

CULTURE HERITAGE & SOCIETY

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NL FORUM 2014
PEOPLE | PLACE | CULTURE | ECONOMY | DEMOCRACY



DR. LESLIE HARRIS

October 24, 1929 – August 26, 2008

When the Public Policy Research Centre and the Centre of Regional Development Studies were to be merged in 2004, the idea to name the new centre after Dr. Leslie Harris seemed perfect. Dr. Harris' career and values embodied the contribution that the new centre was intended to make to Newfoundland and Labrador.

Leslie Harris was born in rural Newfoundland, the son of a fisherman, and he never lost his connection to the way of life of the province. He was an avid salmon fisherman and dedicated berry picker. When his health prevented him traveling too far from St. John's, it was his trips to Fogo Island that he said he missed the most. His wife Mary was from Fogo, and they enjoyed many years visiting their summer home there, out on the berry grounds and enjoying, according to Dr. Harris, the best salt fish that could be found anywhere. Dr. Harris' love for and knowledge of the fishery and rural Newfoundland and Labrador were eloquently captured in his many inspirational talks and speeches over the years.

When he returned to Newfoundland with his University of London PhD, he helped design a new history program at Memorial that introduced students to history as a discipline. As he taught it, history was not about remembering names and dates, but it was about interpreting the past, understanding differing perspectives, and reaching your own conclusions.

This intellectual discipline was reflected in Dr. Harris' work as an administrator and as a leader in the province's public policy community. Whether it was as a labour arbitrator, the leader of an historic task force on the fishery, or the head of the Royal Newfoundland and Labrador Constabulary Police Complaints Commission, Leslie Harris was trusted to assess the merits of all arguments and evidence and reach fair and practical conclusions. He brought the same wisdom to his years as a senior administrator, vice-president (academic) and president at Memorial University. Through all his life and career, Leslie Harris personified integrity as an individual and engendered respect for the independence of the university as an institution. These values of integrity and independence have become the guiding principles of the Harris Centre.



10 YEARS OF HARRIS CENTRE

BY THE LESLIE HARRIS CENTRE OF REGIONAL POLICY AND DEVELOPMENT

The Harris Centre was born out of a merger between the Public Policy Research Centre and the Centre for Regional Development Studies in 2004. In hopes that this new Centre of Regional Policy and Development would emulate the esteemed character of Dr. Leslie Harris—renowned for his integrity, independence, and relevance—it was named after the former president of Memorial.

In the ten years since, the Harris Centre has sought to live up to Dr. Harris' reputation, holding hundreds of public forums, dozens of regional workshops, and funding hundreds of thousands of dollars' worth of applied research, all pertaining to regional development and public policy in the province, all with the aim of increasing Memorial University student, faculty, and staff capacity to help the province contend with complex issues, and to improve public understanding of the same.

An immense body of work funded, supported, and otherwise fostered by the Harris Centre has entrenched the Centre as an important part of the regional development and public policy landscape of the province.

The decade's worth of work stretching from Nain to St. John's, from the arts to the environment, and all points in between reads like a compendium of bright ideas from some of the most thoughtful and capable thinkers in the province. Always seeking to maintain integrity, independence, and relevance, the Harris Centre has provided a stage for Memorial's faculty's, students', and staff's expertise and curiosity to grapple with some of the most puzzling problems confronting Newfoundlanders and Labradorians.

To launch the Harris Centre into its second decade, and to facilitate further substantive public discussions about import-

ant issues, the Harris Centre has recruited a team of talented researchers to look back over its first ten years of work, and lead a discussion about where the province and the Centre are headed in the next ten—something we are calling NL Forum 2014.

The goal of the NL Forum 2014 is to discuss where we are and where we are going as a province through the lens of where we've come over the past ten years—ten years of unprecedented growth and prosperity—in five important areas: demographic and labour market development, environment and natural resource development, governance and public policy, regional and rural development, and social and cultural development.

This is the second of five topical reports, wherein Dr. Jennifer Dyer, Associate Professor of Communications Studies and Director of the Graduate Program in Humanities and the Interdisciplinary PhD Programs at Memorial, examines the Har-

ris Centre works related to the social and cultural development of the province, and provides a clearer picture of the important role culture plays economically, socially, and in relation to the other four themes in Newfoundland and Labrador.

The other reports include Dr. Tom Cooper's work on environmental and natural resource development, which will consider how our natural resource-based economy can be developed in a manner that is both environmentally and economically responsible. Dr. Russell Williams will explore how important decisions are made for the benefit of the province and its communities by all levels of government. Dr. Ivan Emke and Anita Best examine the crucial issue of regional and rural development, something that is top of mind in all parts of the province, and around the world, as people seek to understand how to ensure all regions and all communities are able to benefit from provincial prosperity, and participate in the development of the economy. And previously,

Dr. Lisa Kaida and Chris William Martin from the Faculty of Arts (Sociology) assessed the complex demographic and labour market challenges facing the province, and the threat they pose to the province's economic and social sustainability, let alone growth.

These thematic reports are a synthesis and critical analysis of the content of research reports, presentations, and conferences supported by the Centre—the ideas and issues dealt with across the range of Harris Centre programming since its inception.

Taken as a whole, the five reports will kick off discussion at the NL Forum 2014, a two-day conference that will bring together thought leaders and important decision-makers in the public, private, non-profit, and academic sectors to network and discuss these crucial issues. The issues discussed, the insight gleaned, and the understanding of major, and oftentimes complex, provincial issues will truly form the basis for public dialogue and important decisions for the next

ten years. With the governing provincial party in a period of transition, and an election coming shortly on the heels of the conference, these two-days promise to be a watershed moment in contemporary Newfoundland and Labrador.

Following the NL Forum 2014, international regional development expert Dr. David Freshwater will synthesize all of the lessons learned and insights gleaned from the reports and the discussions, and extract their implications for the future of the province. Dr. Freshwater's report, upon its release in Winter 2015, will be a game-changing document for Newfoundland and Labrador. It will provide a panoramic view of the state of the province now, as well as a well-grounded look ahead to the next ten years in a rapidly changing province, and lay the ground work for the next ten years of work to make the province a better place to live, work, and do business. ■



1 INTRODUCTION

In the ten years since its inception in 2004, The Harris Centre has brought together diverse groups of practitioners, communities, artists, audiences, funding agencies, and researchers with public and private stakeholders in the development of culture, heritage, and society in Newfoundland and Labrador. Issues in culture, heritage, and society in the province include the practice, promotion and maintenance of (1) crafts and the arts, (2) media and recording, (3) institutions of social archiving, celebrating, and educating, (4) cultural traditions and symbolic practices, and (5) vernacular forms of knowledge and living.

In addition to this, culture, heritage, and society includes education about how cultural and social

forms are accessed, transmitted, protected and reconfigured, and the places in which they occur, whether those places are natural or artificial. It is obvious from the projects and participants involved in these Harris Centre sponsored works that Newfoundland and Labrador includes many diverse cultural groups with distinct traditions, needs, expertise and formations.

The theme of culture, heritage, and society is fundamental in promoting regional development and public policy across the province, which is the stated mandate of the Harris Centre. The importance of culture, heritage, and society is shown in Harris Centre programming in two ways. First of all, these activities have inherent social value on their

own, but in order to have political and economic value they also require ties to other explicitly commercial concerns, such as tourism, trade, or rural development. This suggests that in order to promote cultural, heritage and social activities, we must reveal their connections and tertiary value in larger and more economically viable projects, such as tourism, in order to bolster the impact and value of both. This is a strategy of corporate sponsorship that works to promote heritage and culture, practices such as painting and sculpture, television and radio, oral culture, design and craft, theatre, literature, festivals, museums, clothing, cuisine, sports, come home days and traditional ways of living. In this respect, Harris Centre funding, promotion and support is provided

to cultural practitioners who are able to take advantage of it. When these events and activities can be appended to regional tourism, to the development of outport and rural areas, or to the marketing of the province, then all of these cultural elements become stronger and more economically feasible.

Yet it is worth remembering that culture, heritage, and society are important for more fundamental reasons that also have been addressed by some Memorial Presents, Synergy Session forums, *Newfoundland Quarterly* articles and Applied Research projects sponsored by the Harris Centre. So second of all, culture, heritage, and society are important for specific reasons in and of themselves. They have intrinsic value in life. The majority of Harris Centre works that fall under the theme of culture, heritage, and society are tied to more economically oriented projects, such as tourism. However, there is a minor thread in its programming that argues that a well-administered democratic state in which citizens are encouraged to be knowledgeable and engaged in their communities cannot exist without

Culture, Heritage and Social practices. These practices teach about, and bring to light the identities and potential for communities. The activities of our diverse cultures within Newfoundland and Labrador, and the histories therein, provide people with strong identities, of which they can be proud, but also from which they can generate strength, stability and social cohesion.

Moreover, these cultural practices and histories—what I will call the arts in general—promote the primary values we live by, values such as freedom, experimentation, diversity, concern. When we get immersed in Jamie Skidmore’s play *Song of the Mermaid* (2013) or caught up in the sounds of Mi’kma’ki recorded by Janice Tulk (2007), or relive a Newfoundland and Labrador song, story or oral narrative as documented by Ursula Kelly (2013), when we learn to attend to these cultural events we learn about who we are, where we are from, and what we are capable of doing, for better or worse. Attention not only opens an aspect of our own experience of the world to include the fulfilment of aesthetic experience, but

it encourages us to recognize our biases and to see others more fully on their own terms. We learn to attend to others—other people and other cultures—as seriously as we attend to ourselves, putting aside our own interests to understand those of another. These are the values of culture, heritage, and society, these values underpin all other activities. They teach us to see beyond our everyday concerns and to think in new ways. From this we can learn innovation, experimentation, and thinking outside the box. In terms of the culture, heritage, and society of Newfoundland and Labrador, we realize what makes us unique and attractive as a culture is also what connects us to different parts of Canada and the world. As Ursula Kelly argues in the August 2013 Memorial Presents keynote lecture “Pushing Back from the Edge: Education in Difficult Times,” an emphasis on culture, heritage, and society or the Arts in general promotes groups and individuals to think critically, creatively and independently and to pay moral attention to others, one’s place, and one’s well-being.



2 METHODOLOGY

In analyzing the theme of culture, heritage, and society in the Harris Centre works, I employ a method of progressive focusing or abductive reasoning. Abduction involves using theoretical explanations to make inferences about data, but still allows for anomalies or surprises in data to thus allow for continual modifications of theory, leading to the most plausible explanation. This means I look for repeated and escalating concepts and categories that characterize research under the themes of culture, heritage, and society, modifying the explanation of what the research material—here, the Harris Centre programming history—teaches us. Given this, we come to a number of understandings based on a continually modified explanation of the material.

First, the Harris Centre has been formidable in promoting and developing five main areas of culture, heritage, and society through projects initiated by its funding, its events and its publications. These areas are: (1) tourism, (2) wilderness and rural culture, (3) the cultural role of education, (4) culture, heritage, and society preservation, and (5) arts entrepreneurship. Not surprisingly, these areas are all inter-connected under the general categorical interests of both tourism and cultural preservation.

This leads to the second point: many cultural and social groups from various regions are represented in the Harris Centre programs. These include youth, artists, musicians, and artisans, aboriginal groups, the disabled, senior citizens, various geo-

graphical and lexical groups such as communities from Labrador, the Northern Peninsula, the West Coast, and French-speaking communities, among others. In addition, various groups participated as stakeholders in tourism industries such as government, small business owners, local populations, educators, and health practitioners. Harris Centre initiatives have also led directly to cultural and artistic-based research projects, such as that by Charlotte Jones (2009), and has led to original artworks, such as Jamie Skidmore's (2013). More obviously, the themes of culture, heritage, and society have overlapped often with the other major themes of Harris Centre programming—such as labour market or rural development. Deploying the arts and related cultur-

al, heritage and social industries in the stimulation and endorsement of these other areas of concern helps to boost overall awareness of Harris Centre works.

2.1 TOURISM

Despite the variety of representatives from culture, heritage, and society sectors and the variety of discussions about it through different Harris Centre initiatives over the past ten years, the primary focus of these discussions generally has been on Tourism – ecotourism, archaeological tourism, winter tourism, boat tourism, trail tourism, food tourism, resettlement tourism, and marine tourism, for instance. Questions are posed for cultural industries and the arts as to how to use the cultural practices and cultural products of Newfoundland and Labrador to draw visitors into the province and into its various sectors. How can the often unique heritage and remarkably different histories of the many parts of the province be leveraged in opening up hitherto untapped forms of tourism, such as trail tourism in Labrador, as suggested in the Nain Regional Workshop that partnered with the Nunatsiavut Government in 2010, or arts entrepreneurship as argued for in Charlotte Jones' Memorial Presents lecture in Corner Brook, May 2009?

On analysis, the Harris Centre has proven itself an unexpected champion of the arts in respect to promoting cultural collaboration and innovative networks because of its strong focus on networking. However, what it misses are explorations into strategies of long-term planning and support. That is, while the programming and events have promoted commissions and short-term publicly funded support through the involvement of the arts and culture industries in individual, one-off event proposals

under the aegis of themes such as Rural Development, it has overlooked the deeper strategies of arts patronage.

There are two overarching reasons for this, which contain within themselves the means to develop long-term planning and support. One reason is that the Harris Centre acts in its role as an intermediary, facilitating meetings between individual researchers in the university and outside groups, such as institutions in communities. The Harris Centre organizes its events that bring these groups together around particular themes, chosen either by the indicated needs of those communities and institutions, or by the research of

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university members that have some bearing on those regional needs and interests. An overview of the themes reveals that concerns inherently about culture, heritage, and society are rarely at the forefront of these discussions; rather, they are couched in terms of economic development or tourism development. Focusing on the development and sustainability of activities of culture and heritage in and of themselves, would open a different pool of researchers who could bring their long-term planning ideas to the table.

The second reason for the lack of long-term planning and support strategies involves who is invited and who accepts invitations to participate in Harris Centre activities. A broader range of researchers included

in these events would help to develop the power of the Harris Centre in facilitating additional projects; the problem, of course, is how to attract them. A lot of emphasis in the university is placed on publication and promotion of research, so a way to work with this reality may be a matter of helping to develop not only researcher interest but also research projects and links with larger research projects related to the specific types of cultural and heritage concerns indicated by these regions. For example, the needs for long-term planning and support strategies found in Western Newfoundland or in Labrador may be similar to those found in other largely rural or remote areas of, say, Australia, Scotland or Germany. Making these connections is the role not only of the Harris Centre but of individual researchers, while emphasizing the possibilities inherent in these more globalized connections is partly the role of an intermediary such as the Harris Centre. With a change of perspective that views Newfoundland and Labrador as part of a larger, globalized world, the Harris Centre can help researchers to broaden their own perspectives and realize the larger impact of situating their ideas at home and in the world.

Alternately, the Harris Centre can also go beyond the usual tourism and heritage institutions it relies upon to connect with researchers. The strategies and projects discussed and initiated through the connections developed by the Harris Centre would be greatly improved by inviting to the table groups whose specific concerns are long-term planning, such as art co-operatives and artist-run centres, the Native Friendship centres, craft organizations, representatives from new and traditional music industries, the Newfoundland and Labrador Arts Council or the St. John's International

Women's Film Festival. Both researchers and these community groups or institutions would, I argue, be greatly served by facilitated partnerships that seek to develop the larger perspective and long-term strategic planning of culture and heritage concerns through the Harris Centre

2.2 PATRONAGE

For it is the case that the arts patronage encapsulates the ways by which culture, heritage, and society are developed as a theme within Harris Centre programming and events. The role patrons play in the development of culture is principle to the development of a society. It is also a sign of social awareness, of an integrated civil society where all members support, communicate and react to creative, free and innovative thought. There are three overarching forms of cultural and arts patronage: publicly funded support, corporate collections, and partnerships.

Corporate collections can offer more than esteem to clients; they can offer commissions for works in public spaces such as sculpture parks, temporary events and displays, or creatively designed architecture. Corporate sponsorships are not only volatile and short term, but they make up a minimal (usually less than 10%) contribution to the budgets of cultural, heritage and social institutions anywhere.

More constructive are partnerships, the very means of patronage championed by the Harris Centre. Partnerships are where business and industry can act not so much as corporate sponsors but as consultants or intermediaries, helping cultural practitioners and social institutions to develop their programs. Partnerships would include corporate and public funding but would also involve various forms of collaboration, such as

offers of legal, accounting, networking, advertising, or infrastructure support, that help to facilitate the development of cultural and social projects.

Given that the partnership patronage model best describes the relation of Harris Centre programming to the culture, heritage, and society sectors of our province, it is worth assessing how this patronage relationship works. As it is enacted by the Harris Centre, patronage is an act of belief that offers freedom to cultural practitioners and which is future oriented. Of course, it is well beyond the Harris Centre's mandate to support or provide resources that will open up creative space for cultural or heritage activities. However, it is well within the Harris Centre mandate

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to encourage partnerships and policy development: to generate the social, economic and political connections that would allow such support to happen.

Because it is a patronage model that the Harris Centre has adopted in the discussion and promotion of culture, heritage, and society amongst Newfoundlanders and Labradorians, the hope is that long-term strategies will be the focus of future Regional Workshops, Memorial Presents, Synergy Sessions, and publications where diverse groups and interests come together to explore the meaning and value of culture, heritage, and society in our province today. Where the Harris Centre has become a leader in the revelation and promotion of the very existence of such an array of cultur-

al, heritage and social practices and events throughout Newfoundland and Labrador, it stands in an ideal position to continue with the project of supporting new and long-term modes of support.

Basically, arts patronage allows cultural workers the financial stability to create and promote work for audiences that are more than mere financial speculators. It gives heritage groups, artists, educators and various cultural industries, for instance, the freedom to work and to promote cultural activities beyond the purpose of generating sales or promoting immigration to specific regions. It gives cultural workers the freedom to develop and to speak to and for their worlds; the argument is that when this happens, social and economic development follows anyway.

Patronage provides the resources that open up creative space, believing that over time the artist's work will be recognized for what it is. In this respect, patronage develops reception of cultural, heritage and social development practices that embody new social visions and new visions of communities and their histories. Not only this, but it develops the audience as well as the cultural workers, over time. This is the role of the Harris Centre: it is about dialogue and is not primarily about grant-giving. It is about conversation, about honest feedback and the question-and-answer style discussion found in, for instance, Memorial Presents and Synergy Sessions. The value of the Harris Centre is that its focus is not solely on the individuals or groups involved in culture, heritage, and society; rather, its focus is on the connections that support the development of culture, heritage, and society in general as well as the audiences for culture, heritage, and society. When these groups can step outside of the wealth and dis-

tribution systems that tend to dominate discussions of culture, heritage, and society, then they can engage and contribute democratically in conversations open to all members of society.

What brings each of the incredibly diverse projects involving culture, heritage, and society together is the focus by the Harris Centre on new arts initiatives, developing strategies for public and private support of cultural institutions and arts foundations, and tactics for encouraging the integration of culture, heritage, and society into education, health, politics, and leisure. All of this is vital to democratic society because it is here, in these practices, that we exercise our freedom, learn to think critically, and understand experimental visions of our worlds without the boundaries of class and money that only in recent historical memory do we think to call ‘traditional’.

The Harris Centre’s diverse funding and collaboration projects are projects of patronage because they generate awareness and appreci-

ation of culture, heritage, and society, without merely reducing them to the promotion of other commodities. Each of these projects is about the importance of culture and society as acts of communication, of critical insight, and of new understandings that work to enhance local pride, sense of identity, and the image of a place as being vibrant and dynamic. What the Harris Centre has begun to show, and has the potential to do much more to reveal, is that in order to create sustainable growth not only in tourism and culture but in any sector of Newfoundland and Labrador, there must be continuity in delivering cultural activities and the development of the requisite patronage infrastructure. Nobody wants to live in a place that is neither thought-provoking nor engaging; if we want to open our doors to families attached to the oil and gas industries, to marine industries and aquaculture, to forestry and mining, we must reveal where and how our home is interesting, how it is engaging, and how it is relevant as a community of communities. This is

one important aspect of the inherent value of the arts. In assisting in the development of this inherent value, the Harris Centre could help change the policy and public role of the arts of our province. What the Harris Centre has shown is that patronage is important because it develops public interest and appreciation for cultural activities and events, for the arts in general, and for heritage practices and development. In turn, this directly develops a society that encourages diversity and innovation from entrepreneurship to community-building. The networking structure of Harris Centre events and this partnership patronage model of culture and heritage development shows that practitioners and community members are working citizens with a significant stake in, and contributions to the growth of communities and culture, in contrast to the market-place model that maintains social divisions and caters to the status quo, without fostering change or development.



3 REVIEW OF WORKS

The data analyzed in this report includes those Harris Centre works that deal with culture, heritage, and society as one of their main themes. It is important to outline what these works are, in order to show how culture, heritage, and society are promoted. Overall, however, there are a number of features shared by each event, program and opportunity offered by the Harris Centre that are key in understanding their impact.

3.1 APPLIED RESEARCH FUNDING

Of the fifteen projects funded by the Applied Research Fund, six were short term projects which resulted in a report or article, a creative work, or contributed to the funding for a larger goal, such as the Social

Sciences and Humanities Research Council (SSHRC) Theatre Archives Grant Enterprise, by Dr. Denise Lynde. Seven carried out research towards the development of further collaborative projects between the provincial government and MUN researchers (such as Corey Thorne's Newfoundland and Labrador-Alberta Cultural Migration Project), or international projects in which MUN researchers are involved (such as Alistair Bath's Mistaken Point Ecological Reserve UNESCO Heritage Designation research).

The only project in the Harris Centre-RBC Water Research and Outreach Fund that focussed on social and cultural themes was Philip Hiscock's research on Traditional Knowledge of Springs and Wells in

the St. John's Area; while each of the projects funded here looked into water use patterns and community perspectives on water cleanliness in various areas, Hiscock's was the only one to position the vernacular structures and values of water sources, histories, and management.

The Memorial Presents series of public forums included 13 workshops across the province that involved or were dedicated to topics in culture, heritage, and society. Similarly, the Synergy Session forums offered eight events that included culture, heritage, and society themes; a breakdown of the Memorial Presents and Synergy Sessions follows below, as these larger events deserve further description. From these projects, 8 articles were developed for publication

in the *Newfoundland Quarterly* on the topic.

There is no obvious evolution of the culture, heritage, and society programming offered by the Harris Centre. Rather there is a healthy mix of creative endeavours, research reports, or collaborative investigations between Memorial researchers, community stakeholders, and government institutions. Researchers involved in Harris Centre works come from all disciplines in the Faculties of Arts, Business, and Medicine, as well as the Schools of Social Work, Education, and Music. It is the case that most of the research projects of any kind supported by the Harris Centre are short-term projects, resulting in a report, article or creative work, but not specifically lending itself to long-term goals for the development or sustainability of social, heritage or cultural projects or partnerships (except for the afore-mentioned Applied Research Fund projects). Rather, the majority of these bring together particular groups, such as craftspeople and representatives from tourism, to achieve short-term connections, such as the availing of particular resources to fund an event or season in particular areas. As discussed above, with a focus on developing themes concerning the intrinsic value of the arts—which necessarily incorporate long-term planning initiatives—and thereby bringing in both researchers and community stakeholders who also focus on these issues, the programming in this area will evolve towards stronger and sustainable partnerships.

In reviewing the variety of programming offered by the Harris Centre on culture, heritage, and society, there is nevertheless a lack of breadth of community participants and Memorial participants. That is, similar speakers, panellists, community leaders or groups, and present-

ers have participated in many of the events. It is the case that drawing from a pool of interested parties makes for more engaged and often more informative discussions; yet such a small and repeated pool of participants tends to narrow discussions of particular themes, such as tourism, and to leave out other themes, in this case sustainable cultural activity and its intrinsic value. Opening the pool of participants, within Memorial and across communities, would open the interests, agendas, and impact of the collaborative aspects of these events from the short-term uptake of temporary or one-off events that primarily (although not wholly) characterize Harris Centre programming on culture, heritage, and society to long-term planning that focuses on continued and broader support and sustainability.

3.2 REGIONAL WORKSHOPS

Aside from Applied Research Funding and *Newfoundland Quarterly* articles, the projects most directly concerned with culture, heritage, and society are the Memorial Presents public forums and Regional Workshops. The Harris Centre has held 23 Regional Workshops across the province dealing with topics related to culture, heritage, and social policy and development.

Beginning in 2005, marine tourism and business diversification were discussed in New-Wes-Valley in relation to traditional ways of boat building. The following year in Bay d'Espoir, aquaculture, tourism and diversification were considered in relation to the promotion of traditional indigenous and Aboriginal knowledge of the area as a key part of tourism development. The same year, in St. Bride's, the Regional Workshop focused on the role of tourism and education in developing natural resource

management.

Later in 2006 in Stephenville, the promotion and development of environmental, health and business concerns were linked with the promotion of music tourism, via the Beaches Accordion Festival, and with ecological tourism.

In 2007, musical performance and ethnomusicology research, along with traditional crafts and Grenfell designs, were promoted in relation to raising awareness of Newfoundland and Labrador culture in the area and drawing visitors. Later that year in Labrador City, the promotion of visitors and immigrants to Labrador West was tied to interpretive programs for arts, geology and wildlife tours, as well as the history of French settlers and of mining in the region. Similarly, another Workshop in Plum Point focussed on driving tours, Viking tours and compilations of crafts from the area to increase tourism and revenue.

In 2008 in Happy Valley-Goose Bay, the Regional Workshop focussed on particular issues, beginning with Aboriginal self-governance through a special panel on aboriginal culture, tradition and values as key features identifying the area and its population to visitors. The theme of Carbonear's workshop was education, continuing the focus on educating youth about the uniqueness of their area in the province, in order to open a deeper understanding of where our cultural groups came from and how to develop the industries that tie people here. In Marystown, similar concerns were addressed about how to foster otherwise waning youth interest in heritage and local identity, initially through volunteer projects about local culture and community well-being.

With the newly created Nunatsiavut government, the 2010 workshop in Nain focussed on how

Nunutsiavut, with Labrador, could develop tourism industries that centre on adventure, trail and ecotourism based out of traditional practices.

There were four Regional Workshops in 2011 that included discussion of cultural matters, starting with Corner Brook, where culture, heritage, and society were central in panel discussions about French-English alliances, the ethnohistory of Aboriginal populations, how to link Visual Arts at Grenfell with nature tourism, and developing interest in the vernacular architecture on the west coast. In Gander, tourism was linked explicitly to culinary traditions, local craft industries, and river culture in the area, as well as to harnessing the flow of iceberg tourism and the continued interest in folklore specific to Twillingate and Fogo to draw in provincial and national visitors. An obvious opportunity to study the long-term planning of the Fogo Island Inn and its artist centre, which not only involves many local industries and forms of knowledge, but also is designed to use the features of the Twillingate area to attract visitors internationally, seems to have been missed, or at least downplayed.

With a particular concentration on Memorial-led research, the Workshop in Seal Cove showcased Memorial's research projects in the area on topics in folklore, gender studies, philosophy, anthropology and history, revealing real connections and potential new collaborative projects between the university and local communities. Port Hope Simpson's Workshop brought out the need for connection models of people to places, looking at how to incorporate local traditions and arts into adventure tourism, or to promote regional cooperation amongst tourism, industrial planning and the arts and cultural industries in the region.

Four Regional Workshops were held in 2012, beginning with Marystown, where the panelists questioned the suitability of regionalization in organizing public services and development, tying in the need for youth and senior involvement and government philanthropy to develop the area. The Port Blandford Workshop considered how ocean-based wealth and seasonal residents were barriers to arts funding and volunteerism in the area and how this relationship could be realigned. Problems of regionalization were continued into the Springdale discussions, where the culture, heritage, and society focus was on the marketing of communities as sources of specialized labour and artisanship. The main culture,

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heritage, and society features of the Port-aux-Basques Regional Workshop explored how local artisans, oral traditions, vernacular architecture and geological tourism can be promoted to encourage tourism, and these features can be used to develop links between the South-West Coast and Cape Breton.

In 2013, the Harris Centre returned to Labrador City where best practices for civic engagement were discussed, although with no developed resolutions for issues involving culture, heritage, and society. Finally, the last workshop we reviewed, in Placentia, discussed the promotion of women in trades and technology, in terms of the overall focus on mega-project development in South-

West Avalon.

3.3 MEMORIAL PRESENTS

Key issues in the Memorial Presents series of public forums that concern culture, heritage, and society issues include Lynda Younghusband's presentation on stressful working conditions for teachers. This dealt primarily with the theme of labour, but still highlighted the fact that traumatized and stressed teachers have no time to develop social and cultural awareness in students. Educators who are over-worked, over-stressed and often in dangerous situations cannot emphasize ideas, values and goals beyond those directed by increasingly heavy curricula, leading ultimately to disinterested communities of apathetic citizens.

Later in 2006, Grenfell's Ivan Emke discussed the merits of saving rural culture from romanticized, nostalgic, and biased representations as simplistic, unconnected, and backward. In order to revitalize rural areas, we must show instead the value of the rural in developing the traditions, identities, cultures and places that make us who we are. In response to the world's unremitting focus on progress, technological change, and globalized networks promoted by urban culture, rural areas are defined by the habits, symbols and customs of a culture that define its social mores. Rather than treat rurality with policies of 'palliative care', Emke advocates rural-urban alliances where the virtues of both notions of place and forms of identity and living can be recognized and respected. Of all the discussions promoted by the Harris Centre, this is of most pertinence to the theme of culture, heritage, and society.

Education reform was the topic of 2008's Memorial Presents lecture by Philip Warren. He offered a

historical overview of the growth and changes in education in the province, from mid-century expansion through post-non-denominational turbulence leading into the present stable educational situation. The current system nevertheless demands more parental and community involvement in educational practices and needs, particularly in practicing and promoting political will in our citizenry.

Once again, collaboration is the task at hand. Later that year, Larry Felt, David Natcher, Peter Penashue, and Ernie McLean deliberated topics of Aboriginal self-governance. The connections to culture, heritage, and society here involve forms of self-determination that can preserve culture and traditions into future generations. How can Aboriginal communities direct self-governance towards economic development without losing cultural specificity? One way is to maintain the government trend in Labrador towards responsive and participatory political and social structures, rather than hierarchical ones, thus bringing varieties of knowledge and experience together in governance.

The final Memorial Presents for 2008 was by Gerald Galway, who argued that Newfoundland and Labrador schools promoted skills and careers that lead students out of the province, rather than focussing on the strengths, histories and needs within the province. Again, learning from our past and bringing those lessons into long-term perspectives into future development was the main theme.

In 2009, Sean Cadigan discussed the historical suitability of Newfoundland nationalism: do the complex and finally recognized differences of class, gender, ethnicity and race in Newfoundland society require a unified national identity? Is such nationalism a remnant of our

colonial identity? Cadigan argues that Newfoundland nationalism hides the stark class distinctions, and continued thwarting of working class and rural interests, culture and values. The only way out is to move beyond its facile distinctions. Following from this, Charlotte Jones (2009) argued for the role of the artist as the rural entrepreneur, that is, the figure who develops and maintains tourism of various kinds in diverse regions. Not only does the model of the artist suggest creativity, resourcefulness, and attention to place and local skills, but they involve communities of people

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Memorial Presents forums returned to education in with a lecture by Robert Crocker and panel discussions with Bruce Sheppard and Clare Kosnik, all of who continued with the now familiar and urgent argument that teachers hold enormous responsibility in developing young minds and interests, but they are limited to teaching for the exams and for student job prospects. Educators shape the concerns and interests of the young; for this reason, better training for the use of new technologies and more classroom support will allow teachers to focus on qualitative concerns such as citizenship and social responsibility.

In 2010, Edward Addo lectured on sustainable tourism, followed by a panel discussion with Judy

Rowell and Derek Kowalchuk about opportunities for tourism expansion in Northern Labrador. Nain is taken as the model of sustainable tourism, where suppliers and consumers are responsible environmentally, socially, culturally, and environmentally. Eco-tourism and cultural tourism, for instance, celebrate rather than detract from or harm natural and cultural landscapes. The main idea here is that without attending to culture, heritage, and society, tourism as a form of economic and rural development is not sustainable.

Kristie Jameson, Kevin Morgan, and Kristen Lowitt spoke in June 2010 about issues of food security, specifically planning amidst diet-related diseases and climate change. Long term planning and fair distribution are required, with attention to how people live, how they interconnect, and how they can alter or incorporate living habits and cultural practices in planning for healthy food supplies.

Similar needs arose in 2011's Memorial Presents about mental health issues and media representation. When Canadians are informed about mental illness from media reports, media reporters have a special responsibility to report about it fairly. One way of assuring responsible representation is to connect with how people live and how groups interact across culture so as to reveal actual need and dispel myths. As with food security, the emphasis here is on democratic collaboration and creating alliances across society.

These themes lead directly into the 2013 panel presentation about citizenship and collaborative democracy. Canadians are less interested in political process than ever before, so the task today is to create a more engaged, participatory, and invigorated citizenry. Public involvement in decision-making and in in-

stitutional decision-making will increase the sense of involvement and efficacy, thus improving community relationships and developing citizens as engaged problem-solvers who deliberate on concerns both locally and globally.

Finally, Ursula Kelly delivered a lecture in 2013 on the tasks of education in difficult times, the conclusions of which summarize the main concerns of each presentation

that fell under the themes of Social and Cultural development. Her argument is that ideas are central to education and central to a well-developed society. In particular, visionary ideals such as courage, goodness and compassionate justice are missing; we cannot develop more caring, safe and peaceful learning environments without these ideals and the requisite cultural discussion of them. More importantly, without emphasizing these

visionary ideals in citizens, we suffer as a society a loss of inspiration and empathy and a rise of heartlessness and aggression. We lose concern for our sense of place and for our connections to others; we lose a sense of the “deep and abiding things that give us life”, those things that connect us with our past and which sustain us into the future.



4 FUTURE DIRECTIONS

The main recommendations for future Harris Centre programming that attends to and develops issues in culture, heritage, and society involves two developments: invite more community stakeholders and Memorial researchers into the discussions and learn from local success stories that promote long-term strategies of engagement.

The first point is a matter of expanding the already successful model of promoting connections and dialogue between hitherto unfamiliar groups dedicated to particular issues. As stated earlier, one characteristic of the speakers at Harris Centre programming on culture, heritage, and society is that predominantly the same speakers are relied upon to participate. Yet there are always new

community groups, private stakeholders, and Memorial-led research projects which promise to bring new understandings, models of development and networks of involvement to projects. The Harris Centre would do well to develop new methods of accessing this research and stakeholder interest and involving them in these opportunities. Presently, stakeholders and researchers are accessed using a “snowball method,” where the Centre approaches one person or group and asks for the names of others who may be interested in participating. This takes advantage of the tacit knowledge and uncodifiable links researchers, practitioners and stakeholders may have within and between their communities. However, because such knowledge is tacit and uncodifiable, it

is difficult to plan for diversity.

The suggestion here is that in addition to this snowball method, the Harris Centre should strategically locate stakeholders, established and new, whose interests and voices may amplify one another. For instance, broader advertising throughout the university and community, across faculties and research institutes, as well as across active and culturally immersed private and community stakeholders would surely open some of the potential of the various research projects promoted by the Harris Centre. In my view, regional, national and international connections already established but underdeveloped are ripe for promotion and sustainable corporate partnerships by organizations such as Eastern Edge Gallery, the Writers Al-

liance of Newfoundland and Labrador, representatives from The Birches Gallery in Goose Bay Labrador, the St. John's Native Friendship Centre and even Stephenville Crossing's rare bird list for international birdwatchers.

Developing patronage models of sustainable support would not only help to promote tourism and investment in these areas, but it would help to sustain each organization for its own sake, and thus to sustain its interconnections with labour, environment, and local economies. The adoption and diffusion of new partnerships in regional contexts—such as Newfoundland and Labrador and the particular zones represented therein—depends on both tacit and codified knowledge. That is, it requires interaction that is localized between private stakeholders, community cultural groups, individuals, and researchers and which is planned for a diversity of interests. Pinpointing particular groups known for innovative engagement and promotional practices, such as those indicated above, allows for a certain amount of strategic planning within a setting of tacit knowledge and community connections.

The second point, which was indicated in the overview of Harris Centre works, is to increase learning from the success stories of collaborative projects already flourishing around the province. For instance, the Harris Centre has collaborated with the Shorefast Foundation, particularly in its promotion of Fogo Island and the Fogo Island Inn, a collaborative, social enterprise, project that involves skills, interests and connections from its community, from across the province and even from abroad. The Memorial Presents October 2013 panel discussed how the Shorefast Foundation develops social entrepreneurship:

not only does the Inn exemplify the form of sustainable cultural patronage practiced by the Harris Centre, but it strives to continually bring new participants into its programming and events nationally and internationally. Similarly, the Harris Centre's programming in culture, heritage, and society brings stakeholders together in order—as stated in the Centre's mandate—to “co-ordinate and facilitate Memorial University's activities relating to regional policy and development, and advise on building the University's capacity and identify priority themes and projects relating to teaching, research and outreach”. One way of developing this networking role to facilitate knowledge transfer and integrated project developments more robustly would be for the Harris Centre to put more focus on intermediaries: those firms and groups who activate the relations between those who develop research knowledge and those who need and use it. As Allison Bramwell and David Wolfe (2008) argue,

the linear approach to [knowledge and] technology transfer is being replaced by approaches that emphasize the interactive and social nature of the knowledge transfer process and the importance of tacit dimensions of knowledge ... by facilitating tacit knowledge exchange among networks of innovative firms and acting as ‘anchors of creativity’ that sustain the virtuous cycle of talent attraction and retention (1175-1176).

That is to say, the Harris Centre's work as an intermediary between users and developers of tacit knowledge can be amplified if it were itself to connect with more intermediaries that can all work together. The creative, social and interactive nature of research development and implementation that the Harris Centre initiates throughout many re-

gions of Newfoundland and Labrador will allow for deeper sustainable networks of information exchange, particularly in the areas of culture, heritage, and society that rely on local industries and talent. The university is an ideal bridging institution, where researchers provide a steady supply of regional, national and international connections, and the Harris Centre is uniquely located with, but not within, it. This means that the Harris Centre can play the role of intermediary in mobilizing the networking and social interaction that naturally occurs between Memorial researchers and local firms and organizations, taking that creativity, experimentation and interaction in new directions.

With a more focused model of planning these interactions between researchers, community groups and individual stakeholders, there would be only one final impediment to the process of expanding and broadening participants in Harris Centre activities, namely encouraging more researchers to participate and share the expertise. As it stands, there is little incentive except for direct research grants through, for example, the Applied Research Fund, for either graduate students or established researchers at Memorial to get involved. Unless the participation in Harris Centre programming can lead to publications, for example, there is little incentive for graduate students to bring their fresh eyes and new ways of thinking, or for professors to bring their knowledge of diverse models to the partnership activities proposed by the Harris Centre. For this reason, new models of promoting collaboration are required. Developing connections with more publication arms of the university, such as Memorial's Institute for

Social and Economic Research, as the Harris Centre has done with the *Newfoundland Quarterly*, would be one way to promote its activities with researchers. Similarly, promoting its activities in culture, heritage, and society as activities that can tie into SSHRC-funded and Canada Council-funded research and arts-development projects would be another means of promoting its activities with researchers.

Ultimately, I am arguing that the Harris Centre has taken on the role of a ‘culture and arts patron’ in our

province in a very particular way. Arts patronage is a fundamental part of supporting a society and of supporting the Arts in general, although it is also a misunderstood part. As shown by the Harris Centre, contemporary arts patronage is about partnership. It is about collaboration in the pursuit of shared goals, goals such as questioning or elaborating on social, cultural or political structures, critiquing and changing flawed but dominant systems, revealing who we are to ourselves, or promoting new values and social ideals. Patronage is a form of cultural concern, social critique, and

a long-term strategy for cultural and social development. With a developed plan for promoting the collaboration of researchers and community stakeholders in sharing both tacit and codified knowledge, skills, connections and talent, I am confident that Harris Centre programming and activities can have a broader and more sustainable impact for the long term. ■

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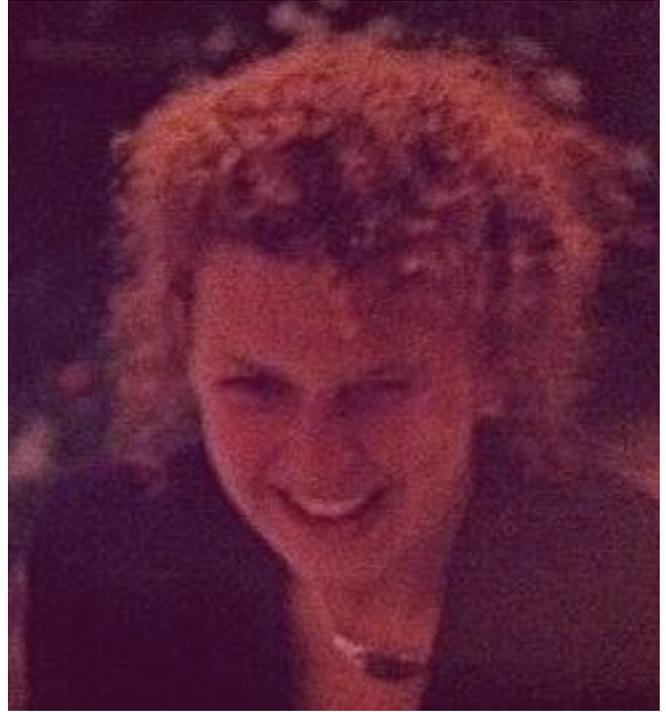
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