

# ELAN

---

ENGLISH-LANGUAGE **ARTS** NETWORK

**Report on the survey on music and dance conducted  
by the English Language Arts Network**

Executive Director - Guy Rodgers

**Survey Team:**

Louise Campbell, Western Art Music  
Jonathan Lindhorst, Jazz  
Simon Wayland, Commercial music  
Sarah Wendt, Dance

Report compiled by Louise Campbell

**Project duration:**

October 2007 – March 2008

## Table of contents

I. Purpose.....	6
II. Methodology.....	6
A. Definition of area covered .....	6
B. Modes of communication.....	6
C. Individual artists contacted .....	7
D. 'Seeder' organisations.....	7
E. Media campaign .....	8
F. The survey.....	9
1. Response to survey .....	9
III. Discussion.....	10
A. Music survey data analysis.....	10
1. Specialization(s).....	10
2. Resources .....	17
3. Services .....	23
4. Grant information .....	24
5. Employment opportunities.....	26
6. Language services .....	29
7. Suggestions .....	32
8. Professional development workshops.....	37
9. Interest expressed in ELAN services .....	46
B. Discussion: music as a diverse community .....	47
1. Musical training .....	47
2. 'Professionalism' .....	48
C. Music survey results: overall themes and suggestions .....	48
1. Access to information.....	48
IV. Dance .....	50
A. Dance survey data analysis.....	50
1. Specialization(s).....	50
2. Resources .....	52
3. Services .....	53
4. Grant information .....	54
5. Employment opportunities.....	56
6. Training/workshops .....	58
7. Language services .....	60
8. Suggestions .....	62
9. Professional development workshops.....	67
B. Dance as a cohesive community.....	73
C. Dance survey results: themes and suggestions .....	73
1. Regroupement québécois de la danse (RQD) .....	73
V. Commonalities between music and dance survey results.....	74
A. Language services .....	74
B. Professional development workshops .....	74
C. ELAN's currently offered services .....	74
VI. Appendix.....	75
A. Music survey .....	75

B. Dance survey .....	78
C. Music survey raw data from long answer questions and 'other' sections.	81
D. Dance survey raw data from long answer questions and 'other' sections	92
E. Arts organisations listing .....	98
F. Media contact list.....	109
G. Report: Jonathon Lindhorst.....	111
H. Report: Simon Wayland .....	116
I. Report: Louise Campbell .....	119
J. Press release and press kit.....	120

## List of tables

Table 1. Break-down of individual artists contacted.....	7
Table 2. Arts organisations contacted.....	8
Table 3. Break-down of individual artists contacted.....	9
Table 4. Distribution of specializations within scholarship and writing. ....	14
Table 5. Additional qualifications given in long answer responses for specializations. ....	14
Table 7. Specific suggestions of resources needed according to theme. ....	21
Table 8. Other services offered by musicians: raw data (no themes apparent). .	23
Table 9. Other comments given regarding grants. ....	25
Table 10. Other comments regarding employment opportunities. ....	28
Table 11. Types of responses given regarding organisations needing help with English translation or language services and specific comments. ....	30
Table 12. Specific suggestions of services needed according to theme. ....	33
Table 13. Specific suggestions of business skills workshops according to themes. .....	40
Table 14. Specific suggestions of artistic development workshops.....	44
Table 15. Other comments regarding professional development workshops.....	45
Table 16. Other comments on resources. ....	52
Table 17. Other services offered by dancers: raw data (no themes apparent). .	53
Table 18. Other comments regarding obtaining grant information. ....	55
Table 19. Other comments regarding training/workshops.....	59
Table 20. Other comments regarding organization needing help with English translation or language services. ....	61
Table 21. Specific suggestions in themes on how ELAN can better serve the Anglophone dance community.....	62
Table 22. Specific suggestions of business skills workshops suggested. ....	69
Table 23. Specific suggestions of types of artistic development workshops suggested. ....	70
Table 24. Other additional comments from interviews. ....	72

## List of figures

Figure 1. Distribution of self-identified specializations of musicians.....	11
Figure 2. Distribution of specializations within practical skills. ....	12
Figure 3. Distribution of specializations within production.....	13
Figure 4. Percentage of respondents self-identifying with a given number of specializations. ....	16
Figure 5. Interest expressed in resources.....	17
Figure 6. Themes of suggestions for resources.....	18
Figure 7. Types of access to information suggested as resources. ....	19
Figure 8. Types of access to services suggested as resource.....	20
Figure 9. Services offered by musicians. ....	23
Figure 10. Methods used to access grant information. ....	24
Figure 11. Organisations cited for obtaining grant information.....	25
Figure 12. Methods used to find employment opportunities.....	26
Figure 13. Organisations and/or websites cited for finding employment opportunities. ....	27
Figure 14. Newsletters and magazines cited for finding employment opportunities. ....	28
Figure 15. Type of response given when asked if any Quebec Artist organisations would benefit from English translation or language services. ....	29
Figure 16. Organisations cited as needing help with English translation or language services.....	30
Figure 17. Themes of suggestions on ways to better serve the Anglophone music community. ....	32
Figure 18. Type of language services suggested. ....	33
Figure 19. Interest expressed by musicians in professional development workshops.....	38
Figure 20. Themes of suggestions for types of professional development workshops.....	39
Figure 21. Types of business skills workshops suggested.....	40
Figure 22. Types of artistic development workshops suggested.....	43
Figure 23. Interest expressed by musicians in ELAN services. ....	46
Figure 24. Distribution of self-identified specializations of dancers. ....	50
Figure 25. Percentage of respondents self-identifying with a given number of specializations. ....	51
Figure 26. Interested expressed in resources.....	52
Figure 27. Services offered by dancers. ....	53
Figure 28. Methods used to access grant information. ....	54
Figure 29. Organisations cited for obtaining grant information.....	55
Figure 30. Methods used to find employment opportunities.....	56
Figure 31. Organisations cited for finding employment opportunities.....	57
Figure 32. Methods used to find dance training/workshops.....	58
Figure 33. Organisations cited for finding dance training/workshops.....	59

Figure 34. Type of response given when asked if any Quebec Artist organizations would benefit from English translation or language services. 60

Figure 35. Organisations cited as needing help with English translation or language services.....61

Figure 36. Themes in suggestions on ways in which ELAN can better serve the Anglophone dance community.....62

Figure 37. Type of language service suggested. ....65

Figure 38. Type of liaison suggested with RQD.....66

Figure 39. Interest expressed by dancers in professional development workshops.....67

Figure 40. Themes in suggestions for professional development workshops. ....68

Figure 41. Types of business skills workshops suggested.....69

Figure 42. Types of artistic development workshops suggested.....70

Figure 43. Interest expressed by dancers in ELAN services.....71

## I. Purpose

ELAN has existed since 2005. The MAAP I survey of visual artists in 2006 was beneficial to the visual arts community. Le regroupement des artistes en arts visuels is providing more support and more than 300 visual artists joined ELAN to network with other artists.

No umbrella group exists for English-speaking musicians or dancers in Quebec. The MAAP II survey wanted to know how much support musicians and dancers currently receive, where it is obtained, and what is missing.

The purpose of the Minority Anglophone artists project II (MAAPII) was to reach out to the music and dance communities across Quebec to inform them of ELAN's mandate and services and to assess the needs of Anglophone artists working in these communities. The needs of the communities were assessed by surveying Anglophone musicians and dancers on how they are pursuing their careers and what services would be useful them.

## II. Methodology

### *A. Definition of area covered*

Three musicians and one dancer were hired to act as liaisons between ELAN and their respective artistic community. Project assistants Louise Campbell approached musicians in the area of Western Art Music, Jonathan Lindhorst approached jazz musicians, Simon Wayland approached commercial and popular musicians, and Sarah Wendt approached dancers working in all genres.

It is a common (mis)perception that language is irrelevant to musicians and dancers. Contracts must be negotiated, grants must be written, information must be obtained and understood. All of these business activities require language skills and can be a challenge for English language artists living and working in Quebec.

### *B. Modes of communication*

The MAAPII project assistants used a combination of the following modes of communication to contact musicians and dancers:

1. E-mail,
2. Phone,

3. In-person discussions at rehearsals, concerts, shows, conferences and other events,
4. ELANews announcement,
5. Mass e-mails through key arts organisations,
6. Facebook and myspace announcements, and
7. Flyering at key venues and institutions.

### ***C. Individual artists contacted***

Each project assistant contacted individual artists, based on their own areas of specialization.

**Table 1. Break-down of individual artists contacted.**

<b>Area of specialization</b>	<b>Genres</b>	<b>Number of artists contacted</b>
Western Art Music	<ul style="list-style-type: none"> <li>- Classical</li> <li>- Contemporary (acoustic, acousmatic, electroacoustic, digital)</li> <li>- Free improvisation, Musique actuel, Noise,</li> <li>- Performance art, and</li> <li>- Early/Period music</li> </ul>	209
Jazz		210
Commercial/pop music		1500+
Dance		100+

### ***D. 'Seeder' organisations***

Each project assistant contacted arts organisations in order to inform them of ELAN's mandate and services and to recruit their help in accessing the greatest number of artists possible. The organisations were asked to notify their artist members of the ELAN survey as appropriate. Where possible, the actual number of artists contacted is given, with estimated numbers identified by a question mark.

**Table 2. Arts organisations contacted.**

<b>Arts organization</b>	<b>Estimated number of artists contacted</b>
Artists in Schools répertoire listing	7
Canadian New Music Network	1
Casa del popolo	?
Codes d'accès	1
Concordia University Music Department	?
Folquebec (website listing)	14
Improvcontact (website listing)	15
Improvising Montreal (performance series)	100
Latitude 45 Arts Promotion	?
MAD2 (Music Art Dance & Drama Committee)	?
McGill University – Life as a Pro	110?
McGill University – Schulich School of Music Allmusic e-mail list	600?
McGill University – Schulich School of Music graduate e-mail list	200?
Quebec Music Educators Association (QMEA)	30
Regroupement québécois de la danse	?
Vanier College Music Department	?
Yellow Door	?
YES Montreal	33

### ***E. Media campaign***

A media campaign was conducted in order to improve visibility of ELAN and build up good long-term relations with media contacts. The following media organisations were contacted and sent a press release and press kit:

- Arts and Culture Magazine for Quebec Schools,
- CBC Radio,
- CJAD 800 AM,
- Hour Magazine,
- MIX 96, Montreal,
- Mirror,
- Montreal Gazette,
- Westmount Examiner.

CBC radio and the Arts and Culture Magazine for Quebec Schools have expressed interest in featuring ELAN. Further interest resulting from the media campaign will be followed-up on by the ELAN permanent staff.



## ***F. The survey***

Two surveys were drawn up, one for music and one for dance. Both surveys sought to understand how artists are managing their careers, with each survey tailored where appropriate to be specific to music and dance. For example, question #3 addresses the services offered by the respondent. The music survey lists music-specific services such as composer, instrument sale and repair and live sound engineering, whereas the dance survey lists dance-specific services such as choreographer and bodywork.

Please see Appendix A. 'Music survey' and Appendix Item B. 'Dance survey' for the exact surveys used.

### **1. Response to survey**

Surveys were collected in four ways:

1. Word documents returned to project assistants via e-mail,
2. paper copies,
3. interviews, and
4. on-line surveys submitted through the ELAN website.

**Table 3. Break-down of individual artists contacted.**

<b>Mode of response</b>	<b>Number of music surveys received</b>	<b>Number of dance surveys received</b>
Word document	19	13
Paper copy	5	
Interview	11	
On-line (ELAN website)	34	1
<b>Total</b>	<b>69</b>	<b>14</b>

### III. Discussion

#### *A. Music survey data analysis*

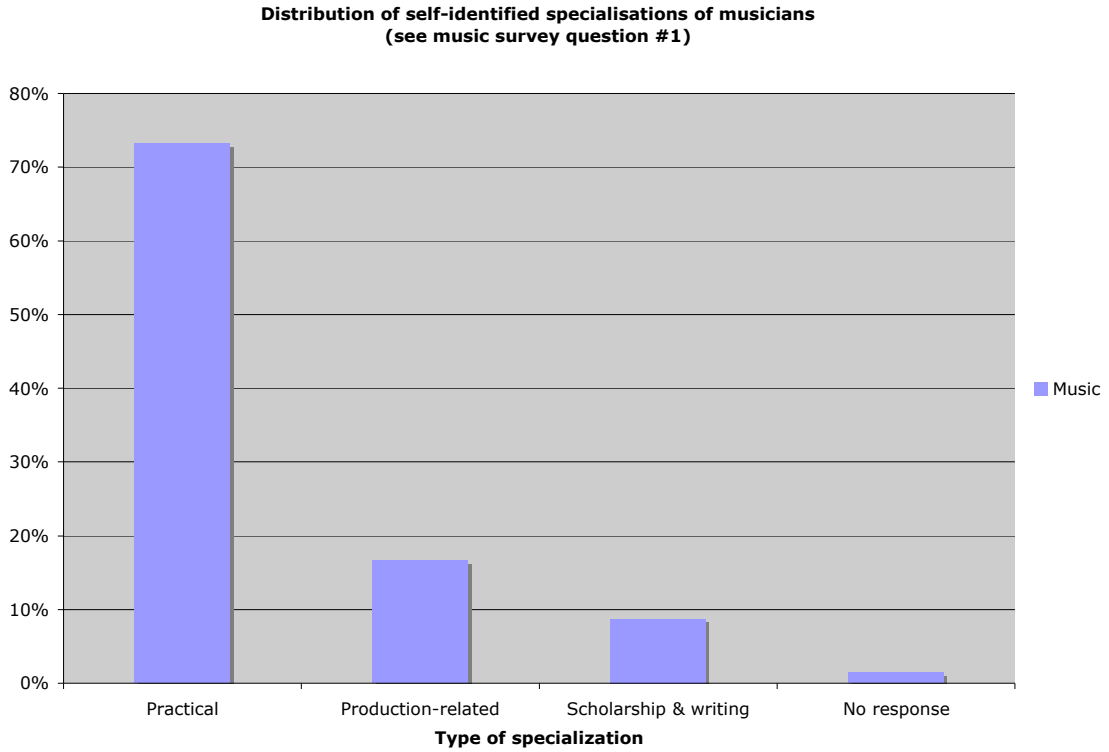
Each of the following sections represents responses from one question in the music survey. Each section begins with the question as posed in the survey, followed by graphs and tables of derived from the responses. Most questions in the survey solicited two forms of data: numerical and long answer. The numerical data was converted directly into a graph. The long answer data was analyzed for themes and converted into graphs as appropriate. In every case where a graph has been derived from long answer data, the graph is followed by long answer data, organised according to the corresponding themes found in the graph.

Please note that not all of the long answer data is given in this section; rather the long answer data given has been consolidated to facilitate quick understanding. For example, in question #1 of the music survey, musicians were asked to give their specialization. Many musicians gave performer as a specialization; others gave a more specific response such as 'organist'. While both responses were taken into account equally in the graphs, the response that appears in the table of long answer data is 'organist', since it is a more specific qualification of a specialization. In many cases, respondents were very eloquent in their responses, and fragmenting the responses for the purpose of data analysis broke the flow of their ideas. For this reason, the raw data is included in the Appendix, section D. 'Music survey raw data from long answer and other sections'.

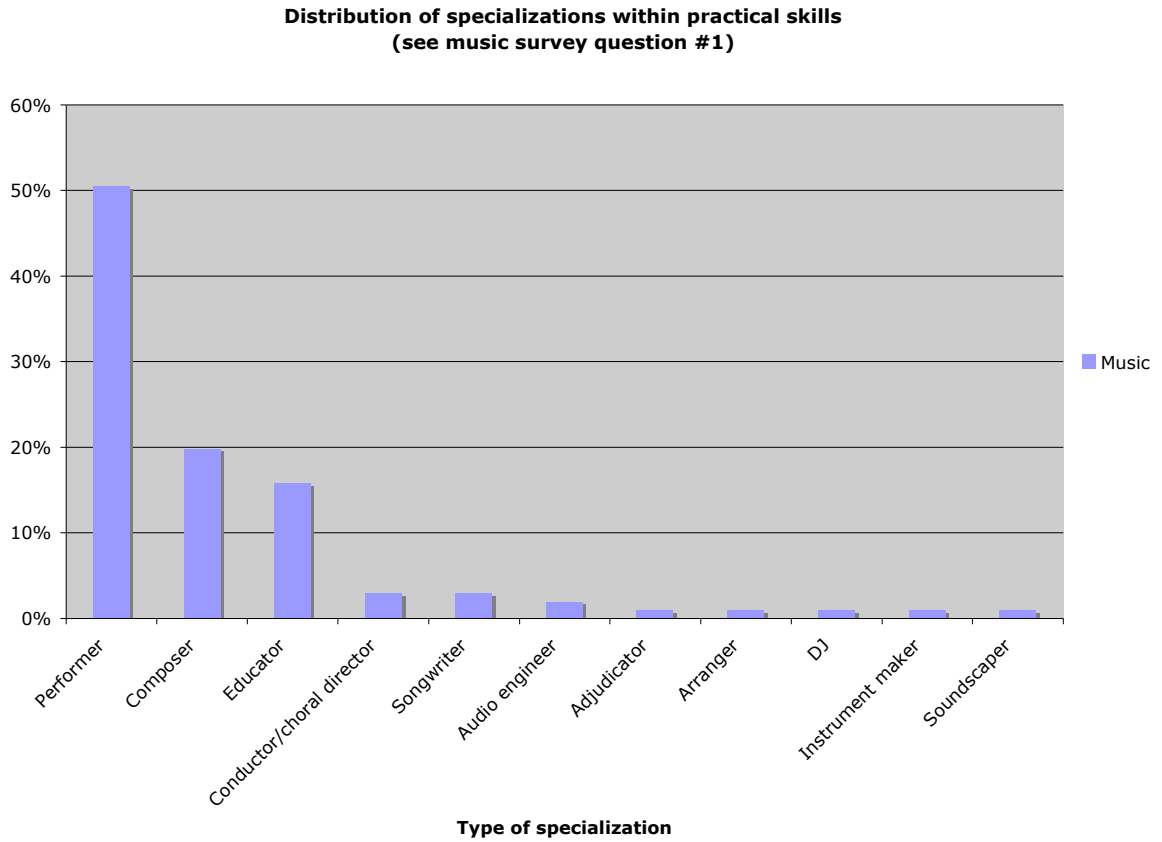
Text in italics are responses taken directly from the surveys. Grammar and spelling corrections have not been made.

#### **1. Specialization(s)**

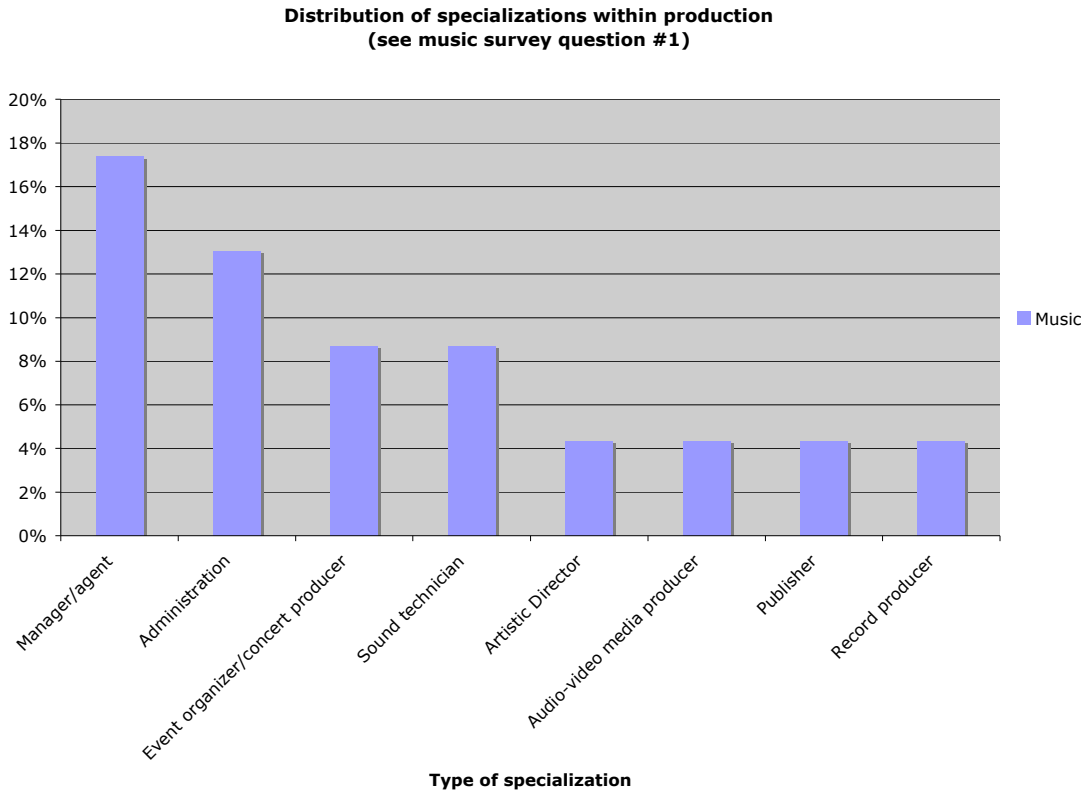
Music survey question #1. What is your specialization(s) within the Music Industry? (e.g. performer, composer, etc...)



**Figure 1. Distribution of self-identified specializations of musicians.**

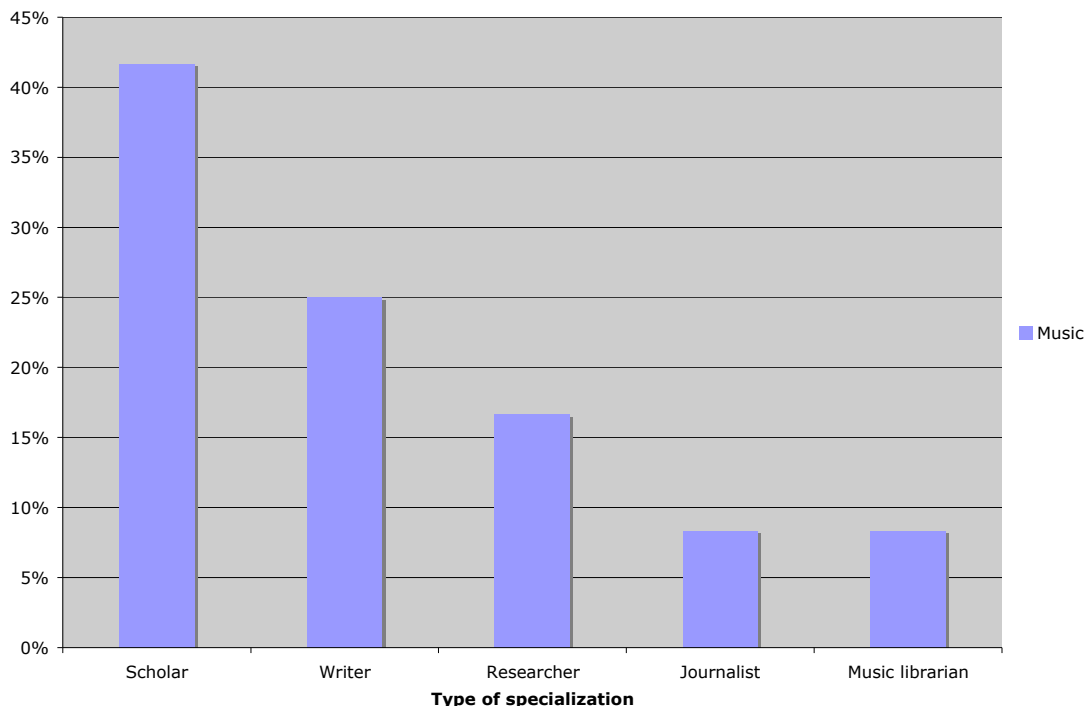


**Figure 2. Distribution of specializations within practical skills.**



**Figure 3. Distribution of specializations within production.**

**Distribution of specializations within scholarship and writing**  
(see music survey question #1)

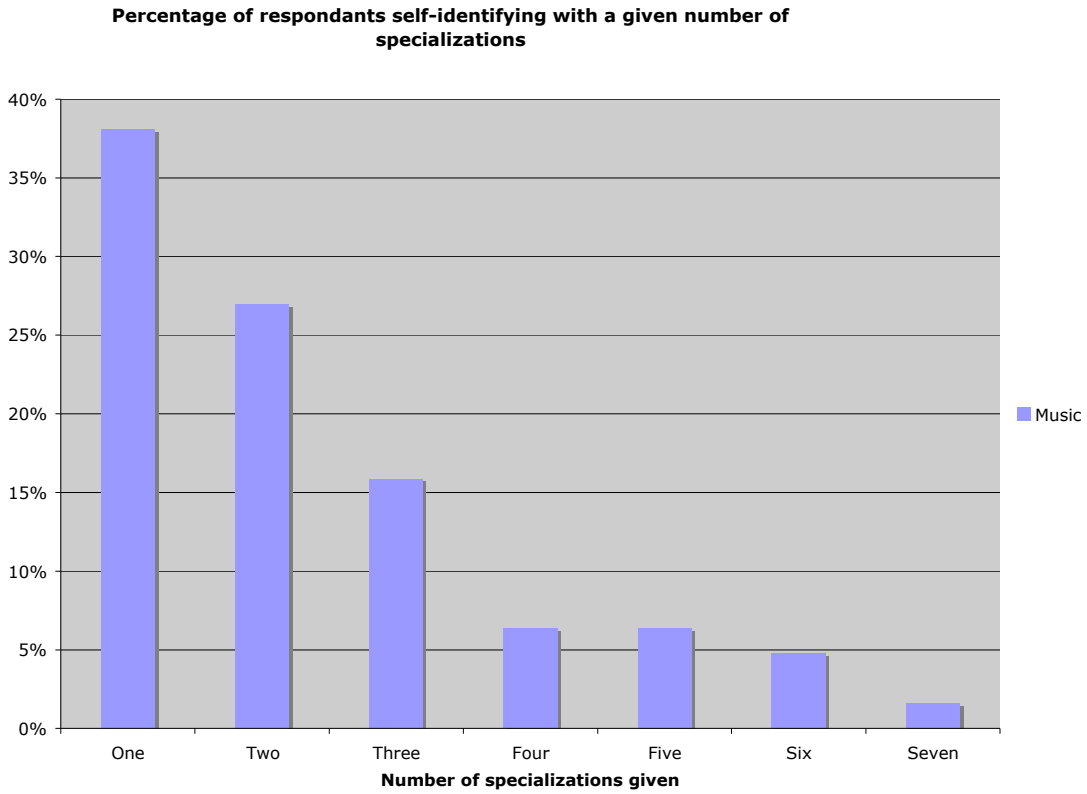


**Table 4. Distribution of specializations within scholarship and writing.**

**Table 5. Additional qualifications given in long answer responses for specializations.**

Theme	Specialization	Additional qualifications
Practical	Performer	<ul style="list-style-type: none"> <li>• organist</li> <li>• performer (children's, yiddish), sing , guitar, accordion</li> <li>• performer. Mostly Baroque violin, also pop, folk, classical violin</li> <li>• Professional Bagpiper, Performer, Instructor and Adjudicator.</li> <li>• Performer of contemporary piano repertoire.</li> <li>• classical music performance (orchestral, chamber, as clarinetist and conductor</li> <li>• contemporary vocal music</li>   <li>• improvising musician - performer, booker, produce</li> <li>• performer (orchestral and gigs),</li> </ul>

		<ul style="list-style-type: none"> <li>• <i>performer (gigging),</i></li> <li>• <i>early oboist</i></li> <li>• <i>performer (orchestral and chamber)</i></li> <li>• <i>new music performer</i></li> </ul>
	Composer	<ul style="list-style-type: none"> <li>• <i>Composer of contemporary art music, music for contemporary dance</i></li> <li>• <i>Composition (contemporary music).</i></li> <li>• <i>pedagogical composition,</i></li> <li>• <i>Composer (film, dance &amp; theatre)</i></li> </ul>
	Teacher	<ul style="list-style-type: none"> <li>• <i>Also post-secondary instruction (teaching),</i></li> <li>• <i>teacher (mostly Suzuki method)</i></li> <li>• <i>music education specialist (elementary school)</i></li> <li>• <i>Composer (concert music, some theatre music)</i></li> </ul>
Production-related		<ul style="list-style-type: none"> <li>• <i>performer, composer, and all admin that goes along with that (manage business, booking, correspondance, practice, rehearsal)</i></li> <li>• <i>performer, teacher, and admin for all that goes with both those activities</i></li> <li>• <i>ensemble management (contemporary music).</i></li> <li>• <i>wind quintet manager (booking, fees, agent</i></li> </ul>
Scholarship & Writing	Scholar	<ul style="list-style-type: none"> <li>• <i>musicology; currently doing graduate studies, hoping to pursue an academic career</i></li> </ul>

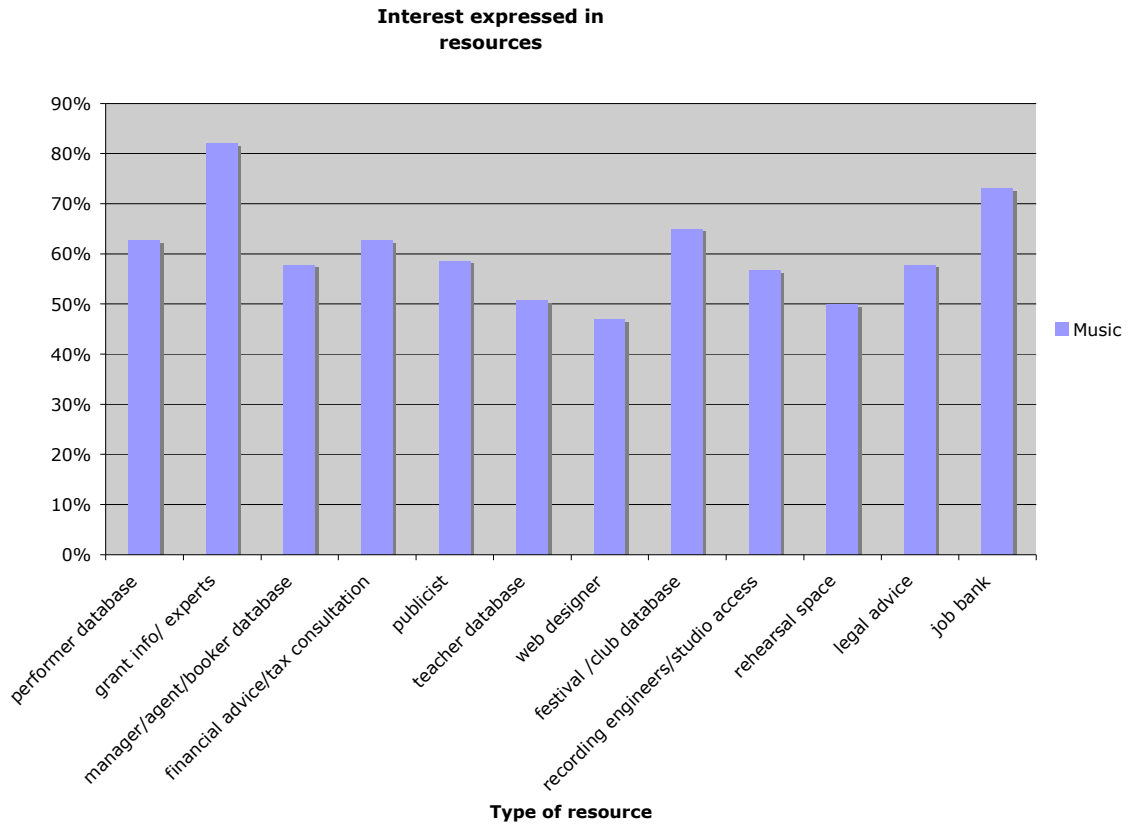


**Figure 4. Percentage of respondents self-identifying with a given number of specializations.**



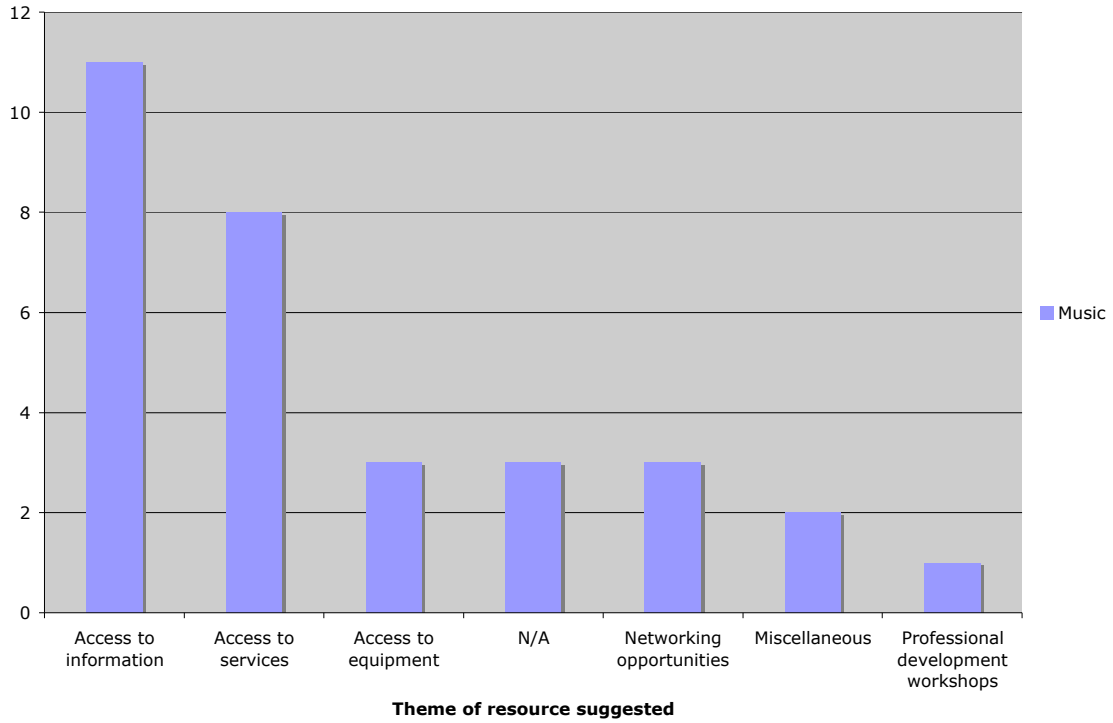
## 2. Resources

Music survey question #2. Which of the following resources could you use?

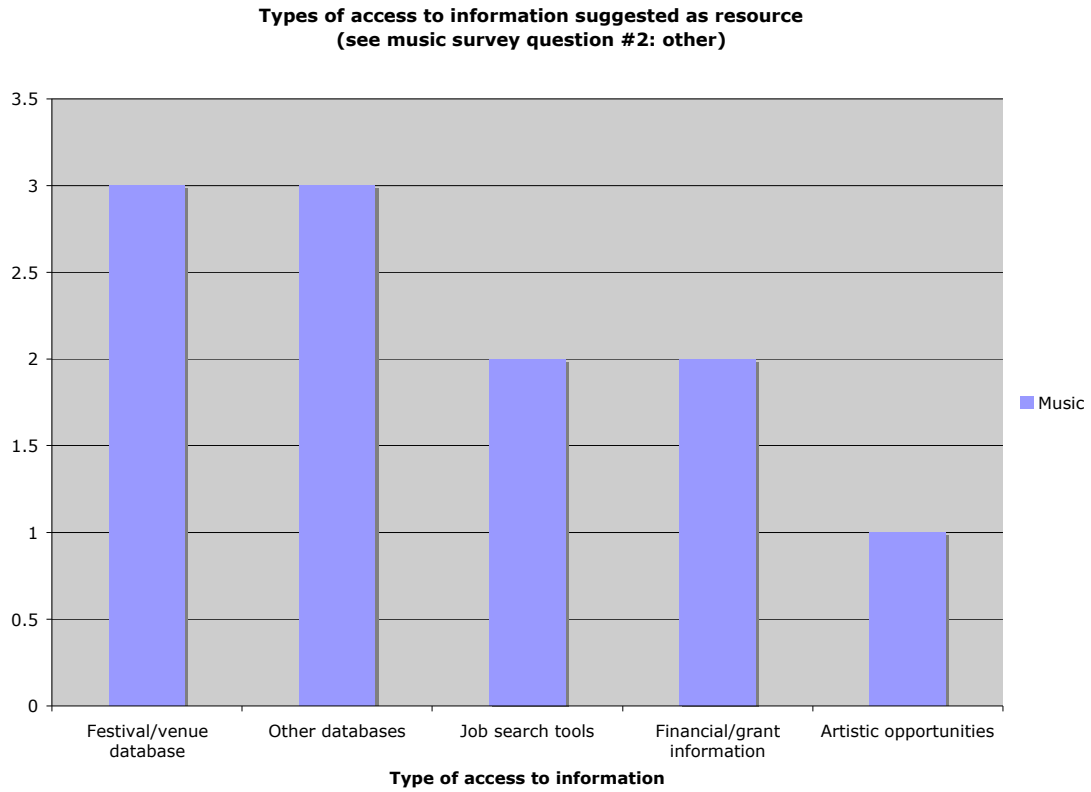


**Figure 5. Interest expressed in resources.**

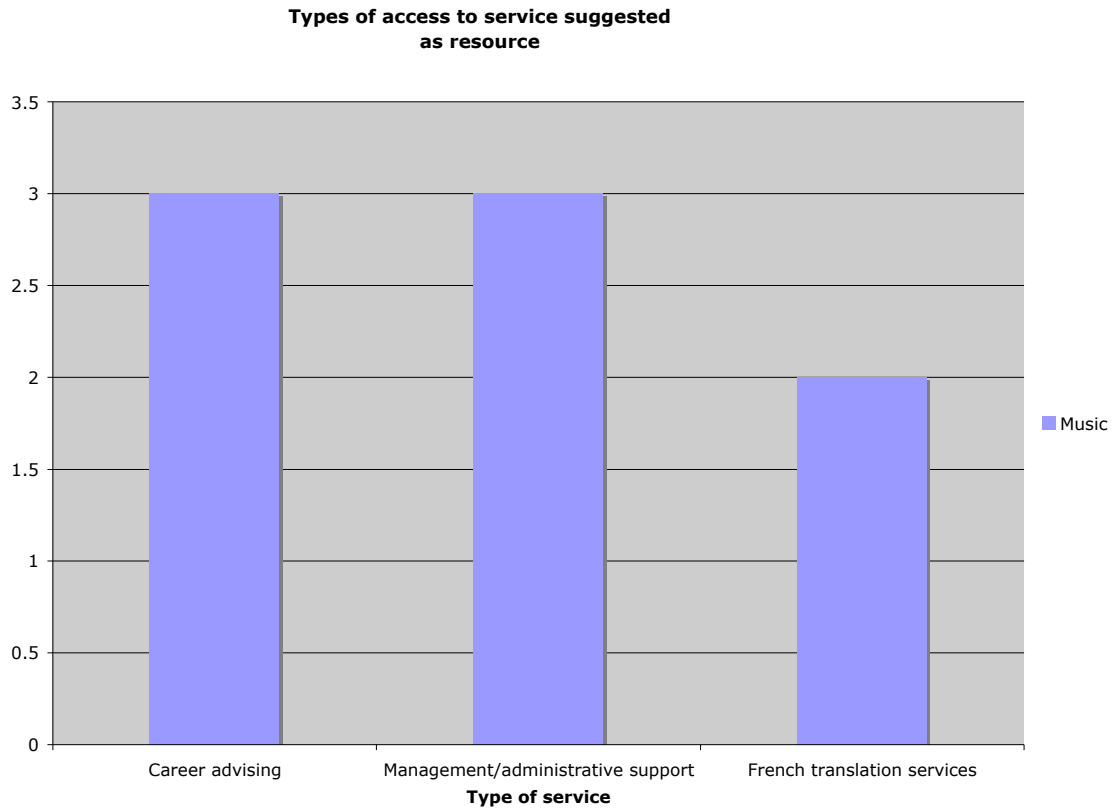
**Themes of suggestions for resources  
(see music survey question #2: other)**



**Figure 6. Themes of suggestions for resources.**



**Figure 7. Types of access to information suggested as resources.**



**Figure 8. Types of access to services suggested as resource.**

Table 6. Specific suggestions of resources needed according to theme.

Suggestions of resources according to theme
<p><b>Access to information</b></p> <p>Festival/venue database</p> <ul style="list-style-type: none"> <li>• <i>A member-accessible venue database compiled by local musicians - genre, who pays a guarantee, who has a good/bad reputation, etc. This kind of info is very helpful when attempting to navigate booking shows in a new city.</i></li> <li>• <i>Festival and club database – Maybe, depends on the specificity of the database</i></li> <li>• <i>website consolidating info especially about what employers are looking for (not necessarily a job bank, but more general, such as festival mandates etc.)</i></li> </ul> <p>Other databases</p> <ul style="list-style-type: none"> <li>• <i>sound bank</i></li> <li>• <i>publisher database?</i></li> <li>• <i>song publishers</i></li> </ul> <p>Job search tools</p> <ul style="list-style-type: none"> <li>• <i>classifieds</i></li> <li>• <i>Job bank - yes if it covers the needs of composers.</i></li> </ul> <p>Financial/grant information</p> <ul style="list-style-type: none"> <li>• <i>private sector financing info, resources to finance tour/projects</i></li> <li>• <i>grant info</i></li> </ul> <p>Artistic opportunities</p> <ul style="list-style-type: none"> <li>• <i>list of auditions/artists wanted for new projects</i></li> </ul> <p><b>Access to services</b></p> <p>Career advising</p> <ul style="list-style-type: none"> <li>• <i>advisor about getting gigs</i></li> <li>• <i>private 'tutoring' in management and administration so that someone can look at what I already do and suggest ways I could do it better</i></li> <li>• <i>advice on how to book tours in Canada independently (without a booker)</i></li> <li>• <i>booking office</i></li> <li>• <i>agent</i></li> <li>• <i>festival coordinator-sponsor researcher</i></li> </ul>

#### French Translation services

- french translation services
- translation service

N/A

- *I already have easy access to all these services, but I can see they all might be useful.*
- *I've already got all that.*
- *these are all things I do or have done for myself.*

#### Access to equipment

- *fully loaded artist's office centre with fax, scanner, photocopier*
- *I would love a video studio - a fully equipped new media centre.*
- *access to recording space and engineer esp. important when not affiliated with a school*

#### Networking opportunities

- *connection with dancers, visual artists including video/film and wordsmiths who would like to collaborate with a musician/composer/soundscape*
- *infrastructure for improvising musicians/artists, connections between communities*
- *chat*

#### Miscellaneous

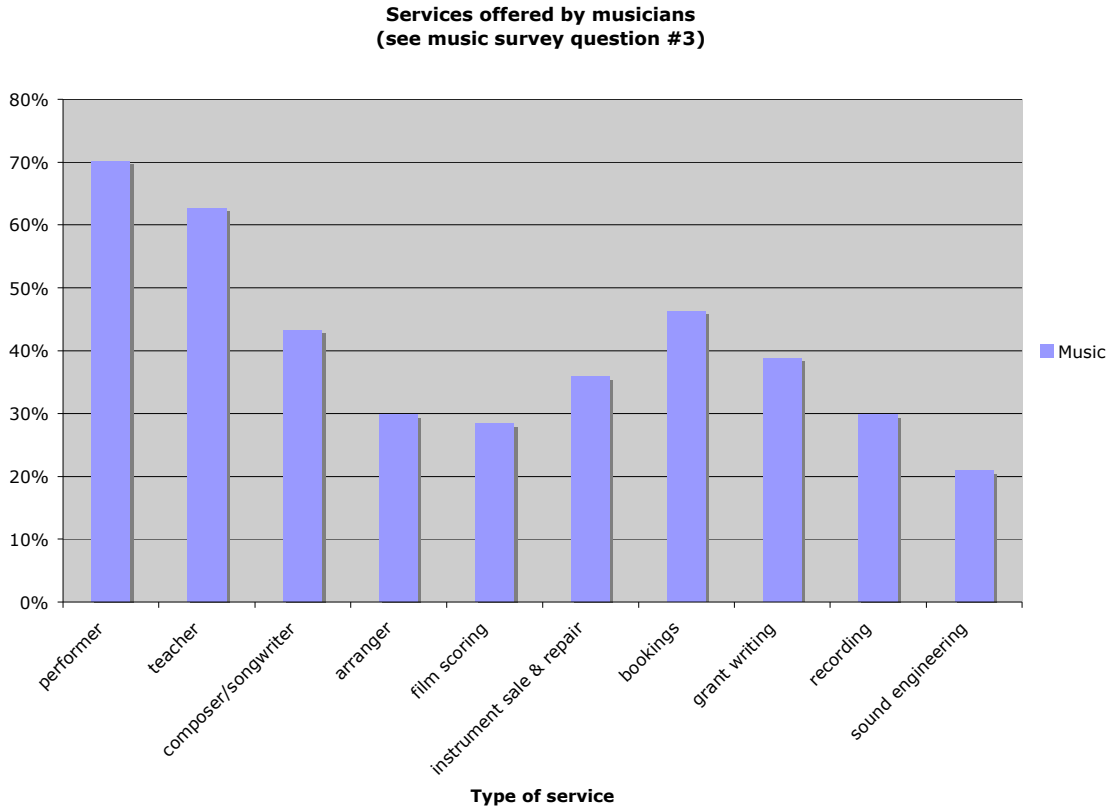
- *Help with all*
- *time*
- *My experience is that a career develops by building up your own networks, expanding your own contacts, not relying on others to do things for you. Read Chance and Circumstance on Cage and Cunningham. That's how we did it in the 60's and how I've done it since.*

#### Professional development courses/workshops

- *I would like courses on managing/agent/booking so that I can do it for myself rather than hire someone else.*

### 3. Services

Music survey question #3. Which of the following services would you wish to offer to other artists?



**Figure 9. Services offered by musicians.**

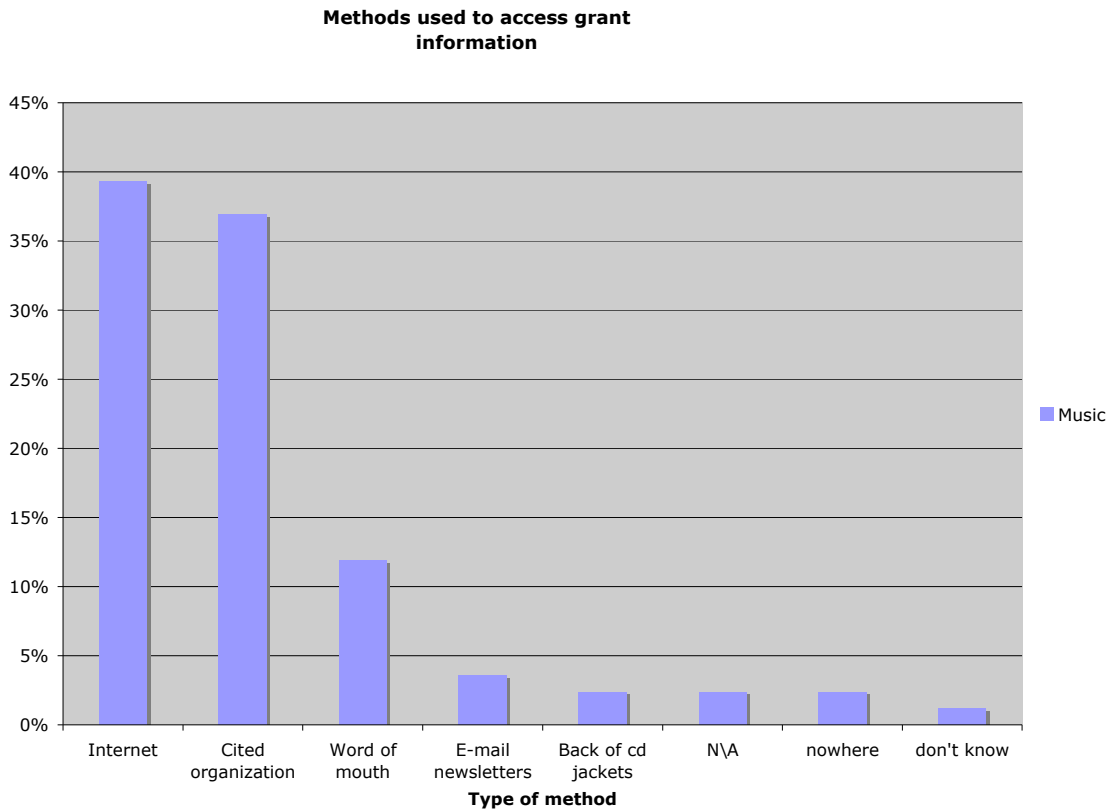
**Table 7. Other services offered by musicians: raw data (no themes apparent).**

Other services: raw data	
<ul style="list-style-type: none"> <li>• <i>wedding/funeral organist</i></li> <li>• <i>summer camps</i></li> <li>• <i>collaborator on multi-disciplinary projects</i></li> <li>• <i>If I had the time, I can do the following: composing (including orchestrations, arranging, etc), performing, grant writing, and I can teach all three</i></li> <li>• <i>sound design, technology</i></li> </ul>	

- *consultant*
- *any team situation, I've done it*
- *other musicians*
- *interdisciplinary work with dance, theatre, poetry*
- *Write, proof, coordinate copy for various projects (for example, web site content, press releases, concert/festival programs, reviews, interviews, portfolio materials, etc. etc.)*
- *Research work*
- *Database management and other administration work*

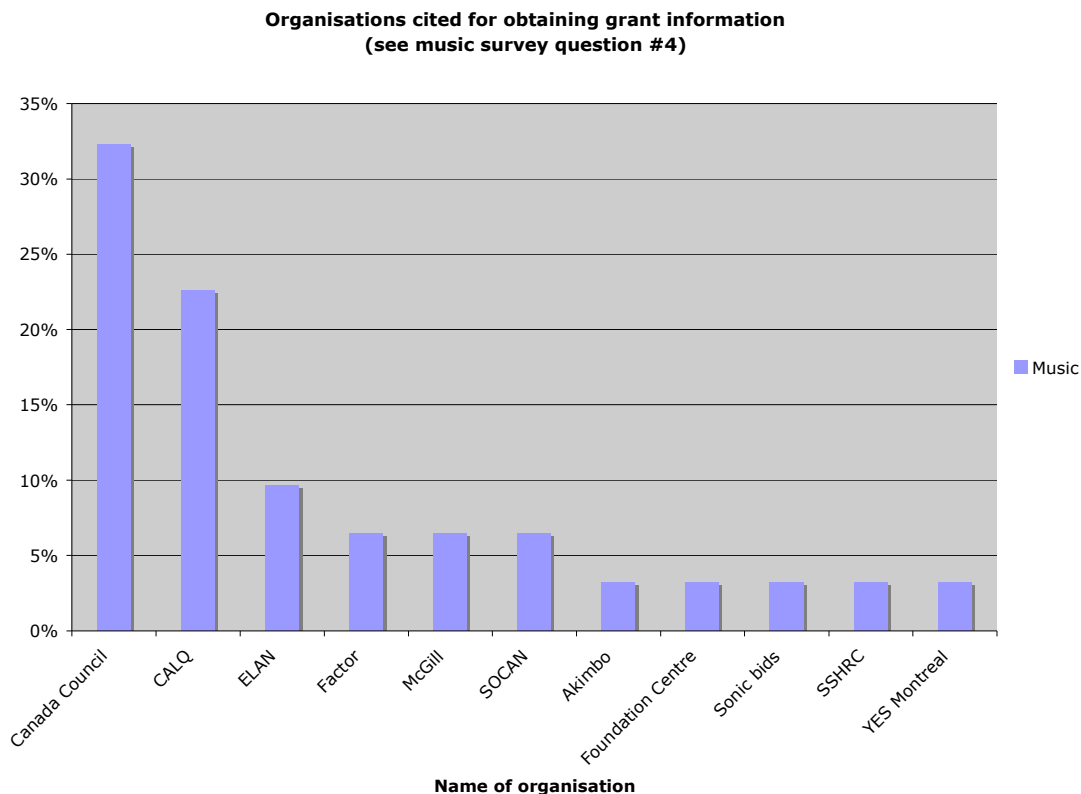
#### 4. Grant information

Music survey question #4. Where do you currently obtain information about new grants or changed deadlines?



**Figure 10. Methods used to access grant information.**





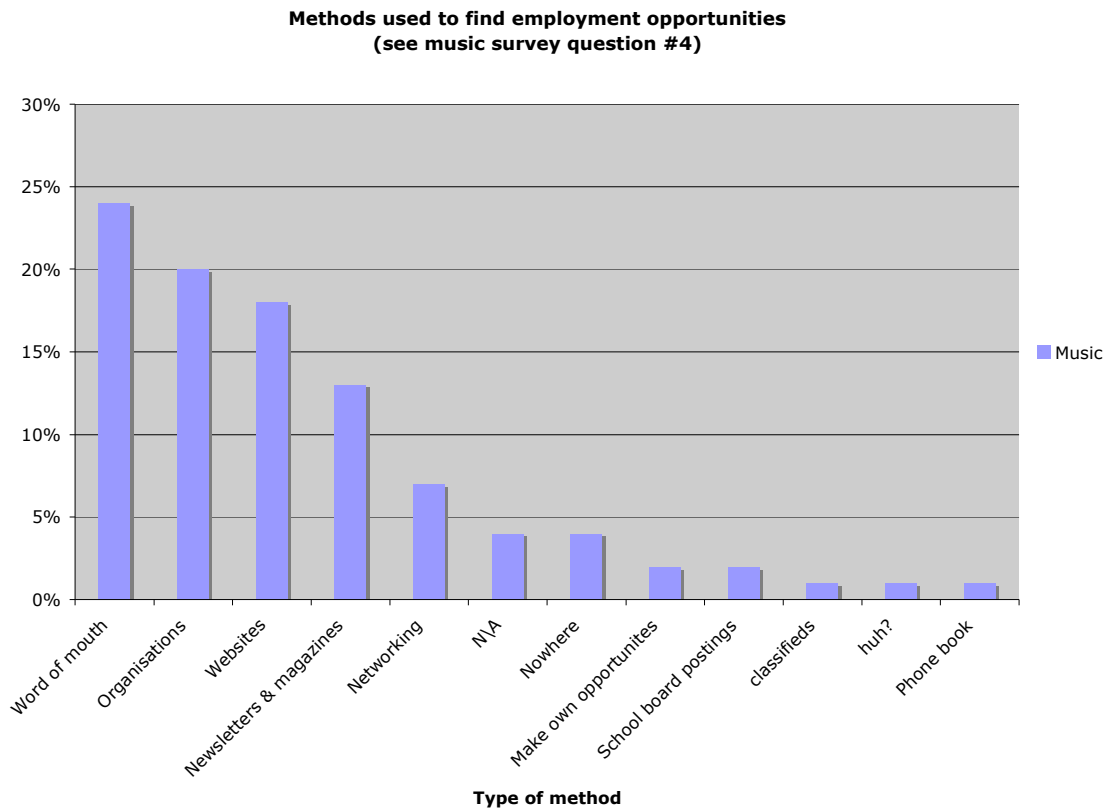
**Figure 11. Organisations cited for obtaining grant information.**

**Table 8. Other comments given regarding grants.**

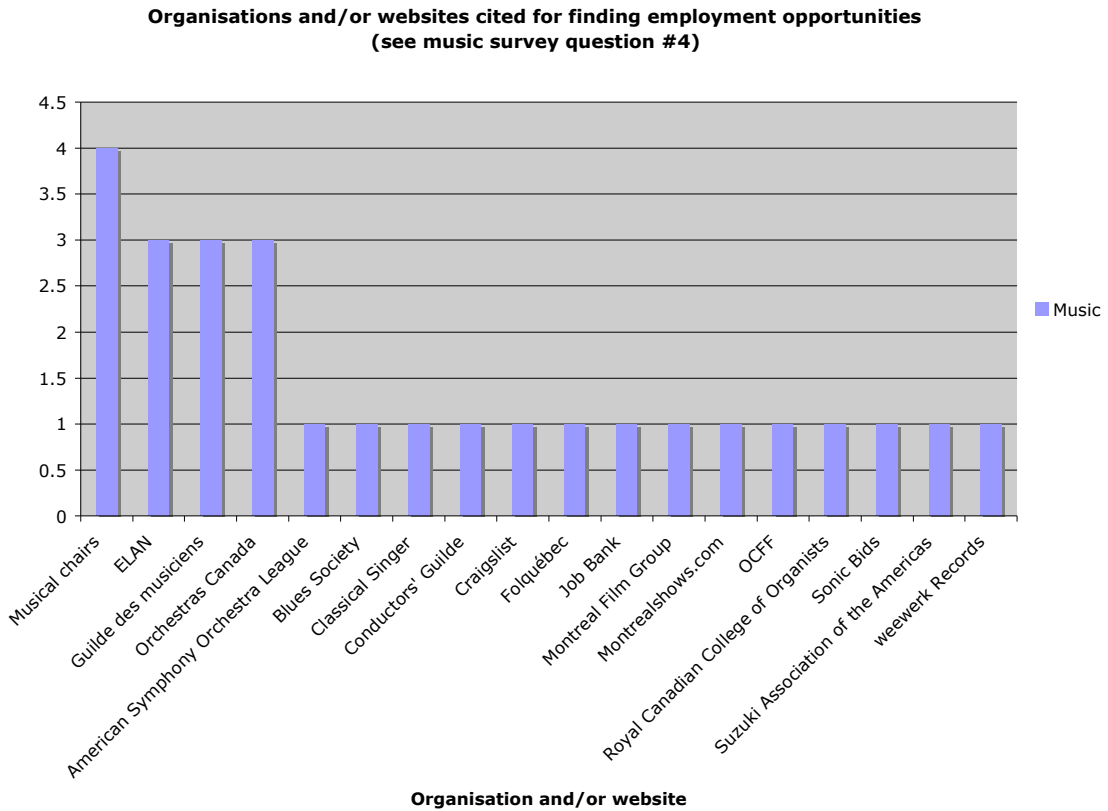
Other comments
<ul style="list-style-type: none"> <li>Grants are an extremely important part of this picture - in the States, there is funding for projects that are already successful. In Canada, there is funding for people just starting out, although I understand it is getting harder and harder to get these grants.</li> </ul>
<ul style="list-style-type: none"> <li>no time - need to hire someone else to do it</li> </ul>
<ul style="list-style-type: none"> <li>I have no idea except from this web site where to even begin to look for that information</li> </ul>

### 5. Employment opportunities

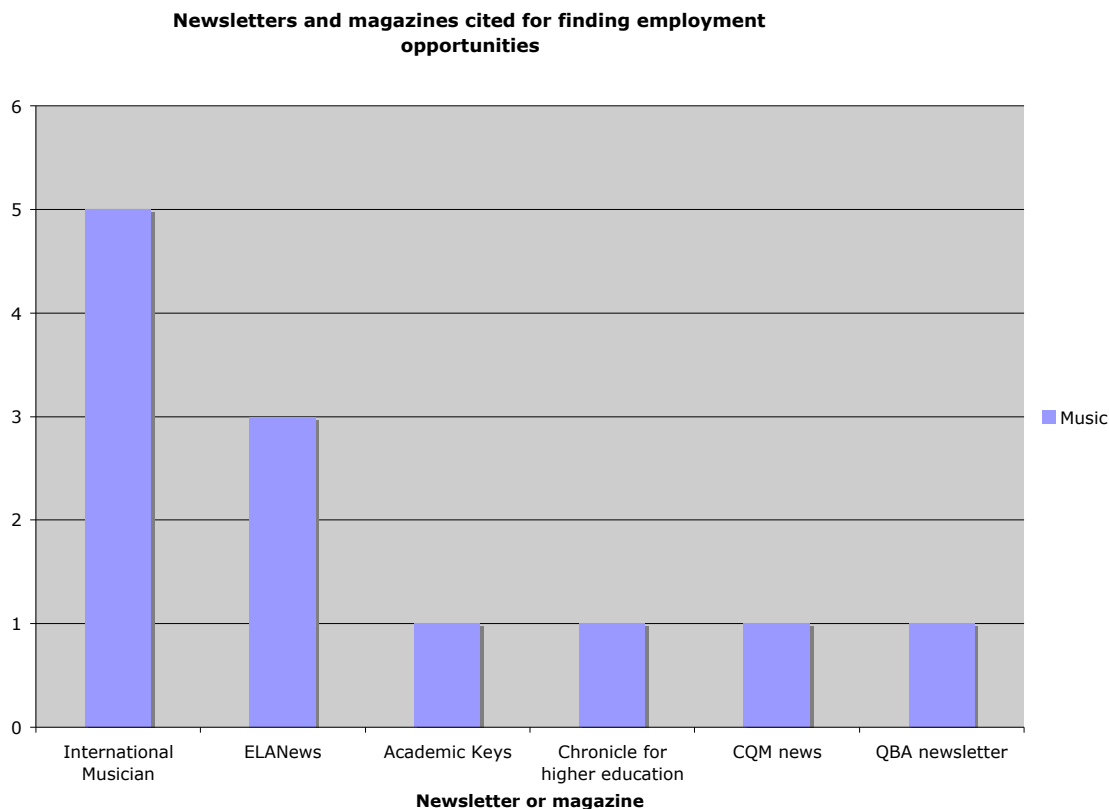
Music survey question #4. Where do you currently obtain information about employment opportunities?



**Figure 12. Methods used to find employment opportunities.**



**Figure 13. Organisations and/or websites cited for finding employment opportunities.**



**Figure 14. Newsletters and magazines cited for finding employment opportunities.**

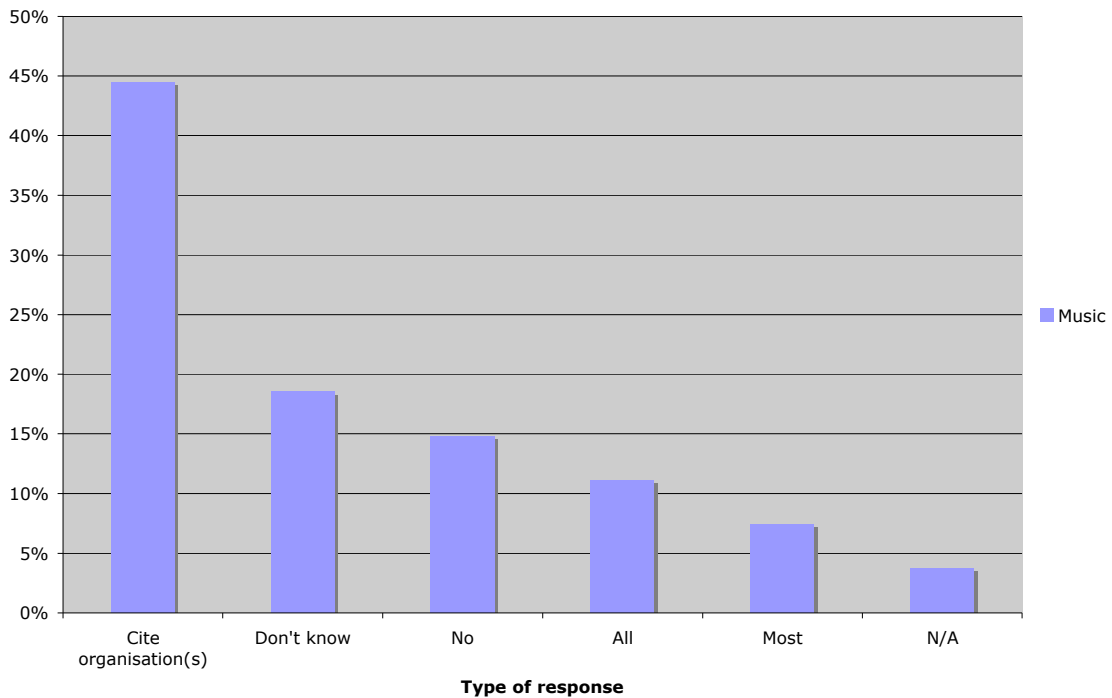
**Table 9. Other comments regarding employment opportunities.**

Other comments: employment opportunities
<ul style="list-style-type: none"> <li>• <i>huh?</i></li> <li>• <i>n/a - I'm freelance</i></li> <li>• <i>employed</i></li> <li>• <i>directly from potential employers' web sites</i></li> <li>• <i>knocking on doors</i></li> <li>• <i>sometimes you go to where the work is, so people end up working in several cities at once, travelling quite a lot. You also have to hustle - you have to find or invent work. Nobody is going to call you with a job.</i></li> </ul>

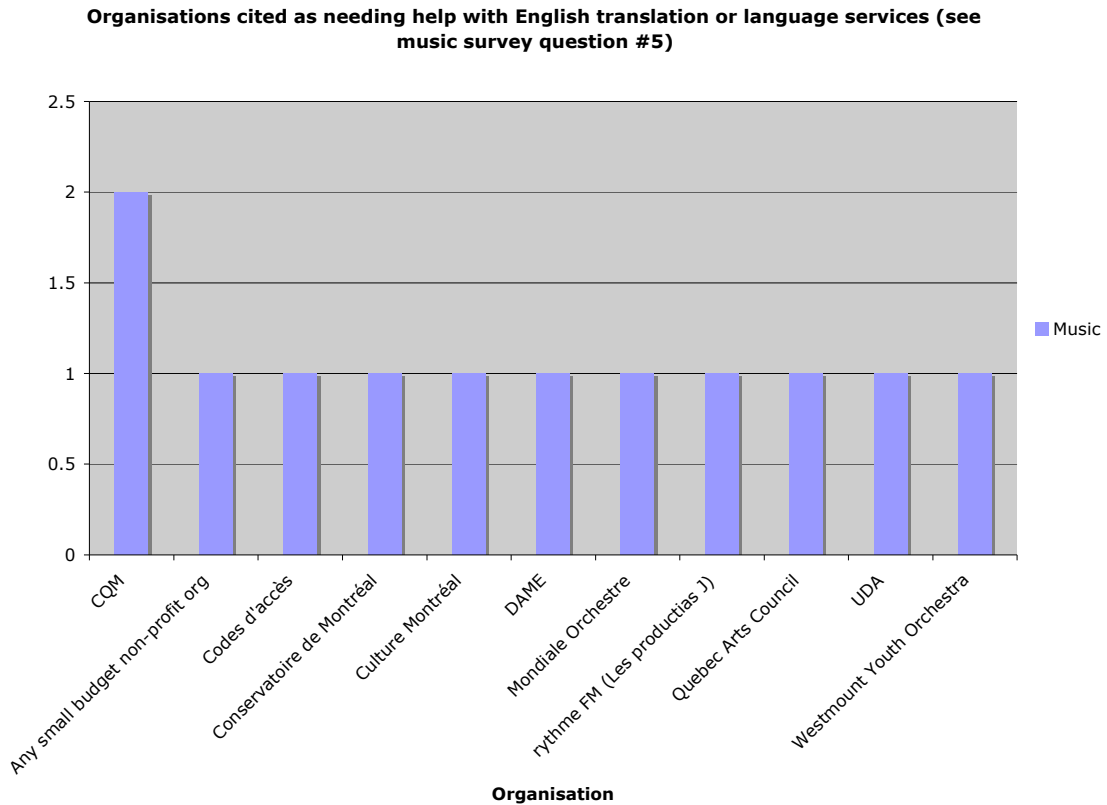
## 6. Language services

Music survey question #5: Are there any Quebec Artists organizations which you feel would benefit from English translation or language services?

**Type of responses given when asked if any Quebec Artist organizations would benefit from English translation or language services (see music survey question #5)**



**Figure 15. Type of response given when asked if any Quebec Artist organisations would benefit from English translation or language services.**



**Figure 16. Organisations cited as needing help with English translation or language services.**

**Table 10. Types of responses given regarding organisations needing help with English translation or language services and specific comments.**

Responses to organisations needing language services	
<b>Don't know</b>	<ul style="list-style-type: none"> <li>• <i>I'm not well-informed enough on all of the Quebec Artists organizations that are out there.</i></li> <li>• <i>I do not know enough about the organizations in Quebec to answer properly</i></li> </ul>
<b>No</b>	<ul style="list-style-type: none"> <li>• <i>Not that I can think of...</i></li> <li>• <i>No, I'm bilingual and my first language is French.</i></li> <li>• <i>not to my knowledge</i></li> <li>• <i>not that I am aware of</i></li> </ul>

**All**

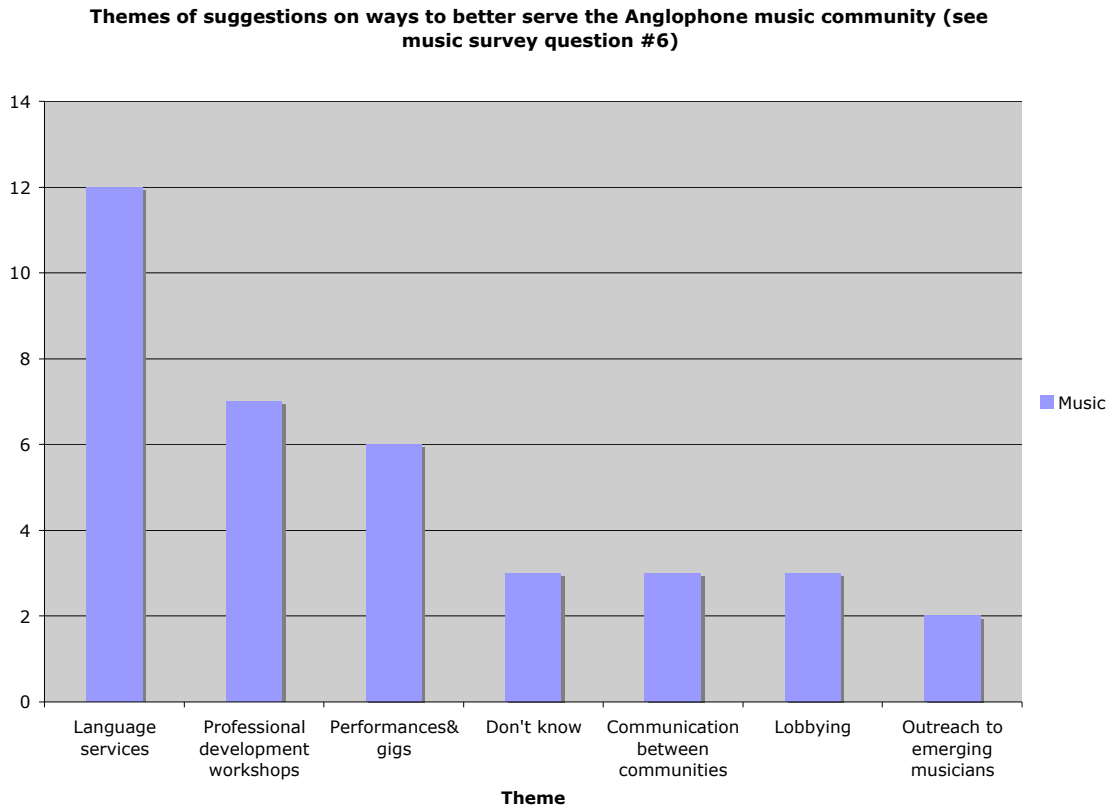
- *yes, practically all francophone organizations would benefit from proper English translation services and English translation is atrocious in this area (Eastern Townships). In fact, most Francophone arts companies do terrible or no English translations – this is a cool idea – have ELAN offer them good, affordable translations – bridge that gap!!*
- *program notes in general*
- *All festival and grant sights are very difficult to access and navigate, in French or English.*
- *any not-for-profit org run on a tight budget*

**Other comments**

- *I don't really view the "anglicization" of Québec organizations as an important objective, possibly not even a valid one. Instead, it seems the emphasis should be on helping non-native speakers of French to penetrate the milieu. For example, the Conseil québécois de la musique has a mandate similar to yours, but as an organization it is quite French, perhaps by choice. Working in partnership with them to provide parallel services without redundancy could be productive.*
- *Yes, I think the ability for an artist to promote themselves in French and English is a great advantage*
- *As I'm just coming back into the music industry after a very long absence (and when I was a working musician, it was in Alberta), I'm not really aware of what services are available at all, in English or in French.*
- *The music community always changing. In the last 20 years, the scene is more vibrant and active than ever. The difference now is that there is a critical mass of people in the music community so that concerts can continue to be put on even if some people are out of town, and there is an audience that has grown up to support it.*
- *I feel most of the Quebec gov't services, although claim to be bilingual, are very hard*
- *Conservatoire - francophone students need translation help with cvs and press kits. A cv workshop, language exchange, or second language ensemble would benefit everyone in their second language.*

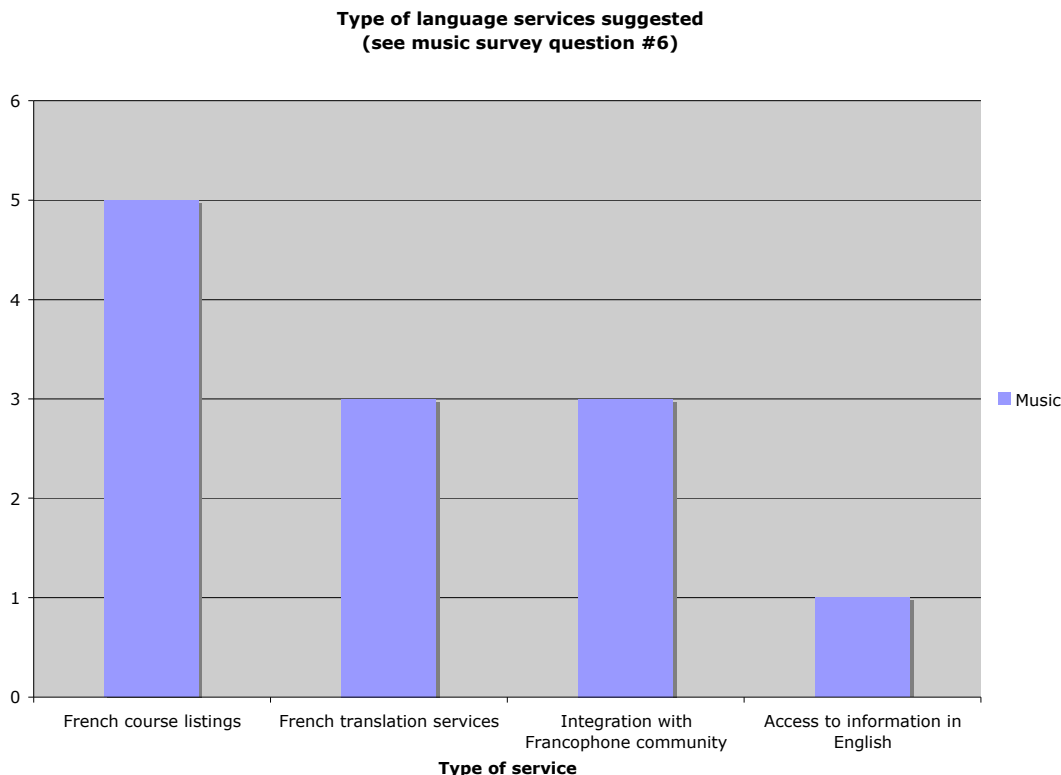
## 7. Suggestions

Music survey question #5: Are there any other suggestions you have on how ELAN can properly serve the needs of the Anglophone musical community?



**Figure 17. Themes of suggestions on ways to better serve the Anglophone music community.**





**Figure 18. Type of language services suggested.**

**Table 11. Specific suggestions of services needed according to theme.**

Suggestions of services needed
<p><b>Language services</b></p> <p><b>French course listings</b></p> <ul style="list-style-type: none"> <li>• <i>a listing of French classes with level and cost, deadlines etc...</i></li> <li>• <i>free/cheap access to language services - all levels of French classes, translation, proof-reading</i></li> <li>• <i>...arranging an exchange between McGill and the Conservatoire to provide language help and/or set up language exchanges between students would be beneficial for students from both institutions as well as help understanding and integration.</i></li> <li>• <i>...industry-related (in terms of vocabulary / topic) French classes.</i></li> <li>• <i>language classes, private tutoring</i></li> <li>• <i>french language classes directed for artists e.g. rehearsal vocabulary.</i></li> </ul>

**French translation services**

- *yes, we need french translation services in order to reach the francophone public and submit grant applications to québécois governments*
- *...translation services for resumes, cover letters etc..*
- *provide easy online connections to translation services for press kits, etc...*

**Integration with the Francophone community**

- *...It would be great to be able to integrate more with the Francophone community...*
- *Promote integration. I think you're on the right track with the list of services you are offering and the new ones you are considering.*
- *...help understanding and integration.*

**Access to information in English**

- *web info in English*

**Professional development workshops (analyzed with question #7)**

- *Perhaps an overview session(s) for newcomers to Quebec of the different organizations, how they work, funding information – a basic lay of the land. It's surprising when you first arrive how divided the arts communities are...*
- *I would say starting up small work shops on grant writing would be the most helpful, I mean actually sitting down with individuals and filling in the blanks with them. If you go through a couple with them I'm sure they can then figure out how to continue on their own.*
- *Let us know if there are any grants that are available to English performers on a provincial level, for recordings to tour grants to music videos.*
- *I would benefit from a couple of private tutoring sessions on managing. Someone to look at what I already do and how I could juggle all of it and/or manage it better.*
- *ELAN can serve the Anglophone musical community by helping artists be aware of grants that are available to them and by providing a network of other like-minded artists to collaborate with. It could also provide ways of helping musicians promote themselves effectively to English and French audiences. ELAN could connect artists with French and English media and provide easy online connections to translation services for press kits, etc...*
- *professional development workshops*
- *Check out Cultural Resources Council for business side of arts – they will be publishing a report on new media applications for the arts. By Shelley Steinsec*
- *...facilitating artists' workshops and masterclasses.*

### **Performance opportunities, gigs and related services**

- *transportation services for instruments, concert/performance series across the province in which artists can do more than one show of their work*
- *encourage young artists to play gigs and tell them when and where to do them*
- *A data base of musicians bios and information sounds like a great start. The appropriate networking could be done on the part of ELAN to be sure that people/organizations that employ talent would be looking to the ELAN database for musicians.*
- *Anything that can help provide paying work - that's what is most important to professional musicians...*
- *you could sponser more events/shows and pay artists to perform*
- *Generate performance opportunities at meetings, schmoozers etc. Arrange artist showcases in both Québec & elsewhere to promote English-speaking singer-songwriters in Canada.*

### **Encouraging and facilitating communication between communities**

- *Some sort of integration with CQM? Do we ever see Anglophone artists nominated for the Opus awards? Also the Felix awards. I wonder if we also need a Festival des Anglofolies? By the way, I wasn't aware about a number of the services offered by ELAN (marked with a \* in the survey question number 2). I will definitely re-examine the website to see what I have been missing.*
- *I don't think there needs to be a separation between French and English: sharing resources can provide valuable help for both communities.*
- *There is a need for communication and dialogue within and between communities, ie. within the Anglophone community and between Anglophone and francophone communities. If it can be mutual, it could help build longer lasting ties. For example, arranging an exchange between McGill and the Conservatoire to provide language help and/or set up language exchanges between students would be beneficial for students from both institutions as well as help understanding and integration*

### **Lobbying**

- *I think there needs to more awareness about Anglophone rights / quotas when it comes to CALQ applications.*
- *You could also lobby the grant bodies to make the application process more accessible to Musicians as a whole. As is my experience the grants are generally designed in such away that only the larger music labels and industry folks have the budget and resources and qualifications to access this money. They have departments of people whose expertise and sole responsibility is to*

*obtain these funds. Witch because they are already successful they don't really need that bad, and major projects that would have been produced anyways are being funded and smaller not yet successful projects are not. Thus we end up with the lowest common denominator of Canadian Music available to the public. This has fed the down turn in Quebec and Canadian music we have been witnessing for the last ten years. Irrelevant radio, irrelevant media, masses turning away from everything but the top 5 grossing performers witch are not usually Canadian.*

- *...I moved to this city with extensive experience in at least 5 or 6 separate areas of music, and have found it nearly impossible to be self-sufficient - and I speak French. I can't imagine how difficult it must be for people attempting to survive off only 1 or 2 musical disciplines. There seems to be a general attitude that music or music-related skills are not worth paying for (granted, this is not a Montreal-specific problem). People are asked to perform for ""exposure"", or ""a drink"", or ""pass the hat"" - fine for beginners, but not for professional performers. People working in other areas of music - recording studios, education, film/TV composition, etc. - are being asked to ""intern"" for no pay, work for ""screen credit"", or, in the rare case when a job is presented, having to deal with unliveable pay and Labour Standards violations. Yikes. I'm not sure if there is simply not much paying work in Montreal, or if the scene is just very insular. Either way, anything ELAN can do to give its professional members a leg up finding work would be a huge benefit.*

### **Outreach to emerging musicians**

- *...Also, there's an incredible need for access to information - with extremely little communication between the educational institutions, students/young professionals often don't know where to go to find it, with the worst off being those from out of town. Any kind of outreach for students from out of town would be helpful to help them understand the make-up of the Montreal community as well as anglo community (in general, and especially across economic lines).*
- *...I also really like the idea of helping connect musicians with students...*

### **Other comments**

- *Mcgill is the most important starting point I can think of for musicians – most Anglophone musicians come to Montreal that way*
- *I'm not sure I quite understood the survey, especially the second*

*part where you ask again Which of the following resources could you use? I could answer this more easily if it was Which kind of resources could I offer...then we could combine even more needs and resources. As my main interest is collaborative work I'd like to see a place where artists could put forward their ideas and visions and call for other creators to work with them...a dancer who needs a composer, a composer who wants to use sound in an art installation....or whoever might fit the project vision...*

- *I got interested in early music by just by having one thing lead to another. The history is implied in the instrument, and interest in style is a logical step after that.*
- *QMEA needs your help in recruiting members, supporting/administering the annual spring festival, organizing the conference, website maintenance etc*

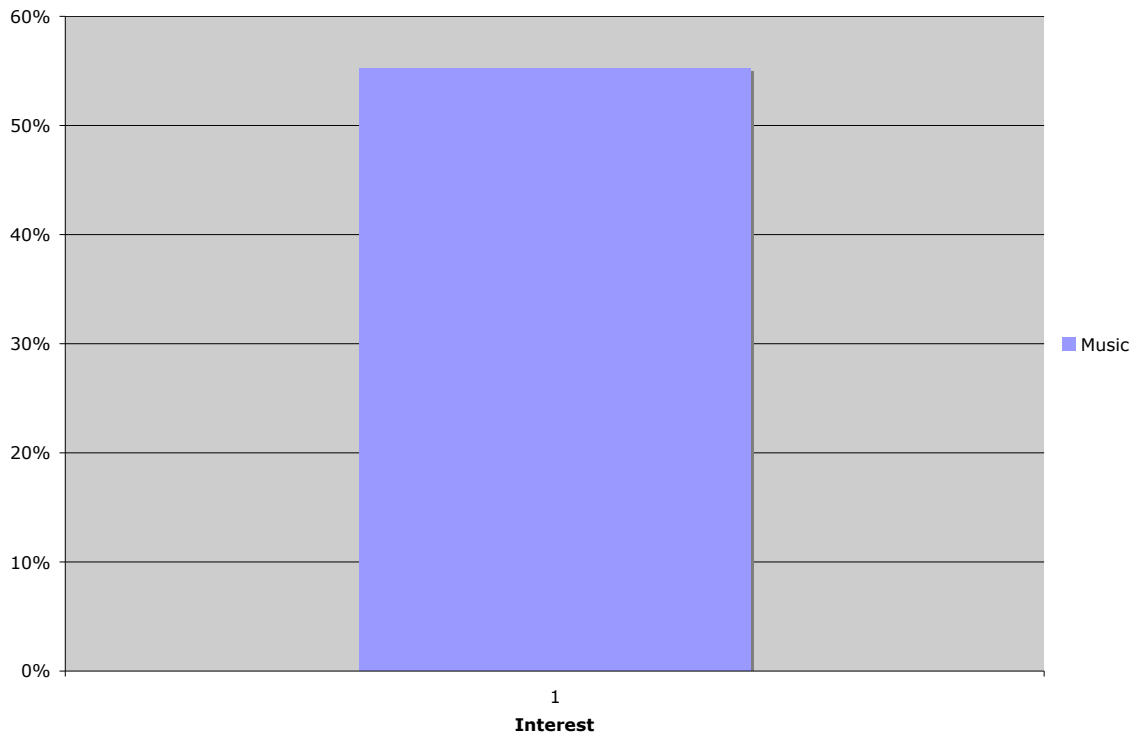
**Don't know**

- *Nothing comes to mind at the moment.*
- *will think about it!*

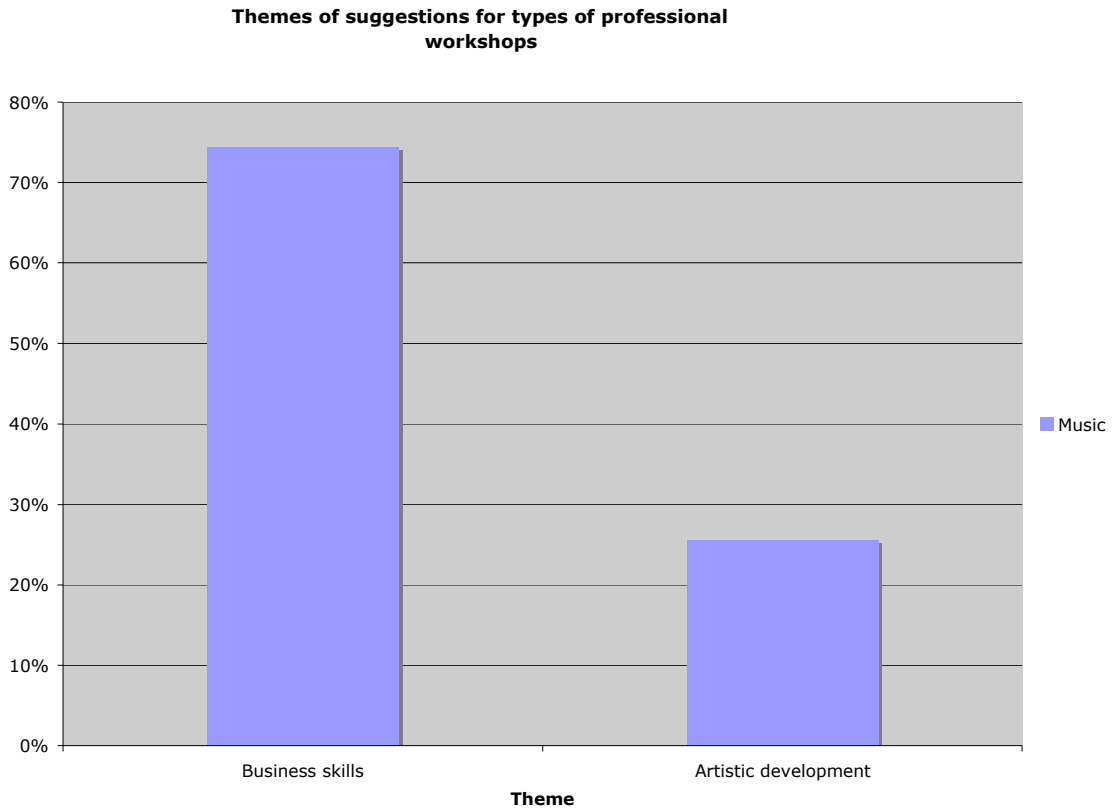
## **8. Professional development workshops**

Music survey question #7: Would you be interested in: professional development workshops? -if so, what kind?

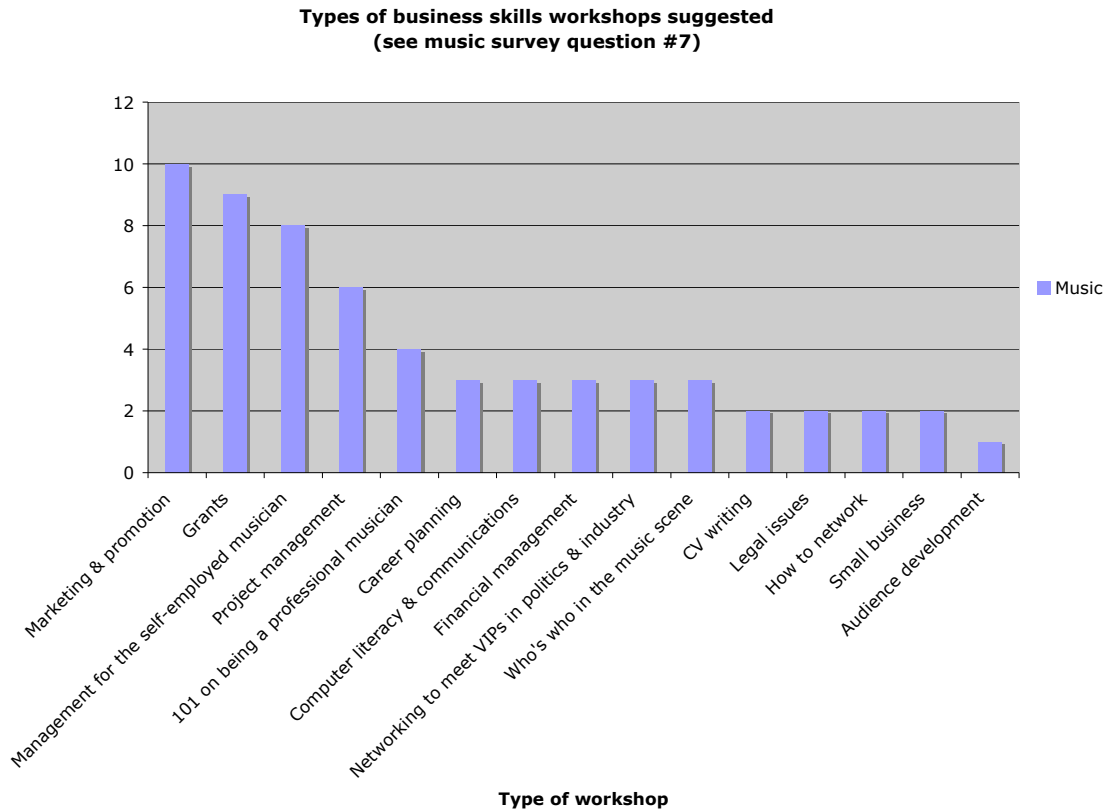
**Interest expressed by musicians in professional development workshops  
(see music survey question #7)**



**Figure 19. Interest expressed by musicians in professional development workshops.**



**Figure 20. Themes of suggestions for types of professional development workshops.**



**Figure 21. Types of business skills workshops suggested.**

**Table 12. Specific suggestions of business skills workshops according to themes.**

Business skills workshops	
<b>Business skills</b>	
<b>Marketing and promotion</b>	
<ul style="list-style-type: none"> <li>• <i>Workshops that focus on marketing</i></li> <li>• <i>how to expand digital marketing to increase live tours</i></li> <li>• <i>self-promotion (as teacher/performer, especially how to pitch oneself to music camps, schools, orchestras etc.)</i></li> <li>• <i>self-promotion, marketing of cultural projects</i></li> <li>• <i>self-promotion strategies</i></li> <li>• <i>I would like to learn how to promote myself more effectively</i></li> <li>• <i>how to get your stuff public</i></li> </ul>	



## Grants

- *Grant writing*
- *I would say starting up small work shops on grant writing would be the most helpful, I mean actually sitting down with individuals and filling in the blanks with them. If you go through accouple with them I'm sure they can then figure out how to continue on there own.*
- *Let us know if there are any grants that are available to English performers on a provincial level, for recordings to tour grants to music videos.*
- *ELAN can serve the Anglophone musical community by helping artists be aware of grants that are available to them*

## Management for the self-employed musician

- *Pr./Managment/Booking/ Festivals*
- *how to go about promoting yourself as a self-employed freelance musician.*
- *self employed workshops*
- *self-management*
- *artist management/publicity/sales*
- *admin (for self and for a group),*
- *I would benefit from a couple of private tutoring sessions on managing. Someone to look at what I already do and how I could juggle all of it and/or manage it better.*
- *booking*

## Project management

- *different ideas about how to get projects started, \_\_\_\_\_*
- *events organization;*
- *how to get projects going,*
- *how to book a successful tour (classical music)*
- *concert presenting*
- *independent touring,*

## 101 on how to be a professional musician,

- *101 on how to be a professional musician*
- *how music works outside of academia*
- *guidance for the practicalities of earning a living as a musician*
- *prepare young musicians for the business of today and the future*

### **Career planning**

- *career planning of various stages in the music business. Grant writing*
- *A career as a musician is somewhat of a bargain with fate. When one reaches middle age, one realises that the amount of money you are making is not equal to the amount of training and expertise you have built up. My advice for musicians starting out is not to put all your eggs in one basket. Making a career takes playing well (this is a given), luck and having some friends.*
- *getting an academic job; having an academic career in music*

### **Computer literacy & communications**

- *publishing, web site design*
- *web design, computer literacy (web page, blog, for communications), media, press kit*
- *anything to do with media, communication on-line*

### **Financial management**

- *tax & business information*
- *financial management*
- *business, tax stuff*

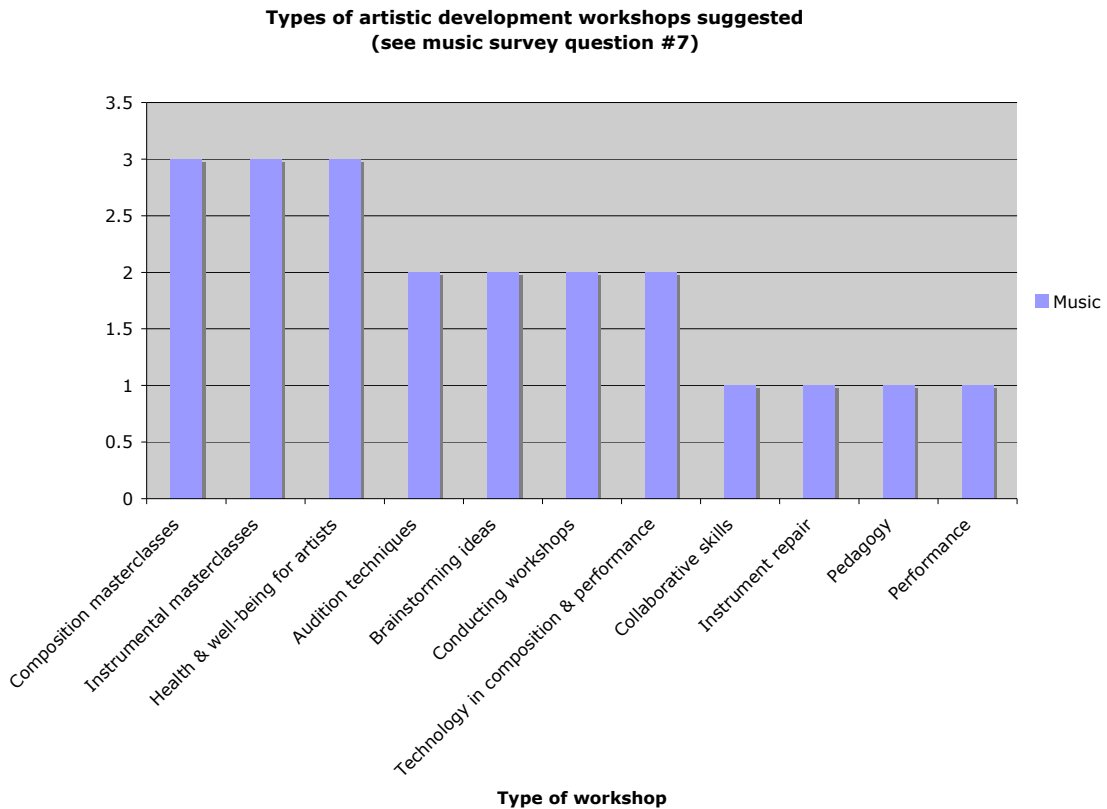
### **Networking to meet VIPs in politics & industry**

- *Opportunities to meet high level officials and some politicians to talk policies for the arts!!*
- *Meeting employers - studio owners, club bookers, concert promoters, TV/film prod. companies looking for music, etc.*
- *social networking events to meet industry types*

### **Who's who**

- *who's who in the music scene in Montreal, Quebec and Canada,*
- *Perhaps and overview session(s) for newcomers to Quebec of the different organizations, how they work, funding information – a basic lay of the land. It's surprising when you first arrive how divided the arts communities are...*
- *making use of resources, organisational structures, non-profit status and structures*

- CV writing**
  - *cv writing*
- Legal issues**
  - *Legal issues for international artists and work permits,*
  - *Seminars on non musical aspects of the industry that a lot of artists, particularly young, are ignorant about ie. artists legal rights, publishing and royalties*
- Networking**
- Small business workshop**
  - *Running small business*
- Audience development**
  - *audience knowledge (how to present & modify concerts based on different audiences*



**Figure 22. Types of artistic development workshops suggested.**

Table 13. Specific suggestions of artistic development workshops.

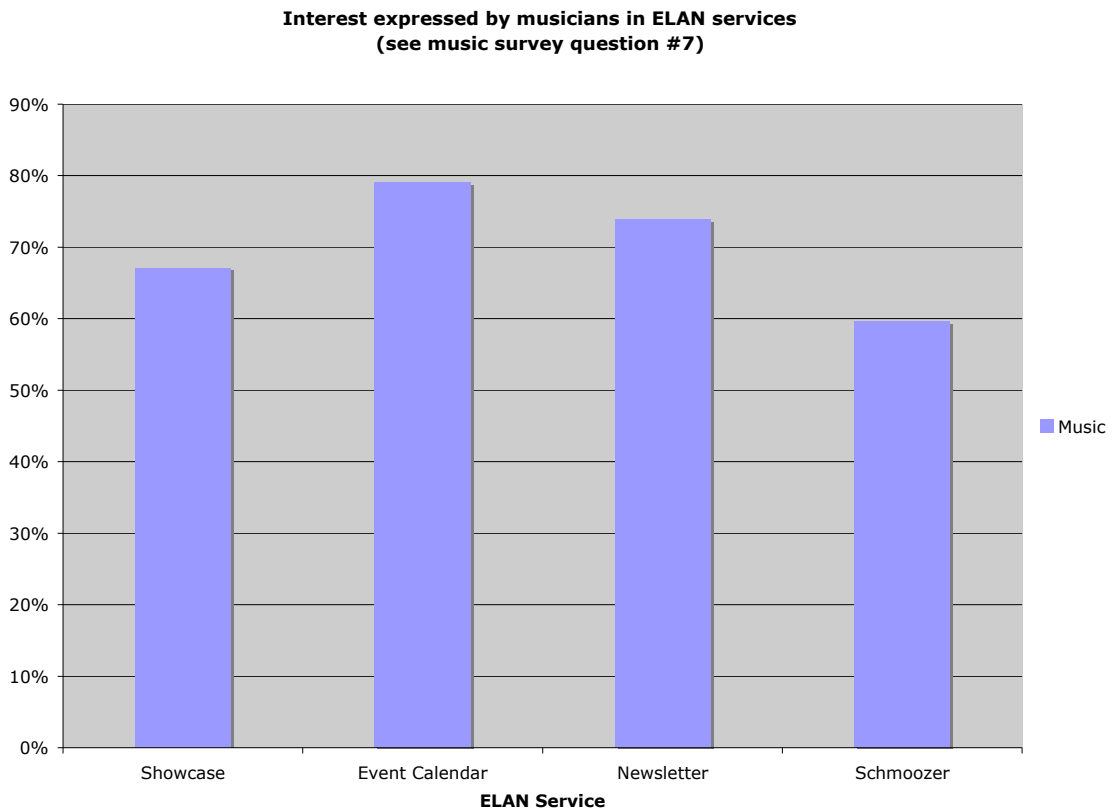
Artistic development workshops
<p><b>Composition</b></p> <ul style="list-style-type: none"> <li>• <i>composition</i></li> <li>• <i>songwriting</i></li> </ul>
<p><b>Instrumental</b></p> <ul style="list-style-type: none"> <li>• <i>Chamber music, opera and Lieder (répétiteur).</i></li> <li>• <i>Bagpipes and Pipe band drumming are unique and do not offer the ensemble capabilities other musical instruments can provide. However, the obvious cultural recognition and portability offers this medium and unique presentation</i></li> <li>• <i>guitar master class</i></li> </ul>
<p><b>Health and well-being for artists</b></p> <ul style="list-style-type: none"> <li>• <i>confidence/psychology of being an artist,</i></li> <li>• <i>Health for artists (injury prevention and Alexander Technique)</i></li> <li>• <i>development as a recording artist</i></li> </ul>
<p><b>Audition techniques and preparation</b></p> <ul style="list-style-type: none"> <li>• <i>Audition techniques</i></li> <li>• <i>audition preparation</i></li> </ul>
<p><b>Brainstorming</b></p> <ul style="list-style-type: none"> <li>• <i>outreach to young artists to expand ideas of the potential in the field</i></li> <li>• <i>possibilities in the arts</i></li> </ul>
<p><b>Conducting</b></p>
<p><b>Use of technology in performance and composition</b></p> <ul style="list-style-type: none"> <li>• <i>I would be interested in a film scoring workshop including technology</i></li> <li>• <i>software usage, techniques, etc...</i></li> </ul>
<p><b>Collaborative skills</b></p> <ul style="list-style-type: none"> <li>• <i>collaborative skills (work out ideas with others)</i></li> </ul>
<p><b>Instrument repair</b></p>
<p><b>Pedagogy</b></p>
<p><b>Performance</b></p> <ul style="list-style-type: none"> <li>• <i>all aspects of performance</i></li> </ul>

**Table 14. Other comments regarding professional development workshops.****Other comments**

- *I have very different values than young people today, or maybe even than people of my own generation. There are a lot of musicians who know how to use computers well, web-sties and all that. My advice to young musicians just starting out is to devote yourself to your work. It's a growing process within your own centre. The 'business' or 'career' develops from that. My way has been to go into a scene and interact with people and the creative work comes from there.*

### 9. Interest expressed in ELAN services

Music survey question #7: Would you be interested in putting your work on ELAN’s Members Showcase? Promoting future shows or performances on ELAN’s Events Calendar? Receiving newsletters about events, opportunities and services? Purely social events to meet other artists?



**Figure 23. Interest expressed by musicians in ELAN services.**

## ***B. Discussion: music as a diverse community***

The music community is distinguished by a great diversity of genres, ensembles and music organisations. Individual musicians often move freely between genres, ensembles and music organisations, depending on their skills, interests and needs. These musicians naturally tend to meet and associate with other musicians who have similar and complementary skills to their own. At the same time, it is quite clear that not everyone in the music community knows each other. So how and why is the music community fragmented, if not according to genre, ensemble or music organisations?

### **1. Musical training**

The manner in which musicians learn their métier, whether in an institution or 'in the streets', has an enormous influence on the evolution of the community. Post-secondary institutions are major meeting places for musicians at the student and professional levels, as the students make their first contacts and professionals frequently earn their living in full or in part through institutions they themselves went through. Of the areas of music addressed in MAAPII, Western Art Music has the longest history of post-secondary education, and, as a result, is a fairly cohesive community in and of itself. Jazz, while having a shorter history in post-secondary education, is also increasingly passed on in universities and conservatories. Since Western Art and Jazz musicians are trained through universities and conservatories, these musicians tend to know of each other and form a large, loose community. Since musicians in these areas often have formal training, they automatically have certain commonalities, such as a similar vocabulary with which to speak about music (including a high level of music literacy and theory), a certain understanding of each other's areas, and relatively similar expectations of their professional lives.

Commercial and pop musicians do not necessarily need to have post-secondary education in order to pursue their careers, although many do (e.g. members of Bell Orchestra and Sweatshop Tango). This is then the first major fragmentation in the music community: completely different manners of learning, creating, rehearsing and speaking about music. These differences are often features of the music (e.g. improvisation is obviously a main feature in Jazz), and musicians develop the skills they need in order to function in their main area of music. Just as a few examples of the differences (to which there always exceptions), commercial and pop musicians are often very adept at playing by ear and improvising, whereas Western Art musicians have often never cultivated this skill, and may even be petrified of both playing by ear and improvising. Western Art musicians, on the other hand, have extremely highly developed instrumental technique and music literacy, a skill that serves them well, considering the demands of the music. Jazz musicians often tend to be able to function well in both Western Art circles and commercial and pop circles, since their training develops playing by ear, improvisation, theory and music literacy.

Even with these differences in approach, perhaps the largest barrier between musicians is language. In rehearsal when people want to start at a certain point in the piece, musicians from these three areas will use different vocabulary and even different musical sign-posts to identify where they want to start: for example, do we start at the chorus, the head, or section A? Or do we start at the Coda, the tag, or 4 bars before the cadence? These words mean the same thing, but explaining it to musicians who have only worked in one area of music can be extremely difficult and time-consuming.

## **2. 'Professionalism'**

The music community also fragments according to what constitutes professionalism. Musicians who have similar understandings of professionalism are more likely to collaborate with each other, not only because they tend to be in similar circles, but also because working relations tend to be smoother when working with others who hold similar expectations. Expectations of professionalism tend to revolve around:

- acceptable professional behavior (including what 'being on time' means and type and quality of advance preparation for rehearsals and shows),
- rehearsal process, and
- pay.

## ***C. Music survey results: overall themes and suggestions***

Just as the music community is diverse, the needs of the music community are diverse as well. Although the needs vary from musician to musician, there is one overall theme that emerges from the responses to the survey: a need for ease of access to information.

### **1. Access to information**

Regardless of how musicians pursue their career, it is clear that most musicians are dealing with a lack of time and an enormous amount of information to access and keep up to date on. For example, given how many music organisations are available that give grants, it is extraordinarily time consuming to simply to research the main organisations' grant deadlines, let alone search for changes in requirements or for less well-known, potentially more appropriate and less competitive granting organisations. Perhaps as a result of this lack of time, many musicians also do not know about what services are available to them, whether offered by ELAN or the numerous other arts organisations currently operating in Quebec. ELAN's mandate for facilitating access to information, and communication and connections between artists and organisations is thus extremely important for the music community.



ELAN can be of greatest service to the music community by consolidating up-to-date information and presenting it in a concise and easily accessible manner.

More specifically, ELAN can respond to the needs of the music community by:

1. Expanding ASK
  - Supplement current ASK listings with the arts organization listing found in Appendix E (includes a description and website of all the arts organizations cited by respondents to the survey),
  - Create and research a festival and club listing for ASK (this information was not solicited by the survey, although strong interest was shown in it by respondents, see Figure 5),
2. Expanding ELANews information for musicians to include
  - A wider range of commonly accessed public and private granting organisations (see Figure 11 for organisations cited by respondents),
3. Dedicating one workshop in the Fall 2008 workshop event to
  - explain the basic arts organisations that cater to musicians currently operating in Quebec (a 'lay-of-the-land' workshop), and
  - explain the options available for language services (French-as-a-second-language courses, translation services, etc. See Figures 17 and 18).

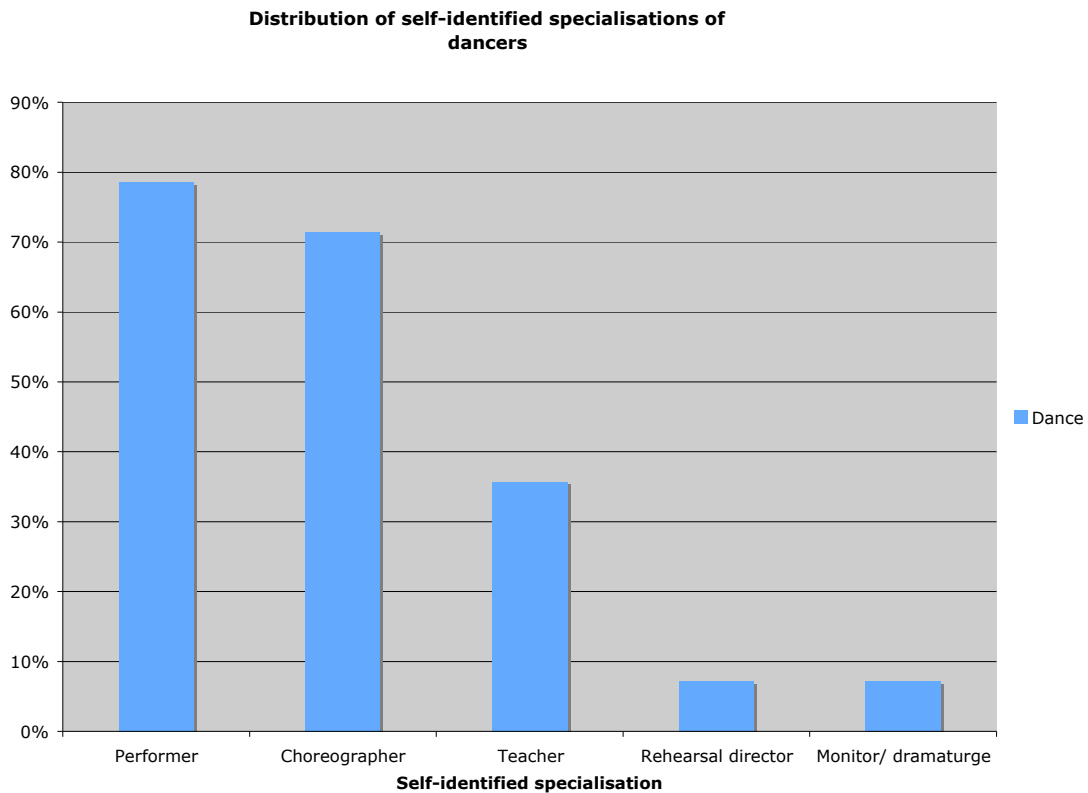
## IV. Dance

### A. Dance survey data analysis

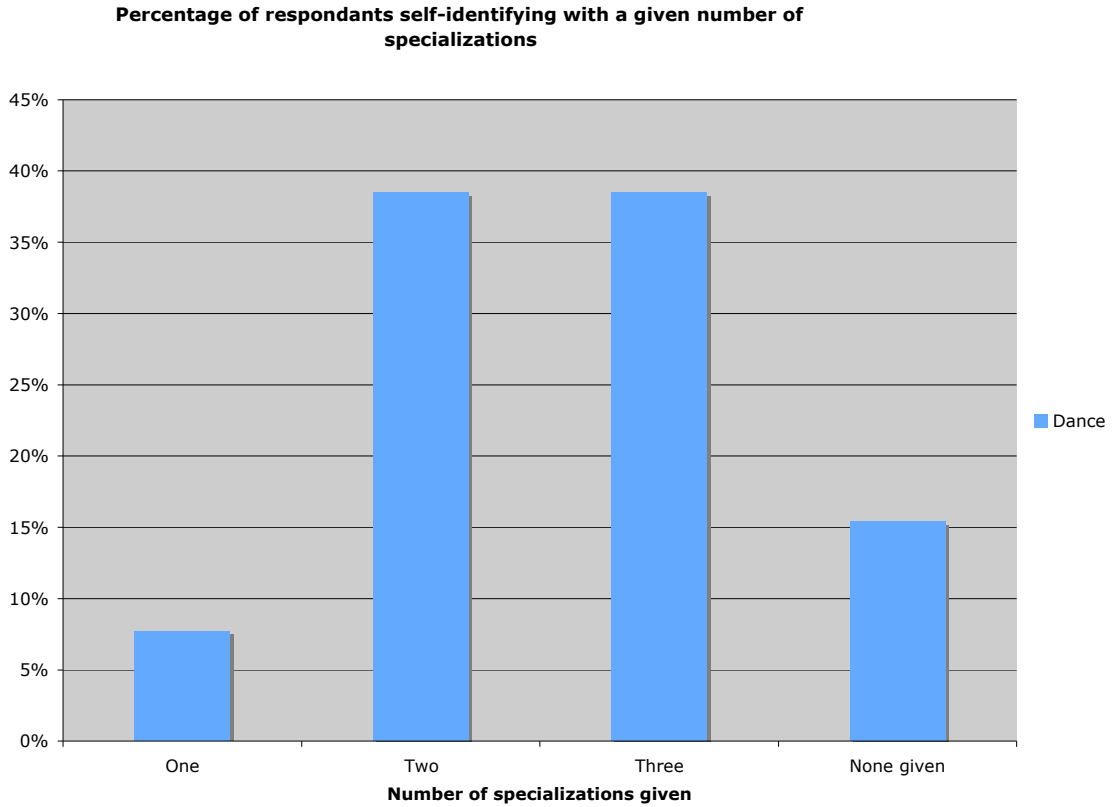
The dance survey data was analyzed and presented in the same way as the music data. See section III. C. Music survey data analysis for details.

#### 1. Specialization(s)

Dance survey question #1: What is your specialization(s) in dance? (e.g. performer, choreographer, teacher etc.)



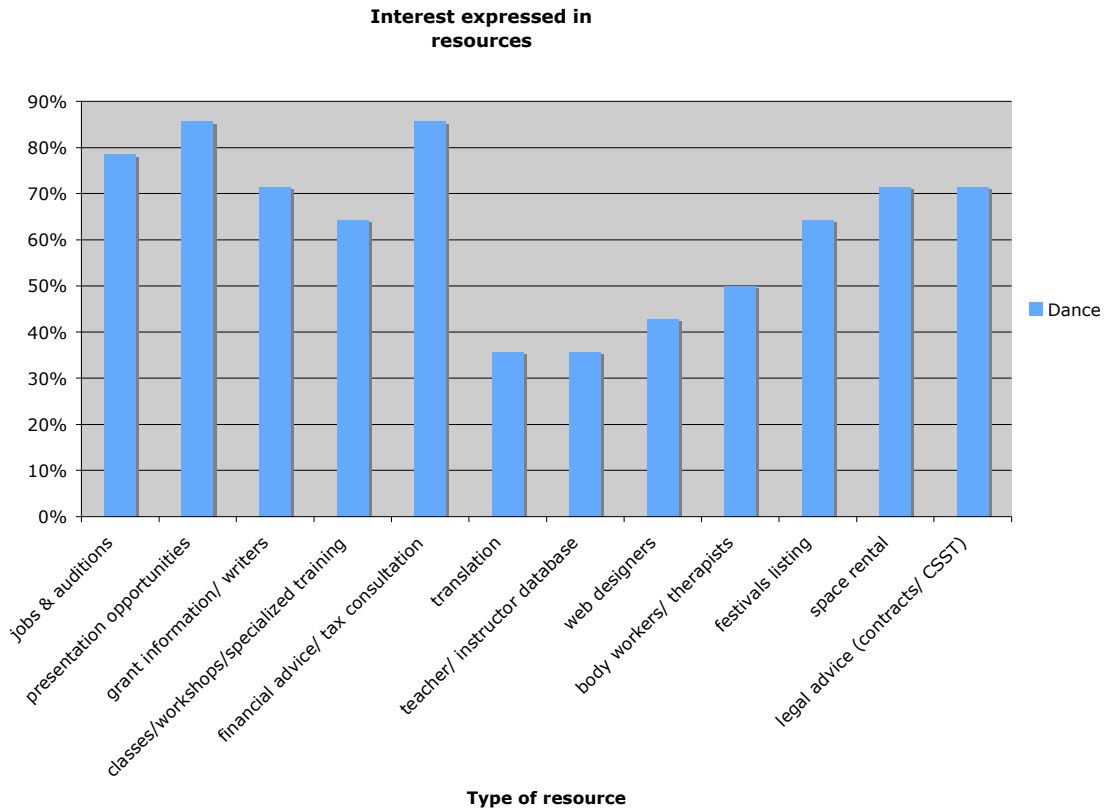
**Figure 24. Distribution of self-identified specializations of dancers.**



**Figure 25. Percentage of respondents self-identifying with a given number of specializations.**

## 2. Resources

Dance survey question # 2: Which of the following resources could you use?



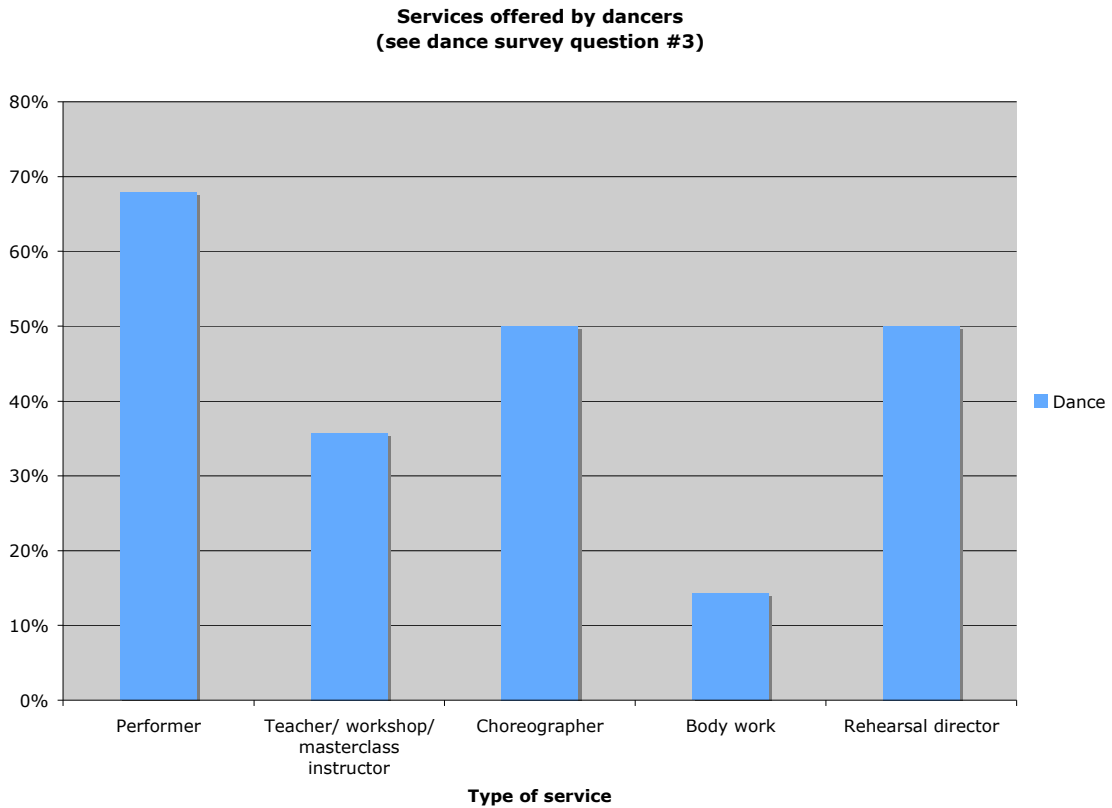
**Figure 26. Interested expressed in resources.**

**Table 15. Other comments on resources.**

Other comments
<ul style="list-style-type: none"> <li><i>especially translation!</i></li> </ul>

### 3. Services

Dance survey question # 3: Which of the following services would you wish to offer to other artists?



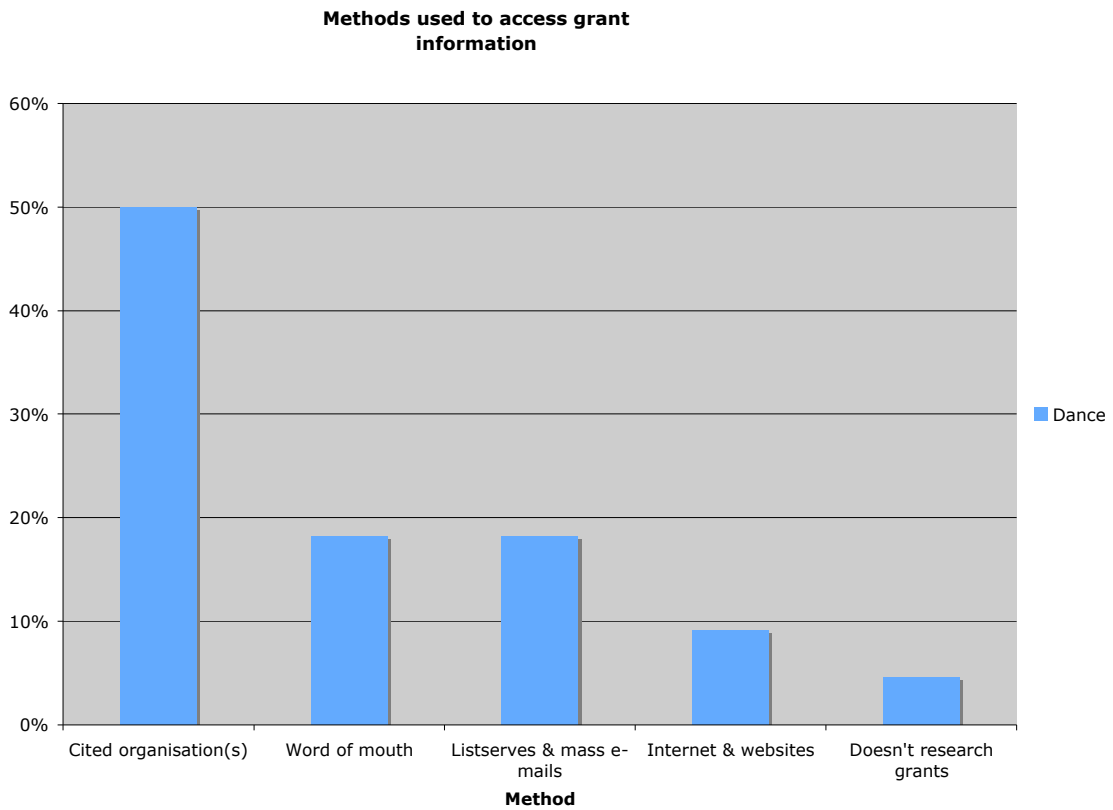
**Figure 27. Services offered by dancers.**

**Table 16. Other services offered by dancers: raw data (no themes apparent).**

Other services: raw data
<ul style="list-style-type: none"> <li>• <i>Arts administration</i></li> <li>• <i>although I am primarily a performer and creator, I would not likely put myself up on the website, offering those services</i></li> <li>• <i>monitor</i></li> <li>• <i>tissue/aerial coach</i></li> </ul>

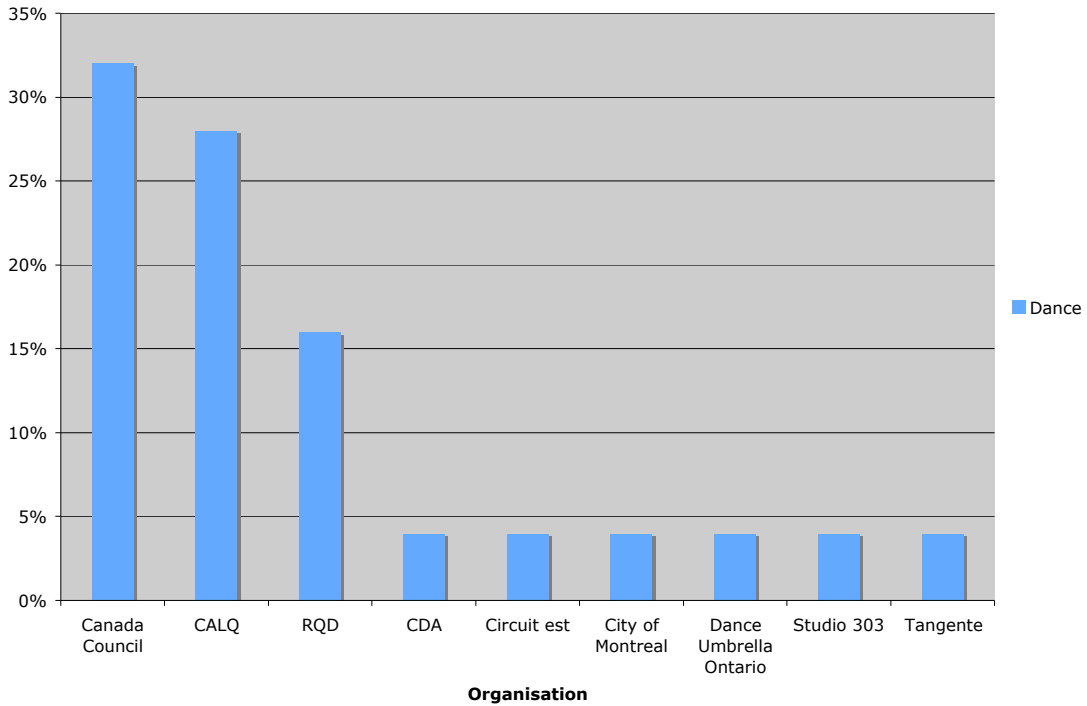
#### 4. Grant information

Dance survey question # 4: Where do you currently obtain information about new grants or changed deadlines?



**Figure 28. Methods used to access grant information.**

**Organisations cited for gaining grant information**  
(see dance survey question #4)



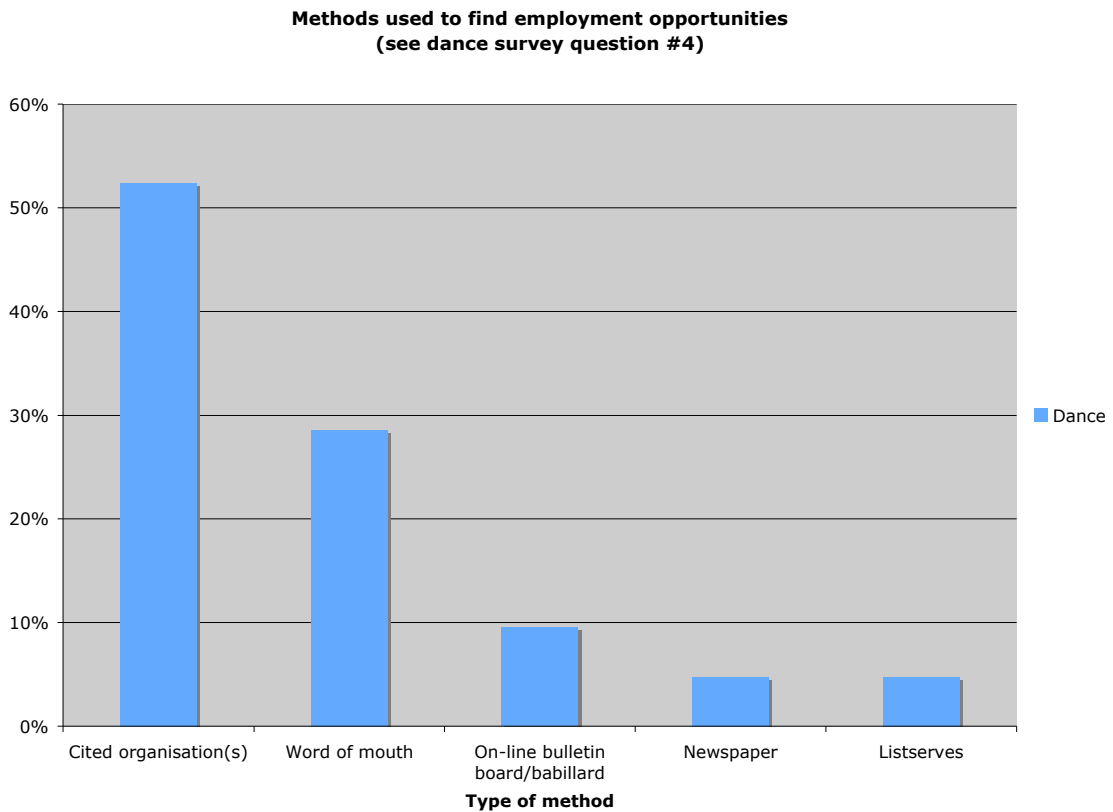
**Figure 29. Organisations cited for obtaining grant information.**

**Table 17. Other comments regarding obtaining grant information.**

Other comments
<ul style="list-style-type: none"> <li>• <i>finds it hard to get this information consistently</i></li> <li>• <i>doesn't research this</i></li> </ul>

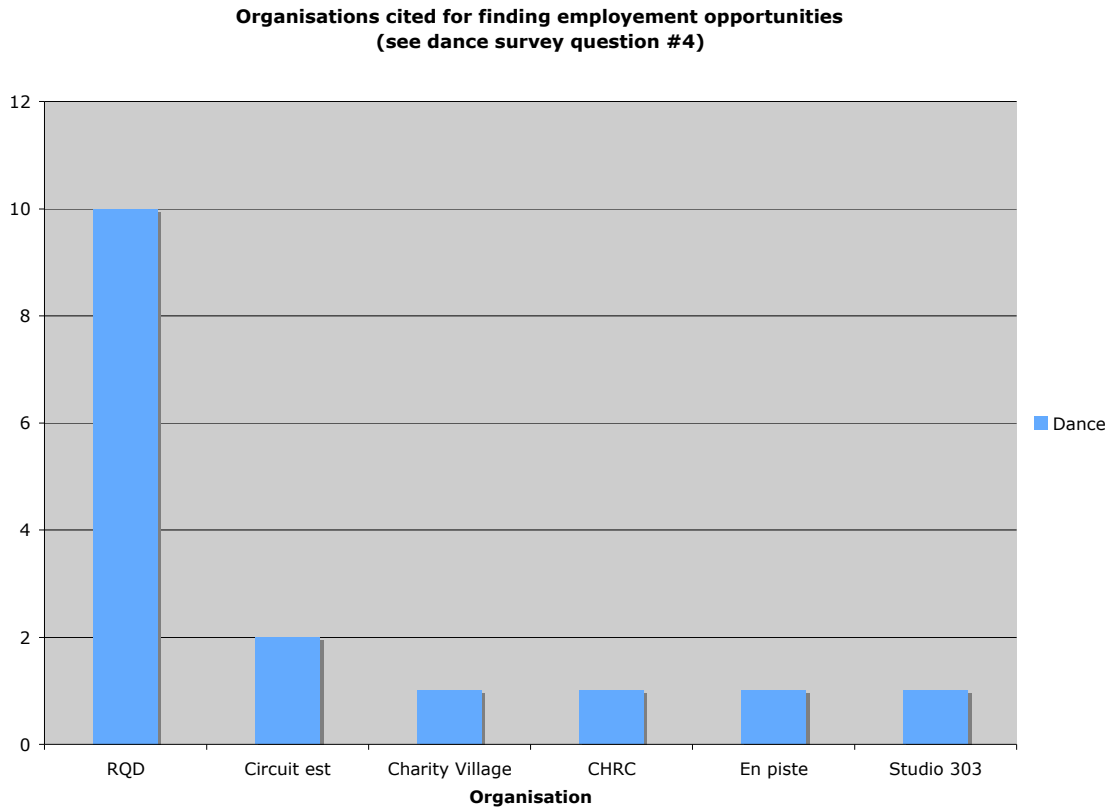
### 5. Employment opportunities

Dance survey question # 4: Where do you currently obtain information about employment opportunities?



**Figure 30. Methods used to find employment opportunities.**

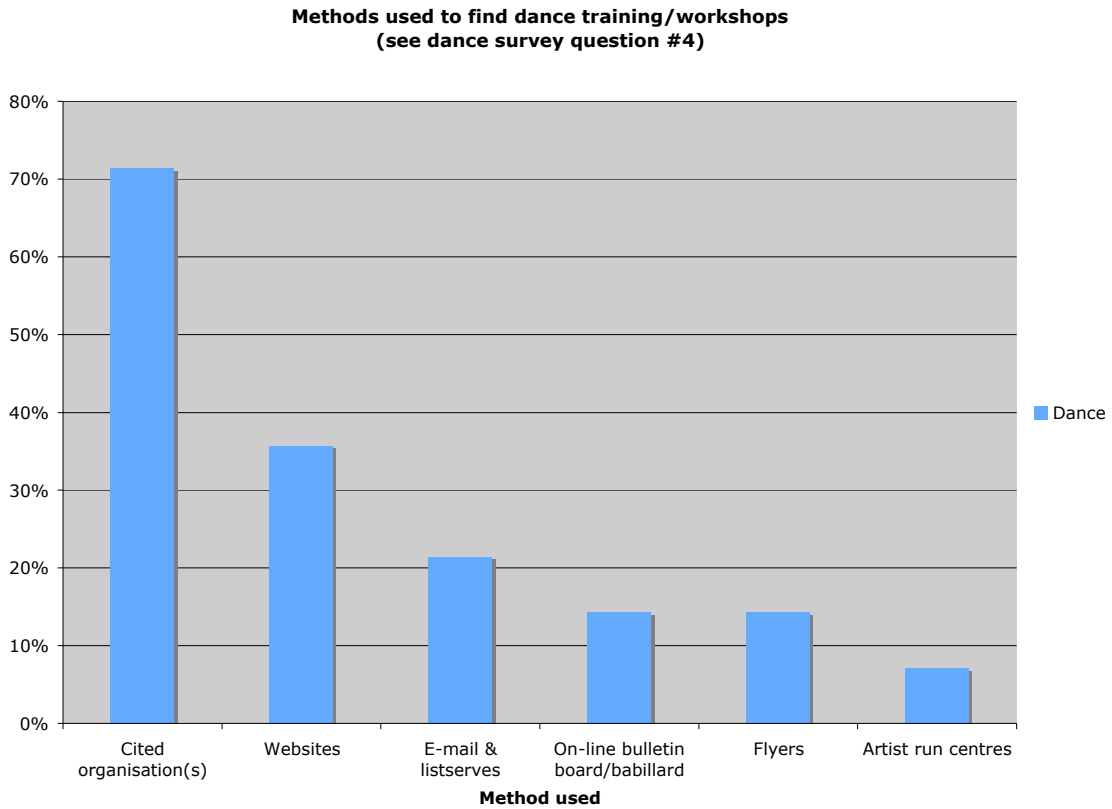




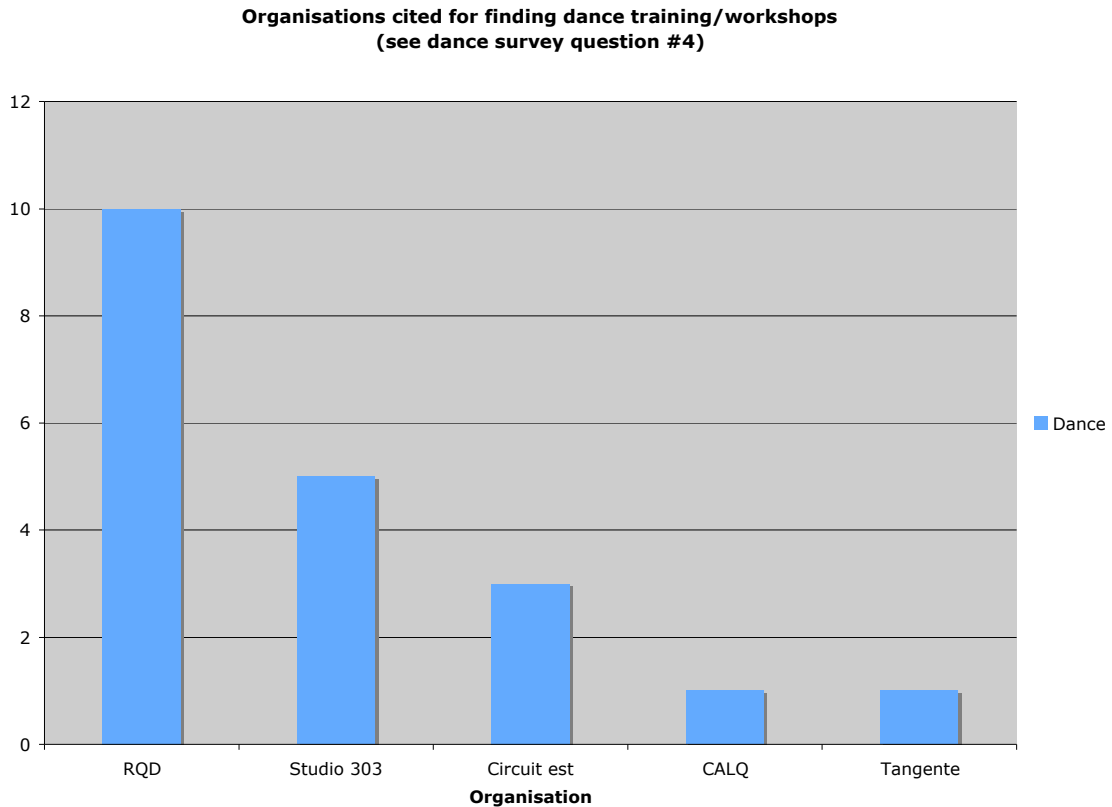
**Figure 31. Organisations cited for finding employment opportunities.**

## 6. Training/workshops

Dance survey question # 4: Where do you currently obtain information about training/workshops?



**Figure 32. Methods used to find dance training/workshops.**



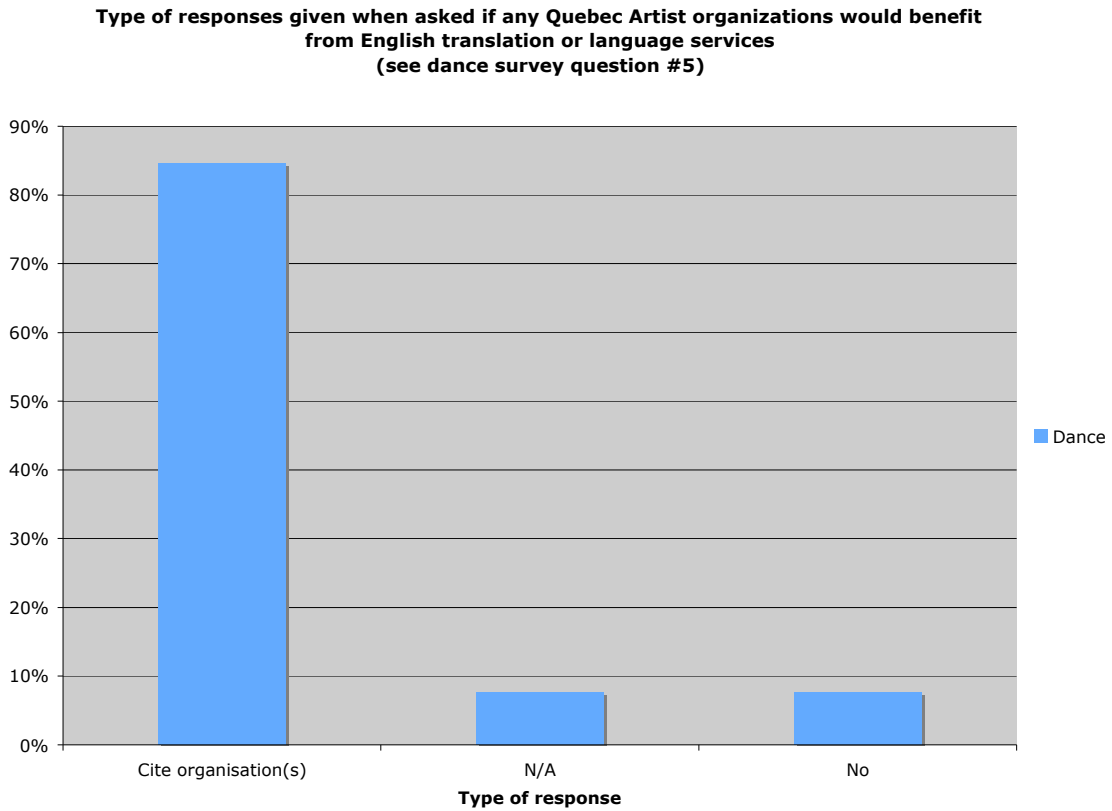
**Figure 33. Organisations cited for finding dance training/workshops.**

**Table 18. Other comments regarding training/workshops.**

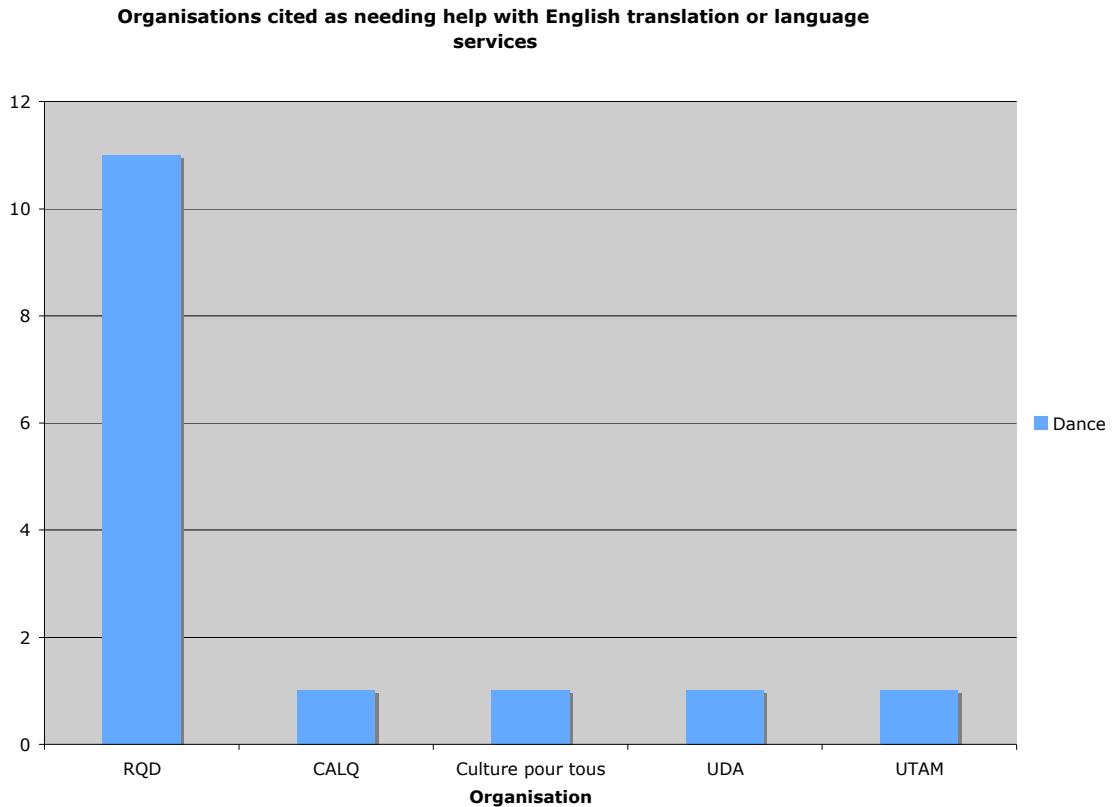
Other comments
<ul style="list-style-type: none"> <li><i>RQD website, but sometimes they miss things. Other websites. Suggests that we separate things into workshops and ongoing classes, and into different styles. More pertinent than chronologically.</i></li> </ul>

## 7. Language services

Dance survey question #5: Are there any Quebec Artists organizations, which you feel would benefit from English translation or language services?



**Figure 34. Type of response given when asked if any Quebec Artist organizations would benefit from English translation or language services.**



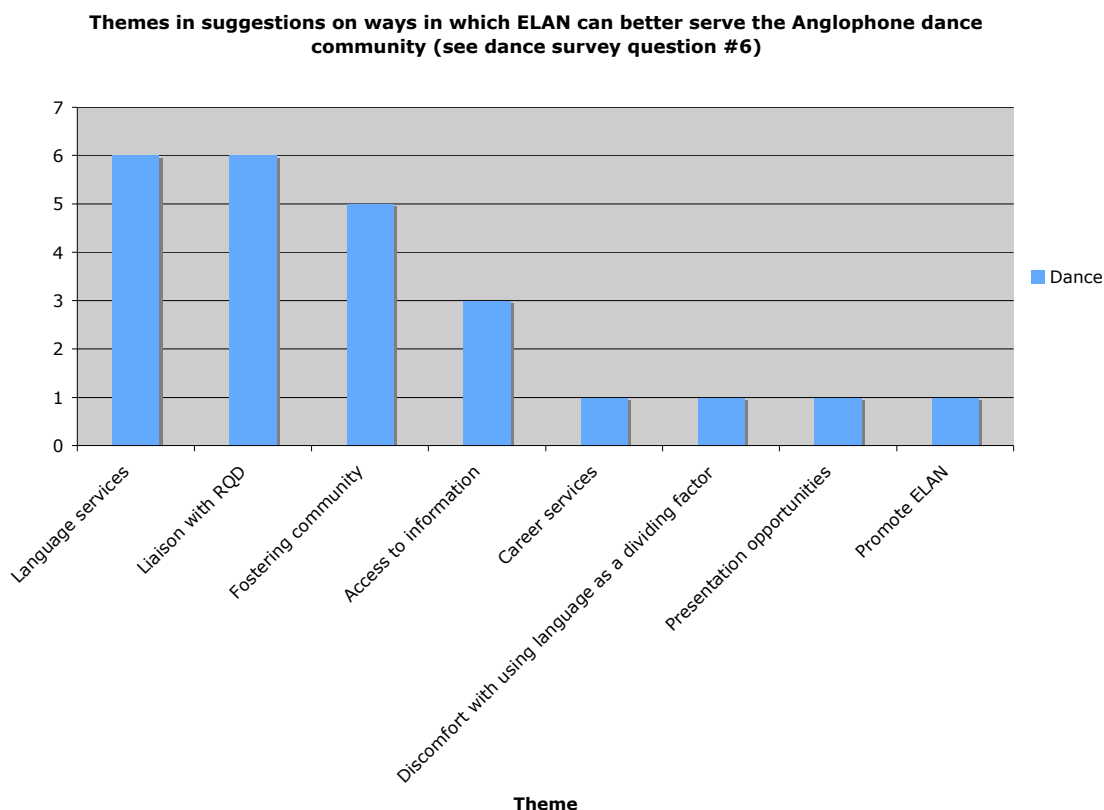
**Figure 35. Organisations cited as needing help with English translation or language services.**

**Table 19. Other comments regarding organization needing help with English translation or language services.**

Other comments
<ul style="list-style-type: none"> <li>• <i>RQD!!!!!!!!!!_</i>,</li> <li>• <i>This is a tricky one. I'm bilingual, so I'm less affected by lack of English translation. I suppose I haven't thought about it enough</i></li> <li>• <i>feels that any organization should be bilingual.</i></li> </ul>

## 8. Suggestions

Dance survey question #6: Are there any other suggestions you have on how ELAN can properly serve the needs of the Anglophone dance community?



**Figure 36. Themes in suggestions on ways in which ELAN can better serve the Anglophone dance community.**

**Table 20. Specific suggestions in themes on how ELAN can better serve the Anglophone dance community.**

n.b. Several of the respondents were very eloquent in response to this question, and fragmenting their responses breaks the flow of their ideas. Please see Appendix, section H. Dance survey raw data from long answer and 'other' sections, Suggestions to read the complete responses.

## Suggestions for Anglophone dance community

### Language services

- *...Still, I do think that it is great to help artists get their documents translated from one language to the other, and to provide translation at meetings and events, so they can communicate with each other, apply for grants, etc. more successfully and more efficiently. Even better is to provide them with language classes. Get everyone speaking french (and english for that matter) and then there will be no problem! Learning a new language is great for mind and the soul; and, given a bit of effort and a supportive atmosphere, it's not really that hard. As long as we live in Quebec...*
- *...She also wonders about ELAN possibly buying translation software, that members could use, as most of her translation needs center around last minute needs, such as replying to emails quickly and such. I don't know the name of the software, but someone named Justin Burr has been working on it. Has talked before about a 'buddy system' for translation with the RQD and wonders if it ELAN could be involved in creating/organizing this initiative...*
- *Though I haven't made use of ELAN translation, I do appreciate the option of having applications translated from English to French.*
- *It's already doing a great job  
Helping to establish translation at RQD*
- *Helping make the RQD more accessible for anglophones. RQD is great to check on a daily basis, but it's hard to make it quick when you have to translate for yourself.*
- *Translation for RQD website*

### RQD

- *Has talked before about a 'buddy system' for translation with the RQD and wonders if it ELAN could be involved in creating/organizing this initiative...*
- *I think ELAN is a great resource and could continue to work to ensure that RQD is more Anglophone friendly.*
- *a more defined connection between RQD and ELAN lots of links, more of a partnership*
- *It's already doing a great job  
Helping to establish translation at RQD*
- *Helping make the RQD more accessible for anglophones. RQD is great to check on a daily basis, but it's hard to make it quick when you have to translate for yourself...*
- *Translation for RQD website*

### **Fostering community**

- *First, I think it's great any time artists get together to support one another in their working and living. Being an artist of any type in this capitalist, money obsessed world can be difficult, depressing, even dangerous. Everything that we can do to keep each other alive and creating is all for the good...*
- *\_she thinks we're already doing a great job –feels the social events are really important –it's rare she can go to the schmoozers, but she's very glad that they are happening...*
- *...\_\_\_The newsletters are excellent, as are the schmoozers, in general, getting people together to talk is always a good idea...*
- *There should be more connections with other arts organizations, links and cross-information.*
- *More opportunities to connect with other dance artists and collaborators (English or otherwise).*

### **Access to information**

- *...Also links to research materials, ie. books or articles, a bank of resources*
- *...Anything relating to dealing with the CSST –it is a very complicated process, and having a language barrier makes it even more so. Any time a dancer needs to know their rights, such as a UDA contract.*
- *aid in mediation services,*

### **Career services**

- *Press kits, help finding work as a dance teacher (ie. in Universities and academies)...*

### **Discomfort with using language as a dividing factor**

- *...On the other hand, I am not really comfortable with anything that risks creating divisions between groups of people, particularly between artists. So, calling some artists english speaking and some others french (or whatever) speaking seems less than constructive to me. Frankly, I have never understood this language-based distinction between people -- not that I understand all the others either...*

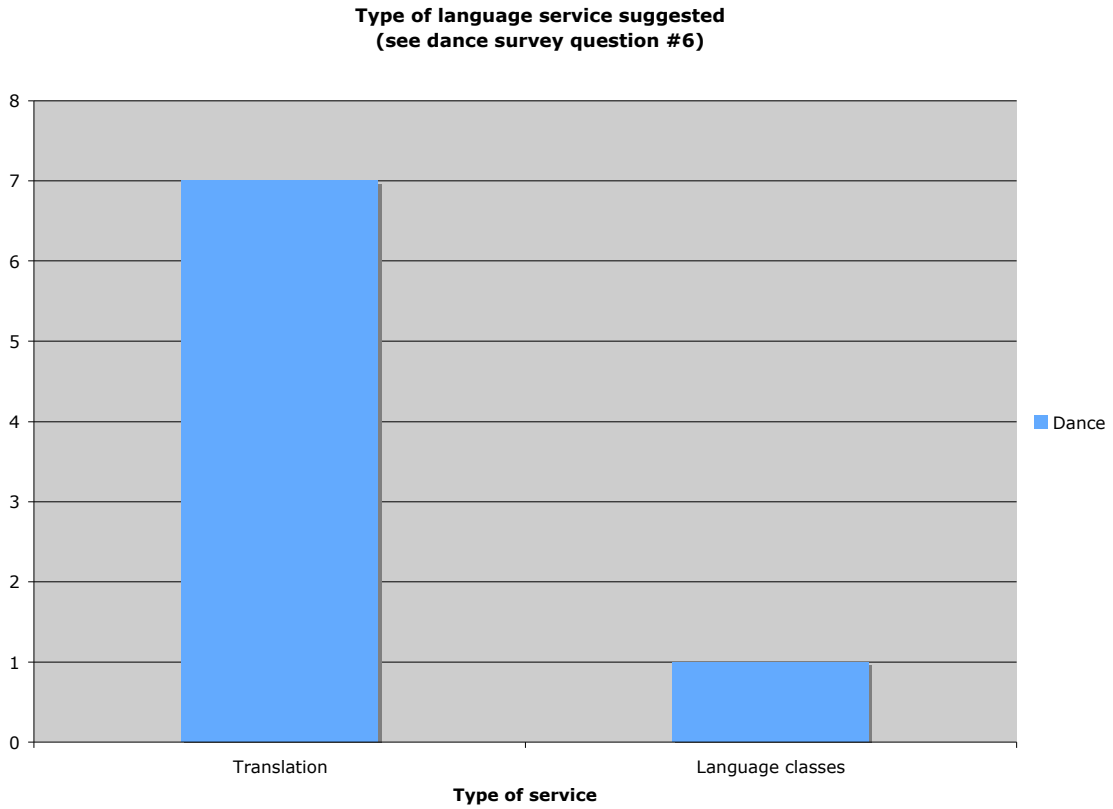
### **Presentation opportunities**

- *...I also think that it's good to hook up artists with opportunities to present their work in situations where mastery of the english language is specifically required/requested, whether these opportunities be inside or outside of Quebec. Indeed, Quebec artists -- of all linguistic stripes -- probably miss out on much that takes place in the rest of the country (though that might not be*

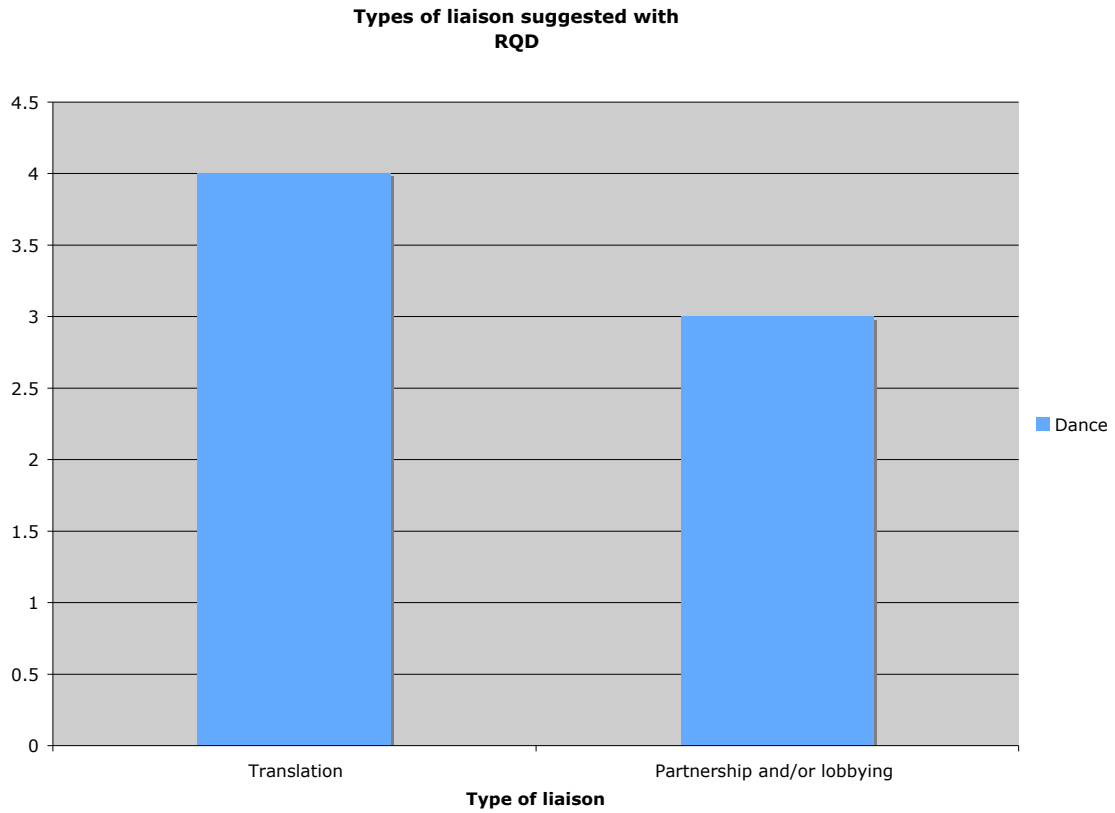


any different from how artists in other provinces feel, just because Canada is such a big place).

- 
- Promote ELAN**
- ELAN should make itself more known. She hadn't ever heard of it...
- 



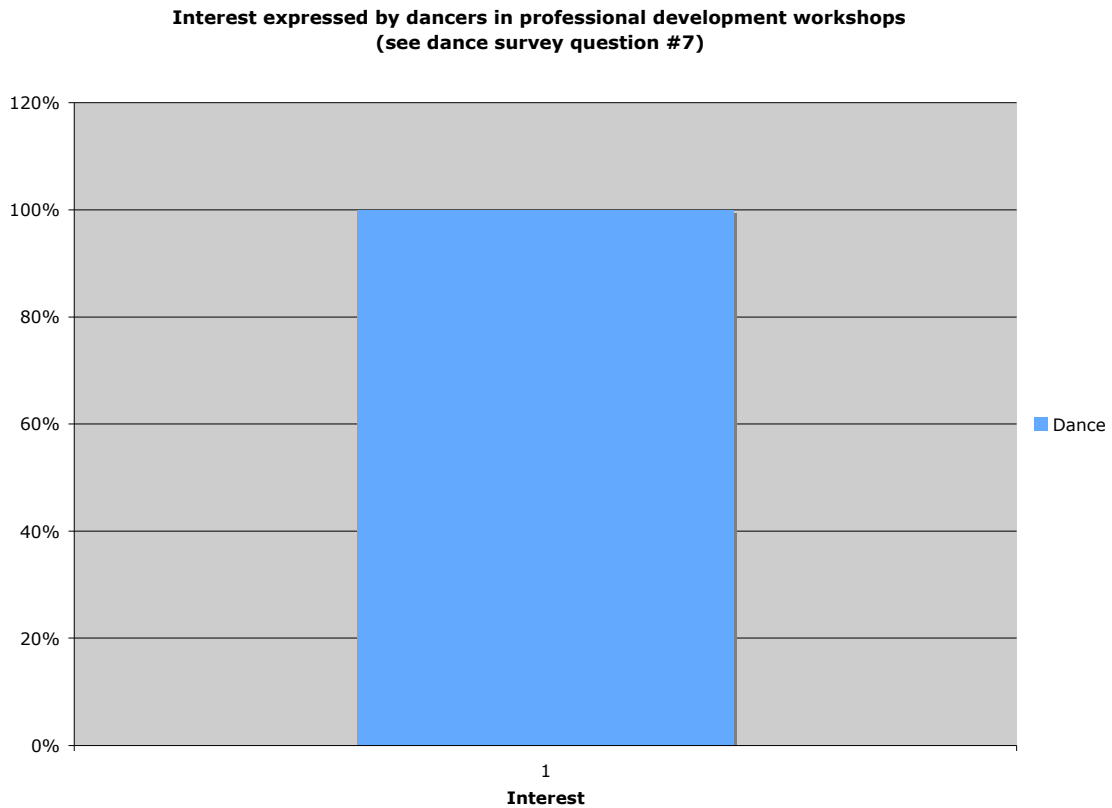
**Figure 37. Type of language service suggested.**



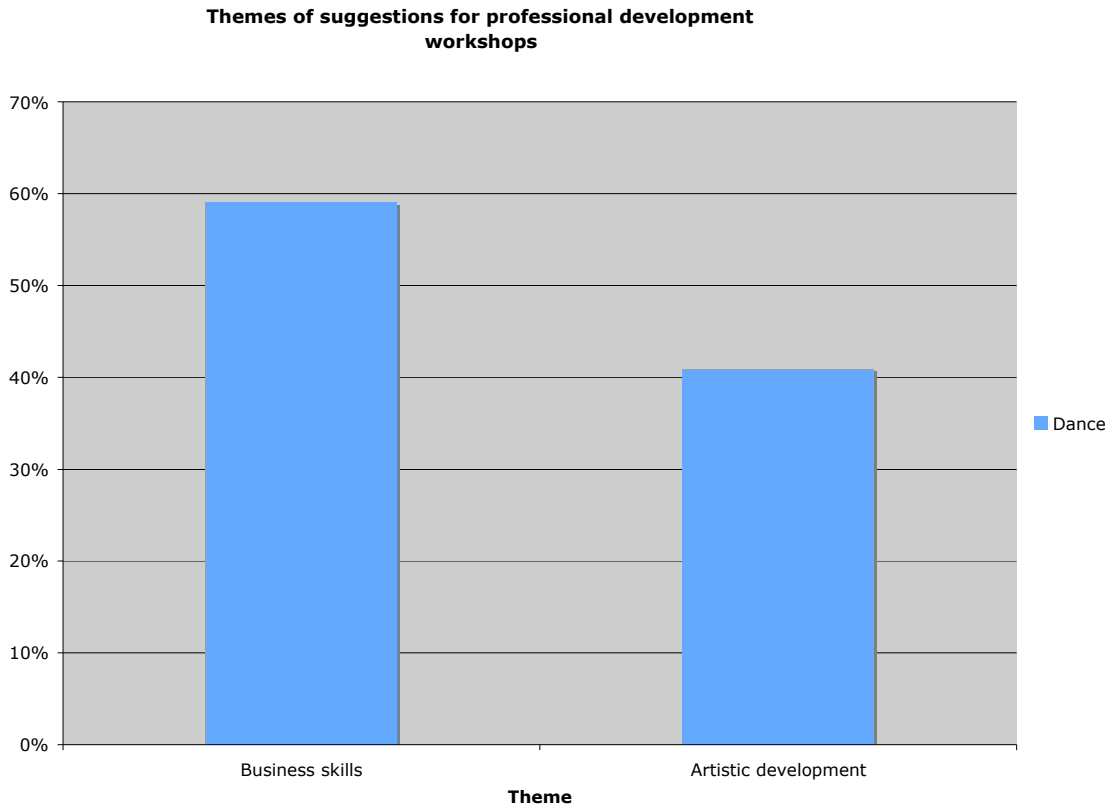
**Figure 38. Type of liaison suggested with RQD.**

### 9. Professional development workshops

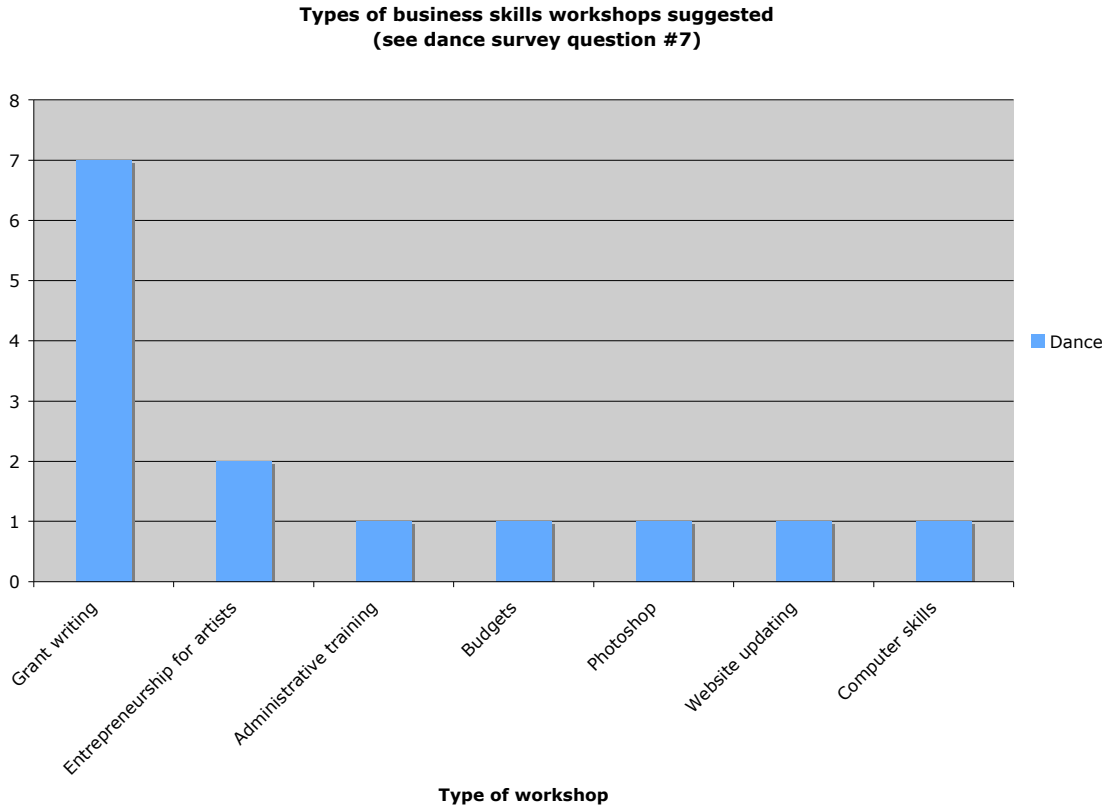
Dance survey question #7: Would you be interested in professional development workshops? If so, what kind?



**Figure 39. Interest expressed by dancers in professional development workshops.**



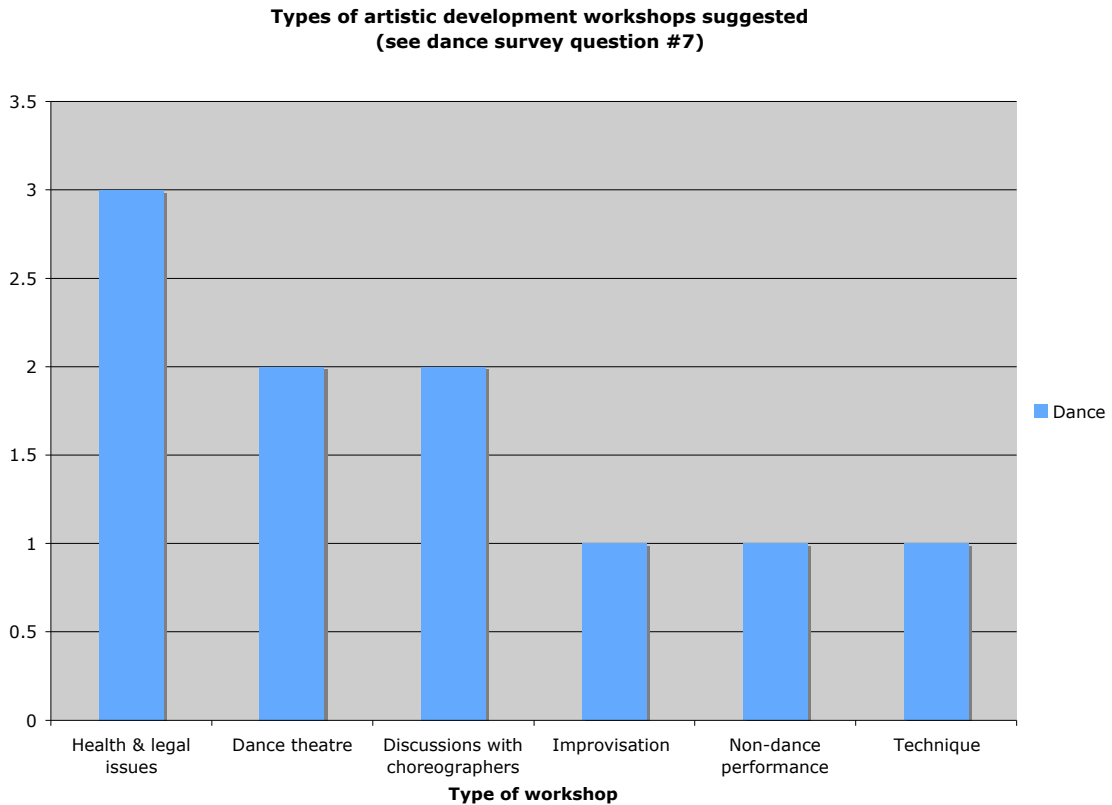
**Figure 40. Themes in suggestions for professional development workshops.**



**Figure 41. Types of business skills workshops suggested.**

**Table 21. Specific suggestions of business skills workshops suggested.**

Business skills
<ul style="list-style-type: none"> <li>• <i>grant-writing (7)</i> <ul style="list-style-type: none"> <li>• <i>additional comment - more specifically an analysis of the different possibilities of funding and the different funding bodies. fondation du Mairie, etc. mapping out different ones.</i></li> </ul> </li> <li>• <i>Entrepreneurship for artists (2)</i></li> <li>• <i>administrative training</i></li> <li>• <i>budgets workshops</i></li> <li>• <i>photoshop</i></li> <li>• <i>simple website updating</i></li> <li>• <i>computer courses</i></li> </ul>

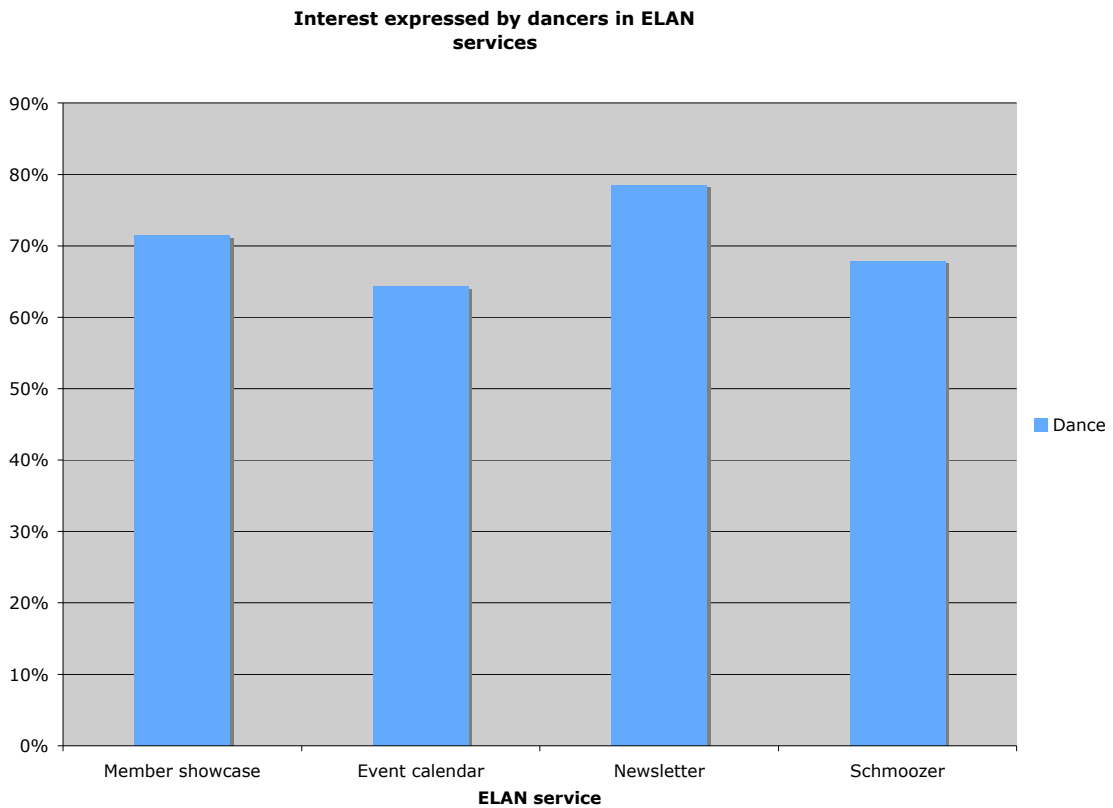


**Figure 42. Types of artistic development workshops suggested.**

**Table 22. Specific suggestions of types of artistic development workshops suggested.**

Artistic development
Health and legal issues (3) <ul style="list-style-type: none"> <li>• <i>injury prevention and resources relating to CSST</i></li> <li>• <i>knowing your rights in your, body work,</i></li> <li>• <i>Legal</i></li> <li>•</li> </ul>
Dance theatre (2) <ul style="list-style-type: none"> <li>• <i>expressive theatre,</i></li> <li>• <i>Dance theatre,</i></li> <li>•</li> </ul>
Discussions with choreographer (2) <ul style="list-style-type: none"> <li>• <i>choreographers talking with dancers</i></li> <li>• <i>teaching and the role of teaching in and around Quebec something that could help to create a community that connects</i></li> </ul>

- the choreographers and teachers.*
- 
- Improvisation
- Non-dance performance
  - *performance outside of the dance realm*
- Technique
  - *technique, moving in new and different ways*



**Figure 43. Interest expressed by dancers in ELAN services.**

**Table 23. Other additional comments from interviews.**

Other additional comments (derived from interviews, do not fall easily into previous themes).

- *Schmoozers yes, but it would be great if they were more structured as artist talks, like forums with specific topics. \*\*\*\* is a Concordia Grad. from 2006.*

*From Edmonton.*

*She is bilingual but finds herself lazy in terms of reading material (ie. how to apply for things) when it's in French and so mainly relies mostly on word of mouth.*

*Another idea \*\*\*\*\* had was a website sort of like Facebook or Myspace that networks specifically dancers. It would be user friendly and personal (one like this exists in London).*

- *ELANews - recieves it already. Schmoozer - not unless it's related to a show or if she personally knows someone who's organizing it. \*\*\*\*\* volunteers at studio 303 and exchanges her hours in order to be able to take workshops there for free.*

*She is from Montreal, but Anglophone.*

*She is part of a semi-pro dance troupe called "Koreas".*

*She feels like workshops in English are limited in variety.*

- *\*\*\*\*\* was on the RQD committee Training (deciding on what teachers would give the workshops so she has an established connection with them already and is quite satisfied with the services she offered.*

*She graduated from LADMMI and feels connected to the francophone dance community, but at the same time she feels there is a divide and she is a little lost in the middle of it.*

*She wishes there was not so much separation between anglos and francos and gets frustrated by too much material (ie. the redundancy of having one of everything in English and French)*

*She finds that in general, online resources are not specific enough. There are too many websites, too many things to join and to maintain. She would rather have one centralized spot with links all around.*



## ***B. Dance as a cohesive community***

In comparison to the music community, the dance community is much smaller and far more cohesive. In general, most Anglophone dancers know each other. Dance administration is also much more centralized, as there is one main organization, the Regroupement québécois de la danse (RQD) that most dancers refer to for professional support, in contrast to the many music organisations currently in operation for musicians.

## ***C. Dance survey results: themes and suggestions***

### **1. Regroupement québécois de la danse (RQD)**

The overwhelming theme in the dance results is the need for close partnership with the RQD. Specifically, dancers requested help with making RQD more accessible to Anglophones, mainly through translation services, both live and written. The RQD website in particular is crucial, as it is the main means of circulating information in the dance community, whether it be for upcoming auditions posted on the on-line babillard or information permanently posted on the main website.

Since RQD is so prominent, the main need of the Anglophone dance community is to improve RQD's accessibility. Initial discussions have shown that RQD is willing and interested in pursuing measures to help their Anglophone members.

Results from the survey show a need for:

- Partnership between ELAN and RQD to facilitate on-going good-relations and accessibility for Anglophone dancers,
- Translation of the:
  - RQD main website,
  - RQD babillard, and
  - RQD live events.

## **V. Commonalities between music and dance survey results**

Although the music and dance communities clearly show different needs, there are a few common interests and needs evident in the survey results.

### ***A. Language services***

The reality of both music and dance is that Quebec is a multi-lingual province, and the greater one's comfort in functioning in French, English and other languages, the larger one's community, and thus artistic opportunities are. Understandably, the most recurrent theme throughout the surveys is need for access to language services such as French-as-a-second-language courses and English-French, French-English translation of proposals, grants and other written correspondence. A number of respondents suggested setting up a 'buddy system' for translation between Anglophones and Francophones, thus helping short-term translation needs and building long-term communication and understanding across the larger artistic community.

### ***B. Professional development workshops***

There was a great interest expressed in professional development workshops by both music and dance respondents, with many, many suggestions for types of workshops to be given. There is clearly an interest in a balance between business skills and artistic development workshops, an interest that can be uniquely met by ELAN as an arts service organization. Please see Music section III. C. 8. Professional development workshops and Dance section IV. C. 9. Professional development workshops for specific suggestions.

### ***C. ELAN's currently offered services***

Respondents showed overwhelming interest in ELAN's currently offered services, including the showcase, events calendar, ELANews and schmoozer. ELANews in particular showed incredible interest: 74% of music respondents and 69% of dance respondents were interested. Continuing efforts to expand and target ELANews to the interests of the music and dance communities will help to both serve current ELAN musician and dance members and solicit new members in the future.

## VI. Appendix

### A. Music survey

Greetings,

The English Language Arts Network (ELAN) is a Quebec-wide network of English-speaking artists from all disciplines that is in the process of creating a member-based network to share expertise, ideas and resources. Music is one of the most dynamic artistic scenes in Quebec but also the most fragmented and diverse. Communication between musicians is limited and support is sketchy. ELAN has received funding to help musicians find professional support and make connections with artists in other disciplines to provide services.

Many useful services are already offered on ELAN's website, such as an Events Calendar, a Members' Showcase to promote members' work and give them visibility on the Internet, a comprehensive list of other arts organizations throughout Canada and information about the grants and services that they offer, and of course an ever growing database of Quebec artists and industry professionals across all the disciplines.

But we are always looking for new ways to improve our services to the English Arts community, which is why we are eager for your input about the music community. Accordingly, we would greatly appreciate it if you would take a couple of minutes to fill out this survey and check out the ELAN website at [www.quebec-elan.org](http://www.quebec-elan.org)

#### Questions

1. What is your specialization(s) within the Music Industry? (eg. performer, composer, etc...)

---

2. Which of the following resources could you use? (Note, resources with an \* are already offered on the ELAN website).

- |                                     |       |
|-------------------------------------|-------|
| * performer database                | _____ |
| * grant information/experts         | _____ |
| - manager/agent/booker database     | _____ |
| * financial advice/tax consultation | _____ |
| * publicist                         | _____ |
| * teacher/instructor database       | _____ |
| * web designer                      | _____ |

- festival/club database \_\_\_\_\_
- \* recording engineers/studio access \_\_\_\_\_
- \* rehearsal space \_\_\_\_\_
- \* legal advice (contracts/royalties/etc...) \_\_\_\_\_
- job bank \_\_\_\_\_
- other(s)\_\_\_\_\_

3. Which of the following services would you wish to offer to other artists?

- performer \_\_\_\_\_
- teacher/workshops/master class instructor \_\_\_\_\_
- composer/songwriter \_\_\_\_\_
- arranger \_\_\_\_\_
- film scoring \_\_\_\_\_
- instrument sale and repair \_\_\_\_\_
- bookings \_\_\_\_\_
- grant writing \_\_\_\_\_
- recording \_\_\_\_\_
- live sound engineering \_\_\_\_\_
- other(s)\_\_\_\_\_

4. Where do you currently obtain information about:

- new grants or changed deadlines ?  
\_\_\_\_\_  
\_\_\_\_\_
- employment opportunities ?  
\_\_\_\_\_  
\_\_\_\_\_

5. Are there any Quebec Artists organizations which you feel would benefit from English translation or language services? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

6. Are there any other suggestions you have on how ELAN can properly serve the needs of the Anglophone musical community? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

7. Would you be interested in:

- professional development workshops? \_\_\_\_\_

-if so, what kind?

\_\_\_\_\_

\_\_\_\_\_

- putting your work on ELAN's Members Showcase?
- \_\_\_\_\_  
- promoting future shows or performances on ELAN's Events  
Calendar? \_\_\_\_\_
- receiving newsletters about events, opportunities and services?
- \_\_\_\_\_  
- purely social events to meet other artists?  
\_\_\_\_\_

If you would like to know more about any of ELAN's services or programs  
call **514-935-3312** [www.quebec-elan.org](http://www.quebec-elan.org)

## ***B. Dance survey***

Greetings,

The English Language Arts Network (ELAN) is a Quebec-wide network of English-speaking artists from all disciplines that is in the process of creating a member-based network to share expertise, ideas and resources.

Many useful services are already offered on ELAN's website, such as an Events Calendar, a Members' Showcase to promote members' work and give them visibility on the Internet, a comprehensive list of other arts organizations throughout Canada and information about the grants and services that they offer, and of course an ever growing database of Quebec artists and industry professionals across all the disciplines.

ELAN has recently received funding to help dancers find professional support and make connections with artists in other disciplines and to find out what problems and obstacles they may face.

We are always looking for new ways to improve our services to the English Arts community, which is why we are eager for your input about the dance community. Accordingly, we would greatly appreciate it if you would take a couple of minutes to fill out this survey and check out the ELAN website at [www.quebec-elan.org](http://www.quebec-elan.org)

### **Questions**

1. What is your specialization(s) in dance? (eg. performer, choreographer, teacher etc.)

---

2. Which of the following resources could you use? (Note, resources with an \* are already offered on the ELAN website).

- Jobs and auditions (in all disciplines) \_\_\_\_\_
- Presentation opportunities \_\_\_\_\_
- \* Grant information/writers \_\_\_\_\_
- \* Classes, workshops, specialized training \_\_\_\_\_
- \* Financial advice/tax consultation \_\_\_\_\_
- \* Translation \_\_\_\_\_
- Teacher/instructor database \_\_\_\_\_

- \* Web designers \_\_\_\_\_
  - Body workers/therapists \_\_\_\_\_
  - Festival listings \_\_\_\_\_
  - \* Space rentals \_\_\_\_\_
  - \* Legal advice (contracts/CSST/etc.) \_\_\_\_\_
  - Other(s) \_\_\_\_\_
- 

3. Which of the following services would you wish to offer to other artists?

- Performer \_\_\_\_\_
  - Teacher/workshops/master class instructor \_\_\_\_\_
  - Choreographer \_\_\_\_\_
  - Bodywork \_\_\_\_\_
  - Rehearsal director \_\_\_\_\_
  - Other(s) \_\_\_\_\_
- 

4. Where do you currently obtain information about:

- New grants or changed deadlines?

\_\_\_\_\_

- Employment opportunities?

\_\_\_\_\_

-Training/Workshops?

\_\_\_\_\_

5. Are there any Quebec Artists organizations, which you feel would benefit from English translation or language services?

\_\_\_\_\_

\_\_\_\_\_

6. Are there any other suggestions you have on how ELAN can properly serve the needs of the Anglophone dance community?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

7. Would you be interested in:

- Professional development workshops? \_\_\_\_\_  
-If so, what kind?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
  
- Putting your work on ELAN's Members Showcase?  
\_\_\_\_\_
- Promoting future shows or performances on ELAN's Events  
Calendar? \_\_\_\_\_
- Receiving newsletters about events, opportunities and services?  
\_\_\_\_\_
- Purely social events to meet other artists?  
\_\_\_\_\_

If you would like to know more about any of ELAN's services or programs  
call **514-935-3312** [www.quebec-elan.org](http://www.quebec-elan.org)



### ***C. Music survey raw data from long answer questions and 'other' sections***

#### SPECIALIZATION

1. What is your specialization(s) within the Music Industry? (eg. performer, composer, etc...)

- organist
- performer (15)
- performer (children's, yiddish), sing , guitar, accordion
- performer, educator, artistic director, event organizer, producer, publisher
- composer, music librarian
- performer, educator, composer
- performer. Mostly Baroque violin, also pop, folk, classical violin
- performer and concert presenter
- Composer, performer and producer
- Professional Bagpiper, Performer, Instructor and Adjudicator.
- performer, composer, audio engineer
- Songwriter, performer.
- manager/agent
- Frontman/Manager/Promotor/Booker/Producer
- dj, sound tech ,production of electronic music
- composer, engineer
- Composer of contemporary art music, music for contemporary dance
- Performer of contemporary piano repertoire.
- performer, composer, and all admin that goes along with that (manage business, booking, correspondance, practice, rehearsal)
- Performer, Producer, Technicien, Composer
- Scholar
- Performer/composer
- Composer/Scholar
- Performer; teacher
- performer, teacher, and admin for all that goes with both those activities
- performer, composer, producer
- performer, composer
- -musicology; currently doing graduate studies, hoping to pursue an academic career
- classical music performance (orchestral, chamber, as clarinetist and conductor)
- contemporary vocal music, community music, performer, educator, conductor, writer
- performer, promoter, reseracher
- composer
- composer/performer/soundscaper

- Composition (contemporary music). Also post-secondary instruction (teaching), ensemble management (contemporary music).
- performer, record producer, studio musician, video-audio media producer, educator
- improvising musician - performer, booker, producer
- Performer, journalist
- performer (orchestral and gigs), teacher (mostly Suzuki method)
- music education specialist (elementary school)
- performer (gigging), teacher, pedagogical composition, wind quintet manager (booking, fees, agent), arranging
- Composer, violinist, improviser, writer, painter, teacher
- Composer (concert music, some theatre music), administration, research
- singer/songwriter, or performer/composer
- Composer (film, dance & theatre)
- Singer-songwriter
- Teacher/Performer
- composer, performer
- early oboist, instrument maker, scholar/writer, teacher
- performer (orchestral and chamber)
- Teacher and choral director
- performer, composer
- performer, scholar
- new music performer
- no response given (2)

RESOURCES: other

2. Which of the following resources could you use? Responses from 'other'

- advisor about getting gigs
- list of auditions/artists wanted for new projects
- french translation services
- I already have easy access to all these services, but I can see they all might be useful.
- A member-accessible venue database compiled by local musicians - genre, who pays a guarantee, who has a good/bad reputation, etc. This kind of info is very helpful when attempting to navigate booking shows in a new city.
- Help with all
- sound bank
- classifieds, chat
- publisher database?
- fully loaded artist's office centre with fax, scanner, photocopier, website consolidating info especially about what employers are looking for (not necessarily a job bank, but more general, such as festival mandates etc.)
- booking office
- translation service

- private sector financing info, resources to finance tour/projects
- agent
- connection with dancers, visual artists including video/film and wordsmiths who would like to collaborate with a musician/composer/soundscape
- grant info –festival coordinator-sponsor researcher
- I've already got all that. I would love a video studio - a fully equipped new media centre.
- infrastructure for improvising musicians/artists, connections between communities
- time
- I would like courses on managing/agent/booking so that I can do it for myself rather than hire someone else.
- My experience is that a career develops by building up your own networks, expanding your own contacts, not relying on others to do things for you. Read Chance and Circumstance on Cage and Cunningham. That's how we did it in the 60's and how I've done it since.
- Job bank - yes if it covers the needs of composers. Festival and club database – Maybe, depends on the specificity of the database
- advice on how to book tours in Canada independently (without a booker)
- song publishers
- these are all things I do or have done for myself.
- access to recording space and engineer esp. important when not affiliated with a school

#### SERVICES: others

3. Which of the following services would you wish to offer to other artists? Responses from 'other'

- wedding/funeral organist
- summer camps
- collaborator on multi-disciplinary projects
- If I had the time, I can do the following: composing (including orchestrations, arranging, etc), performing, grant writing, and I can teach all three
- sound design, technology
- consultant
- any team situation, I've done it
- other musicians
- interdisciplinary work with dance, theatre, poetry
- Write, proof, coordinate copy for various projects (for example, web site content, press releases, concert/festival programs, reviews, interviews, portfolio materials, etc. etc.)
- Research work
- Database management and other administration work

#### GRANT INFORMATION

4. Where do you currently obtain information about new grants or changed deadlines?

- On the web sites of the individual arts organizations, or word-of-mouth
- no time - need to hire someone else to do it
- e-mail
- Foundation Centre (not that helpful)
- nowhere
- From the websites of arts organizations I know about through colleagues or word of mouth, or directly from colleagues.
- Canada council/CALQ websites
- ELAN news, granting organisations' websites
- from web-sites of governments and city cultural section web-sites
- searching by on the internet
- Individual websites, i.e. Canada Council, CALQ, etc.
- Web sites, word of mouth
- I have no idea except from this web site where to even begin to look for that information
- e-mail newsletters - SOCAN, ELAN, songwriting newsletters, etc.
- The appropriate website to the grant ie. Canada Council or Factor.
- Asking questions
- they send them to us regularly or we visit their sites
- Sonic bids, Socan, Canada Council
- confusing government sites
- through friends
- websites
- back of cd jackets, standard websites
- from McGill University
- Grant websites (Canada Council, CALQ, FACTOR)
- Internet
- internet
- word of mouth; internet
- websites, word of mouth
- google the info
- arts council website
- internet
- Internet and McGill sources
- websites
- Akimbo
- web-sites, personal contacts, academic grant offices
- Canada Council, Conseil des Arts et Lettres
- N/A
- directly from granting organizations' web sites
- McGill, granting organisations etc.
- web, CC, CALQ, WOM, back of cds
- the web

- Canada council website, CALQ website
- YES
- Provincial organization newsletters, word of mouth
- internet
- Web sites
- WOM, websites
- ELAN news
- not applicable at the moment
- nowhere
- CC, CALQ, SSHRC, prior knowledge, WOM. Grants are an extremely important part of this picture - in the States, there is funding for projects that are already successful. In Canada, there is funding for people just starting out, although I understand it is getting harder and harder to get these grants.
- on-line, friends WOM
- internet
- can council
- online at individual websites

#### JOB OFFERS

4. Where do you currently obtain information about employment opportunities?

- Royal Canadian College of Organists website
- Orchestras Canada, word-of-mouth
- word of mouth
- makes his own opportunities
- word of mouth
- internet
- American Symphony Orchestra League website, Conductor's Guild, Musical Chairs info
- nowhere
- Orchestras Canada and the International Musician, as well as from my old professors (usually when it's pedagogical).
- Mostly word of mouth. Otherwise ensemble/festival websites, notice boards, the Guild newspapers.
- ELAN news, CQM news
- musicians' union newsletter and e-mailing list and web-sites
- the musician magazine, and the guild
- Word of mouth
- Years of networking and contacts.
- Word of mouth
- craigslist, word of mouth from colleagues
- I have not needed to.
- word of mouth, personal contacts, organization websites
- blues societies, cultural centers, other producers, etc.

- Sonic Bids, our Labael (weewerk Records)
- huh?
- classifieds in local papers, networking
- school emails, websites
- union, but don't use them anymore. Word of mouth
- Nowhere, or from mouth to mouth
- none
- Internet
- friends
- word of mouth; internet
- newsletters (ELAN, YES etc.), word of mouth, knowledge of community
- word of mouth
- Internet, musicology list serves
- word of mouth
- n/a
- n/a - I'm freelance
- employed
- directly from potential employers' web sites
- WOM, networking, knocking on doors
- word of mouth
- montreal shows.com
- Orchestras Canada, Suzuki Association of the Americas
- Job Bank
- School board postings, word of mouth
- WOM, internet, musical chairs.org, guild newsletter
- WOM
- Usually word of mouth, occasionally via forums
- phone book, internet, word of mouth
- ELAN News, Montreal Film Group, Folquébec, OCF
- mostly word of mouth
- nowhere
- sometimes you go to where the work is, so people end up working in several cities at once, travelling quite a lot. You also have to hustle - you have to find or invent work. Nobody is going to call you with a job.
- musical chairs.com
- QBA news letter and schoolboard sites
- classical singer
- chronicle for higher education, word of mouth, academic keys

#### ARTS ORGANISATIONS

5. Are there any Quebec Artists organizations which you feel would benefit from English translation or language services?

- rythme FM (Les productias J)
- I'm not well-informed enough on all of the Quebec Artists organizations that are out there.

- Not that I can think of...
- CQM!!!
- yes, practically all francophone organizations would benefit from proper English translation services and English translation is atrocious in this area (Eastern Townships)
- i do not know enough about the organizations in quebec to answer properly
- <http://www.codesdaces.org/>
- In fact, most Francophone arts companies do terrible or no English translations – this is a cool idea – have ELAN offer them good, affordable translations – bridge that gap!!
- All.
- Do not know
- Culture Montreal
- All festival and grant sights are very difficult to access and navigate, in French oe English.
- No, I'm bilingual and my first language is French.
- not to my knowledge
- Quebec Arts Council; UDA
- any not-for-profit org run on a tight budget
- do not know
- not that I am aware of
- Westmount Youth Orchestra (french to english), program notes in general
- Mondiale chorale
- I feel most of the Quebec gov't services, although claim to be bilingual, are very hard
- I don't really view the "anglicization" of Québec organizations as an important objective, possibly not even a valid one. Instead, it seems the emphasis should be on helping non-native speakers of French to penetrate the milieu. For example, the Conseil québécois de la musique has a mandate similar to yours, but as an organization it is quite French, perhaps by choice. Working in partnership with them to provide parallel services without redundancy could be productive.
- DAME
- Conservatoire - francophone students need translation help with cvs and press kits. A cv workshop, language exchange, or second language ensemble would benefit everyone in their second language.
- Yes, I think the ability for an artist to promote themselves in French and English is a great advantage
- As I'm just coming back into the music industry after a very long absence (and when I was a working musician, it was in Alberta), I'm not really aware of what services are available at all, in English or in French.
- The music community always changing. In the last 20 years, the scene is more vibrant and active than ever. The difference now is that there is a critical mass of people in the music community so that concerts can

- continue to be put on even if some people are out of town, and there is an audience that has grown up to support it.
- n/a

## SUGGESTIONS

6. Are there any other suggestions you have on how ELAN can properly serve the needs of the Anglophone musical community?
  - Perhaps an overview session(s) for newcomers to Quebec of the different organizations, how they work, funding information – a basic lay of the land. It's surprising when you first arrive how divided the arts communities are. It would be great to be able to integrate more with the Francophone community. One step might be industry-related (in terms of vocabulary / topic) French classes.
  - web info in english
  - encourage young artists to play gigs and tell them when and where to do them
  - transportation services for instruments, concert/performance series across the province in which artists can do more than one show of their work
  - McGill is the most important starting point I can think of for musicians – most Anglophone musicians come to Montreal that way
  - Some sort of integration with CQM? Do we ever see Anglophone artists nominated for the Opus awards? Also the Felix awards. I wonder if we also need a Festival des Anglofolies? By the way, I wasn't aware about a number of the services offered by ELAN (marked with a \* in the survey question number 2). I will definitely re-examine the website to see what I have been missing.
  - yes, we need french translation services in order to reach the francophone public and submit grant applications to québécois governments
  - a listing of French classes with level and cost, deadlines etc..., listing of rehearsal spaces, also of recording engineers and costs, translation services for resumes, cover letters etc..
  - Anything that can help provide paying work - that's what is most important to professional musicians. I moved to this city with extensive experience in at least 5 or 6 separate areas of music, and have found it nearly impossible to be self-sufficient - and I speak French. I can't imagine how difficult it must be for people attempting to survive off only 1 or 2 musical disciplines. There seems to be a general attitude that music or music-related skills are not worth paying for (granted, this is not a Montreal-specific problem). People are asked to perform for ""exposure"", or ""a drink"", or ""pass the hat"" - fine for beginners, but not for professional performers. People working in other areas of music - recording studios, education, film/TV composition, etc. - are being asked to ""intern"" for no pay, work for ""screen credit"", or, in the rare case when a job is presented, having to deal with unliveable pay and Labour Standards violations. Yikes.



- I'm not sure if there is simply not much paying work in Montreal, or if the scene is just very insular. Either way, anything ELAN can do to give its professional members a leg up finding work would be a huge benefit.
- A data base of musicians bios and information sounds like a great start. The appropriate networking could be done on the part of ELAN to be sure that people/organizations that employ talent would be looking to the ELAN database for musicians.
  - Let us know if there are any grants that are available to English performers on a provincial level, for recordings to tour grants to music videos.
  - will think about it!
  - I would say starting up small work shops on grant writing would be the most helpful, I mean actually sitting down with individuals and filling in the blanks with them. If you go through accouple with them I'm sure they can then figure out how to continue on there own. You could also lobby the grant boddies to make the application process more accessable to Musicans as a whole. As is my experience the grants are generally designed in such away that only the larger music labels and industry folks have the budget and resourses and qualifacations to access this money. They have departments of people who's expertise and soul resondettra is to obtain these funds. Witch because they are already successful they don't really need that bad, and major projects that would have been produced anyways are being funded and smaller not yet successful projects are not. Thus we end up with the lowest common denomminator of Canadian Music available to the public. This has fead the down turn in Quebec and Canadian music we have been witnessing for the last ten years. Errelavent radio, errelavent media, masses turning away from everything but the top 5 grossing performers witch are not usually Canadian.
  - I would benefit from a couple of private tutoring sessions on managing. Someone to look at what I already do and how I could juggle all of it and/or manage it better.
  - I don't think there needs to be a separation between French and English: sharing resources can provide valuable help for both communities.
  - free/cheap access to language services - all levels of French classes, translation, proof-reading
  - professional development workshops
  - do not know
  - I think there needs to more awareness about anglophone rights / quotas when it comes to CALQ applications.
  - I'm not sure I quite understood the survey, especially the second part where you ask again Which of the followingresources could you use? I could answer this more easily if it was Which kind of resources could I offer...then we could combine even more needs and resources. As my main interest is collaborative work I'd like to see a place where artists could put forward their ideas and visions and call for other creators to work

- with them...a dancer who needs a composer, a composer who wants to use sound in an art installation....or whoever might fit the project vision...
- QMEA needs your help in recruiting members, supporting/administering the annual spring festival, organizing the conference, website maintenance etc
  - Promote integration. I think you're on the right track with the list of services you are offering and the new ones you are considering.
  - Check out Cultural Resources Council - publishing report on new media applications for the arts. By Shelley Steinsec
  - language classes, private tutoring
  - you could sponsor more events/shows and pay artists to perform
  - There is a need for communication and dialogue within and between communities, ie. within the anglophone community and between anglophone and francophone communities. If it can be mutual, it could help build longer lasting ties. For example, arranging an exchange between McGill and the Conservatoire to provide language help and/or set up language exchanges between students would be beneficial for students from both institutions as well as help understanding and integration. Also, there's an incredible need for access to information - with extremely little communication between the educational institutions, students/young professionals often don't know where to go to find it, with the worst off being those from out of town. Any kind of outreach for students from out of town would be helpful to help them understand the make-up of the Montreal community as well as anglo community (in general, and especially across economic lines).
  - ELAN can serve the Anglophone musical community by helping artists be aware of grants that are available to them and by providing a network of other like-minded artists to collaborate with. It could also provide ways of helping musicians promote themselves effectively to English and French audiences. ELAN could connect artists with French and English media and provide easy online connections to translation services for press kits, etc. I also really like the idea of helping connect musicians with students and facilitating artists' workshops and masterclasses.
  - Generate performance opportunities at meetings, schmoozers etc. Arrange artist showcases in both Québec & elsewhere to promote English-speaking singer-songwriters in Canada.
  - Nothing comes to mind at the moment.
  - I got interested in early music by just by having one thing lead to another. The history is implied in the instrument, and interest in style is a logical step after that.
  - french language classes directed for artists e.g. rehearsal vocabulary.

WORKSHOP: what kind

7. Would you be interested in: professional development workshops? -if so, what kind?

- development as a recording artist and how to get your stuff public

- conducting workshops
- collaborative skills (work out ideas with others), tax & business information, promotion & possibilities, audience knowledge (how to present & modify concerts based on different audiences)
- Workshops that focus on marketing, financial management, how to go about promoting yourself as a self-employed freelance musician.
- Grant writing, how to book a successful tour (classical music)
- different ideas about how to get projects started, \_\_\_\_\_
- Chamber music, opera and Lieder (répétiteur).
- Opportunities to meet high level officials and some politicians to talk policies for the arts!!
- Bagpipes and Pipe band drumming are unique and do not offer the ensemble capabilities other musical instruments can provide. However, the obvious cultural recognition and portability offers this medium and unique presentation
- Meeting employers - studio owners, club bookers, concert promoters, TV/film prod. companies looking for music, etc.
- Seminars on non musical aspects of the industry that a lot of artists, particularly young, are ignorant about ie. artists legal rights, publishing and royalties, independent touring, grant application etc.
- Audition techniques
- how to expand digital marketing to increase live tours
- social networking events to meet industry types
- Grants/Pr./Management/Booking/ Festivals
- all aspects of performance, composition, software usage, techniques, etc...
- Grant writing, publishing, web site design, small business workshop, self employed workshops
- workshops are too general. Like I put in the suggestions, I'd be interested in some kind of private tutoring
- self-management
- songwriting, self-promotion, marketing of cultural projects
- self-promotion strategies
- getting an academic job; having an academic career in music
- web design, computer literacy (web page, blog, for communications), media, press kit
- business, tax stuff
- I would be interested in a film scoring workshop including technology
- anything to do with media, communication on-line, prepare young musicians for the business of today and the future
- grant writing, how to: write a good cv and package, concert presenting, making use of resources, organisational structures, non-profit status and structures
- events organization; composition workshops
- artist management/publicity/sales/promo
- Running small business

- guitar master class
- self-promotion (as teacher/performer, especially how to pitch oneself to music camps, schools, orchestras etc.), who's who in the music scene in Montreal, Quebec and Canada, admin (for self and for a group), Self-marketing, 101 on how to be a professional musician, pedagogy, networking, confidence/psychology of being an artist, outreach to young artists to expand ideas of the potential in the field
- I have very different values than young people today, or maybe even than people of my own generation. There are a lot of musicians who know how to use computers well, web-sties and all that. My advice to young musicians just starting out is to devote yourself to your work. It's a growing process within your own centre. The 'business' or 'career' develops from that. My way has been to go into a scene and interact with people and the creative work comes from there.
- how music works outside of academia, how to get projects going, guidance for the practicalities of earning a living as a musician
- I would like to learn how to promote myself more effectively
- career planning of various stages in the music business. Grant writing
- A career as a musician is somewhat of a bargain with fate. When one reaches middle age, one realises that the amount of money you are making is not equal to the amount of training and expertise you have built up. My advice for musicians starting out is not to put all your eggs in one basket. Making a career takes playing well (this is a given), luck and having some friends.
- Legal issues for international artists and work permits, audition preparation, Health for artists (injury prevention and Alexander Technique)
- repair workshops, conducting workshops
- networking, booking, grant and cv writing

#### ***D. Dance survey raw data from long answer questions and 'other' sections***

##### RESOURCES

2. Which of the following resources could you use? Other section.
- especially translation!

##### SERVICES

3. Which of the following services would you wish to offer to other artists? Other section.
- Arts administration
  - although I am primarily a performer and creator, I would not likely put myself up on the website, offering those services

- monitor
- tissue/aerial coach

#### GRANT INFORMATION

4. Where do you currently obtain information about new grants or changed deadlines?

- CALQ, CAC
- CDA (Canada Dance Assembly), Dance Umbrella Ontario, Canada Council
- internet or word of mouth
- Various list serves (city of mtl, rqd, Canada council etc.)
- CALQ, Canada Council websites
- emails from various mass emails lists I'm on...like CALQ, Tangente, RQD, Studio 303, artist run centres etc
- Granting\_bodies
- Granting body websites –Canada Council, CALQ - finds it hard to get this information consistently
- Word of mouth, RQD, Circuit Est
- doesn't research this
- Personal contacts, RQD, Canada Council, CALQ, Mailing Lists
- Canada Council and CALQ websites
- Granting agency website (ie. Canada Council, Calq, etc) and personal emails (from friends, contacts and mailing lists)

#### EMPLOYMENT OPPORTUNITIES

4. Where do you currently obtain information about employment opportunities?

- RQD
- word of mouth, friends, associates
- Mostly word of mouth
- various list serves (chrc, charity village, etc.)
- RQD WEBSITE, Bulletin Boards
- same as above, RQD babillard, newspaper
- regroupement\_de\_la\_danse\_\_(RQD)
- Word of mouth, RQD website
- Word of mouth, RQD, Circuit Est
- 303, RQD, Circuit Est
- Personal contacts, RQD
- RQD babillard, Enpiste website
- regroupment quebécois de la danse website ([www.quebecdanse.org](http://www.quebecdanse.org)) and personal emails

#### TRAINING/WORKSHOPS

4. Where do you currently obtain information about training/workshops?

- RQD website bulletin boards/flyers
- word of mouth, mostly through email
- Pamphlets mailed to me, word of mouth
- N/A

- RQD,  
Studio 303, Circuit Est\_,  
Tangente website
- emails from various mass emails lists I'm on...like CALQ, Tangente, RQD,  
Studio 303, artist run centres, RQD babillard
- RQD
- Studio 303, RQD website, but sometimes they miss things. Other  
websites. Suggests that we separate things into workshops and ongoing  
classes, and into different styles. More pertinent than chronologically.
- Word of mouth, RQD, Circuit Est
- 303, RQD, Circuit Est
- Personal contacts, RQD, mailing lists
- RQD, Studio 303, word of mouth
- RQD or personal emails

#### LANGUAGE

5. Are there any Quebec Artists organizations, which you feel would benefit from English translation or language services?

- RQD
- RQD!!!!!!!!!!!!\_\_, Culture Pour Tous
- This is a tricky one. I'm bilingual, so I'm less affected by lack of English  
translation. I suppose I haven't thought about it enough
- RQD!!!!!!
- RQD
- RQD, UTAM (an organization that assists individuals with their CSST  
cases)
- RQD
- RQD, UDA, feels that any organization should be bilingual.
- RQD, certain parts of CALQ webpage
- RQD
- No
- RQD
- Regroupment Quebecois de la Danse!!!

#### SUGGESTIONS

6. Are there any other suggestions you have on how ELAN can properly serve the needs of the Anglophone dance community?

- First, I think it's great any time artists get together to support one  
another in their working and living. Being an artist of any type in  
this capitalist, money obsessed world can be difficult, depressing, even  
dangerous. Everything that we can do to keep each other alive and  
creating is all for the good.

On the other hand, I am not really comfortable with anything that risks creating divisions between groups of people, particularly between artists. So, calling some artists english speaking and some others french (or whatever) speaking seems less than constructive to me. Frankly, I have

never understood this language-based distinction between people -- not that I understand all the others either.

Still, I do think that it is great to help artists get their documents translated from one language to the other, and to provide translation at meetings and events, so they can communicate with each other, apply for grants, etc. more successfully and more efficiently. Even better is to provide them with language classes. Get everyone speaking french (and english for that matter) and then there will be no problem! Learning a new language is great for mind and the soul; and, given a bit of effort and a supportive atmosphere, it's not really that hard. As long as we live in Quebec...

I also think that it's good to hook up artists with opportunities to present their work in situations where mastery of the english language is specifically required/requested, whether these opportunities be inside or outside of Quebec. Indeed, Quebec artists -- of all linguistic stripes -- probably miss out on much that takes place in the rest of the country (though that might not be any different from how artists in other provinces feel, just because Canada is such a big place).

- \_she thinks we're already doing a great job --feels the social events are really important --it's rare she can go to the schmoozers, but she's very glad that they are happening.

She also wonders about ELAN possibly buying translation software, that members could use, as most of her translation needs center around last minute needs, such as replying to emails quickly and such. I don't know the name of the software, but someone named Justin Burr has been working on it.

Has talked before about a 'buddy system' for translation with the RQD and wonders if it ELAN could be involved in creating/organizing this initiative.

- Though I haven't made use of ELAN translation, I do appreciate the option of having applications translated from English to French.
- I think ELAN is a great resource and could continue to work to ensure that RQD is more Anglophone friendly.
- a more defined connection between RQD and ELAN lots of links, more of a partnership
- It's already doing a great job  
Helping to establish translation at RQD
- \_\_\_The newsletters are excellent, as are the schmoozers, in general, getting people together to talk is always a good idea.
- Anything relating to dealing with the CSST --it is a very complicated process, and having a language barrier makes it even more so. Any time a dancer needs to know their rights, such as a UDA contract.

- Helping make the RQD more accessible for anglophones. RQD is great to check on a daily basis, but it's hard to make it quick when you have to translate for yourself. ELAN should make itself more known. Ashlea hadn't ever heard of it. There should be more connections with other arts organizations, links and cross-information.
- Press kits, aid in mediation services, help finding work as a dance teacher (ie. in Universities and academies). Also links to research materials, ie. books or articles, a bank of resources
- Translation for RQD website
- More opportunities to connect with other dance artists and collaborators (English or otherwise).

#### WORKSHOPS: what kind

7. Would you be interested in professional development workshops? If so, what kind?

- administrative training, budgets workshops, grant-writing
- expressive theatre, photoshop, simple website updating
- somewhat interested, but more so in specialized training: Dance theatre, improvisation, performance outside of the dance realm.
- Grant Writing, Entrepreneurship for artists.
- grant writing, more specifically an analysis of the different possibilities of funding and the different funding bodies. fondation du Mairie, etc. mapping out different ones. Specific- Grants entrepreneuria
- computer courses
- knowing your rights in your, body work, grant writing, teaching and the role of teaching in and around Quebec —seminars, something that could help to create a community that connects the choreographers and teachers.
- all kinds, grant writing, choreographers talking with dancers
- technique, moving in new and different ways
- English language: Ggrant writing workshops, injury prevention *and resources relating to CSST*

#### OTHER ADDITIONAL COMMENTS

- Schmoozers yes, but it would be great if they were more structured as artist talks, like forums with specific topics. \*\*\*\*\* is a Concordia Grad. from 2006.

From Edmonton.

She is bilingual but finds herself lazy in terms of reading material (ie. how to apply for things) when it's in French and so mainly relies mostly on word of mouth.

Another idea \*\*\*\*\* had was a website sort of like Facebook or Myspace



- that networks specifically dancers. It would be user friendly and personal (one like this exists in London).
- ELANews - receives it already. Schmoozer - not unless it's related to a show or if she personally knows someone who's organizing it. \*\*\*\*\* volunteers at studio 303 and exchanges her hours in order to be able to take workshops there for free.

She is from Montreal, but anglophone.

She is part of a semi-pro dance troupe called "Koreas".

- She feels like workshops in English are limited in variety.
- \*\*\*\*\* was on the RQD committee Training (deciding on what teachers would give the workshops so she has an established connection with them already and is quite satisfied with the services she offered.

She graduated from LADMMI and feels connected to the francophone dance community, but at the same time she feels there is a divide and she is a little lost in the middle of it.

She wishes there was not so much separation between anglos and francos and gets frustrated by too much material (ie. the redundancy of having one of everything in English and French)

She finds that in general, online resources are not specific enough. There are too many websites, too many things to join and to maintain. She would rather have one centralized spot with links all around.

## ***E. Arts organisations listing***

### **Akimbo**

Description: a Toronto-based company that promotes contemporary visual art, video, new media and film locally, nationally and internationally via the internet. Akimbo is focused and selective about the information we distribute, and readers get the most up-to-date and vital information about exhibitions, publications, performances, screenings, talks, lecture series, launches, calls for submissions, and jobs related and relevant to visual culture in Canada.

Website: [www.akimbo.biz](http://www.akimbo.biz)

### **Academic Keys**

Description: Academic Keys offers universities a venue to efficiently recruit for higher-level faculty and administrative positions. In doing so, they enable clients to target their recruiting efforts to the most qualified applicants. Their 16 discipline-focused sites offer comprehensive information about faculty, educational resources, research interests, and professional activities pertinent to institutions of higher education. More than 89% of the top 120 universities (as ranked by US News and World Report) are posting their available higher ed jobs with Academic Keys. Features job announcements and e-fliers.

Website: [academickeys.com](http://academickeys.com)

### **American Symphony Orchestra League**

Description: predecessor to the League of American Symphony Orchestras. 'Founded in 1942, and chartered by Congress in 1962, the American Symphony Orchestra League leads, encourages, and supports America's orchestras while communicating to the public the essential value and cultural importance of orchestras in their communities and the vitality of the music they perform. The League provides a wealth of services, meaningful information, learning and leadership opportunities, and grass-roots advocacy to its diverse membership, which encompasses nearly 1,000 member symphony, chamber, youth, and collegiate orchestras of all sizes, and links a national network of thousands of instrumentalists, conductors, managers, board members, volunteers, staff members, and business partners.'

Website: [www.americanorchestras.org](http://www.americanorchestras.org)

### **CALQ (Conseil des arts et des lettres du Québec/Quebec Arts Council)**

Description: a government corporation dedicated to promoting and developing the arts and literature. To fulfil its mandate, the Conseil manages grant programs under which committees of peers award funds according to merit.

Website: <http://www.calq.gouv.qc.ca>

### **CDA (Canada Dance Assembly)**

Description: a Canada-wide dance organisation that “exists to facilitate the dynamic exchange of information relevant to Canadian professional dance of all forms and aesthetics.” Involved in advocacy and facilitating communication in the dance community through an on-line membership directory, e-news bulletins, forum etc.

Website: [http://www.dancecanada.net/cda/dancecanada\\_frame.htm](http://www.dancecanada.net/cda/dancecanada_frame.htm)

### **Canada Council for the Arts**

Description: ‘a federal, arm's-length Crown corporation created by an Act of Parliament in 1957 (*Canada Council for the Arts Act*) "to foster and promote the study and enjoyment of, and the production of works in, the arts." ...The Canada Council offers a broad range of grants and services to professional Canadian artists and arts organizations in music, theatre, writing and publishing, visual arts, dance, media arts and integrated (multidisciplinary) arts. It also seeks to raise public awareness of the arts through its communications, research and arts promotion activities.”

Website: <http://www.canadacouncil.ca/>

### **Charity village**

Description: an organisation and website designed to facilitate the operations of Canadian charities and non-profit organisations. Features extensive job postings.

Website: <http://www.charityvillage.com/cv/main.asp>

### **CHRC (Cultural Human Resources Council)**

Description: an arts organisation that seeks “to strengthen the Canadian cultural workforce by providing leadership and innovative solutions to human resource issues and to better the HR environment within the cultural sector.” Their activities include project management, career development tools, internship support, job recruitment, networking, information and research and advocacy.

Website: <http://www.culturalhrc.ca/home-e.asp>

### **Chronicle for Higher Education**

Description: a daily on-line journal that provides news, information, and jobs for college and university faculty members and administrators. Their web site features the complete contents of the latest issue; daily news and advice columns; current job listings; articles published since September 1989; discussion forums; and career-building tools such as online CV management and salary databases.

Website: [chronicle.com](http://chronicle.com)

### **Circuit Est**

Description: a centre for choreographers and dancers that provides space and an environment conducive to advancing their professional development, technically and artistically. Offers workshops for dancers and choreographers.

Website: <http://www.circuit-est.qc.ca/>

### **Classical Singer**

Description: a magazine for classical singers that strives to expand the dramatic vocal talents and provide invaluable articles for all singers—from seasoned professionals to novice performers, from teacher and coach to student. The CS website carries up-to-the minute listings of auditions and competitions. More than 200 forums give singers a site to interact on a variety of subjects. Singers also find online directories of singers, teachers, coaches, summer training programs and much more. The website contains an archive of all of the magazine's articles since 1998 in addition to the other classified ads that join the auditions and competitions in our special section in the back of the magazine.

Website: [www.classicalsinger.com](http://www.classicalsinger.com)

### **CNMN/RCNM (Canadian New Music Network/Réseau canadien pour les musiques nouvelles)**

Description: 'a network of artists, ensembles, orchestras, production companies, record labels, music educators, music media, musicologists, music lovers and fans who believe in the importance and value of creative music making in Canadian society'. They have two major goals: networking (improving communication, understanding and knowledge within the new music community) and representation (improving communication, understanding and knowledge of the new music community and its art to the larger society).

Website: <http://www.newmusicnetwork.ca/>

### **Codes d'accès**

Description: Founded in 1985, Codes d'accès promotes the next generation of musicians in contemporary music by providing emerging performers, composers, and administrators with opportunities to produce their work in a professional context.

Website: <http://www.codesdaces.org/>

### **Concordia University Music Department**

Description: university music training (diploma, Bachelor's) providing courses at all levels of music experience. Welcomes students ranging in skill and background from those who have limited musical background or those who are returning to music later in life, to those more experienced, and to advanced students. Styles include jazz, classical, electroacoustic, traditional, earlier musics with possibilities for cross and inter-disciplinary studies.

Website: <http://music.concordia.ca/text.htm>

### **Conductor's Guild**

Description: a music service organization devoted exclusively to the advancement of the art of conducting and to serving the artistic and professional needs of conductors.

Website: <http://www.conductorsguild.org/>

### **Conservatoire de musique de Montréal**

Description: the largest Conservatory in the provincially-run Conservatoire d'arts dramatique et musique de Québec system. Seek to ensure professional training in music and dramatic arts based on excellence, foster and support high-quality musical and theatrical training in the community, and foster and support organizations that are essential for musical and theatrical life in the community.

Website: <http://www.conservatoire.gouv.qc.ca/montreal/index.asp>

### **CQM (Conseil Québécoise de la musique)**

Description: a music organisation that seeks to unify organisations and music professionals who specialise in concert music. The CQM promotes all aspects of Quebec concert music, including concert presentation, new music, arts in schools, recording, stabilisation of employment in music, and national and international media presence of Quebec music.

Website: <http://www.cqm.qc.ca/fr/accueil.aspx?sortcode=1>

### **CSST (Commission de la santé et de la sécurité du travail)**

Description: "the organization to which the Government of Québec has entrusted the administration of the occupational health and safety plan." Deals with prevention of un-safe work conditions, inspection of workplaces, and compensation and rehabilitation of workers who have a work-related injury.

Website: <http://www.csst.qc.ca:80/portail/en/>

### **Culture Montréal**

Description: organization that brings together people from all backgrounds interested in promoting culture in all its forms as an essential element of Montreal's development. Seeks to promote the right to, access to, and participation in culture for all citizens of Montreal; assert the role of culture in Montreal's development, especially by encouraging the cultural community to actively participate in city life; and to contribute to strengthening Montreal's position as a cultural metropolis through the enhancement of its creativity, cultural diversity, and national and international prominence.

Website: <http://www.culturemontreal.ca/>

### **Culture Pour Tous**

Description: “an independent non-profit organization whose mission is to contribute to the democratization of culture in Quebec.... Among the cultural projects produced by Culture pour tous are the *Journées de la culture*, the *Cultural Logbook* (a learning tool for schools), *Intercultural Encounters* (an initiative to enhance the profile of professional artists from immigrant communities), the conferences known as *La Rencontre* and community art projects such as *The Convertibles* and *Art at work*.”

Website: [http://www.culturepourtous.ca/index\\_en.htm](http://www.culturepourtous.ca/index_en.htm)

### **DAM**

Description: an open organisation striving for the recognition and inclusion of professional artists from ethno-cultural communities into the Montreal cultural network. DAM's mandate 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 organisations and the performance outlets in Montreal" and to "maintain an active and critical watch over policies and procedures that could discriminate against artistic and cultural proceedings".

Website: <http://www.artsmontreal.org/dam.php>

### **Dance Umbrella Ontario**

Description: “a service organization that provides quality management and administrative support to professional dance artists in Ontario and actively works to facilitate their success.”

Website: <http://www.danceumbrella.net/home.htm>

### **Enpiste**

Description: an national network of circus artists whose activities focus on information, training, creation and presentation.

Website: <http://www.enpiste.com/>

### **FACTOR (Foundation Assisting Canadian Talent on Recordings)**

Description: an organisation dedicated to providing assistance toward the growth and development of the Canadian independent recording industry. Various programs aid the development of the industry, with funds available to assist Canadian recording artists and songwriters in having their material produced, their videos created and support for domestic and international touring and showcasing opportunities as well as providing support for Canadian record labels, distributors, recording studios, video production companies, producers, engineers, directors – all those facets of the infrastructure which must be in place in order for artists and Canadian labels to progress into the international arena.

Website: <http://www.factor.ca/>

### **FAMEQ (La Fédération des associations de musiciens éducateurs du Québec)**

Description: a service organisation that promotes quality music education throughout Quebec and represents Quebec music educators in negotiations with provincial and federal public and private organisations.

Website: <http://www.fameq.org/index2.html>

### **Folquébec**

Description: an organisation dedicated to the promotion and diffusion of folk music made in Québec. The primary objective of Folquébec is to increase recognition nationally and internationally of the abundance and quality of Québec's folk music and dance culture.

Website: <http://www.folquebec.com/>

### **Foundation Centre**

Description: The Foundation Centre mission is to strengthen the nonprofit sector by advancing knowledge about U.S. philanthropy. They connect nonprofits and the grantmakers supporting them to tools they can use and information they can trust, maintains the most comprehensive database on U.S. grantmakers and their grants and operates research, education, and training programs designed to advance philanthropy at every level.

Website: <http://www.foundationcenter.org/>

### **Guilde des musiciens/musiciennes du Québec**

Description: the professional musicians' union in Quebec, and member of the American Federation of Musicians. Their mission is to defend, and promote the economic, social, moral and professional interests of its members who are all free-lance musicians. In addition to establishing working conditions, the Guild also promotes the interests of its members by providing legal services and insurance plans and actively lobbies government agencies to ensure favourable legislation.

Website: <http://www.gmmq.com/public/fr/index.asp>

### **Improvcontact**

Description: improv exchange and networking website, featuring musician profiles, show and jam listings and forum.

Website: <http://improvcontact.org/>

### **International Musician**

Description: monthly magazine published by the American Federation of Musicians the provides news on legislation affecting musicians, audition notices, industry news, features about activism and labor organizing campaigns, and spotlights featuring the activities of their colleagues.

Website: <http://www.internationalmusician.org/>

### **McGill University Schulich School of Music**

Description: the largest post-secondary university music program in Quebec, with degrees available in performance (Classical, Jazz and Early Music

streams) and music research (including composition, theory, musicology, music education, music technology and sound recording).  
Website: <http://www.mcgill.ca/music/>

### **Le mondial chorale Loto-Québec**

Description: a 10-day choral music event that brings together thousands of choristers, musicians, performers, music lovers and aficionados, in its first three editions, within grand public festivities featuring group singing.  
Website: <http://www.mondialchoral.org/en/apropos.php>

### **Montreal Film Group**

Description: an organisation that seeks to bring together like-minded film and TV folks who are eager to be part of a thriving - and growing - community. To do this, they promote networking and learning through a stimulating slate of events.  
Website: <http://montrealfilmgroup.com/index.html>

### **montreal shows.com**

Description: an on-line resource listing catering to pop/rock/indy bands. Features listings and postings on shows, bands, venues, promoters, designers, labels, distributors, stores, recording, practice space, radio, press, grants and zines.  
Website: [montreal shows.com](http://montrealshows.com)

### **Musical Chairs**

Description: organisation that aims to provide a cost-effective means for orchestras, opera companies and conservatoires to advertise vacancies worldwide. Features listings of orchestral/opera house auditions, competitions, masterclasses, directories of musicians, orchestra/opera houses, conservatories, and instruments sales.  
Website: <http://www.musicalchairs.info/>

### **Music Magazine**

Description: an indy music magazine that features news, reviews, interviews, blog and myspace and a call for unsigned bands.  
Website: <http://www.themusicmagazine.co.uk/index.php>

### **OCFF (Ontario Council of Folk Festivals)**

Description: The OCFF serves festivals, organizations and individuals working in the traditional, contemporary and multicultural folk music industry in Ontario. OCFF determines/meets the needs of the membership through information (on-line listings on festivals, awards, conferences), communication (e-mail and news postings), education (professional development workshops), advocacy and industry development (on-going discussions with industry and public and private arts organisations).  
Website: [www.ocff.ca](http://www.ocff.ca)



### **Orchestras Canada**

Description: a national membership organization for Canada's professional orchestras. We provide leadership and service to symphony orchestras and their constituencies across the country through *advocacy, professional development activities, communication tools and networking activities*. Services include on-line job postings and member-only resource listing, directory and e-newsletter.

Website: <http://www.oc.ca/>

### **Les productions J**

Description: website under construction

Website: <http://www.productionsj.com/>

### **QBA (Quebec Band Association)**

Description: non-profit organization helping to serve and connect the band community within Quebec. Seeks to promote and encourage the growth of band programs, provide opportunities for professional development and create a close network of band teachers and musicians who are interested in becoming part of an exciting organization that offers educational activities to members and their students.

Website:

<http://www.quebecbandassociation.com/Site/Quebec%20Band%20Association.html>

### **QMEA (Quebec Music Educators Association)**

Description: an organisation dedicated to the needs of all music educators and in particular those teaching in English throughout Quebec. Aim to unite music teachers in the growth, support, and advocacy of music education in Quebec.

Website: <http://www.qmea-aemq.org/home.php>

### **Regroupement québécois de la danse (RQD)**

Description: a non-profit organisation that represents and defends the interests of professional dancers.

Website: [www.quebecdanse.org/](http://www.quebecdanse.org/)

### **Royal Canadian College of Organists**

Description: a Canadian-wide organisation dedicated to organists and church musicians. Provides extensive information through the website and numerous publications on job openings, work standards (i.e. pay, hours etc.), competitions, festivals and resources.

Website: <http://www.rcco.ca/>

### **Rythme FM**

Description: a Quebec-wide radio station featuring Rhythmic Adult Contemporary music.

Website: <http://www.rythmefm.com/>

**SOCAN (Society of Composers, Authors and Music Publishers of Canada)**

Description: an organization that administers the communication and performing rights of copyright-protected music, when it is used in Canada. Website:

<http://www.socan.ca/>

**Sonic Bids**

Description: an online matchmaking site for bands and people who book or license music. Feature open gig listings for everything from festivals and club dates to songwriting contests and licensing opportunities.

Website: <http://www.sonicbids.com/>

**Sortie Jazz Nights**

Description: a website bringing together everything that is going on in jazz in Quebec. Features an e-newsletter (Jazz Bulletin) and comprehensive on-line listings of artists, venues, festivals, press, radio and internet shows and links, style descriptions and sound clips and educational institutions.

Website: <http://www.sortiesjazznights.com/>

**SSHRC (Social Sciences and Humanities Research Council of Canada)**

Description: federal agency that promotes and supports university-based research and training in the humanities and social sciences.

Website: [http://www.sshrc.ca/web/home\\_e.asp](http://www.sshrc.ca/web/home_e.asp)

**Studio 303**

Description: an arts centre mainly focused on dance that offers workshops, internships and residencies and programs multi-disciplinary events.

Website: <http://www.studio303.ca/>

**Suzuki Association of the Americas**

Description: a coalition of teachers, parents, educators, and others in North, central and South America who are interested in making music education available to all children. Programs and services include teacher training, professional development, scholarships, professional journal, on-line teacher location listing, organisational support and resource listings.

Website: <http://suzukiassociation.org/>

**Tangente**

Description: a “space for experimental creation and presentation for those artists and audiences with a spirit of adventure. We are a meeting place for the contemporary dance community, a documentation centre and archive, an organization that promotes artistic education, and an instigator of touring networks and artist exchanges.”

Website: <http://www.tangente.qc.ca/>

### **Toronto Blues Society**

Description: an organization that works to create a climate in which the opportunities for live performances, radio airplay and national touring that can make a career in music viable were being made available to blues musicians. Interest in the organization was immediate, and a paid membership of over 500 was established within two years. Services include website, listserv, newsletter, directory, talent search, and a wide variety of artistic events.

Website: <http://www.torontobluessociety.com>

### **UDA (Union des artistes)**

Description: a professional artist union (theatre, dance, music and cinema) that regulates working conditions and professional relations between artists and producers across Canada.

Website: <http://www.uniondesartistes.com/>

### **UTTAM (Union des travailleurs et des travailleuses accidenté-e-s de Montréal)**

Description: an organization that assists individuals with their CSST cases

Website: ?

Telephone: 514-527-3661

### **Vanier College Music Department**

Description: a Montreal CEGEP that offers a two-year pre-university program (DÉC), a three-year program in popular music and jazz, and a Double D.É.C. in Music & Science. A DÉC in Music enables a graduating student to pursue a professional career in music, continue in the music field at the university level, or transfer to other academic disciplines at the university level. Renowned for its sound recording program.

Website: <http://fclass.vaniercollege.qc.ca/web/music/index.html>

### **(weewerk) Records**

Description: an independent record label, artist management, and promotions company based in Toronto, Canada.

Website: <http://www.uniondesartistes.com/>

### **Westmount Youth Orchestra**

Description: a Montreal-based youth orchestra, featuring beginner, intermediate and advanced performing ensembles.

Website: <http://www.ojw.ca/home.html>

### **YES Montreal (Youth Employment Services Montreal)**

Description: a non-profit community organisation that delivers English-language job search and self-employment services to Quebecers.

Website: <http://www.yesmontreal.ca/yes.php>

## ***F. Media contact list***

### **RADIO**

#### **CBC**

Meredith Dellandrea, Coordinating Producer, Montreal Matters, CBC Montreal, 1400 Rene Levesque East, Suite A-48, Montreal, QC, H2L 2M2. Tel: 514-597-4485.

Alan Johnson, Producer of Radio Noon; , CBC Montreal, 1400 Rene Levesque East, Suite A-48, Montreal, QC, H2L 2M2. Tel: 514-597-4485.

Mike Finnerty, Daybreak; , CBC Montreal, 1400 Rene Levesque East, Suite A-48, Montreal, QC, H2L 2M2. Tel: 514-597-4485.

Bernard St-Laurent, Homerun, CBC Montreal, 1400 Rene Levesque East, Suite A-48, Montreal, QC, H2L 2M2. Tel: 514-597-4485.

Dave Bronstetter, All In A Weekend, CBC Montreal, 1400 Rene Levesque East, Suite A-48, Montreal, QC, H2L 2M2. Tel: 514-597-4485.

#### **940 AM**

Sabrina Marandola, Producer, Trudeau and Salas Show, The New 940 Montreal, 800 Rue de la Gauchetière Ouest, bureau 1100, Montréal, QC, H5A 1M1.

Stephanie Tsirgiotis, Producer, Joe Cannon Show, The New 940 Montreal, 800 Rue de la Gauchetière Ouest, bureau 1100, Montréal, QC, H5A 1M1.

Melissa Wheeler, Producer, The Drive with Jim Duff, The New 940 Montreal, 800 Rue de la Gauchetière Ouest, bureau 1100, Montréal, QC, H5A 1M1.

#### **CJAD 800 AM**

Tasha (Producer, Ric Peterson Show), CJAD 800 AM, 1411 du Fort, 3rd Floor, Montreal, Quebec, H3H 2R1.

Andrea Elias (Producer, Andrew Carter Show), CJAD 800 AM, 1411 du Fort, 3rd Floor, Montreal, Quebec, H3H 2R1.

**PRINT MEDIA :**

**MAISONNEUVE MAGAZINE**

Derek Webster,  
3420 Wilson, Suite 200  
Montreal, QC, H4A 2T5.

**THE GAZETTE**

Michael Shenker,  
Arts and Life Editor  
1010 Ste. Catherine  
St. West, Suite 200,  
Montreal, QC,  
H3B 5L1.  
Tel 514-987-2560

**THE MONTREAL MIRROR**

Sasha Jackson - Arts Editor  
[sjackson@mtl-mirror.com](mailto:sjackson@mtl-mirror.com)  
465 McGill Street, 3rd Floor  
Montréal, Québec  
Canada H2Y 4B4  
**Phone :** (514) 393-1010  
**Fax :** (514) 393-3173

**HOOR MAGAZINE**

355 West Ste-Catherine  
7th Floor  
Montreal, Quebec  
H3B 1A5  
General Line: (514) 848-0777  
Toll-free: 1-877-631-8647  
Fax: (514) 848-9004

**TV :**

*GLOBAL.*

Karen MacDonald.  
News Director and Assignment Editor.  
[kmacdonald@globaltv.com](mailto:kmacdonald@globaltv.com),  
514-590-4072.

## ***G. Report: Jonathon Lindhorst***

### **ELAN MAAPII FINAL REPORT FOR JONATHAN LINDHORST**

#### **INITIAL GOALS**

My initial goals for the ELAN MAAPII project were as follows:

- 1) To solicit membership of ELAN by contacting as many members of jazz and student communities as possible and:
  - a) explain ELAN's mandate
  - b) the services offered through website (networking, artist startup kit, advertising, etc...)
  - c) conducting as many surveys as possible so that ELAN can create services that properly serve the interests of these musicians
  - d) sorting the information retrieved through these surveys into an easily understandable report that we can use to base further decisions upon

This will be accomplished through my own personal contacts, and by going through various jazz musician and student databases (such as the Sortie Jazz nights listings) and contacting these individuals by phone or email. Also, I will make contact with the heads of the jazz and music programs at McGill University, Concordia University, and Vanier College, to facilitate a wider spread of information to the student and professional body.

- 2) To create a database of music festival listings which will include the name of the festival, the dates on which it runs, the application deadline, contact info and any other pertinent information. This will be accomplished by:
  - a) research on the internet
  - b) speaking to professional musicians on the tour circuit and getting as much info as I can from them regarding the application processes
  - c) follow up by calling the festival headquarters to confirm that the information is correct and inform them of our website
  - d) this will start with the jazz community as a base and, possibly with the assistance of Louise or Simon, will be expanded to include other music festivals.
  - e) If this is successful, it could pave the way towards including a database of major venues nationally.

- 3) To build bridges with any musical organizations that are not included on our website that may be brought to our attention through the surveys.

4) Providing that we proceed with a series of workshops as discussed, to plan a workshop or panel discussion specifically addressing the day to day challenges of making the transition from music student to music professional.

### **ALLOCATION OF HOURS**

Total hours worked: **165.5**

Project 1 - Surveying and outreach: **110.5 hours**

Project 2 - Festival Database: **15 hours**

Project 3 - Contacting other Arts organizations: **5 hours**

Project 4 - Panel discussion/workshop: **5 hours**

Meetings/emails/final report: **30 hours**

### **METHODOLOGY AND RESULTS**

#### **PROJECT 1 - *Surveying and Outreach: 110.5 hours***

The bulk of my time was spent on this particular project. The goal was to promote the existence of ELAN to the musical community at large, encourage membership, and solicit the opinions of those individuals through a survey which I created that was used by all the members of the project. My particular target market was both the pro and student jazz community. I contacted members of the Music Faculty at McGill University, Concordia University and Vanier College, and enlisted their help in informing their students about ELAN and its services. They informed me that they would make their students aware of its existence and I provided them with the website address and supporting promotional materials. I also created an email database of 210 local jazz musicians and sent out emails to every one of these people with a link to the online survey at the ELAN webpage. I sent out these emails twice, once in early December, and a second time as a reminder in mid January. The bulk of my interaction with the jazz and student community was on a one on one basis. Through my continued attendance of various noted jam sessions and concerts at venues such as *Grumpys Bar, Upstairs, Dieze Onze, Nyks Bar and Grill, and Barfly*, I was able to personally hand out business cards and promotional flyers to many members of the jazz community. I would also frequent the McGill, Concordia, and Vanier faculties of music, and speak to the students in person about the benefits of ELAN.

I can not be sure of how many of the people I spoke to actually filled out the survey online, but nobody ever returned a completed survey to me either personally or through email. However, many musicians did communicate to me by email or in person their feelings about the current state of the musical scene and their thoughts on ELAN in general. Jazz musicians generally exist in a very



specialized niche of the musical world that is greatly misunderstood by both the world at large, and even other parts of the musical community. Unlike classical musicians, they do not receive an overwhelming amount of financial support or respect from the academic world, but unlike members of the pop/rock/hip hop communities, there is barely any kind of audience for the music they play outside of other musicians. Consequently many attempt to live off of corporate and cocktail gigs, of which there are fewer every year. When playing original or artistic music, they are rarely paid by the club owners who do allow jazz in their venues and often work for a cover charge or tips. There are a lucky few who are able to receive grant funding but this is hardly a common occurrence and can't be fully relied upon to sustain this artistic community. When it came to ELAN, many musicians generally had the same question: "Will this get me gigs?" ELAN offers many services but gig-finding is not one of them. As a result, many jazz musicians had a limited interest in ELAN. ELAN is primarily a networking organization, something which is very helpful for members of arts communities that are typically more solitary, such as the visual and literary arts communities, but for musicians, especially a incredibly small niche community as jazz, ELAN can't offer much in this respect that they don't already do more effectively on their own.

However, many musicians were interested in the website itself, in terms of the list of grant organizations and some even reported that they had already attended a grant writing workshop through ELAN and found it very helpful. Due to the economic situation described earlier, artistic jazz musicians are incredibly reliant on grants and any outside funding available to them. Consequently, competition is quite high for this funding, and most young musicians are at a loss for the information regarding this funding. A central source such as the ELAN website is incredibly helpful to young musicians who are trying to create a career for themselves, and even older established musicians who may not be entirely aware of the avenues open to them. Also any information regarding the business side of being a musician, such as links to individuals who can help with taxes, royalties, or promotion for example, could of great use as many artistic musicians have trouble with this end of things. In summary, many of the musicians I spoke to indicated they would investigate the ELAN website, and use it as a resource, but probably wouldn't join or get too involved with the organization directly.

### **PROJECT 2 - *Festival Database: 15 hours***

I researched and created a list of over 40 music festivals in Canada, but in the course of the research for this project, I discovered a fairly comprehensive database on the Canada Council for the Arts website, which not only covered musical performance venues, but also for dance, theatre, young audiences, and Canadian and American Events. The URL for this database is:

<http://canadacouncil.ca/development/cm127259236568750000.htm>

I decided at that point, that as such a comprehensive database existed, one which already included the music festivals I had researched and was already frequently used by many members of the musical community, the inclusion of an additional ELAN database would be somewhat superfluous, and decided to put more hours towards promoting ELAN. Also, the sheer magnitude of such project made it a well-intentioned, but ultimately unfeasible project to be completed in the time allowed within the MAAPII project.

**PRJOECT 3 - *Contacting other Arts organizations: 5 hours***

After doing some research and having several conversations with members of the McGill Jazz Faculty I determined that there are in fact very few arts organizations that are specifically focused on the jazz community, and certainly none that ELAN had not already included on their website. Also, as I have very few connections to arts organization in comparison to the other members of the MAAPII project, I decided to put my energy more towards the street level, where I am much more comfortable.

**PROJECT 4 - *Panel discussion/workshop: 5 hours***

I still believe that this workshop would be an amazing experience, and if handled properly could be an incredibly helpful and informative session for anybody just beginning a serious artistic career in music. The music business has always been a very uncertain one, and with the current change in trends and the newly developed technological methods of promoting oneself, it feels more overwhelming and uncertain to younger musicians than perhaps ever before. It would be great if individuals who had successfully carved out a niche for themselves could give advice to younger musicians and artists. However, as I began to undertake this project, I received a sizeable grant to pursue my own artistic project, and sadly could not commit the time and energy that this project deserved. But it is my hope that someone else at ELAN will take up this project, as it is truly a worthwhile one.

**CONCLUSION AND RECOMMENDATIONS**

In summary, throughout my promotion of ELAN to the jazz community I found that there was little to no incentive for those musicians to become directly involved in the organization by joining and being a part of the networking pool on the website. However, the website itself, with links to the various grant organizations and other resources for business assistance such as taxes, royalties, grant writers, and anybody who could assist with the booking and organization of tours and the like, were of great interest to many musicians. I personally know of a number of jazz musicians who now make regular use of the website as a resource in this manner. Also, there was interest in workshops on grant writing, professional development, and anything else that could inform and educate musicians, especially younger ones, on the details of running a business.

If the board members of ELAN are ok with simply providing a free and publicly accessible service, I would say keep this as it is. However, if the goal is to increase the membership rate, making this aspect of the website something that is only available to members would probably accomplish that.

In terms of the professional development workshop, I still think that this would be an invaluable experience for a younger musician who is just figuring out how to make the transition from student to working professional. The modern music business can be a labyrinth at times, and it is a subject that is nearly completely ignored within the music school system. Workshops explaining the basics of how to treat your art as a business without totally losing sight of the creative process would be extremely helpful for a young musician.

In conclusion, ELAN has the potential to be a very valuable resource to jazz musicians, but less so as a direct networking tool. As such, while it is likely that with proper continued promotion of the organization and its website, it will have a good amount of internet traffic, but it is unlikely that many of these musicians will take the extra step of actually joining up and being directly involved in the group.

## ***H. Report: Simon Wayland***

### **SIMON WAYLAND – ELAN MAAP II**

#### **FINAL REPORT**

In October 2007 I began working for ELAN.

During our initial brainstorming sessions with the MAAP II team, I helped draft an intro letter and survey to send out to the artistic community to get a better understanding of our constituents.

We also began thinking on how best we could use our various skills to assist ELAN's mission. As a professional Composer, Live Musician, DJ and record label owner, I have a diverse pool of contacts within Quebec's Music Industry. So I decided to focus my efforts in the following areas :

- 1 – Increase visibility of ELAN
- 2 – Increase membership in ELAN
- 3 – Organise Workshops for Musicians
- 4 – Organise an annual Multi-Disciplinary Gala Event for ELAN

As the project progressed we quickly realized that steps 3-4 would not be possible within the confines of the 200 hour contract for MAAP II. So we laid the groundwork for creating the workshops at some future date. Our work has yielded positive results : Executive Director Michael Toppings took our ideas and submitted a grant proposal. ELAN now has funding to organise artist workshops in Fall 2008 . Our initial brainstorming sessions have already yielded positive results for the community.

#### ***INCREASING ELAN'S VISIBILITY & MEMBERSHIP***

In my analysis of ELAN, the biggest problem I saw was the lack of visibility. Not many artists are aware of its existence. In order to promote ELAN to the artistic community, I decided to work on two fronts :

1. Internet Promotion
2. Promoting at Events
3. Media Campaign

1. In terms of Internet Promotion, I regularly sent out promo emails to my 1500+ mailing list, encouraging my contacts to fill out the survey, come to the Monthly Schmoozers and become a member in ELAN. I actively targeted specific

individuals as “seeders” – people with good promotional networks who could help promote ELAN to their contacts. For these “seeders” I contacted them personally to get them excited about spreading the word about ELAN.

I actively promoted the ELAN Facebook page, sending invitations to join to over 400 people. In total, more than 60 of my Facebook friends joined the ELAN Facebook group..

2. I always made sure to promote ELAN at events I attended or performed at. I always carried ELAN's business cards with me and passed them out at events, concerts, vernissages and dinner parties. I promoted ELAN at many events that I performed at such as Festival Access Asie, Director's Guild of Canada Mashup Event, La Presse Xmas Party ...

3. Regarding the Media Campaign, the goal was to establish good long-term connections with the media because good media relationships are essential to promoting an organisation. I planned and implemented a Media Campaign to achieve these results.

Step 1 consisted of drafting a proper press release. ELAN has many long documents explaining their mandate & services. My goal was to condense the information into a sharp, concise press release.

Step 2 involved many hours of Photoshop work to create a professional ELAN Press Kit in PDF format. The main challenges were balancing image quality with a small file size so that it could be sent out via email.

For Step 3, I built up a detailed Media Contact List of Anglophone press & radio contacts. ELAN now has a comprehensive list of Anglophone Media Contacts for all future press releases featuring phone, email and mailing address.

Step 4 consisted of sending the Press Release & Press Kit to the media organisations.

I contacted my personal contacts at the following media organisations : CBC Radio, CJAD 800 AM, MIX 96, Montreal Mirror, Montreal Gazette, Hour Magazine, Westmount Examiner. I had a meeting with my contacts at Night Life Magazine to see if they would be interested in profiling ELAN in a future issue.

As we began Step 5 of the Media Campaign (following up on the press release) my mandate with ELAN ran out. Therefore the ELAN office sent out the press materials to the new media contacts that I had researched. The Press releases instructed the media to contact Executive Director Michael Toppings to organise interviews..

As I am writing my final report, we have some media interest from my contact at CBC Radio Meredith Meredith Dellandrea : the Coordinating Producer of Montreal Matters. She has provided me with contact info of producers for several shows who may be interested in profiling ELAN in the future:

CBC Arts Reporters: Jeanette Kelly and Fiona Downey  
Homerun Researcher: Kalli Anderson  
Daybreak Researcher : Ange-Aimee Woods

In conclusion, I believe that my contribution to MAPP II has definitely helped ELAN in its mandate to help the Anglophone Artistic Community in Quebec. We obtained financing for workshops, increased membership in ELAN, improved ELAN's on-line visibility, and assembled a comprehensive Media Contact list and a professional ELAN Press Kit. All the pieces are in place for ELAN to establish a long term relationship with the Anglophone news media in Quebec. I was happy to contribute to the ELAN team.

***I. Report: Louise Campbell***

***J. Press release and press kit***