

## Valorization of Acadian and Indigenous Art and Artefacts in the Université de Moncton's Collections: Inclusive and Immersive Experiential Pedagogy

Julie Lynne Drisdelle, instructor, Visual Arts Department; and expert consultant for the Isadore-and-Esther-Fine Inuit Art Collection, Université de Moncton

Selma Zaiane-Ghalia, associate professor, School of Kinesiology and Leisure, Université de Moncton

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### Abstract

There is still a lack of studies regarding the role of university museums and collections in post-secondary education (Zaiane-Ghalia, 2023). This work shares how and why the Université de Moncton's museums and collections have been used within three courses: Recreation and Culture, Canadian Art History, and Acadian Art History. These courses are open to students from diverse programs. Their students are from various disciplines, countries, and cultural backgrounds. For many, the experiential immersive activities done in these classes are the first time that they set foot in the Acadian Museum or pay attention to the artworks that surround them on campus. These activities impact the acquisition of knowledge and skills, as well as interpersonal and future skills.

Immersive experiential pedagogy is very important for the introduction of cultural knowledge within a framework of respect and inclusion (Zaiane-Ghalia, 2021). This work questions how bringing students to cultural spaces like museums and showing them artworks and artefacts help educators not only reach class objectives, but also help students better understand minority cultures. One goal is to better comprehend how using these resources as part of the learning process helps not only Acadian students better understand their own culture, but also international students to better understand Acadia and Canada, and even lets them reconnect with their own culture. Furthermore, it can contribute to reconciliation and to decolonization. Through arts and culture, these three courses address various transdisciplinary notions, bringing students closer to life issues, and notions of inclusion and citizenship.

## Introduction

Art and artefacts can be seen throughout the Moncton campus. The Musée acadien de l'Université de Moncton (MAUM) has a large collection of artefacts and artworks ranging from the pre-Deportation era to today. The Galerie d'art Louise-et-Reuben-Cohen (GALRC) houses an important collection of contemporary Acadian works, many of which are on display throughout the campus (Drisdelle, 2016). There are outdoor sculptures, including at the Millennium Ecological Park (for example, *Pawakan* by Indigenous artist Ned Bear). The university also boasts the exceptional Esther-and-Isadore-Fine Inuit Art Collection permanently on display in its main library.

There is still a lack of studies regarding the role of university museums and collections in post-secondary education (Zaiane-Ghalia, 2023). This work will share how and why the MAUM and collections at the university's Moncton campus have been used within three courses. Their students are from various disciplines, countries, and cultural backgrounds. They attend these courses either as part of their program or as electives. For many, the experiential immersive activities done within these three classes are the first time that they set foot in the MAUM or pay attention to the artworks that surround them on campus. The various immersive activities and assignments that bring students to the collections help educators reach class objectives. Within these three courses, students are introduced not only to art history and recreation, but also more largely to the world of culture and art, as well as to history. The MAUM and the collections can serve as a starting point for discussions about Acadians, First Nations, Inuit, and other minorities. Acadians thereby come to understand more about their own culture. International students not only discover more about Acadia and Canada but may also come to better understand their own culture. Visits to the collections can also contribute to reconciliation and to decolonization. Immersive experiential pedagogy is very important for the introduction of cultural knowledge within a framework of respect and inclusion (Zaiane-Ghalia, 2021). Through arts and culture, all the three courses address various transdisciplinary notions, bringing students closer to life issues and notions of inclusion and citizenship.

## Three Courses for Immersive Experiential Learning

The first course is Recreation and Culture (*Loisir et culture* GLST2411), taught by Professor Selma Zaiane-Ghalia at the School of Kinesiology and Leisure. Its description in the university directory is as follows: "Study of structures for organizing artistic and cultural events. Analysis of physical and technical components, various budgetary processes, marketing, and arts financing. Analysis of the legal aspects of artistic events (negotiations, contracts, cancellations) and of the operating policies of concert halls, museums, and art galleries" [translated] (Université de Moncton, n.d.a., GLST2411).

The other two courses are Canadian Art History (*Histoire de l'art canadien* ARVI2511) and Acadian Art History (*Histoire de l'art acadien* ARVI4522), both taught by Julie Lynne Drisdelle at

the Department of Fine Arts. Drisdelle has been teaching Canadian Art History yearly since 2012, and Acadian Art History since 2021.<sup>1</sup> These two courses are obligatory for the Bachelor of Fine Arts (BFA), and the Acadian Art History is obligatory for the Bachelor of Applied Interior Design (BAID) (Département d'arts visuels. n.d.a, n.d.b) According to the directory's course objectives, through Canadian Art History:

"The student will be able to: understand the evolution of Canadian art from Aboriginal art to the first attempts to assert a national art; recognize modern art in Canada and the diversity of contemporary practices; understand the link between art and the development of Canadian identity" [translated] (Université de Moncton, n.d.a., ARVI2511). As for Acadian Art History, the directory states:

"Birth and development of Acadian art. Creation of institutions that first enabled the visual arts to assert themselves in Acadia, both inside and outside, and the social issues that have profoundly affected Acadian society since the end of the '60s" [translated] (Université de Moncton, n.d.a., ARVI4522).<sup>2</sup> All three courses are three-credit courses and have many students taking the classes as an elective which falls into the undergrad requirements.<sup>3</sup>

### **The Université de Moncton: Not "Just" An Acadian University**

The Moncton campus of the Université de Moncton is located on the ancestral and unceded territory of the Mi'kmaq People. As of fall 2023, the university welcomes more than 5,300 full-time students, with 4,087 students on the Moncton campus.<sup>4</sup> The Université de Moncton is the successor to various colleges, notably Memramcook's Collège Saint-Joseph. It has been a francophone university since its beginnings. It was also founded as an Acadian institution, and it certainly still is in terms of its location in contemporary Acadia. Furthermore, one of its defining roles is to specialize in Acadian studies. We can see this through the presence of the MAUM, the Gallery d'art Louise-et-Reuben-Cohen<sup>5</sup>, the Centre for Acadian studies Anselme-Chiasson<sup>6</sup>, the Canadian Research Chair in Acadian Studies and Minority Communities (2014–2024), courses

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<sup>1</sup> Due to the Covid-19 pandemic, the Canadian Art History course was not given during the 2020–2021 academic year, and the Acadian Art History was taught remotely in 2021 and 2022.

<sup>2</sup> The objectives of this course states that: "The student will be able to: understand that Acadian art of an academic nature is marked by its newness, and that in the late '60s its path is deeply linked to the creation of Acadian institutions; recognize that this artform is also a societal phenomenon, and that it is important to link it to a school of thought and to major ideological changes; understand that it is important to refer to this effervescence and to these societal issues which, since the late '60s have profoundly marked the society" [translated].

<sup>3</sup> According to the Comités des programmes (n.d.), all three courses are in the OFG6 list (general formation objective: "Sensitivity to the arts and humanities"). Undergrad students must take one course for each of the nine general formation objectives (OFG1 to OFG9). OFG6 courses are to gain knowledge in arts and literature.

<sup>4</sup> This constitutes the highest enrolment at the Université de Moncton since 1994.

<sup>5</sup> "The Galerie puts forward a resolutely contemporary production, contributing to the formation of an Acadian identity rooted in modernity and open to the world" [translated] (par. 1)

<sup>6</sup> "The mandate of the Centre d'études acadiennes Anselme-Chiasson is to gather and permanently preserve in a single location all Acadian documentary heritage". [translated] (par.1)

that include Acadian studies, etc. However, the Université de Moncton in the 21st century is not “just” an Acadian university. Today, the university’s mission is to educate students from the Acadian population and from the French-speaking world (*la francophonie*) (Université de Moncton, n.d.b). The population has also become more diverse since the university opened in 1963. On the Moncton campus, the two biggest groups of full-time students are the New Brunswick students (2349, which is 57.5%) and the international students (1151, which is 28.1%). The New Brunswickers are largely from francophone schools<sup>7</sup> (Nadeau, 2021). The international students come from about 40 countries, mostly Algeria and Morocco, followed by Mali, the Ivory Coast, and the Democratic Republic of the Congo (Nouvelles, 2023; Registrariat, 2023).



Figure 1: View of *Hommes d'action*. © J.L. Drisdelle

### The Moncton Campus: Its Art Collections and the MAUM

There are various outdoor sculptures on the Moncton campus. For example, the area around the Champlain Library has three sculptures by Claude Roussel, including the stone *Hommes d'action* (Figure 1). This work was made the year the university was founded (1963) demonstrating the Université de Moncton has made a point of having public art since its very beginning. Today, there are fourteen outdoor sculptures around campus, including seven at the Millennium Ecological Park (Bélanger and Deveau, 2023).

The Millennium Ecological Park, established in 2000, has been a sculpture park since 2002 (Parc écologique du Millénaire, n.d.a). It has on three occasions been the site of the Symposium d'art nature (2004, 2012 and 2016), during which artists have made ephemeral environmental art. In 2002 and during each symposium, permanent

environmental sculptures have also been created for the park. The only one of these that could be considered Acadian is *Kiss & Fly* (2016) by Collectif M+M+M (Parc écologique du Millénaire, n.d.b). The other sculptures are by Canadian or international artists. For example, Edward (Ned) Bear (Mosom Maskwa), a Wolastoqey and Plains Cree artist from New Brunswick, sculpted *Pawakan* in 2012 (Figure 2). The sculptures in the Millennium Ecological Park are overseen by the Galerie d'art Louise-et-Reuben-Cohen, but the gallery does not own them *per se*.

<sup>7</sup> Only 1% of the university's students are from French-immersion programs in anglophone schools.



Figure 2: View of Pawakan. © J.L. Drisdelle

The Galerie d'art Louise-et-Reuben-Cohen (GALRC) is a key institution for Acadian art and scholarship. The gallery was created in 1965. It resided in the Champlain Library's basement, where it shared the space with the MAUM until 1980, when the Clément-Cormier building was built expressly for the gallery and the museum<sup>8</sup>. The GALRC has a permanent collection of over 1000 works, most of them contemporary Acadian art. While the gallery sometimes has temporary exhibitions that involve art in its permanent collection, the GALRC has no permanent exhibition in the Clément-Cormier building. However, about 150 works from the gallery's collection are displayed throughout campus in public and semi-public places (corridors, rooms, departmental offices, etc.).<sup>9</sup>

With Imago and the Galerie sans nom, the GALRC is also a partner for *Images rémanentes*, a permanent exhibition inaugurated in 2018 (*Images rémanentes*, n.d.a). In this public art itinerary, thirteen artworks about Acadian art and art history are placed around Moncton, with six works located in five campus buildings. This includes Maryse Arseneault's *Évangéline redit* (2018), situated at the entrance of the Clément-Cormier building<sup>10</sup>.

The Musée acadien de l'Université de Moncton (MAUM) (n.d.) was established in 1886 at the Collège Saint-Joseph in Memramcook. Following a fire at the college, the collection was kept in

<sup>8</sup> Until 2005, the GALRC was known as the Galerie d'art de l'Université de Moncton (GAUM).

<sup>9</sup> This is a rough estimate. In 2016, Drisdelle found between 130 and 200 works.

<sup>10</sup> The others are in the Arts building, the Léopold-Taillon building, and at the J.-Raymond-Frenette building.

storage from 1933 to 1953. It is now comprised of well over 44,000 items, mostly Acadian art and artefacts. In its space within the Clément-Cormier building, the MAUM has a permanent exhibition and temporary exhibitions (Figure 3). The pieces not on display are kept in the museum's on-site warehouse (*la remise*), which can be opened to visiting classes.



Figure 3: View of part of the permanent exhibition. © S. Zaiane-Ghalia

Since 1995, all 241 works of the Isadore-and-Esther-Fine Inuit Art Collection have been on permanent display at the entrance and on the main floor of the Champlain Library<sup>11</sup> (Figure 4). With a few exceptions, works in the collection are by Canadian Inuit, about 185 artists in all<sup>12</sup>. Not only is it the largest collection of Inuit sculptures in the Atlantic Provinces, but it also has prints, drawings, a basket, a tapestry, etc. While some pieces are from the 19th century, most works are from the 1960s and, especially, the 1970s. These two decades are an important period for Inuit art in Canada.

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<sup>11</sup> The collection was donated in 1991 and inaugurated in 1995.

<sup>12</sup> There is one Inuit sculpture from Greenland, and four sculptures by Haida artist Tom Hans.



Figure 4: View of part of the Fine collection. © J.L. Drisdelle

### Experiential Immersive Class-Related Activities: Examples of Student Assignments

We will look at examples of assignments given to students in the three courses. Several students take these courses as a general knowledge elective. Because of experiential immersive learning, they find themselves in direct contact with arts, which offers them interdisciplinary learning opportunities (Moore, 2020), and opens the door to transdisciplinary learning (Zaiane-Ghalia, 2023).

#### 1. Walking around with a cellphone and its camera

The first group of assignments presented here revolves in part around photography. One way of getting students to interact more with works is by encouraging them (for once!) to use their cellphones. Here, we tell our students that during the class's guided tour, they can take photos of the collection and put them on Instagram! Yes, use social media to show your friends the sculpture you saw that you found interesting. Taking cellphone photographs creates a link between everyday life and class material, and makes the latter seem less abstract. The photos (and the act of photographing) can help observation and memorization. We can also use the cellphone to take photos of artworks and artefacts as part of a class assignment.

#### Canadian Art History: *Treasure Hunt*

Since 2014, one of the assignments for the Canadian Art History class has been a treasure hunt of sorts. This project has taken various forms over the years. In 2023, students were given a list of 15 artworks situated throughout campus. To prove that they have found each one, they had to take a selfie (or ask a friend to take the photo) where we saw them with the work. Students also had to write 500 words on one of the artists or artworks from the list. Through this "treasure hunt" and essay, students are made to look at collections and works that they might not otherwise see, and to explore parts of the campus that they otherwise might never set foot in. As those not in BFA or BAID programs can be intimidated by art and galleries, two other goals were for students to associate art with things already present in their everyday life (notably

campus and cellphone photos), and to have fun. Others have also enjoyed this activity, as can be seen in photos where the students are with their friends, children, or even dogs (for the outdoor works).

### 1.2. Recreation and Culture: *My Meeting with a Work of Art*

In previous years, for this assignment, students could walk around campus or go into town to choose a work that spoke to them. This year, they had to select a work they found interesting during a guided tour of the Fine Collection (given by Drisdelle). Whether this year or in previous years, the students choose their work in secret, and take a photograph of it (usually with their cellphone). They then write a 1½-3 page essay. This essay covers the who, what, where, why and how of the artwork in question (title, artist, how and where exposed, why was it created). Students must also state the reason that the work attracted their attention, and what they felt when they saw it. Each student must then give a three-minute presentation in class about their interest and feelings about the work. These presentations are meant as icebreakers for the group.

## 2. Guided tours around campus

Guided tours are also a great way for students to experience the campus's artefacts, artworks, and museums. It is a way to stretch their legs and to meet specialists on campus. Here too, they may go to places where they otherwise would not or could not go.

### 2.1 Guided tours with Drisdelle

Since 2013, Drisdelle has done guided tours for various classes. In many years, she has taken her Canadian Art History and Acadian Art History students to see artworks throughout the campus. These can be during or outside of the scheduled class time, and be planned or spontaneous (for example, the classroom was too hot one evening during Canadian Art History, so an impromptu tour gave everyone a chance to cool down and stretch their legs). As the Université de Moncton's Inuit art expert, Drisdelle has also given guided tours of the Isadore-and-Esther-Fine Inuit Art Collection to her Canadian Art History class (most years), to Professor Sylvia Kasparian's class on Indigenous Languages and Cultures (2018, 2019 and 2022), and this year to Zaiane-Ghalia's Recreation and Culture course.

### 2.2 Guided tours at the MAUM

Over the years, the Recreation and Culture, Canadian Art History and Acadian Art History courses all have had multiple guided tours of the Acadian Museum with museum curator Jeanne-Mance Cormier. These include a visit to the permanent exhibition, the temporary exhibition(s) and the warehouse. In addition to information about the art and objects, Cormier also talks to the students about Acadian history, conservation, inventorying, how to put together an exhibition, how artefacts are obtained, how to get community engagement, etc. While the two art history courses do not have an assignment in connection to the museum tour, some of what is seen at the MAUM is also seen in class, and thus can be part of the exams.

The Recreation and Culture course has the *Discover the Museum* assignment during their visit to the MAUM. It is a group exercise and a flipped classroom activity. Before and during the visit,

students fill out a sheet with 13 questions (Zaiane-Ghalia, 2023). These transdisciplinary questions address the course objective regarding museum management (administrations, partners, finances, budget, promotion, etc.). The thirteenth question asks which three major learning outcomes related to the course objectives were achieved during this visit. Here too, social media is integrated, as students are encouraged to like the museum's Facebook page in addition to looking at its blog.

### **The advantages of using the campus' collections**

#### **1. Reconciliation and decolonization**

For all students (regardless of background), the Fine Collection and Ned Bear's *Pawakan* can be a starting point for talking about Indigenous art, art and artisanship techniques (old and new), legends and beliefs, languages, traditional and changed/changing ways of life, and a return to some traditions. These Indigenous artworks on campus are also a starting point when speaking of difficult topics pertaining to Indigenous communities (figure 5). These include the Church (including missionaries), residential schools, the Indian Act (which affected the creation of Indigenous artwork), Inuit disc numbers (which can be seen under many of the works in the Fine Collection) and colonization. We can also speak about the repatriation of artworks, especially works by First Nations artists.

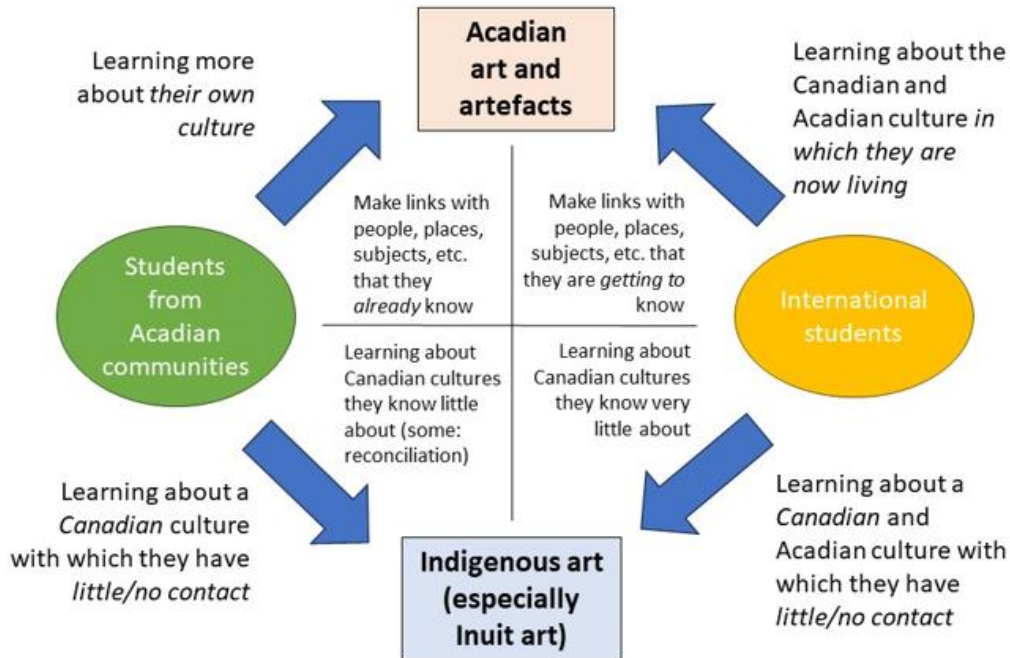
#### **2. Acadian Art and Culture (Deportation, Évangéline and Contemporary Art)**

The artworks and artefacts at the MAUM help all students (whether international, Acadian or Canadian) to better understand Acadian culture and history (figure 5). This includes, amongst other things, the start of colonization, the Deportation, and modernization since the 1960s. The museum also has works and various objects that show the importance of the character Évangéline, both within and without Acadian communities<sup>13</sup>. Artworks seen throughout campus, notably from the GALRC's *À l'ombre d'Évangéline* series, show how contemporary artists working in Acadia have reacted to *Évangéline*. This includes responses to works at the MAUM. For example, Francis Coutellier's *Line* (1997) uses photos taken of William Couper's *Évangéline* (1880s), a marble bust on permanent display at the Acadian Museum.

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<sup>13</sup> Evangeline is a fictional character in *Evangeline, A Tale of Acadia*, written in 1847 by American poet Henry Wadsworth Longfellow.

Figure 5 : The dynamics between our two largest groups of students, and our two largest groups of collections on campus



Various artworks throughout campus show the evolution of Acadian art. These include works made at the founding of the university (1960s) and its Department of Fine Arts (1970s). We also see 21st century Acadian art in all its variety. These resources are irreplaceable when teaching Acadian art history, including in the context of Canadian art (and how Acadian art was influenced by various Canadian artists).

For Acadian students visiting the MAUM, they may also see objects that they recognize (for instance, contemporary objects recently acquired by the museum, or older objects such as their grandparents have at home). This helps them make a link between their lives and history/museums. Topics seen in class thus become less abstract, and museums can be perceived as less intimidating spaces (especially for students that are not used to museums). For example, one of the students in the Recreation and Culture class said after visiting the MAUM: "The damaged Bible on the left wall caught my attention, because I have one that is almost identical at home" [translated] (Zaiane-Ghalia, 2023, p.98).

### 3. Getting to know your campus' museum

Drisdelle's initial reasons for taking her students to the MAUM, the Fine Collection and to other works around campus stemmed from personal experience. She did her first two years of university on the Moncton campus, but at that time the art history classes she attended did not use the on-site collections or the MAUM. She was left with the feeling that the university did not have anything that was particularly important in terms of art. Once she started teaching, she investigated the Fine Collection, and found that they had works by important Canadian artists. She also wanted to make certain that students experienced the works in the Millennium

Ecological Park, for example by walking through them or touching them<sup>14</sup>. Drisdelle also realized students not taking studio classes were sometimes intimidated by art. Many students in general did not go to the MAUM, the GALRC, the Park or other collections, nor use resources associated with them. Just as she had been, her students were unaware of all the interesting artworks around them. Drisdelle quickly learnt that students often thought a museum consisted only of the exhibitions, and from this came her first class visit to the MAUM and *la remise*<sup>15</sup>. Students often do not know that that museums have archives that they can consult, nor that museums display only a small fraction of their collection. That most of the collection is in storage is made vividly clear to students during class visits to the MAUM, as only about 325 out of 44,000+ items are on display (Zaiane-Ghalia, 2023). For both Drisdelle and Zaiane-Ghalia's courses, a class trip to the museum or a collection is a way for students to get to know it behind-the-scenes. This includes how works are exhibited (and how they are chosen), issues regarding upgrading exhibitions, storage, conservation efforts (lights, temperature, acidity, etc.), documentation, funding and budgeting, partnerships, etc.

#### 4. Attaining key class objectives

The various immersive learning activities have helped to achieve the course's learning objectives at different levels. The following tables summarize the learning achievements of the three courses.

Table 1: Acadian Art History

	Acadian Museum + its collection	Cohen Gallery + its collection on campus	Park and outdoor sculptures	Inuit art collection
Development of Acadian art and art institutions	X	X	X	
Acadian social issues since the 60s	X	X		

<sup>14</sup> For example, Paul Griffin's *Sarcophagus for an Elm* (2012) has a tree trunk covered in nails. The sculpture is hot (and shiny) or cold depending on the weather.

<sup>15</sup> This first visit was with the art history seminar.

Table 2: Canadian Art History (here in Acadian and Inuit contexts)

	Acadian Museum + its collection	Cohen Gallery + its collection on campus	Park and outdoor sculptures	Inuit art collection
Evolution of Canadian art	X	X	X	X
Art and Canadian identity	X	X	X	X
Indigenous art	X	X	X	X
Modern Canadian art		X	X	X
Diversity of contemporary practices		X	X	

Table 3: Recreation and Culture

	MAUM + its collection	GALRC Gallery + its collection on campus	M. Park and outdoor sculptures (Symposium)	Inuit art collection
Organizational structures of artistic and cultural events	X	X	X	
Physical components	X	X	X	X
Budgetary processes, and marketing + financing	X	X	X	
Legal aspects of artistic events	X	X		
Operating policies for art institutions	X	X		X

5. Using existing interests and finding new ones

These activities permit students to find their *coups de cœur* (favorites). They can find a work/artefact that fits into their existing interests, either by accident or because we ask them to look for something with which they connect. We can also make a point of showing them things we are certain they will remember, either in a serious vein or for fun. For example, the MAUM warehouse has a piece of cake more than 100 years old in a glass case.

### Conclusion

These visits can be planned or spontaneous. It can be as simple as a sudden “let’s take a walk and see the sculptures around the building.” Visiting collections can be a good way for students – and their professors – to get to know each other, as we have seen with Zaiane-Ghalia’s icebreaker activity. It is also a way for them to meet various experts and learn about resources on campus that can help them during their studies and after, if they choose to remain in a field linked to arts, culture, history, etc. These visits are a way to discover not only the collections, but also the campus itself, and make students more aware of their environment. This includes artworks that students see every day when going to class. Guided tours or other activities that bring classes around campus to see artworks or other objects can make students re-notice a work which they have seen so often that it had become invisible.

Immersive experiential learning that takes students to artworks and artefacts is better than looking at a series of photos on a screen in the classroom. Students get a better sense of the works, especially for sculptures or other three-dimensional pieces. In addition to touch, they use other senses to experience the object, for example the smell of an artefact made of wood, or that of a musty book. We must remember that the experiential is not experimental when it comes to collections. Bringing students from culture, art, art history, history, etc. programs to see works in a museum is old school, and it works.

These visits help with academic and personal growth in terms of learning about art, museum studies, various cultures (Acadian, First Nations, Inuit, etc.) and history (including difficult topics). Through objects seen in a museum, the use of cellphone photos, or simply talking about works seen every day in the corridor, immersive experiential learning helps students connect with the material and make it less abstract and intimidating.

The hope is that a visit *now* to the museum or the Fine Collection will encourage students to go to museums and exhibitions on their own, whether for recreation or for academic reasons.

We have not found any comparable studies at other universities and would welcome the opportunity to exchange experiences with colleagues at other universities with similar collections and university museums.

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