

The Vitality of the English-Speaking Communities of Quebec: From Community Decline to Revival

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Preface

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« La démocratie ce n'est pas la dictature de la majorité, c'est le respect des minorités »

Albert Camus

The goal of this book is to provide a current portrait of the group vitality of the English-speaking Communities of Quebec. The enduring stereotype about the Anglophones of Quebec is that it is a pampered minority whose economic clout is such that federal or provincial support for the maintenance and development of its institutions is hardly necessary. This view of the privileged status of Quebec Anglos is widely held not only by the Francophone majority of Quebec but also by many leaders of Francophone communities across Canada. On the few occasions that Anglophones in the rest of Canada (ROC) spare a thought to the Anglophones of Quebec, either this idealised view of the community prevails, or they are portrayed as residents of a linguistic gulag whose rights are trampled on a regular and ongoing basis.

We cannot blame Francophone minorities outside Quebec for envying the institutional support and demographic vitality of the Anglophone minority of Quebec. Why should Francophone minorities outside Quebec feel they have to share precious federal resources with Quebec Anglophones who are doing so much better than themselves on the institutional support front? The first obvious response is that government support for official language minorities is not a zero-sum game and that evidence based needs should be sufficient to justify the maintenance and development of both Francophone and Anglophone communities in Canada and Quebec. The second complementary response is that the institutional support achieved by the Anglophones of Quebec during the last two centuries can be used as a benchmark goal for the further development of Francophone minorities across Canada. The combined efforts to maintain and develop the vitality of the Francophone communities outside Quebec and of the Anglophone minority within Quebec, contribute to the linguistic and cultural diversity of Canadian and Québécois societies.

But what is the current vitality of the English-speaking communities of Quebec? Taken together, the chapters in this book tell a sobering story about the decline of this historical national minority in Quebec. On the status, demographic and institutional support fronts, Quebec Anglophones are declining, especially in the regions of the province but also in the greater Montreal region. Though much of the chapters are devoted to documenting the ups and down of this decline, some effort is made in each chapter to propose options and strategies to improve and revive the vitality of the English-speaking communities of Quebec. We hope this book, along with past and future ones, will be used by Quebec Anglophones as a tool to develop their community vitality in the present and for the sake of future generations. It is also hoped that this book will inspire Quebec decision makers to pay more attention to the vitality needs of Quebec Anglophones, a minority community who contributed so much to the social, cultural and economic development of Quebec society.

Finally, a word of thanks is owed to all those who made this book possible. The editor and chapter contributors wish to thank in particular the following: the Canadian Institute for Research on Linguistic Minorities (CIRLM), the Quebec Community Group's Network (QCGN), the Department of Canadian Heritage, and the dedicated staff of the Centre d'études ethniques des universités montréalaises (CEETUM) at the Université de Montréal.

THE ARTISTIC AND CULTURAL VITALITY OF ENGLISH-SPEAKING QUEBEC

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Those communities that are richest in their artistic tradition are also those that are the most progressive in their economic performance and most resilient and secure in their economic structure. - John Kenneth Galbraith, economist

When a community invests in the arts, they are not opting for cultural benefits at the expense of economic benefits. Extensive research shows that in addition to being a means of social enrichment, the arts are also an economically sound investment for communities of all sizes.
- Robert Lynch, president and CEO, National Association of Arts Councils, USA

Community development is seen as a process by which people come together to address common concerns or problems in a systematic fashion, strengthening their sense of community and becoming empowered through the process. If the arts are seen as “a part of” the community as opposed to “apart from” the community, the chances for this kind of community building are greatly enhanced.
- Bernie Jones, community development and planning consultant

Introduction

This chapter traces the evolution of the English-speaking arts community in Quebec and its relationship to the English-speaking community of Quebec (ESCQ), Quebec's French-speaking community at large, and beyond. In keeping with the Community Development Plan of the Quebec Community Groups Network (QCGN; 2005), we define the Quebec arts and culture sector as including all disciplines within the creative arts, and both professional and amateur artists. Section 1 of this chapter reviews recent developments in English-speaking arts and culture and recent social changes affecting them. In Section 2, current issues relating to linguistic and non-

linguistic-based arts are discussed, culminating in the formation of the English Language Arts Network (ELAN). Section 3 highlights the emergence of two community and multi-cultural organizations, *Diversité artistique Montréal* and the Quebec Community Groups Network (QCGN). Section 4 examines issues shared across the arts: funding, training and translation. Section 5 discusses arts and culture in the regions outside Montreal, while Section 6 touches on three related sectors: mass media, sports and leisure. The final section outlines future “best and worst case” scenarios for the development of the arts and culture sector of the ESCQ. The chapter ends with some

recommendations for developing the vitality of the ESCQ in arts and culture.

1. Historical Development of Quebec's Anglophone Arts and Culture

The event that launched Quebec as a cultural powerhouse was Expo '67. It gave massive exposure to head-spinning art and new technology, an international infusion of fresh ideas and possibilities, and the demolition of old walls and barriers. It was the official coming of age of modern Quebec - the springboard for an entire generation of writers, actors, musicians, dancers and filmmakers who reflected this new reality back to an excited and grateful audience.

English-speaking Quebecers shared the excitement of Expo '67, but the dramatic political and economic changes in the 1970s – notably Bill 101 – had a negative effect for the many thousands of Anglophones who left the province in search of stable, prosperous and English-dominant environments (Bourhis, 2001; Caldwell, 1994). In the years following the FLQ crisis and the election of the first *Parti Québécois* government in 1976, the most prominent Anglophone narrative was a story of upheaval, rupture and a sense of betrayal or at least indifference on the part of the Francophone community to the trauma that provoked this unprecedented exodus (Stevenson, 1999). By the 1990s, a less dramatic parallel narrative began to emerge – the story of English speakers who strongly identified with Quebec and were finding new ways to live and work here, increasingly in French. The Anglophone artistic community has been a trailblazer in the process of transformation from independent solitude to integrated minority.

In 1991, it was still ground-breaking for the *Conseil québécois du théâtre* to create a seat on its board for an Anglophone theatre artist. In 1995, months of negotiation were necessary for The Writers Union of Canada and the *Union des écrivaines et écrivains québécois* to co-sponsor an evening of bilingual readings. However, by 2005 it

was perfectly natural for Anglophones to actively participate at every level of organization for the Montreal World Book Capital. As bridges were built, it became more natural for Anglophone artists to establish collaborative alliances and to create opportunities in the traditional French-speaking sector.

It was a long-standing and openly stated belief at the old Ministry of Culture - pre-*Conseil des arts et des lettres du Québec (CALQ)*, established in 1993 - that English-speaking artists were less dependent on government grants than Francophone artists because unlimited sponsorship funding was available to them from the wealthy Anglophone business community in Westmount. Any truth that may have been attached to that myth during the golden era of the two solitudes was long gone by the 1980s and 1990s.

Businesses owned or controlled by English speakers were extremely reluctant to associate publicly with any activity perceived to exclude the Francophone majority. Non-linguistic events such as music or dance festivals, which were accessible to all communities, found it easiest to obtain support. Organizers of linguistic cultural events discovered they could best solicit sponsorship support if they were bilingual or multilingual. The Montreal Film Festival and the *Festival Trans-Amériques* (formerly the *Festival du théâtre des Amériques*) were two good examples. The Blue Metropolis Literary Festival, founded by Anglophones, obtained significant financial support by following that format. There has been a perception that making events bilingual gives English-language activities a better chance of obtaining significant private funding in Quebec. Theatre institutions such as Centaur and the Segal Theatre (formerly the Saidye Bronfman Centre) are exceptions to this rule, due to well-connected board members and tireless fundraising efforts.

Today's increasingly bilingual Anglophones are much more inclined than earlier generations to improve their second language skills in French and

integrate more fully into Quebec cultural life by attending Francophone cultural events or buying cultural products in French. The unintended consequence of this trend has been that the small local audience for Anglophone-Québécois culture has become even smaller as English speakers increasingly attend French-language productions. This trend is similar to the phenomenon seen in primary and secondary education: English-speaking Quebecers who have the right to send their children to either English or French schools increasingly send them to French schools. While their children benefit by becoming perfectly bilingual, the English-language school system as a collective asset suffers from declining enrolment across the province (see Lamarre, this volume). However, just as Anglophones are increasingly attending French-language productions, it is now much more common to see Francophones at English-language productions. The theatre sector has worked very hard to develop this mixed audience. The Quebec Writers' Federation's (QWF) annual literary awards are increasingly attended by Francophone writers, translators and media. Anglophone artists such as the McGarrigle Sisters, Leonard Cohen and Margie Gillis have established solid followings in the Francophone milieu. The number of artists straddling both language communities is increasing. English-language artists have received *Masque* awards in the theatre sector and Anglophone writers have been awarded major recognition such as the *Grand Prix de Montréal* in 2004 and the *Prix Athanase-David* in 2006.

However, outside Quebec, the Anglophone-Québécois brand is almost invisible. Most festivals in Canada and abroad think of Francophones when they invite artists from Quebec. Anglophone-Québécois artists are often either misidentified as Americans or perceived to be generic Canadians. The QWF studied the situation of invisibility and launched a pilot project in 2007 in collaboration with ELAN (Soderstrom, 2005). The project aims to identify well known Anglophone-Québécois writers with their home province in the minds of

festival directors. The project seeks to link Anglophone-Québécois writers as a vital component of Quebec's dynamic artistic environment. The QWF's current "Raising the Profile" project seeks to increase awareness and coverage of Anglophone-Québécois writing among book reviewers and entertainment editors. This pilot project may later be expanded to include all artistic disciplines.

Currently, the only sector that has developed a distinct Quebec brand is pop music. The New York Times and Spin Magazine published articles in 2005 featuring the many innovative bands emanating from Montreal. The other arts sectors need to catch up. The best way for Québécois Anglophones to achieve higher visibility is for artists to undertake national tours. This imperative is best understood in the music sector whose infrastructures and economics are supportive of touring. The publishing industry, with the assistance of Canada Council, makes it possible for writers to tour new books and participate in readings – if they are invited. It is expensive and difficult for theatre and dance companies to tour. Canada Council's funding criteria add to the difficulty by not supporting tours unless they are in at least three provinces, and CALQ only supports international tours.

Recommendation

We recommend that Canada Council and CALQ create a development plan and devote appropriate resources to support touring by English-speaking Quebec artists within Quebec and across Canada.

2. Linguistic and Non-Linguistic Arts Sectors: The Current Situation

Despite the many challenges it faces, the English-speaking arts community in Quebec is relatively strong in number. Compared to both the French-speaking majority in Quebec and the French-speaking minority in other provinces, the

English-speaking minority in Quebec has a slightly higher proportion of workers in the arts, entertainment and recreation industries (Minority-Majority Index of 1.04 in the arts, and 1.08 in entertainment and recreation). Across Quebec, workers in these industries total 8,510. Of these, 5,188 reside in Montreal (Floch, 2007, based on 2001 Census Canada data).

English speakers in Quebec have a higher than average participation in several of the multitude of arts and cultural occupations. Leading the list: authors, writers and librarians. Compared to French-speaking Quebecers, the English-speaking minority has more than twice the proportion of persons employed in these occupations. Other occupations in which the English-speaking minority has, proportionally, a significantly higher participation rate are as follows: Conservators and curators (Minority-Majority Index of 1.90); Actors and comedians (1.80); Theatre, fashion, exhibit and other creative designers (1.77); Conductors, composers and arrangers (1.73); Painters, sculptors and other creative artists (1.63); Musicians and singers (1.54); Editors (1.52); Photographers (1.43); Graphic designers and illustrators (1.39); Artisans and craftspeople (1.35); Dancers (1.35); Producers, directors, choreographers and related occupations (1.31). The occupations where Quebec English speakers are most under-represented are technical support workers in various fields - the performing arts (including movies and broadcasting), graphics arts, museums, libraries and archives (Floch, 2007, based on 2001 Canada Census data).

An examination of the age groups of English-speaking arts professionals supports the prediction that Anglophone artists will maintain their proportionally strong showing in the future, as well. With the exception of painters, photographers and artisans, at least 25% of the English speakers in all of the above occupations are age 34 or younger (Floch, 2007). Overall, then, the demographic data sketch a portrait of an Anglophone arts professional as someone who is entrepreneurial and gives expression to his or her own creative

voice. The English-speaking arts community in Quebec is not only strong in numbers; it is also robust in terms of originality, initiative and potential development. Currently, four organizations in Quebec represent English language-based arts (theatre, writing/publishing and film/video). They are the Quebec Drama Federation (QDF), the QWF, the Association of English-Language Publishers (AELAQ) and ELAN.

Founded in 1990, the Quebec Drama Federation grew out of the Dominion Drama Festival, started in 1932, and was restructured as the independent Quebec Drama Festival in 1972. With its membership now numbering more than 400 English-speaking individuals and dozens of companies, QDF represents professional and aspiring theatre companies, theatre artists and theatrical practitioners, along with educators who provide theatrical training. The theatre community is also represented by numerous professional associations, including Canadian Actors Equity and the *Union des artistes* in Quebec.

The QDF has initiated studies in various areas, including reports on the development needs of the English-speaking theatre community. One of these, undertaken by the *Institut nationale de recherche scientifique* (INRS), studied the need for dedicated creation space for English-speaking theatre artists (Bellevance & Gauthier, 2003). This study led to discussions with CALQ further exploring this need. The Cake Report resulted in a new initiative known as "Off Interarts", a pilot project offering a multi-disciplinary space for rehearsals, readings and small workshops (www.offinterarts.org; Carlsen & Devine, 1999). Another study prepared by QDF with financial support from the Official-Language Communities Development Program (OLCDP) of Canadian Heritage, focused on the needs of the regions to have professional theatre brought to their areas (De Bono, King & Needles, 2003).

The literary sector in Quebec was organized in the early 1990s by the QWF and AELAQ. The mandate of the QWF is to promote and encourage

English-language writing and writers in Quebec; the mandate of the AELAQ is to advance the publication, distribution and promotion of English-language books from Quebec.

In addition to hosting an annual gala awards ceremony recognizing and celebrating the best of English-language writers from Quebec, the QWF offers its 600-plus members a quarterly newsletter, workshops, a mentoring program, the Writers-in-Schools initiative in secondary schools and in CEGEPs and the “Writers Out Loud” reading series. QWF’s collection of more than 600 books submitted for the annual awards is housed in the Atwater Library in downtown Montreal.

The Blue Metropolis Literary Festival is one of the major success stories in the English-language arts community of Quebec. Founded in 1997 as a QWF pilot project, the Blue Metropolis Foundation is a Montreal-based non-profit organization dedicated to bringing people from different cultures together to give them direct access to readings, public interviews of authors and panel discussions of the highest calibre. In the decade since its creation, the Blue Metropolis Festival has become a focal point of literary gatherings encompassing work from the international community presented in English, Spanish and French.

AELAQ provides resources for its members to manage the complexities of publishing, and produces the quarterly *Montreal Review of Books*. The Review has a circulation of 20,000, with copies distributed to bookstores across Canada.

ELAN was created as a multidisciplinary umbrella group almost thirty years after the founding of the *Fédération culturelle canadienne-française (FCCF)* by the Francophone minority communities outside Quebec. This tardiness in mobilization by Quebec’s English-speaking arts community can be explained by a number of factors, including lack of cohesion, a low critical mass and impediments to collective organization.

Artists had no financial resources to enable them to mobilize, and they had little reason to believe that the minority official-language community programs offering support to Francophones outside Quebec would be extended to the Anglophone minority of Quebec.

Under the Interdepartmental Partnership with the Official-Language Communities program (IPOLC), the FCCF successfully lobbied in 1999 for a matching grant program between the Canada Council and the OLCDP of Canadian Heritage. In 2001, the Quebec office of Canadian Heritage’s OLCDP negotiated a comparable agreement with the Canada Council for the benefit of English-speaking minority artists in Quebec. An oversight committee, representing all artistic disciplines, was formed to monitor the implementation and results of the program. Periodic meetings of the members of this committee over the next two years laid the foundation for mobilizing Quebec’s English-speaking artists. Participants could clearly see the potential benefits of sectoral cohesion, increased organizational capacity and a critical mass of voices. However, no existing organization possessed the resources to mobilize the disparate arts community. The Quebec office of Canadian Heritage’s OLCDP took the initiative to provide funds and encourage other federal partners to organize a gathering of leading Anglophone artists.

The Quebec Arts Summit took place in November 2004. The vast majority of artists who attended the Summit had devoted the previous decade(s) to creating a personal environment that enabled them to live and work productively in Quebec. Their varied success stories were both encouraging and stimulating. At the end of the 3-day meeting, it was obvious that English-speaking artists had much to gain by sharing their expertise, contacts and resources. The plenary group voted to create a network. Within a few days ELAN was born. Concrete results were immediate. Both Canadian Heritage’s OLCDP and Canada Council were forthcoming with financial support to make ELAN operational.

The first priority for ELAN was to create an active website to facilitate communication with and among future ELAN members. The second priority was to reach out to the non-linguistic arts sectors that were under-represented and received few services in English. One immediate result of ELAN's creation was its membership in the QCGN. This facilitated a dialogue with the many regional associations and other sectoral groups, and English-speaking artists are now more closely involved with the leadership of the English-speaking community than they have been in decades. All of the umbrella arts organizations (ELAN, QDF, QWF and AELAQ) face a further difficulty in that they cannot easily diversify their funding sources. These organizations represent members who individually raise funds for their own operations. Because the sources of funding for organizations and individuals are often the same, the umbrella organizations' efforts to diversify operational funding sources can be perceived as jeopardizing their members' hard-won financial support.

The Film/TV sector does not currently have an organization to represent its English-speaking artists, other than an informal association known as the Montreal Film Group, which is more of a social network. The English-language Film/TV Council of Quebec comprises organizations but not individual artists. ELAN's Film-TV members have actively engaged in advocacy on policy issues of concern to this sector.

Non-linguistic arts such as music, dance and the visual arts are ill-served in terms of English-language support organizations which work on behalf of these disciplines. The music sector is highly fragmented into subgroups of classical music, jazz, blues, pop, etc. No single organization represents all musicians, other than the *Gilde des musiciens du Québec* - a union-based association that negotiates contracts and wages for performing artists, but not recognition. Members of the *Conseil québécois de la musique* (CQM) are musical societies with a professional status. CQM is a non-profit organization whose purpose is to coordinate

the activities of member organizations, improve their operations and promote and defend their interests before public and private institutions. It primarily works in French, although individuals may receive some services in English (in person only). The *Société professionnelle des auteurs et des compositeurs du Québec* (SPACQ) was recognized under the Status of the Artist legislation. It is the only organization representing musical creators in Quebec by defending the rights and the moral, professional and economic interests of authors and composers, as well as the rights inherent in their works. SPACQ has recently translated its website into English.

Dancers have access to the services of the *Regroupement québécois de la danse* (RQD), a non-profit organization that defends and protects the rights and interests of more than 500 performing dance professionals. A large number of these dancers are English-speaking but few RQD services are available in English.

Visual artists are represented by the *Regroupement des centres d'artistes autogérés du Québec* (RCAAQ) and the *Regroupement des artistes en arts visuels du Québec* (RAAV), which primarily serve their clients in French.

Recommendations

It is proposed: 1) that recognized umbrella organizations be assisted to receive funding from separate sources (public and private) so their funding does not compete with that of their members; 2) that the issues of lack of space and limited visibility be studied and resolved; and 3) that the non-linguistic arts receive greater support through ELAN and discipline-specific umbrella groups.

3. Changing Contexts: Multi-cultural and English-speaking Community Networks

According to the 2001 Canada Census, 28% of Montreal's population were immigrants, and 88% of immigrants to Quebec chose to live in the region of Montreal (Jedwab, 2004). Artists from Montreal's immigrant population and numerous ethno-cultural communities have long participated in building and transforming Montreal's cultural scene. Thanks to the creation of *Diversité artistique Montréal (DAM)* in December 2006, professional artists from ethno-cultural communities are now better able to participate fully and equally in Montreal's vital cultural scene, whether through innovation, tradition or general integration. DAM was formed following a 2-year intensive examination of the realities of multiculturalism in the arts by the *Conseil des arts de Montréal*. The mission of DAM is to promote cultural diversity in the arts and culture through recognition and inclusion of all artists and cultural practitioners within professional arts networks, professional cultural organizations and performance outlets in Montreal. DAM also has the responsibility to maintain an active and critical watch over policies and procedures that could discriminate against artistic and cultural proceedings.

Many professional artists from ethnic minorities face a challenge when presenting their work in

Quebec: being of another culture, they may not necessarily be recognized as professional. Many work primarily in French, but the second language of some is English. However, often their work is in the music and dance disciplines, where little or no language is involved. A few theatre companies who perform in English could be considered multicultural. Three examples are: *Q-Arts Theatre*, whose artistic director and main performer are both Hungarian; *Théâtre Deuxième Réalité*, whose artistic director and performers are Russian and perform in both English and French; and *Teesri Duniya*, whose Artistic Director is from India. These artists are now all residents of Quebec and consider themselves to be part of the social fabric of this community.

This mix of multiculturalism in the arts community of Quebec adds a richness and vitality of spirit to the local arts community. Festivals such as the international *Nuits d'Afrique*, *Accès Asie*, *Festival du Monde Arabe de Montréal*, *Carifête* and *Suoni Per Il Popolo* bring Montreal alive with sights and sounds from all cultures. DAM serves all these arts groups by providing all information and services in both official languages, a situation that is not necessarily evident in other organizations serving the arts community. Table I shows the ethnic origins of artists in Montreal, without mentioning whether they are English or French speakers.

TABLE I: ETHNIC ORIGINS, MONTREAL

<i>Various Arts Occupations in Montreal Region</i>	<i>Share in Arts Occupations by Ethnic-Origin</i>		
	<i>Canadian, French and British</i>	<i>Aboriginal</i>	<i>Other Ethnic Origins</i>
Total	69.2%	2.7%	28.1%
Occupations in art, culture, recreation and sport	7.4	2.7	18.9
Producers, directors, choreographers and related occupations	79.5	0.8	19.7
Musicians and singers	74.6	-	25.4
Dancers	83.3	-	16.7
Actors and comedians	79.7	2.1	18.2
Painters, sculptors and visual artists	72.8	1.2	26.0

Table I: Overall percentage of Canadian, French and British Origins (CBF), Aboriginal and Ethnic Groups Other than CBF (by single declarations) and their respective share in various arts occupations in the Montreal region, 2001 (Jedwab, 2004).

Although the proportion varies somewhat among the different disciplines, it is clear that a significant number of arts professionals in Montreal were born outside Canada and are from ethnic origins other than French and British. With adequate recognition and support, they have much to contribute in terms of new energy, stimulating art forms and capacity to build bridges of understanding among various ethnic groups in the culturally diverse Quebec of today.

The Quebec Community Groups Network (QCGN) is a non-profit organization bringing together English-language community organizations across Quebec for the purpose of supporting and assisting the development and enhancing the vitality of the English-language minority communities, as well as promoting and supporting the use of the English language in Quebec. One of the primary areas of need identified in the QCGN's Community Development Plan (2005) is the arts and culture sector. This theme is repeated in the Greater Montreal Community Development Initiative report (QCGN, 2007) and in the vitality indicators case studies research currently being carried out for the Office of the Commissioner of Official Languages.

Recent meetings with staff and ministers of the federal departments of Canadian Heritage, Industry Canada, Canada Economic Development and Human Resources and Skills Development Canada underline the trend. We are beginning to see a slow awakening among community architects and partners to the realization that the arts can be instrumental in regenerating a community's vitality and cultural identity, building capacity and attracting youth to settle in English-speaking communities in Quebec, especially in the rural regions. This growing recognition of the importance of the arts takes place in the context of a tide of English-speaking out-migration that has been repeatedly documented in census data over the past thirty years (Jedwab, this volume).

The recommendations of the Greater Montreal Community Development Initiative report concerning the arts and culture sector include the creation of a Cultural Task Force in 2008 (QCGN, 2007). The Task Force will design and develop a multi-year strategy to promote cultural resources of the English-speaking community in the Greater Montreal region. This strategy will include promoting Montreal as a creative environment, with the aim of retaining and attracting English-speaking creative workers and enhancing the commercialization possibilities of the community's cultural talents and products. It will also involve partnering with French-speaking cultural resources in presenting English-language cultural products in French and vice versa, and partnering with English schools to enrich heritage, artistic and cultural programs as a component of community-education partnerships.

4. Issues in the Arts

Arts and culture in schools such as attending performances or obtaining a hands-on introduction to the arts have long been considered valuable stimulation for students. Exposure to art and artists has progressively decreased as school budgets have been cut and new skills such as second language learning and computer literacy have been prioritized. Another problem is the tendency in the educational system to have non-artists teach the arts. Bringing real artists into the schools via Artists-in-Schools programs has proved popular and valuable. The English-speaking community has recognized culture as a key priority for the development of identity, creativity and youth retention (QCGN, 2005). Artists-in-Schools programs also provide valuable employment for artists and contribute to creating the next generation of arts lovers and artists. The link between culture and education is a priority for community development.

Several professional training schools exist in Quebec for English-speaking arts students. For language-based arts, these include the John Abbott, Dawson and Marianapolis colleges, Concordia, Bishop's and McGill universities, and the National Theatre School. Francophone training institutions for the arts include the St. Laurent, St. Hyacinthe and St. Jerome colleges, Montréal and Laval universities and the *Université du Québec* system, the Montreal and Quebec City conservatories and others. These institutions graduate an average of 2,000 arts professionals per year, including about seventy-five from the Anglophone training schools. Employment opportunities for these particular Anglophone students in Quebec are not abundant in the language-based disciplines, although this differs among disciplines. For example, it is easier for a writer to be based in Quebec than it is for a performing artist. Inevitably, we see an out-migration of these young talents as they seek employment elsewhere in Canada. The exception to this trend is music, given that it is easier for musicians to tour widely while maintaining their base in Quebec. Another problem for Anglophone actors in Quebec is that if they are not fully bilingual, their ability to find employment, even in the Film/TV sector, is very limited.

The situation is different for many artists in the non-language-based sectors. Because Montreal is a major international dance centre, English-language dancers are drawn to Quebec-based companies that tour the world. Many forms of music thrive in Montreal, although the performers tend to tour extensively. Visual artists often form their own cooperatives and have the option of living outside Montreal in regions such as the Eastern Townships and the Laurentians where the cost of living is cheaper.

A problem that cuts across all disciplines, but is particularly acute for language-based arts, is translation. Applications for funding from Quebec government programs or the private sector in Quebec usually require translation from English to French, as do the reports to these same agencies.

Press releases and other publicity must also be translated. This is a costly and time-consuming requirement which can impede access to provincial funding programs. Funding agencies often do not take this factor into account.

Recommendations

We propose the following: 1) that ELAN and school boards collaborate to assist educators to develop stronger connections between the education and arts sectors; 2) that training institutions in the arts place more emphasis on assisting new graduates to establish careers in Quebec rather than on seeking financial gain through graduating as many students as possible; and 3) that resources be developed to provide affordable translation services for Anglophone artists submitting written texts to Francophone funding agencies.

5. Arts and Culture in English-speaking Communities outside Montreal

Arts and cultural activities vary widely among the various regions. In comparison to the French-speaking majority, English-speaking communities in some administrative regions have an extraordinarily high proportion of their population employed in the arts and culture sector (e.g., Estrie, Nord-du-Québec). Others have a much lower proportion of arts workers than do their French-speaking counterparts (e.g., Mauricie, Centre-du-Québec). The overall portrait can be seen in Figure 1, based on data from the 2001 Canada Census (Floch, 2007).

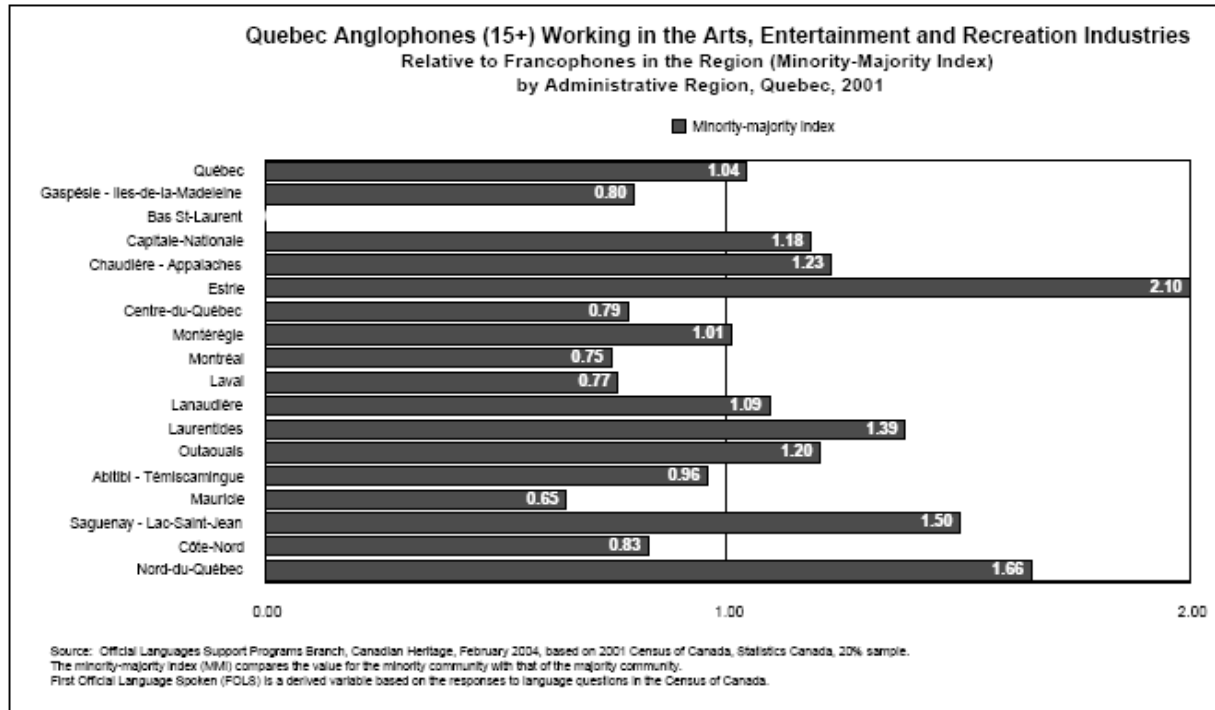


Figure 1: Quebec Anglophones working in the arts, entertainment and related industries, relative to Francophones in various regions of Quebec (Floch, 2007).

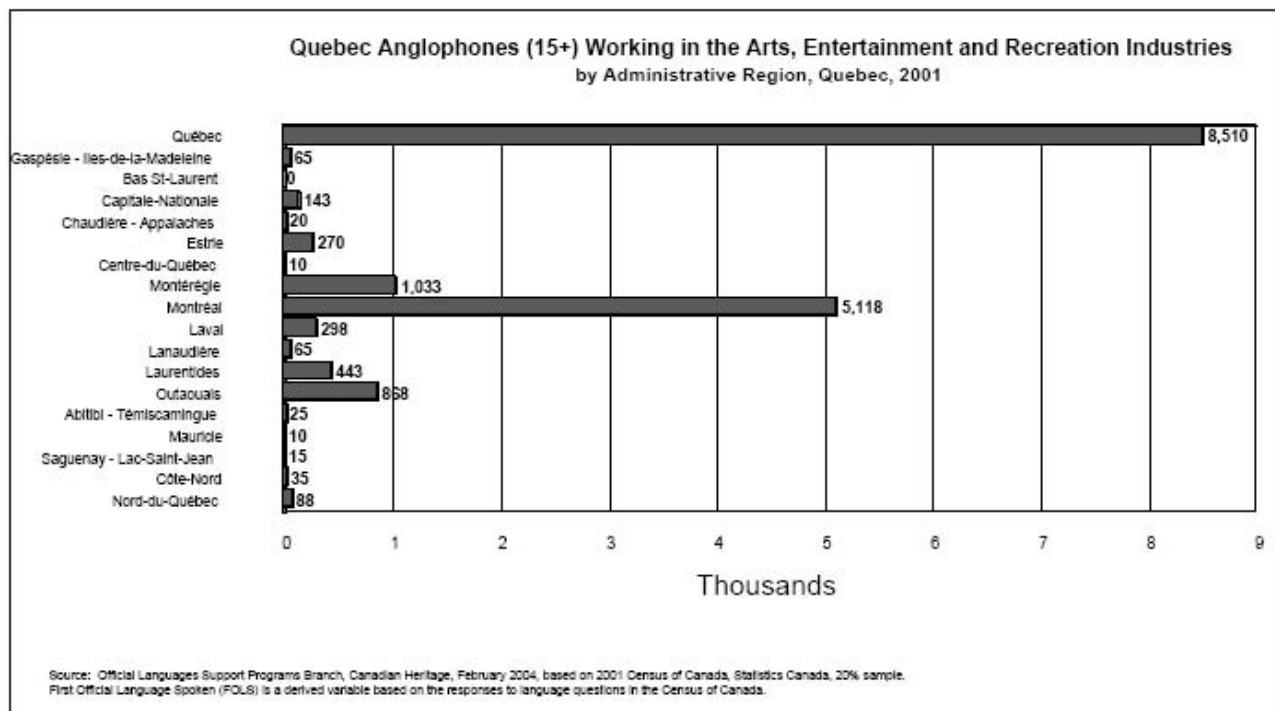


Figure 2: Number of Quebec Anglophones working in the arts, entertainment and related industries, by administrative region (Floch, 2007).

It is also interesting to compare the level of Anglophone arts employment in various regions to that of English-speaking Quebec as a whole, and French speakers outside Quebec. Relative to the proportion of workers in the arts, entertainment and recreation industries in these two groups, regions which have a considerably higher proportion of English-speaking arts workers are Quebec City (Capitale-Nationale), Estrie, Laurentides and Outaouais (Floch, 2007, based on 2001 Canada Census). Looking at the English-speaking population aged 15+ for these regions, the percentage of the population employed in the arts, entertainment and recreation industries is 2.3% in Quebec City; 2.5% in the Estrie (in the Eastern Townships); 2.9% in the Laurentians; and 3.0% in the Outaouais. These regional proportions compare to 1.8% in English-speaking Quebec as a whole, and 1.7% in English-speaking Montreal for the arts was identified. Several respondents

OLCDP of Canadian Heritage. Respondents said that often their generalist organizations did not qualify under the discipline-based funding programs for the arts, or they lacked the expertise or French language skills required to obtain support for arts and culture.

A notable exception is ArtWorks, a 6-month project that Townshippers' Association carried out in 2007 in the Eastern Townships, in collaboration with ELAN. The project sought to identify English-speaking arts workers, bring them together to assess their needs, and give them information about funding, employment and entrepreneurial opportunities in the Townships. The goal of the project was to strengthen links between English-speaking Townships artists and their community, give them greater access to ELAN's resources, and inspire them to create the means to improve their visibility and career paths in the regions. Evaluation of this project is pending.

TABLE 2: ARTS AND CULTURE SURVEY, EASTERN REGIONS

Region	Arts in English	Arts in French	Initiatives	Support	Needs	Obstacles
Magdalen Islands: <i>Council for Anglophone Magdalen Islanders (CAMI)</i> English-speaking population: 700 (5% of total population)	Non-existent; occasional amateur events. Cinema closed (satellite TV).	Much more active, a lot of home-grown talent.	Organized Geordie tour 3 museums; occasional events.	Little or none from governments. Geordie theatre tour.	Venues. Arts in schools.	High cost of leisure activities. Community apathy (satellite TV).
Gaspé: <i>Committee for Anglophone Social Action (CASA)</i> English-speaking population: 9,000 (10% of total population)	Many artists, but isolated. Storytelling, talent shows, painting. Occasional shows, but attendance is low.	Much more developed in schools (drama, visual arts, etc). Festivals, museums, interpretation sites, many summer events.	Heritage website in works. Storytelling festival, book, CD; memoire-writing. Advocacy with French-speaking agencies; included ESC in book fest (week-long literacy activities).	Canadian Heritage OLMDP funding. QAHN: create heritage website. Geordie theatre tour. Family Ties: drama in after-school activities.	Arts in schools. Cultural competitions. Financial support.	Lack of funding; turned down by Canada Council; CRE.
Metis-sur-Mer: <i>Heritage Lower Saint-Lawrence (HLSL)</i> English-speaking population: 800 (1% of total population)	Painters, supported by tourism. Strengths: Metis area; Rimouski (university, music). Villages: traditional dancing.	Similar; same geographical isolation.	Events: art shows, books - readings, music.	Little or no funding from government sources. Geordie theatre tour.	Information: calendar of local events. Financial support.	Isolation; but is a way of life.

Table 2: Survey On Arts and Culture in English-speaking Communities outside Montreal: Eastern Regions. Interviews with representatives of regional organizations carried out in 2007 by Rachel Garber.

TABLE 3: ARTS AND CULTURE SURVEY, NORTHERN REGIONS

Region	Arts in English	Arts in French	Initiatives	Support	Needs	Obstacles
Lower North Shore: Coasters' Association and Quebec Labrador Foundation (QLF) English-speaking population: 3,648 (31% of total population)	Crafts are strong; traditional skills network. QLF, Coasters, tourism association support museums. Traditional music and dance in villages.	Similar; same geographical isolation.	Heritage-theme festival – each village to organize an activity that highlights its heritage. Oral history project, support museums.	Canadian Heritage OLMDP projects. Council of Mayors supports small projects.	Permanent full-time worker to strengthen music, dance, language arts sectors. On-going financial support.	Population lacks money to buy arts products. People leave home 6 months of the year to work.
North Shore: (North Shore Community Association) English-speaking population: 1,595 (2% of the total population)	Not active at all. No English theatre, no movies. Annual theatre tour for youth in some communities.	A lot of options to attend events, shows, movies.	Youth activities linked with arts; partner with school board to help bring cultural shows.	Canadian Heritage OLMDP. School board helped fund Geordie Theatre tour.	Arts in schools. More shows for general population.	Distance – small communities are vastly spread apart.
Rouyn-Noranda: Neighbours Regional Association of Rouyn-Noranda English-speaking population: 1,200 (2.8% of total population)	Non-existent: Christmas play with Grade 4 students.	Vibrant: theatre house, singing. No. 3 film festival in Canada. Arts professionals are very welcoming... in French.	Through a Canadian Heritage-funded project, had a theatre group come in, but nothing sustainable.	No support from any level of government, because English-speaking arts don't exist.	To develop local talent, we need know-how, finances, exposure. Maybe an artist-in-residence to help jump-start this?	Lack of local know-how, artists who identify with English-speaking community.
Gatineau/West Quebec: Regional Association of West Quebecers English-speaking population (Outaouais): 53,920 (17% of total population)	Local theatre groups. Weekly email of events; much talent that is not exploited.	More visible, more funding. French cultural activities book in Gatineau is 3 times larger than English.	Weekly activities list; bulletin on website; helped ACT company get started; sell tickets for them, they use our facilities.	Canadian Heritage Official Languages; no other support.	Information in English about arts events, classes and financial assistance for people who want to study in the arts.	Funding. Can't have public event in English only – our style is cramped.

TABLE 4: ARTS AND CULTURE SURVEY, CENTRAL/SOUTHERN REGIONS

Region	Arts in English	Arts in French	Initiatives	Support	Needs	Obstacles
Quebec City: <i>Voice of English-speaking Quebec</i> English-speaking population: 12,000 (2% of the total population)	One theatre group, 1-2 productions per year. Movies, yes, but they don't stay long. Morrin Centre is active with cultural projects, literature, arts. Annual Celtic festival.	More options – movies, plays, concerts. We're rather disadvantaged.	VEQ partners with the Morrin Centre and help publicize their events.	Morrin Center (cultural center) has support from all governmental levels, but other important initiatives (Quebec Art Company theatre group, the Shannon Dancers, the Fraser highlanders) are not funded.	Support the groups just mentioned; develop arts and culture with youth.	Morrin Center has been a great project but other lesser projects or initiatives seem to be left aside. For instance, the Shannon Dancers are winning many competitions and titles, but all their funds come from parents or fundraising efforts.
Thetford (Amiante, Lotbinière, Érable) (<i>Megantic English-speaking Development Association</i>) English-speaking population: 773 (1% of total population)	Grassroots groups organize local dance or music shows. MCDC has annual dinner-show; MCDC organizes movie night once in a while.	Light years ahead! Regular shows by major artists; movies; summer festival; theatre.	Organize annual dinner-show, occasional movie nights; brought Geordie theatre.	Geordie theatre 4 years ago. MCDC's program funding (Canadian Heritage). No other sources.	Funding to form theatre company, organize festivals on on-going basis.	Terrribly difficult to find affordable entertainment in English! Current funding programs are out of our league.
Eastern Townships (<i>Townshippers' Association</i>) English-speaking population: 41,000 (6% of total population)	Very active: theatre, music, visual arts. Also active: literature, photography, movies. Lots of creativity, but few outlets for exposure. Music: small groups without financial support. Communities with many artists: Sutton, Brome Lake, Estrie. Tourism helps support arts.	Larger audience base for movies, theatre, literature, festivals etc. receive more funding, more media attention. Theatre is less active.	Sell Townships books and music in English. Published <i>Taproot</i> , 3 books of collected Townships writings and art. In Brome-Missisquoi, collaborate with CLD cultural committee.	Canadian Heritage OLMDP program funding and one new project in collaboration with ELAN. No other governmental support. Fundraising small local grants, but not enough.	Information about funding sources; professional development opportunities in region; arts in schools; improved media coverage.	Language and lack of information are barriers to artists' obtaining financial support and selling works. Funding programs not adapted to rural reality.

mentioned with longing the Geordie theatre tour from Montreal a few years earlier, supported by the

In areas where English-speaking artists are few in number, and where distances, isolation or financial need are extreme, respondents identified even more basic needs in order to develop the cultural vitality of their communities. Four key needs they mentioned were arts in schools, financial support, information in English, and professional arts mentors or development agents to develop local talent. "Maybe we need an artist-in-residence to help jump-start this," suggested one respondent. Several respondents noted that consistency and continuity were needed in meeting these needs. The short-term interventions of projects or periodic tours are not sufficient to effect lasting change. Interviewee responses closely correspond to findings of the QCGN's Community Development Plan (2005), which identified a number of challenges for English-speaking arts and culture, including a severe lack of facilities and expertise to support arts activities in regions outside Montreal. Other challenges are shared by both urban and rural artists, but their effects may be exacerbated in rural regions because of the lower population levels.

Foremost among the major needs identified by respondents were arts and cultural programs in schools and communities that embrace all levels of skill and experience. Such programs not only stimulate community vitality, they contribute to a rich sub-stratum from which a new generation of professional artists will emerge.

Second, many governmental funding programs for the arts seem to have been designed for an urban context, where the larger number of arts professionals permit different disciplines to have separate venues. They are ill-adapted to the rural landscape: interdisciplinary structures are usually ineligible for funding, yet the lower population levels in rural areas often force multiple disciplines to share a single structure. For example, regional associations, because they are not specialized, are

not eligible for book-publishing subsidies. This limitation is exacerbated by a lack of knowledge among rural artists about where to obtain funding or how to qualify for professional support programs.

Third, outside a few major regional centres, facilities and expertise to support arts and cultural activities are lacking in communities which do not have the critical mass to sustain the necessary infrastructure. This lack has become more acute in recent decades as English-speaking audiences for performing artists have steadily diminished, in tandem with the population decline.

Fourth, the isolation of regional artists is severe, and their low income levels prevent them from travelling to Montreal to obtain resources and information. Many are unaware of ELAN or other arts organizations, and these organizations have neither the contacts nor the financial resources to travel to the regions to provide workshops or conferences.

Recommendations

Developmental strategies tailored to each region must be put in place and receive consistent support. First, regional associations and ELAN should collaborate in informing rural artists about funding opportunities. While bringing Montreal talent to rural communities can be an enriching experience, a more grassroots approach is needed as well to strengthen the regions' English-speaking arts and culture. Second, community arts programs in schools and other venues would help mobilize the existing social capital and engage youth in their communities. Third, an information and visibility campaign for rural artists would provide information about funding, entrepreneurial support and professional development opportunities. Another avenue for development lies within the context of local cultural initiatives at the municipal or MRC level. These measures would provide the foundation for real exchange between urban and rural artists, and cross-fertilization among English-

speaking artists from various regions, to their mutual benefit.

6. Related Sectors: Mass Media, Sports and Leisure

Mass media

The traditional English-language media in Quebec, like their audience, have struggled to reposition themselves during recent decades. Entertainment coverage is heavily dominated by news about foreign arts and culture, from the latest block-buster extravaganza to the most titillating celebrity gossip. This is a global phenomenon. Quebec Anglophones share with their Francophone neighbours a feeling of being overwhelmed by a flood of foreign films, CDs, books and magazines - all backed by international promotion budgets that local artists can only dream about.

One specific handicap for Quebec's English-speaking artists is that the Anglophone media, in an effort to enlarge their audiences, are increasingly inclined to feature Francophone artists and their work. This information benefits the Anglophone public in many ways. However, the amount of air time and number of pages are finite: This coverage of French cultural events reduces coverage of English-speaking artists and weakens their relationship with their traditional audience in Quebec.

English-speaking artists seem to remain more of a novelty than an integral part of arts coverage by French-language media in Quebec. Anglophone-directed events like the Fringe Festival and the Blue Metropolis Literary Festival still receive little attention. Centaur Theatre, Segal Theatre and smaller companies have managed to attract attention by featuring Francophone playwrights in translation, and prominent Francophone actors and directors.

Musicians, particularly a new generation of artists like Susie Arioli, Sam Roberts, Coral Egan and bands like Arcade Fire, have been the most successful in engaging the Francophone media, which is considerably more accepting of Anglophone artists as full-fledged Quebecers than in the era of the two solitudes.

Access to English-language radio in many outlying regions of Quebec is a major lack. This particular problem is noted in a report prepared for the QCGN by Qu'anglo Communications and Consulting (Maynard, 2004). It noted that the population of certain regions (i.e. Metis-sur-Mer and areas of the Lower North Shore) cannot receive any radio signals in English because the towers or satellites do not reach the areas.

In 2007, Rachel Garber carried out a telephone survey of English-speaking regional associations outside the Montreal region. Informants were asked to describe the media serving the English-speaking community in their region, and to compare it to the media in French. They were asked what, if any, initiatives their organization had carried out over the past five years to encourage or collaborate with English media. Finally, they were asked what, if anything, was needed to strengthen English media in their region, and what might stand in the way of this happening. In general, respondents viewed local English media as very limited compared to the French media. An exception is the Lower North Shore, where the lack of transportation and the geographic isolation of its small communities are the limiting factor for both the English- and French-speaking communities. In many areas, CBC Radio was seen as a lifeline, although geographical coverage was reported to be incomplete. Challenges vary in intensity from region to region, but a shared problem is a lack of qualified journalists due to limited financial resources, and an insufficient population base to ensure adequate support from advertising or subscriptions. Another challenge is the formidable competition from satellite TV and radio in English from adjacent areas (Ottawa,

Montreal, New Brunswick), which provide little or no local content. Local print media is very minimal and struggling financially. Micro radio via internet was mentioned by several respondents in more isolated communities as a possible grassroots, cost-effective solution. Mass media have a unique role in making arts and culture accessible to minority community members, and certainly need better support to enable them to adequately fulfil this role.

Sports and leisure

Sports have many parallels to the arts, both in their professional and amateur manifestations. Both sports and arts can transcend barriers to unite people of different languages and cultures. There is no consensus about where Canada's national sport originated, but the rules of hockey were written at McGill University in the 1870s. During its first decades, the Stanley Cup (1893) was regularly won by teams from Montreal that were mainly drawn from the English-speaking community (the AAAs, the Shamrocks, the Victorias and the Wanderers). The first French-speaking team to join the National Hockey League was the *Canadiens*, who won their first Stanley Cup in 1915-1916. Hockey was one of the earliest activities that brought English-speaking and French-speaking communities together in large numbers. After the demise of the Maroons in 1938, the Montreal *Canadiens* became the home team for all Quebec hockey fans. In recent decades, fewer of the players have been Francophone or even Canadian, yet *Canadiens'* games continue to be one of the hottest tickets in town. The symbolism of language remains volatile in Canada's national sport. In 2007, the captain of the *Canadiens*, Saku Koivu, was criticized for addressing fans in English (his second or third language) rather than French, which he has failed to master after a decade in Montreal. This incident is a reminder that language politics continue to divide Quebecers even when sports and the arts bring them together at the local amateur level: every town and suburb has an arena where kids of both official languages play amateur hockey together.

University football was mostly an English-Canadian sport until 1996 when the *Université Laval* joined the Ontario-Quebec Intercollegiate Football Conference. The *Université de Montréal* joined in 2002 and the *Université de Sherbrooke* in 2003. A new league was formed for the three English and three French universities. University football, like NHL hockey, has become a sport shared by all Quebecers, although Anglophones and Francophones will watch television broadcasts or read newspaper reports in their own language.

Amateur sports such as baseball, soccer, basketball, figure skating and athletics provide an opportunity for the various linguistic communities to come together, although the language of communication used in the sports world continues to be a complex issue. Minorities are more inclined to communicate in the language of the dominant majority, so bilingualism tends to work in one direction, usually favouring French in Quebec.

Recommendation

We propose that access to radio networks in English be made available to the outlying regions of Quebec as soon as possible.

Conclusion - Cultural Vitality for Quebec Anglophones

A growing body of literature points to social and economic benefits resulting from community arts programs as well as the work of arts professionals (Cohen, 2002; Lowe, 2000; Madden, 2005; Quinn, 2006; Radbourne, 2003; Rogers, 2005). To reap these benefits, communities need to provide an adequate cultural infrastructure – venues, training, opportunities for professional exchange, financial support. This infrastructure has been identified as a major factor fostering creative work (Arieti, 1976).

Community arts programs (both urban and rural) can help mobilize social capital, building an

entrepreneurial social infrastructure from the bottom up. This approach fosters sustainable economic growth, as well, in contrast to industrial recruitment as a strategy for economic development. Recruited industries often pay low wages and have short-term success. They move in, receive governmental incentives, and shut down a few years later (Crowe, 2006).

In short, arts workers and arts programs contribute more than their fair share to community development. History shows a consistent pattern in economically depressed areas whose re-birth was spearheaded by the arts community. Where artists move in, other entrepreneurs follow, and both quality of life and economic development are enhanced. This mix fosters entrepreneurial activity, which provides employment opportunity, which in turn helps stem the tendency of a community's youth to leave the region and helps give the community a viable future.

In the Quebec English-speaking community, this perspective has yet to be strategically put into action. Not only are arts professionals experiencing difficulties, the linguistic minority communities, especially outside Montreal, have an urgent need for cultural and economic revitalization through a strengthened arts sector. Based on current data and trends, we project three possible developmental scenarios.

Worst Case Scenario

The worst scenario we can envisage would be a breakdown of recently created networks. Conditions and factors that would produce this result include a reduction of existing resources including funding, staff and services for ELAN, QDF, QWF, AELAQ, QCGN and the regional community associations. Negative consequences for the ESCQ: a serious reduction in existing organizational capacity would reverse the sense of community rejuvenation that has emerged in recent years. As

well as contributing to stagnation of the ESCQ and out-migration, especially of youth, it would cause serious isolation and fragmentation for all artistic disciplines.

Most Likely Scenario

The most likely scenario would result from the continuation of current trends: increasing collaboration and networking among QCGN, ELAN, QDF, QWF, AELAQ and other groups; increased collaboration with Francophone associations and colleagues (FCFA and FCCF); and increasing presence of the arts in regions, creating employment and stimulating tourism.

Conditions and factors that would produce this result include the renewal of Interdepartmental Partnership with the Official-Language Communities programs between Canadian Heritage and Canada Council and Telefilm; targeted funding for greater collaboration between arts service organizations, artists in the regions and community organizations; collaboration with *Tourisme Québec* to generate funding to promote arts and culture as a valuable component in tourist packages; and greater development of arts in education. Positive consequences for the ESCQ would include increased vitality throughout the arts and culture sector, an enhanced sense of identity and belonging throughout the ESCQ, particularly in the regions, and youth retention and increased employment.

Best Case Scenario

The best case scenario for arts and culture would be a radically renewed Anglophone community in which strong leaders from sectors such as business, media, education and culture would regularly work together to identify developmental opportunities, problems and solutions. Arts would be viewed as a key aspect of community development, and consistent and sufficient financial support would be provided to

create an arts-based quiet revolution within the ESCQ.

Conditions and factors that would produce this result include a coherent federal plan for support of minority language culture; creation of an Anglophone cultural space in Montreal; regular exchanges between Montreal and other regions; and greater implication of artists in the education system including performances, workshops and mentorship. Active implementation of the Commissioner of Official Languages' recommendations concerning English language arts and culture in the next federal action plan for official language-minorities is a key element for such a revival in Quebec. Other elements include active implementation of QCGN's stated objective of making arts and culture a priority for community development; the creation of a task force to open doors in the education sector; and making funds available for multiple-purpose exchanges such as artists-in-residence, workshops and performances in outlying regions, or bringing rural artists to Montreal.

Positive consequences for the ESCQ: the community's economic development would be greatly strengthened, diminishing the number of English speakers leaving Quebec, and strengthening cultural identity, social cohesion and vitality. This renewed English-speaking community would encompass all regions and would be fully integrated within the majority Francophone community.

In summary, we propose the following key recommendations in descending order of priority for the revival of arts and culture in the ESCQ:

Arts and culture must be prioritized in community development initiatives. The renewed federal action plan for official-language minorities must give ELAN, other arts networks, English-speaking regional associations and schools adequate and consistent support to support the revival of Anglophone arts throughout Quebec. First steps would be to create arts-in-schools and

artist-in-residence programs throughout English-speaking Quebec, enable touring by English-speaking Quebec artists within Quebec and across Canada, and provide instrumental support such as translation, professional exchanges, development of entrepreneurial and employment capacities, and funding information for artists in all regions of Quebec, including greater support to non-linguistic arts professionals.

Consultations in the arts and regional English-speaking communities are needed in order to create a coherent strategy to provide adequate cultural spaces and visibility for English-speaking arts, and engage training institutions in assisting their new graduates to establish careers in Quebec. Funding programs should be re-crafted in consultation with English-speaking arts professionals and community groups in all regions of Quebec, so they become more reality-based and accessible. Finally, arts organizations must receive stable funding (public and private) from separate sources, so their funding does not compete with that of their members.

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