a clear, common direction in Abitibi-Témiscamingue on the role that culture can play in the region's sustainable development. Above all, cultural actions and the different cultural policies of the municipalities or RCMs do not appear to be explicitly linked together, nor are they strategically linked to other sectors of activity or other regional issues, such as external image. This significant weakness in regional planning, while likely due in large part to the dissolution of the CRE, should be addressed as a priority issue.

- **Creating a Regional Cultural Fund.**

In order to finance this new structure and its regional strategy, it would be ideal to create a fund that would facilitate funding for comprehensive cultural development. Participants suggested several avenues for contributions: co-financing by the 5 RCMs, financing by local actors, public, municipalities, private companies, etc.

- **Moving from mobilization to support, offering creation for cross-cutting cultural strategies and policies by local communities (RCMs, municipalities, and other actors).**

There seems to be a great need for organized planning, not only at the regional level, but also at the levels of the RCM and local municipalities. While some actors are more advanced than others, there are large regional disparities, and only a few actors seem to have adopted cultural strategies that are part of the vision of Culture 21: Actions. Additionally, it is striking that several working groups have noted that quite a large number of initiatives and actions were mainly driven by local dynamics, but not necessarily by administrative and municipal dynamics. The creation of structural





# CONCLUSIONS AND RECOMMENDATIONS

planning would achieve much more impacts. While Culturat has been very committed to mobilization and visibility, it is recommended that the Culturat approach be given a support component to help environments, strengthen structures around cultural action, and promote the creation of cultural policies that are cross-cutting and integrated at the local level in a way that is adapted to each environment.

- **Update the Culturat charter with a new “Leading Territory” Charter based on reflection around the commitments proposed under Culture 21: Actions.**

It seems important to update the Culturat charter. Furthermore, the reflection carried out during the self-assessment exercise, and proposals for actions put forward by the participants (see Appendix 1) can provide a basis for developing its content. Based on the commitments of Culture 21: Actions, it is possible to draw up working areas and specific approaches focused on the themes that received the lowest scores. These would be particularly beneficial and could prove to be key priority areas:

- Culture and Environment
- Culture and Social Cohesion
- Culture and Land Use
- Culture and Economy
- Additionally, structuring local and regional cultural governance is an important element to be incorporated into the charter and could be another priority focus.

It would be beneficial to create a think-tank or consultation committee in order to provide local leaders with a broader perspective, as well as to continue to benefit from the mobilization generated at the self-assessment workshop. Moreover, the charter has proven to be a tool that works well in Abitibi-Témiscamingue, and it is recommended that the region continues to mobilize people with this tool, which may be incorporated into regional governance structures.

## CONCLUSION

Abitibi-Témiscamingue has a significant level of experience in the field of culture. It is among the most innovative and advanced territories in Quebec, and even around the world. The Culturat approach helps make Abitibi-Témiscamingue a leading territory in Agenda 21 for Culture and the United Cities and Local Governments (UCLG) Committee on Culture. This has also helped make the region into a benchmark in cultural tourism and decentralized governance in culture. The results of the self-assessment and the working recommendations recognize the quality of the work done up to now. Calls for further action are aimed at helping the area achieve even stronger and more standardized results. The aim of this assessment is to help the region open up new and innovative paths, in order to benefit its sustainable development and to help Abitibi-Témiscamingue serve as reference standard for other territories around the world.



# APPENDIX 1: ACTION PROPOSALS

Following the self-assessment of each of the commitments of Culture 21: Actions, participants formulated proposals for actions that could address the current issues. They prioritized these proposals for the actions and themes of Culture 21: Actions, according to their respective RCM.

## Legend

A-O: RCM Abitibi-Ouest (Abitibi West)

Témis: RCM of Témiscamingue

A: RCM of Abitibi

V-O: RCM of Vallée-de-l'Or

RN: RCM-Town of Rouyn-Noranda

## 1. CULTURAL RIGHTS

Overall prioritization for this commitment: A-O = 0; Témis = 1; A = 0; V-O = 3; RN = 0

Actions to prioritize

- Recognize that we are in Anishinaabe territory (RN: 5, Témis: 2, V-O : 2, A-O : 1)
- Self-proclaimed culture as an essential component of healthy lifestyles (RN: 1, Témis: 3, A-O : 4)
- "Leading territory" charter with commitments (RN: 4)
- Entering into sectoral agreements on culture (e.g. reconciliation, heritage, education) (Témis: 2)
- Recreate a regional body with a cultural policy and an advisory committee (RN: 1, A-O : 1)
- Affirming and valuing Indigenous presence (Témis 1)
- Promote an inclusive cultural life that takes into account the interests/needs of all communities (Témis 1)
- Signing the Charter on Indigenous Rights
- Creating more links with community/social organizations that work with vulnerable/excluded people.
- Incorporate the Right to Culture and its principles into cultural policies.
- Set basic standards, including accessibility
- Encourage cultural policies in schools (and school boards) and all RCMs.
- Recognition that we are in Anishinaabe territory must be reflected in our toponymy.
- Promote diversity in decision-making bodies.

## 2. HERITAGE, DIVERSITY, AND CREATIVITY

Overall Priority: A-O = 4; Témis = 6; A = 3; V-O = 3; RN = 15

# APPENDIX 1:

## ACTION PROPOSALS

### Actions to prioritize

- Develop a project involving cultural diversity (newcomers: cultural happenings, neighbourhood BBQs, free offers to newcomers to introduce them to the region) (RN: 2, VO: 1, Témis: 1, AO: 1)
- Name and classify heritage buildings (AO: 1)
- Creation of a regional heritage body, network agent, consultation board. (RN: 1)
- Creating a fund to maintain heritage sites in small areas (RN: 1)
- Create a registry of religious and built heritage
- Day of exchange: artisans, producers, friendly activities
- Highlight oral traditions (tales, legends).
- Agritourism tours to foster development / Microbrewery tours.
- Promote heritage.
- Develop projects with minorities/disadvantaged people.
- Do research to learn more about our territory.
- Analysis of the pooling of knowledge / management / content (tools, equipment) to promote consultation.
- Promoting digital creativity to enhance heritage
- Highlight the toponymy of the territory in the Anishinaabe language.

### 3. CULTURE AND EDUCATION

Overall Priority: A-O = 6; Témis = 6; A = 6; V-O = 2; RN = 11

### Actions to prioritize

- Set up a centre for understanding the territory (history, nomenclature, workshops, conferences, 4 times a year). (RN: 8, Témis: 2, A: 2, A-O : 1)
- Provide support to organizations so that they can integrate the approach of cultural organizations at the Ministry of Culture. (Témis: 2, A: 1)
- Improving accessibility to cultural activities for less fortunate people
  - o Simplify administrative procedures for access the aid program
  - o Supporting people who want access to it
- Increasing cultural experiences for 0-5-year-olds
- Integrating cultural aspects into university vocational training in order to offer services that better suited to their nature.

### 4. CULTURE AND ENVIRONMENT

Overall Priority: A-O = 1; Témis = 2; A = 4; V-O = 3; RN = 8

### Actions to prioritize

# APPENDIX 1: ACTION PROPOSALS

- Charter of sustainable occupation of the territory (ratification + contains commitments + means, resources) (Témis: 2, RN: 7, A-O : 3, Témis: 2, V-O : 1)
- Integrating the environment into Culture Days (A: 1, Témis: 1, Témis: 1)
- Directory for projects, initiatives, and best practices
- Culture / environment (++ diffusion)
- Incorporate a 1% fund for industrial projects focused on ecological art projects
- Creation of "environment/culture" committees in towns and the RCM

## Other actions proposed by the board

- Include an "eco-fee" in cultural tickets.
- Make all cultural events carbon neutral (in collaboration with schools, farms, etc.)
- Integrating something from the environment into Culture Days
- Promote cross-sector projects (culture, science, industry, government, citizens)
- "Culturally Green" Green Cultural Fund (creation of art with recycled materials, etc.)
- Eco-design in culture
- 1% fund for works of art in the restoration of mining sites.
- Create a schedule of projects, initiatives, and best practices around Culture and Environment
- The Ministry of Culture and Communications (MCC) must require cities to include an "environment" aspect in cultural policies
- Culturat must promote a "Culture and Environment" project
- Develop a regional sustainable occupation charter with more financial resources (programme)
- Set up an "Elders Board" to evaluate projects and make recommendations.
- Raise awareness on reducing the environmental impact in our lifestyles (hunting, fishing, green classes, etc.)
- Institutionalized educational content (school curriculum) related to respect for the environment and the relationship to nature.
- MCC Financial Programs for Art + Environment Projects
- Municipal Financial Programme for Culture + Environment
- Industry Employee Engagement Programme for Environmental Projects + Cultural Mediation
- Project Anishinaabe!! Environmental links with heritage, First Nations - water (charter), fountains
- Culture + environment committees in RCMs and municipalities.

## 5. CULTURE AND ECONOMY

# APPENDIX 1: ACTION PROPOSALS

## Actions to prioritize

- Promote the link between economic development plans and cultural policies by the RCM. (A-O: 3 ; Témis: 2 ; A: 1; V-O: 2 ; RN: 9)
- Continue to improve intercultural and economic communication between the Anishinaabe people and the business community. (Témis: 1)
- Promoting partnerships between cultural actors and businesses, e.g. networking between artists/artisans and industry (Témis: 1)
- Encourage the representation of artists/artisans on the boards of directors of companies/organizations. (RN: 2)
- Promoting the development of Indigenous tourism and culture (Témis: 1)
- Create an economic portrait of the cultural sector for each RCM
- Encourage the integration and influence of art and culture in investment projects in each region, e.g. Architectural Integration Plan 1%

## 6. CULTURE, EQUITY, AND SOCIAL INCLUSION

Overall Priority: A-O = 2; Témis = 1; A = 5; V-O = 1; RN = 2

## Actions to prioritize

- Identify good practices, assess the 9 main areas (a graph for RCM) (RN: 2, VO: 1)
- Identify a regional leader (body?) that oversees consultation and planning (RN: 1, A: 1)
- Create a Charter of Commitment (review Culturat ? Leading Territory) (RN: 1, VO: 1)
- Encouraging and supporting citizens' ideas as well as citizen initiatives (A: 1, Témis: 1, Témis: 1)
- Creating practical laboratories (RN: 1)
- Showcasing, recognition, gala, awards.

## Other proposed actions:

- Identify a regional leader (body?) that oversees consultation and planning
- Reframing the Culturat charter
- Territorial assessment
- Actions to build relationships
- Giving citizens a voice
- Citizen involvement
- Spreading the idea that culture is a key part of social inclusion
- Creating practical laboratories built around this idea
- Identify and highlight good practices
- Establishing dialogue in connection with the nine areas of commitment for C21A
- Recognition, gala, awards

# APPENDIX 1: ACTION PROPOSALS

## 7. CULTURE, URBAN PLANNING, AND PUBLIC SPACE

Overall Priority: A-O = 5; Témis = 3; A = 2; V-O = 3; R-N = 11

Actions to prioritize

- Revitalizing industrial heritage for arts initiatives (events/artist residencies) Decontamination ? (RN: 3, VO: 1, AO: 1, A: 1)
- Signs with the names of Indigenous and Quebec lakes (road signs) (RN: 2, A: 1, AO: 1, VO: 1)
- Create a position for "landscape guardian" ("Guy Bertrand" of the landscape), (make the registry of landscapes/lookout points) (A: 1, AO: 1, Témis: 1)
- Integration of culture into policy at the RCM level (Planning Schemes) (VO 1)
- Increase everyone's knowledge of regional architecture and built heritage (Amos 1)
- Create development plans that integrate culture. Publicize them to promote citizen involvement.
- To have a public registry of works of art in the territories (by RCM or region: name, [titles/artists])
- Make them available to tourist offices? Radiation
- Sharing directories at the regional level.
- Obligation to maintain and enhance works of art through standardized identification (heronry)
- The development and protection of intangible heritage (large figures from the region, e.g. Auris)
- Toponymy related to Indigenous knowledge around nature
- Coordinating actions at the regional level? Formerly a mandate of the CRE
- Mixed area for creation and artists' workshops

## 8. CULTURE, INFORMATION, AND KNOWLEDGE

Overall Priority: A-O = 0; Témis = 1; A = 1; V-O = 1; RN = 5

Actions to prioritize

- Highlights the importance of the relationship between cultural process and social innovation
- Creating a cultural fund by region (RN: 5, A: 2, Témis: 1)
  - o Funded by everyone (public/municipality)
  - o Via an independent programme
  - o In order to promote freedom of expression
- Sharing material, human, and financial resources (sharing) (A: 1, RN: 2)

# APPEMDIX 1: ACTION PROPOSALS

- Support the 3R Project, Accessibility to the arts, culture, and a commitment to sharing cultural capital (RN: 2)
- Develop a resource that influences the networking and sharing of the Culture Council (agent) (RN: 1)
- Promoting international creative research (RN: 1)
- Develop new cultural expertise and the use of digital resources, UQAT/CEGEP programme. (RN: 1)
- Implement user-friendly, interactive, and digital spaces.
- Develop/create a resource through the RCM
- Create a consultation/exchange board between RCM resources
- Develop Digital Mediation/Digitization (UQAT) -> Sharing Tools
- Structure for support to enable digital advantages
- Create seminars to create exchange on the notion of freedom of expression through inclusion, equity, and pedagogy
- Raising children's awareness
- Accountability and consumption of cultural information in order to establish greater awareness.
- Promoting the emergence of a digital industry

## 9. GOVERNANCE OF CULTURE

Overall Priority: A-O = 4; Témis = 4; A = 4; V-O = 3; RN = 9

Actions to prioritize

- Create an Agenda 22 AT, a Collective for sustainable development of A-T (RN: 14; A: 5; Témis: 5; V-O 1; A-O 3), with:
  - o A Regional Consultation Structure in the 5 RCMs:
    - Around 4 key areas:
      - Social/Education
      - Environment
      - Economy
      - Culture
    - Focus on priorities
    - Sharing resources, expertise
    - Spaces for sharing
  - o New charter of cultural engagement with regional support (allocated budgets)

# APPENDIX 2: LIST OF PARTICIPANTS TO THE WORKSHOP

NAME - SURNAME	ORGANISATION
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**Table 1: Cultural Rights**

Marie-Claude Leclercq	Chair of the Rouyn-Noranda Standing Cultural Committee
Geneviève Béland	Cultural Facilitator, Town of Val-d'Or
Maude Bergeron	Rural Development Officer, RCM Abitibi West
Andréane Brouard	Development Officer, Tourism Amos-Harricana
Véronic Beaulé	Cultural Development Officer from the Témiscamingue RCM
Anne-Marie Gendron	Regional Director Quebec Ministry of Culture and Communications
Ariane Ouellet	Visual Arts Officer and Vice-Chair of the Rouyn-Noranda Standing Cultural Committee
Caroline Lemire	Head Director for Minwashin

**Table 2: Heritage, Diversity, and Creativity**

François Labbé	Historian and Executive Director of the Dumulon Corporation
Nancy Arpin	General Director, Val-d'Or Tourism and Convention Office
Sophie Ouellet	Documentation Technician, Town of La Sarre
Andrée Gravel	Project Manager, Attraction and Retention Strategy, and Coordinator for the Heritage Foundation
Odette Caron	Comedian and General Director of Domaine Breen
Sébastien Tessier	Archivist and Coordinator, Quebec National Library and Archives, Rouyn-Noranda
Geneviève Roy	Artistic Consultant, Tourism Abitibi-Témiscamingue
Marie-Élaine Lavoie	General Director, Maison Hector-Authier

**Table 3: Culture and Education**

Céline Bilodeau	Teacher, Rouyn-Noranda School Board
Brigitte Luzy	Teacher, Rouyn-Noranda School Board
Richard Kistabish	President of Minwashin
Émilien Larochelle	President of Tourism Abitibi-Témiscamingue, retired professor



# APPENDIX 2: LIST OF PARTICIPANTS TO THE WORKSHOP

NAME - SURNAME	ORGANISATION
Serge Paquin	Educational Resources Coordinator, Youth Sector, Harricana School Board
Martine Rioux	Martine Rioux, General Secretary for the University of Quebec at Abitibi-Témiscamingue and Chair of the board for the Abitibi-Témiscamingue External Image Agency.
Béatriz Médiavilla	Béatriz Mediavilla, Teacher, CEGEP Abitibi-Témiscamingue
Lynda Poulin	Lynda Poulin, Head of Arts, Harricana School Board
Mélanie Matte	Mélanie Matte, Administrative Assistant, Conference of Prefects for Abitibi-Témiscamingue

**Table 4: Culture and Environment**

Daniel Bernard	Executive Director, Exploration, Hecla Mining, former Liberal MP for the region and board member for the Abitibi-Témiscamingue External Image Agency.
Louis Bourget	Former Director General for Vallée-de-l'Or and board member for the Abitibi-Témiscamingue External Image Agency
Ghyslaine Dessureault	Development Supply Consultant, Tourism Abitibi-Témiscamingue
Isabel Dufresne	Environmental Technician, Town of Amos
Nadia Bellehumeur	Managing Director, Témiscamingue Development Society
Sophie Laliberté	Administrator and liaison officer, Groupe ÉCO-citoyen
Dany Gareau	Director of the Opémican and Aiguebelle National Parks, SÉPAQ
Geneviève Aubry	Development Strategy Consultant and Cultural Policy Editor for Rouyn-Noranda
Dany Laperrière	Nature-Adventure Advisor, Témiscamingue Development Society
Alexandra Vincent-Paquin	L'Éden Rouge

**Table 5: Culture and economy**

Luc Blanchette	Director of Economic Development, City of Rouyn-Noranda and former Minister of Forestry, Wildlife, and Parks
Norman Laflamme	Secretary-Treasurer of Tourism for Abitibi-Témiscamingue
Véronique Trudel	Head of the Exhibition Centre, City of La Sarre.

# APPENDIX 2: LIST OF PARTICIPANTS TO THE WORKSHOP

NAME - SURNAME	ORGANISATION
Nathalie Larouche	Director of the Economic Development Department and Head of Tourism, Town of Amos
Amélie Brassard	Cultural Development Officer, Minwashin
Guillaume Travert	Trade Commissioner, Tourism, Abitibi-Témiscamingue
Frédéric Arsenault	Director and co-owner, Hotel Le Noranda and member of Tourism Abitibi-Témiscamingue
Josée Ricard	Director of Finance and Operations, Tourism Abitibi-Témiscamingue
Karine Berthiaume	Visual artist

**Table 6: Culture, Equity, and Social Inclusion**

Dominique Morin	Director, Healthy Towns and Villages of Rouyn-Noranda
Paul-Antoine Martel	Relations and Liaison Officer for the Communications Department, Town of Val-d'Or
Cassiopee Bois	Cultural Mediator, Town of La Sarre
Mylène Provencher	Liaison Officer for Place aux jeunes, Amos region
Martin Poitras	Digital and Creative Director, Tourism Abitibi-Témiscamingue and Abitibi-Témiscamingue External Image Agency.
Tom Bulowski	Social Economy Director, Val-d'Or Native Friendship Centre
Anne-Marie Belzile	Hospitality Development Consultant, Tourism Abitibi-Témiscamingue
Mireille Gagnon	Regional Immigration Advisor, Northern and Western Quebec Regional Office in Abitibi-Témiscamingue, Ministry of Immigration, Francisation, and Integration
Ariane Milot	Receptionist, La Mosaïque

**Table 7: Culture, Urban Planning, and Public Space**

Jean-François Bélanger	Landscape architect, Project Manager, TRAME
Paul Doucet	Coordinator, Licensing, Inspection, Environment, Town of Val-d'Or
David Poirier	Director of Urban Planning and Development, Town of La Sarre
Luce Cardinal	Director of Urban Services, Town of Amos

# APPENDIX 2: LIST OF PARTICIPANTS TO THE WORKSHOP

NAME - SURNAME	ORGANISATION
Frédérique Cloutier-Pichette	Deputy Director and Head of Land Use, Rouyn-Noranda
Catherine Besson	Graphic artist, Tourism Abitibi-Témiscamingue
Jacques Baril	Sculptor and visual artist
Jim Couture	Sculptor and visual artist

**Table 8: Culture, Information, and Knowledge**

Camille Barboteau	Project Manager for Communication and Metadata, Web Manager, Petit Théâtre du Vieux Noranda
Amélie Brouillard	Director of the Abitibi-Témiscamingue CEGEP Amos Campus
Geneviève Boucher	Director of Recreation, Culture, Community Life, and Communication, Ville-Marie
Jean-Ambroise Vesac	Professor of Experiential and Event Design, Department of Creation and New Media, UQAT
Marie-Ève Brisson	Cultural Project Development Specialist, Quai556
Valérie Martinez	Executive Director and Head of Advertising Sales, Indice Bohémien
Pascal Lafortune	Press Relations Consultant, Tourism Abitibi-Témiscamingue
Denis Martel	Head of the University of Quebec in Abitibi-Témiscamingue

**Table 9: Governance of culture**

Lise Paquet	Administrative Coordinator for Local and Community and Services, City of Rouyn-Noranda
Brigitte Richard	Director of the Cultural Service of Val-d'Or
Marie-Luce Doré	Director of Culture, Heritage and Tourism and responsible for broadcasting, Town of La Sarre.
Bernard Blais	Managing Director, Town of Amos
Catherine Drolet-Marchand	Communications and Territory Promotion Coordinator, RCM of Témiscamingue
Randa Napky	Executive Director, Tourism Abitibi-Témiscamingue and the Abitibi-Témiscamingue Agency for External Appeal
Mélinda Théberge	Graphic designer, Tourism Abitibi-Témiscamingue
Amélie Cordeau	Executive Director and Artistic Director of Performing Arts, Rift Gallery
Lysandre Rivard	Head of Customer Service, Communications and Cinema Programming, Rift Gallery



# CONTACT

For more information on this exercise, please contact:



## **Abitibi-Témiscamingue**

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## **United Cities and Local Governments (CGLU) - Committee on culture**

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