

**stateofthearts**  
september 22-23 summit 2011

BOOK OF PROCEEDINGS

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## List of Participants

First Name	Last name	Category	Subcategory	Organization
Paulina	Abarca-Cantin	Arts Community	Film/Video	ELAN Advisory Board
Louise	Abbott	Arts Community	Writing/Publishing	
Sundus	Abdul Hadi	Arts Community	Media	CUTV
Marianne	Ackerman	Community Partners	Media	Rover Arts
Geoff	Agombar	Community Partners	ELAN	ELAN
Quincy	Armorer	Arts Community	Theatre	Black Theatre Workshop
Heidi	Barkun	Arts Community	Visual Arts	
Fannie	Bellefeuille	Arts Community	Dance	RUBBERBANDance Group
Valérie	Bilodeau	Community Partners	Francophone partners	Culture Montreal
Amy	Blackmore	Arts Community	Theatre	Fringe Festival/ELAN Board
Elsa	Bolam	Arts Community	Theatre	
Christiane	Bonneau	Community Partners	Francophone partners	Culture Montreal
Carole	Boucher	Community Partners	Government	Canada Council
Solange	Bourgoin	Community Partners	Government	Canadian Heritage
Tim	Brady	Arts Community	Music	ELAN Board
Allison	Burns	Arts Community	Dance	
Chuck	Childs	Arts Community	Theatre	Centaur Theatre
Emily	Comeau	Community Partners	ELAN	
Stephan	Cristoff	Community Partners	Media	CKUT
Lara	de Beaupré	Community Partners	Writing/Publishing	AELAQ
Claude	des Landes	Community Partners	Government	Conseil des arts de Montréal
Suzanne	Deschenes	Community Partners	Government	Canadian Heritage
Joan	Donnelly	Community Partners	QDF	
Eric	Dubeau	Community Partners	Francophone partners	Fédération culturelle canadienne-française
Ian	Ferrier	Arts Community	Writing/Publishing	Wired on Words
Heidi	Fleming	Arts Community	Music	FAMGroup
Paul	Flicker	Arts Community	Theatre	Segal Centre
Bettina	Forget	Arts Community	Visual Arts	Visual Voice Gallery
Anna	Fuerstenberg	Arts Community	Theatre	
Karilee	Fuglem	Arts Community	Visual Arts	
Patrick	Goddard	Arts Community	Theatre	QDF Board
Mélanie	Grondin	Arts Community	Writing/Publishing	mRB
Katia	Grubisic	Arts Community	Writing/Publishing	
Malcolm	Guy	Arts Community	Film/Video	
Mary	Harris	Arts Community	Music	Third Side Music
Jeremy	Hechtman	Arts Community	Theatre	MainLine Theatre
John	Hobday	Community Partners	Advisory Board	ELAN Advisory Board
Paul	Hopkins	Arts Community	Theatre	Repercussion Theatre
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Phil	Jenkins	Arts Community	Writing/Publishing	
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Laura	Kneale	Arts Community	Media	CUTV
Landry	Kouajiep	Arts Community	Media	CUTV
Victoria	Laberge	Community Partners	ELAN	
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Elizabeth	Langley	Arts Community	Dance	Concordia Dance

Christiane	Loiselle	Community Partners	Francophone partners	Culture Montreal
Eva	Ludvig	Community Partners	Government	Office of the Commissioner of Official Languages
Rob	Lutes	Arts Community	Music	
Peter	MacGibbon	Arts Community	Music	ELAN Board
Monika	Majewski	Community Partners	Community Ors	Youth Employment Services
Vicki	Marcok	Arts Community	Writing/Publishing	Véhicule Press/ELAN Board
Esther	Matte	Community Partners	Facilitator	
Gregory	McCormick	Arts Community	Writing/Publishing	Blue Metropolis
Sarah	McIntosh	Community Partners	ELAN	
Helen	Meredith	Community Partners	Government	Canadian Heritage
Dana	Michel	Arts Community	Contemporary Dance	
Elise	Moser	Arts Community	Writing/Publishing	QWF Board
Matt	Murphy-Perron	Arts Community	Theatre	Tableau d'Hôte Theatre
Norman	Nawrocki	Arts Community	Music	
Jane	Needles	Arts Community	Theatre	ELAN Board / Quebec Drama Federation
Lorraine	O'Donnell	Community Partners	Community Orgs	Quebec English-Speaking Communities Research Network
Stephen	Orlov	Community Partners	Community Orgs	Playwrights' Guild
Allan	Paivio	Arts Community	Dance	Suzanne Miller & Allan Paivio Productions
Keira	Pannell	Community Partners	ELAN	
Melissa	Paulson	Community Partners	ELAN	
June	Park	Arts Community	Theatre	Playwrights' Workshop Montreal
Shelagh	Plunkett	Arts Community	Writing/Publishing	ELAN Board
Coco	Riot	Arts Community	Visual Arts	Articule
Guy	Rodgers	Community Partners	ELAN	ELAN
Robert	Rooney	Arts Community	Film/Video	Rooney Productions
Julia	Salagor	Community Partners	Government	Conseil des Arts
Gary	Saxe	Arts Community	Film/TV	ACTRA
Clare	Schapiro	Arts Community	Theatre	Imago Theatre
Joyce	Scharf	Arts Community	Writing/Publishing	TWUC Quebec Rep
Lori	Schubert	Arts Community	Writing/Publishing	Quebec Writers' Federation
Paul	Scriver	Community Partners	Community Partners	Empress Cultural Centre Board
Ezra	Soiferman	Arts Community	Film/Video	Montreal Film Group
Speranza	Spier	Community Partners	ELAN	
Guy	Sprung	Arts Community	Theatre	Infinithatre
William	St-Hilaire	Arts Community	Writing/Publishing	Métropolis Bleu
Roy	Surette	Arts Community	Theatre	Centaur Theatre
Charles	Taker	Community Partners	Government	Office of the Commissioner of Official Languages
Andrew	Tay	Arts Community	Dance	Wants & Needs
Tarek	Toni	Community Partners	Government	Canadian Heritage
Liliane	Tremblay	Arts Community	Theatre	Infinithatre
Gerri	Trimble	Community Partners	Government	Canada Council
Liz	Truchanowicz	Community Partners	QDF	
Josh	Usheroff	Arts Community	Film/Video	Black Box Productions
Rahul	Varma	Arts Community	Theatre	Teesri Duniya Theatre
Erik	Virtanen	Arts Community	Music/Film	
Dan	Webster	Arts Community	Music	Greenland Productions
Kate	Wisdom	Arts Community	Multidisciplinary	ELAN Board / Townshippers Association
Joel	Yanofsky	Arts Community	Writing/Publishing	

## Hopes and Fears

### HOPES

- New connections = growth across regions & disciplines
- Have the courage to stand up for ourselves as artists
- Transcend divides (national/linguistic/cultural)

### FEARS

- Intimacy/substance not supported by space/time/venue on the microcosm and macrocosm
- How to balance artistic practice w/ organizational requirements
- Anglophone “ghettoisation” inability to be understood (language)

### HOPES

- Strong vision
- Quickly identify key issues
- Action plan
- Stronger foundations for cultural orgs.
- More visibility for the summit
- New partnerships
- Breaking some of the myths pertaining to the English-speaking community

### FEARS

- Hard to have concrete action (follow-up)
- Will not address the key issues
- Fear of having nothing to contribute
- Afraid of being bored

### HOPES

- Find solutions other than leaving
- More dancers and visual artists in ELAN
- Find ways to revitalize/galvanize Eng. & Fr. Audiences
- To understand the REAL issues for policy making
- To find some new creative directions and ways to give art back to the people (schools, gen. public) as participants, not just spectators
- More appreciation of mature (older) artists
- To address gender inequality in pay, performance, etc.
- Find ways to take responsibility for our future

### FEARS

- Too much talk and no follow through
- To get side-tracked by issues not specific to Eng-Lang. artists
- Too much responsibility/blame on government
- Difficulty in focusing
- We’ll go off into our own disciplines and not work together

### HOPES

- Urban to regions exchanges
- Venue for independent E-L productions in Mtl
- Networking
- Hope to overcome language barriers
- Dreams and aspirations that are not painfully unrealistic?

### FEARS

- Is material discomfort good for our art?
- Need more \$, community
- What’s a good climate for artists?
- TODAY: does process overtake content?
- Not enough English to participate fully.

**HOPES**

- Conversation continues
- Action and responsibility will be taken
- Realistic solutions can be found
- Clarity of our shared goals
- Creative solutions specific to money
- Create the link between the creative economy and arts & culture
- Address why most artists live below the poverty line
- Understand that the issues we are facing are for all artists, not just Eng.-speaking
- More representation of Eng. Artists

**FEARS**

- Conversation won't continue
- Action won't be taken
- Perpetual, eternal...navel-gazing
- There are no solutions within our direct reach
- We won't address why most artists live below the poverty line
- There is a lack of inter-cultural representation

**HOPES**

- Enough cigarette breaks
- Something practical comes from this summit
- Strong, succinct, attainable recommendations to funding bodies (Gov't, corporate)
- Recommendations that are articulated in such a way as to be useful to various/all disciplines
- "Collective vision of professional arts community"
- Determine the roles of research in supporting the Eng.-Lang, arts community
- Figures and knowledge to help attain funding

**FEARS**

- Talking to all the same people
- Lack of focus

**HOPES**

- To be inspired
  - more cohesion, macro and micro
  - More links with Francophone colleagues
  - Articulate next steps
  - Contribute to government recognition of Eng.-Lang. arts
  - Meet people from other disciplines
- Partnerships

**FEARS**

- Will have been in vain due to funding environment
- Stronger Eng.-Lang. community will decrease QC support
- Group not sufficiently diverse enough; youth, non-Anglo minorities, sectors
- Need to reach out to youth
- Need to include regions
- Division within the community (limited resources allocated) undermine efforts

**HOPES**

- Accelerate the rate of change
- Racial equality in the arts should be a law
- Trend: the momentum of integration has accelerated
- Use your frustration in art to create

**FEARS**

- Xenophobia, racism, reality of tribalism
- We are all from "away," but it is more challenging for visible minorities

## **HOPES**

- Common vision
- Opportunities given by technology to create and reach broader audiences
- Conference will help us find ways to help create art we want to create
- World PEACE through ART
- Art valued – socially and economically
- More art in schools
- Find new audiences interacting in new ways
- Art rises above division of languages
- Montreal = language lab

## **FEARS**

- Feeling defeated
- World more isolated / technology (less sharing)
- Political environment
- No one will listen
- Loss of funding / income
- Loss of audience – WHY?
- No concrete strategies

## Back-story of Our Creative Community Since 1995

### 1995

#### **DANCE:**

'Dance Shows' Phenomenon: more audiences.  
*Cirque du Soleil* phenomenon: good vs. Bad.  
Alternate Forms of Healing & Training.

#### **WRITING:**

Institutions, 1990's: *AELAQ*, *BLUE MET*, *QWF*, *Expozine*,  
*Anarchist Bookfair*, et al

#### **FILM/TV/VIDEO/MEDIA:**

1999: *CRTC* Policy reducing broadcaster Canadian  
Content Requirements.

#### **ELECTRONIC MUSIC:**

Late 90's: *MUTEK* – montreal as centre for  
electronic/electro-acoustic music.

### 2000

#### **FILM/TV/VIDEO/MEDIA:**

Start of revolution in inexpensive shooting, editing,  
animation, and distribution of projects.

#### **THEATRE:**

Beginning of The End of Media Coverage for Theatre.

#### **ELECTRONIC MUSIC:**

Late 90's → now: Explosion of indie music scene.  
Ingredients: Referendum, venues, affordability,  
recommitment of remaining English community,  
insulation/isolation from mainstream culture, political  
system favours "culture", D.I.Y., and web technologies.

#### **WRITING:**

Visibility, 2000's: *Blue Met*, *mRb*, *ELAN*, *Casa del Popolo*

### 2005-2011

#### **THEATRE:**

QDF.  
80 Companies.  
Mainline Theatre (2005).

#### **FILM/TV/VIDEO/MEDIA:**

c. 2005: Montreal becomes home to numerous  
successful "double shoots".

#### **VISUAL ARTS:**

Negative: RAAV (our professional funding body) is not  
accessible to Anglophones (applications, information,  
etc.); VS. Positive: RAAV now offers some content in  
English (thank you, ELAN!).

Sutton ranks 6<sup>th</sup> in Canada of numbers of artists; studio  
tours in townships.

Anglophone artists recognized. Daniel Olson wins Louis  
Comptois Prize, 2009. Anna Riley wins Pierre Ayotte  
Prize, 2010.

#### **THEATRE:**

Creation of Wakefield Fringe Fest. & performance  
space.



## Internet Discussion, Morning 1

**Daniel Webster:** Montreal as an option to live and work.

**Moderator:** Very important.

**Moderator:** @Jeremy: Writing/Publishing, Music, Visual Arts, Film/Video, Theatre, Dance...

**Daniel Webster:** Fringe, Blue Met, very important.

**Daniel Webster:** YAWP - Jake Browns almost regular free form events were also a real primordial soup for development back then.

**Daniel Webster:** Brave New Waves -

**Moderator:** YAWP was before my time, but Cat talks about it all the time. We have a bunch of Billy's old posters kicking around somewhere.

**Moderator:** Are there common threads that connect these disparate Montreal events and companies you're listing Dan?

**Moderator:** @Jeremy: Being Quebec City based, these names probably mean little to you... What events are important in the last decade or two in your area?

**Daniel Webster:** Really many of those events are a product of the cafes and bars/lofts on St Laurent Boulevard. The Main invited people to meet. Pop Montreal (and its mid nineties predecessor NMM-NMM) was very much very much a festival of the main. People hung out and talked and worked things into actions

**Moderator:** @Dan: Were you always a Montrealer?

**Jeremy Peter Allen 2:** With regard to English filmmakers and filmmaking, no events of importance come to mind. Partly due to the fact there are only two of us (Nick Kinsey being the other), and partly because everything

film-related has to go through Montreal. I am far more recognized in Mtl than in QC. I actually stopped referring to myself as a Quebec City based director quite some time ago because I found it to be hindrance.

**Moderator:** I'm just remembering some of the comments that Jayce Lasek made about the unique, collaborative vibe that drew him and Olga to Montreal in this video: <http://www.quebec-elan.org/raevs/direct/43>

**Moderator:** @Jeremy: Do you have thoughts to share about the different experiences of working in Montreal v. Quebec then?

**Daniel Webster:** I came to Montreal in 1983. I started a label called Psyche Industry in 84 along with a couple others.

**Moderator:** @Dan: would love to hear the comparison of '83-90s vs 90s through today

**Daniel Webster:** to me it was like a secret note that had been crumpled and buried was unearthed and then slowly unfolded and the words came to life...

**Daniel Webster:** And it is still unfolding and coming to life.

**Jeremy Peter Allen 2:** Making films in Quebec City or any other outlying region, be it in French or English, requires travelling to Montreal several times a month. There's no way around this at the moment. Every is centralized there: all the funding agencies, all the TV programmers, all the actors and tech unions, all the major festivals...

**Moderator:** @Dan: I like that description very much.

**Moderator:** @Jeremy: Sounds like working outside of Montreal, isn't really...

**Daniel Webster:** Is there a way I can see what others have been presenting this morning?

**Daniel Webster:** Another thing,

**Moderator:** Yup. Just printing up the notes from the 'Hopes and Fear' discussions... Pretty point form, but should give an idea. I will post them to a Flickr group...

**Moderator:** Ditto for the reports from the history conversation.

**Moderator:** Plus, since reports are being produced as the conference unfolds, we will be in a position to make all of the discussion reports available to the public very soon after the summit closes.

**Daniel Webster:** Montreal first truly great Indie performance venue opened at the Cabaret. It really set an new standard. Every great local act rose up to try to fill it. Proof of the "if you build it they will come. You had to work hard to promote a show there. It wasn't a given. We did about a dozen yawp shows there as we found it was a quality place to showcase up and coming acts in that format. Rufus Wainwright, and many other really started to shine at that level.

**Daniel Webster:** Another cool little venue of the time and where I had most fun at was Stornaway. It was a mixed bag every weekend. Very radical.

**Moderator:** Just going to grab your notes and go report what highlights came out of this chat...

## Our Creative Solutions Marketplace

- “Artspace” Montreal – living and working spaces, economic structures and social support (Katia Grubisic)
- Getting schools into the theatres and other arts. (Guy Sprung)
- Artists in schools (Kate Wisdom)
- Cultural diversity being definite feature in the arts – racial equality in the arts implemented through structural reform (Rahul Varma)
- Creative (Artistic) Excellence (Paulina)
- I believe that the art we create has more and wider appeal than the existing audiences would indicate. Given the erosion of traditional media, how can we collectively reach new audiences? (Roy Surette)
- How do we come to a better understanding of how to use the new technologies to manage, plan, market, and reach new audiences; to sustain artistic excellence? (Anon.)
- Can the union/labour agenda work within the artistic agenda? (Mat)
- How to create support (or better support) systems for all categories of artists within ELAN. (Heidi Barkun)
- How can we forge urban-rural connections in the arts community? (Louise Abbott)
- Mentorship opportunities among cultural workers. (Amy)
- Unusual collaborations to make the most of our resources. (Lori Schubert)
- What can we do to make our work available in other language communities (translation)? (Kate Wisdom)
- Time: how do we find the time to achieve our infinite goals? (Paul)
- How can we get mainstream media to talk about culture (not entertainment)? (Bettina Forget)
- Potential backlash against English artists by Quebec funding bodies as they try to protect French culture. (Jeremy)
- Creative economy – how will this contribute to what we do? (Jane Needles)
- Culture as commerce; expanding cultural community; building the Empress Centre. (Anon.)
- The future of community and campus television in Quebec. (Laura Sundus)
- Community Leadership. (Chuck Childs)
- Bridging the gap: Supporting 1st time artists. (Josh Usheroff)
- June: Multidisciplinary creation/spaces development. (Anon.)
- Creative synergy: breaking out of the silos. (Patrick Goddard)
- Incorporating remix/mash-up culture into dance/theatre arts. (Mathieu)
- Creation of an “arts super fund”. (Ezra Soiferman)
- National and international promotion and distribution of Quebec art (Anna)
- Touring in the regions... what are the pitfalls? What are the payoffs? (Peter MacGibbon)
- How can we (individual artists and artists’ organizations) increase our capacity to work? (Elise Moser)
- Openness – English-language arts and the world –the “no ghetto” discussion. (Dan Webster)
- How to apply the benefits of dramaturgy in theatre to other art forms. (Elizabeth Langley)

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# #1

## **Dramaturgy – in all other art forms**

**Initiator** – Elizabeth Langley

**Participants** - Jeremy Hechtman, Anna Furstenberg, Lorraine O'Donnell, Elizabeth Langley

**Key Points of Discussion:**

Definitions, Applications, and modes of Performance, as applied to visual Arts.

**Conclusion / Recommendation:**

All arts need an Amanuensis; All arts need to communicate meaning and relevance

## #2

### How can we increase our capacity, as individual artists and as organizations, to do our work?

**Initiator** - Elise Moser

**Participants** - Melanie Grondin, Carole Boucher, Shelagh Plunkett, Rob Lutes, Heidi Barkun

**Discussion Key Points:**

- We need to find ways to share resources more effectively to reduce our expenses and free up time for art. Our big theme is cooperation.
- Can we organize communal living and working spaces, skills exchanges (you help me write a grant, I'll cook you a pot of chili), communal kitchens or food coops?
- Can our organizations share resources – space, staff, equipment, expertise?
- Can ELAN be a hub for the organization of skills and resource exchanges? For example, by letting us know what other members live in our neighbourhoods so we can share childcare or dinner-making. Perhaps by setting up a web forum for exchange of this kind of info.
- We are all concerned about our income security and old age. We could work less and do more art if our security was assured.
- Could we get gov't to offer a tax break or some other incentive to companies that would provide job sharing opportunities for artists, where we could have stable well paid part-time jobs with benefits?
- How can we push beyond the standard to find other partnerships or forms of support from gov't or from other areas in society?

## #3

# Culture as Commerce: Expanding Cultural Community – Building the Empress Centre

**Initiator:** Paul Scriver

**Participants:** Christiane Loiseau – Culture Montreal, Josh Usleroff, Dan Webster – Greenland Productions / Infinite Siland, Eva Ludvig, Amy Blackmore – Fringe Festival Montreal, Vicki Marco – AELAQ / ELAN board, Liliane Trembla, Claude Des Landes, Elsa Bolam, Bettina Forget, Valerie Bilodeau

### Key Points of Discussion:

1. Background of the attempts to re-develop the Empress Theatre by a community group.
2. Update on the current status of the building and the effort (Empress is on the verge of being repossessed by the City of Montreal after a ten year effort to rebuild the theatre as a cultural venue in the west-end of Montreal serving all cultural communities.)
3. The question was posed – Is it worth all the enormous effort put in by the community group to redevelop the building. Will the benefit to the community that a redeveloped Empress bring be enough to justify the work? Particularly in the context of the community’s efforts being virtually discounted by the city?
  - The general consensus was that culture is a major bringer of positive economic change to communities.
  - It was recognized that NDG is lacking in cultural venues and that the building would be used by the artistic communities of Montreal and patronized by the local community.
  - That support from cultural groups would help to bolster the effectiveness that any proposal for redevelopment that the Empress Cultural Centre Board of Directors might put forward and that the cultural groups would be willing to contribute.

### Some additional suggestions were put forward:

- Dan Webster suggested that a basement performance space would be well used space for live performance. That it would be booked regularly for music acts.
- Dan also proposed that a 300- 400 seat multi-use venue would be easily booked throughout the year and that small promoters are constantly searching for suitable venues in Montreal.
- It was generally agreed that a rooftop “special events” space would be a necessary inclusion in any redevelopment.
- Vicki Marco wondered if a portion of the Empress should not be built out for housing – perhaps five or six floors to help offset the cost of build-out.
- Dan Webster proposed that a store front restaurant would be key and that it would have to be a high-end, high volume place.
- In response to the question – does culture really transform neighbourhoods and are there any studies to prove it?
- Amy Blackmore suggested that the ECC might research William Straw of t the Pop Montreal festival.
- Peter McGibbon was also proposed as a resource.

**In conclusion**, there was general consensus that redeveloping the Empress for culture is an excellent idea. The west-end community will benefit from the redevelopment and there will be enough people to use the space to make it worthwhile. All people in the group expressed their desire that the project would succeed.

Initiator's remark: I would like to ask the participants in the State of the Arts Summit to support the effort to redevelop the Empress as a cultural venue for the west-end in writing. I would like to have the emails of participants willing to write a support letter and I will send them a request for their support in the next weeks. The written report of the arts community for culture at the Empress would give our efforts an enormous boost.

Thanks!



## #4

# The Future of Campus-Community TV in Quebec

**Initiator** - Laura Kneale

**Participants** - Sundus Abdul Hadi, Chuck Childs, Guy Rodgers

### Key Points of Discussion:

- Campuses are like « springboards » for c/c television production
- The need for English language community TV as support for the arts
- Technical support, “space”, possibilities
- “On air” broadcasting opportunities
- Is web-based TV media more accessible? How can we think creatively and strategically about both using the web to reach remote communities and the traditional broadcast structure to cement our voice and place in society?
- To what extent is even the web accessible enough?
- Feasibility and rights under CRTC to be aired on VOX, financial possibilities for structure development
- Sustainability of getting on-air, i.e. Which partners, maintenance of equipment, facilities/studios
- Accessibility of content-creation by remote communities. Question of which communities could be involved and their access.
- Possibility of creating remote broadcast locations through partnerships with community organizations (funding research collaboration)
- Looking to different media outlets/ new media models to support powerful structure (radio stations ie. CJLO at Concordia)
- ELAN spoke to VOX about developing programming. VOX will only air a multi-million dollar show that will “sell” but will not advance a penny for this to materialize.
- Canadian Media Fund will only fund for-profit television stations. Problematic in that this is public money and is not currently benefiting the stations conforming to sector legislation.
- Important to find creative solutions to bypass legislation and increase possibilities.
- Many resources available on campuses such as Concordia University (Cinema Politica, film, journalism, communications schools, lectures, events, live streaming).

### Conclusion/Recommendation

- Build a foundation of support within communities and media outlets
- ELAN Media strategy – how do we do get onto to broadcast by partnering?
- Creating a movement to claim broadcast space on our airwaves
- Potential partners and allies: CUTV (Laura Kneale), CACTUS (Cathy Edwards), ELAN and other campus/community media in our province
- Important to look critically at other models and consider how underrepresented the campus/community media sector is in Canada (in comparison to US, Australia...)
- Foundation will help develop the needed support for CRTC to implement regulations/licensing for campus/community television sector by broadcasters such as VOX
- How do we make it into a PRIORITY amidst all our full agendas/work schedules/ mandates...
- Eventually establish timeline to move forward and develop strength

## #5

### Cultural diversity

**Initiator** - Rahul Varma

**Participants** - Guy Sprung, Christiane Bonneau, Rahul Varma, Quincy Armorer, Stephen Orlov, June Park

#### Discussion Key Points

- Culture diversity as a defining factor + Structural Reforms: racial and cultural equality in the arts
- Cultural diversity : Quebec is a cultural pluristic society consisting of not two, but many cultural solitudes. This cultural plurality should be the basis of arts funding in Quebec
- Funding bodies : jury should reflect the composition of Montreal (CAM)
- They should set priorities that reflect changing cultural composition of our demography
- They should be aware and consider other forms of artistic excellence criteria than the existing Eurocentric notions.
- Funding bodies should place priority on plays (or other creations) that reflect all segments of Montreal diversity, that can attract new audience from other sectors and cultures
- Education : teaching diversity in the arts
- Make resources available to new and culturally diverse artists.
- Establish an Equity office in all funding bodies to oversee and implement programs for equalizing the arts

## #6

### **Art we create has more and wider appeal than the existing audiences indicate. Given the erosion of traditional media how can we collectively reach new audiences?**

**AND How do we come to a better understanding of how to use new technologies to both manage, market and reach new audiences to sustain artistic excellence. (John Hobday)**

**Initiator** - Roy Surette

**Participants** - Jane needles, John Hobday, Lara de Beaupre, Paul Flicker, Diane Isabelle, Kate Wisdom, Lori Schubert, one other (?)

#### **Key Points of Discussion:**

1. To replace media advertising –because it is too costly and does not reach the target anymore
  - New ways for theatres to have visibility: EG: Geurilla theatre in NY Subway. Promo live 10-20 min excerpts on the street, in the shopping centres, in the Metro. Not very effective as the environment is not suited to many shows. (noise, traffic, ugly surroundings etc).Busking.
  - Email is thought to be saturated. Do people read the announcements. If they are not prioritized they might be overlooked/flushed.
  - Facebook is where most event organizers reach their audiences. Does not reach the over 40 crowd. Can be effective especially in rural situation.
  - QDF has a daily update. Also has a general theatre calendar for all MTL and regions theatre productions. Full time job to update. Would there be a need for a cultural calendar on one site for all QC events?
2. Where can tourists find out about what is on in English?
  - Voir/Hour listings for cultural agenda
  - Once a new audience member has seen a show they will be on a mailing list for a newsletter.
  - Less likely now to subscribe than before.
  - Segal theatre will distribute tickets free to new first time audience members
  - Marketing in US is very tenacious. We should follow that model to sign up new audiences.
  - One way to develop audience is to solicit interest groups to build up a following.
  - All the professional companies could come together to discuss audience development.
3. Link with CEGEPs could be improved. Most CEGEP theatre students only named one theatre in MTL. Centaur offers free tickets but they do not use them.
  - French high schools and CEGEPs are more likely to come in a group. The students pay \$15 ticket.
4. Times of performances
  - For people from the suburbs, would more matinees be useful? Show at 7 pm?
  - Some French shows are cancelling Saturday night due to travel back to suburbs
  - Last train to West island leaves at 9.15 pm

## 5. Other concerns / observations:

- Audience generally 70-30% some shows are 80-20% Eng. to Fr. Ratio
- Cultural Diversity audiences will come to a show where their community is the subject of the play. EG: Italian community. Do not subscribe after that visit.
- Demographic challenge: 30-50 age group. This group will go to big name shows or hockey and pay \$150 plus for a ticket. They do not attend plays.
- Is having a star name an option: This works very well in francophone QC because they invented the star system 25 years ago. However the Canadian TV star system does not translate to English community in QC.
- Recognition of our English actors is non-existent.
- The group all agreed that you have to educate children by taking them to the theatre. You can also have shows go to schools especially in rural areas where there is no theatre. Govt funds should be available for both.
- Is there a possible influence of film for live theatre audience development? Discussion pros and cons.
- Challenge is the 30-50 demographic
- Lori remarked that there is a decline of intellectualism. This is similar in the literary world.

## 6. The Regions:

- There is a demonstrated need for culture to tour the regions of QC. 350,000 Eng. Speakers living in the rural regions. QDF Touring project will address this need and will advise on the costs for bringing live theatre to tour the regions. There are no funds for this.
- West Island audience members do attend fringe—they will stay for the day and see 6 shows.

## 7. Funding:

- Centaur has seen the same funding since 86 so have absorbed the inflation etc.
- How do we address the future cuts of a possible 10% in funds. Cuts to cast-2-3 cast members. No large shows. We have to develop a strategy to attract new members to theatres.

## #7

### The Creation of an “Arts Super Fund”

**Initiator** - Ezra Soiferman, Montreal Film Group

**Participants** - Paul Hopkins, Erik Virtanen, Lori Schubert, Gerri Trimble, Suzanne Deschenes, Bettina Forget, Ezra Soiferman

#### Key Points of Discussion:

1. Goal: The creation of an easy, simple, non-bureaucratic, non-governmental funding agency to support local English-language art projects.
2. Current problem: Existing funding agencies often have overly-complex, time consuming, overly-bureaucratic, paperwork-heavy, odds-against-you application processes. The funding decisions also often take months to occur and funding awards are often very limited. Additionally, final reporting requirements are often very detailed and time-consuming. We set out to make all this much easier.
3. Easy...
  - to hear about the fund
  - to donate to
  - to apply to
  - to decide which projects receive funding
  - to submit reports on completed projects
  - to see finished projects
  - to share finished projects
  - to sustain year after year
4. Call it the “Arts Easy Fund”?
5. Needs to offer clear/attractive incentives to potential funders (wealthy people [aka “angels”], corporations, foundations) to make it easy for them to want to contribute to. Perhaps tax incentives, exposure, etc.
6. Needs a very clear mandate as to what type of artists and projects the fund supports.
7. Go after super wealthy people who might have an interest in supporting a broad variety of local arts projects. They need to love the idea for this fund.
8. Have a great pitching person to pitch the concept to potential funders.
9. How to give out the funding: Maybe explore a TV show style pitching process for artists to participate in. i.e. a Dragon’s Den for arts projects.
10. Would jurying process bog the whole thing down? Complex, limited funds, time consuming. No, make it as simple and easy as possible to review and score projects submitted.
11. Is there an existing model for this type of fund?
12. Use UNICEF model? Central hub that allows earmarking of funds to many causes.
13. Use best parts of successful existing funding bodies: Kickstarter.com, UNICEF, Harold Greenberg Fund, Canada Council, Heritage Canada, etc... Leave out worst parts of these agencies.

**Conclusion/Recommendation:**

There is a need for a central, non-governmental, easy-to-use, well-funded arts funding organization to serve English Montreal artists. We believe that by providing a central funding hub for private, corporate and foundation monies, we can better allow these people to support the local arts and in turn provide greater financial assistance to local artists. This would in turn reduce reliance on existing, often overburdened, funding agencies and make life easier for artists. And this, we expect, would make for better art and more enjoyment for all.

## # 8

### How can we forge urban-rural connections in the arts community?

**Initiator** - Louise Abbott

**Participants** - Louise Abbott, Peter MacGibbon, Robert Rooney, Charles Taker, Helen Meredith, Katia Grubisic

**Key Points of Discussion:**

“In a city there’s so much more to do. In a village there’s so much more to be.”

We discussed the reasons why the artist participants had chosen to live in a rural area and why rural areas in general are becoming increasingly viable living places for artists. As one participant pointed out, cities are facing numerous crises with eroding economies, crumbling infrastructure, etc.

We spent a considerable amount of time discussing how we can bring city artists to the country via various kinds of touring projects, whether involving, for example, theatre companies or individual poets. It was pointed out that ELAN has gotten funding for a touring project coordinated by Elsa Bolam.

It was suggested that a permanent touring network be developed that would encompass a broad range of arts, including the visual arts through travelling exhibitions.

We touched upon the viability of video conferencing through Community Learning Centres (CLC) and creating exchanges in other ways with fellow rural communities. One participant who sits on the Community Resource Committee for the CLC network said that the schools that host CLCs have not yet determined how to access arts and culture efficiently and effectively through the videoconference network. As the CLCs operate independently, rather than as a fully coordinated network, this is an ongoing challenge for any content provider.

In terms of bridging the Anglophone / Francophone gap and enlarging audiences to ensure the sustainability of local arts ventures, it was suggested that top-flight francophone artists could be invited to participate. There is a provincial network on the francophone side to enable such artists to perform in small venues. It would be ideal if a parallel network could be created on the Anglophone side.

Funding issues were discussed, including the cumbersome nature and slowness of government granting. The fact that funding tends to be project-based was criticized; a highly successful project won’t be eligible for funding again. One government representative suggested inviting agency representatives to the rural areas for discussion. Another said to call the department in question.

We also discussed how to bring rural artists to the city through, for example, writers in residency programs. There is an online data base of such residencies.

It was also suggested that Montreal-based organizations be sure to include rural artists in events. For example, the Quebec Writers’ Federation could invite rural musicians to perform at their gala.

One thing that was very clear from our discussion is that rural communities, however small, however far away from urban centres, can be hotbeds of creativity!

## #9

### Mentorship Opportunities Among Cultural Workers

**Initiator** - Amy Blackmore, FRINGE Festival

**Participants** - Amy Blackmore, Allison Elizabeth Burns, Elizabeth Langley and more.

#### Key Points of Discussion:

- Mentorship can happen among peers, so its the blind leading the blind
- It's not ideal for mentors to be family or friends, they might only share the positive
- It often happens organically, should the process be institutionalized?
- Mentorship is often ideal when the mentor has their own creative practice or process.
- Not all artists have the capacity to be mentors. If you do it, doesn't mean you can teach it.
- Skills of a mentor :
  - someone who can communicate
  - listen as well as share
  - ask questions to the artist rather than provide answers
  - the ability to encourage in a positive way
  - mentoring the psychological approach to a discipline and not simply the art form
- Perhaps a personal touch could be better rather than it coming from an umbrella organization?
- While mentoring a work : the struggle for the mentor can often be figuring out how to mentor the artist without having one's own practice influence it too much. It's not about what you would do as an artist, it's about having your mentee discover what they would do as an artist.
- "My role is to be empty when I enter the studio" ← this takes discipline.



## #10

### Creative Economy

**Initiator** - Jane Needles

**Participants** - Vicky Marcock, Peter McGibbon, Rob Lutes, Charles Taker

**Key Points of Discussion:**

- Value of Community and arts and culture in the concept of the Creative Economy
- Issue of importance of urban planning issues in relation to cultural assets of the community – landscape, esthetic values (areas such as Eastern Townships, Wakefield, St. Camille) Industry must not compromise nature and therefore arts and culture
- Importance of educating government partners of the value of Creative Economy and how it can revitalize communities and make them stronger, hence attracting economic growth. A community that is strong in arts and culture attracts economic growth.
- Key to success of Wakefield is everyone participates and has fun in creating the adventure associated with arts and culture. Importance of value placed volunteer base of any community and how they contribute to the success of arts, culture and place a value on heritage as well.
- Older generation is now tending to educate and mentor the younger generation which is very valuable to the ongoing support of arts and culture as a major force in a healthy community
- Arts, culture and heritage are tending to contribute more and more to youth retention and the fact that youth return to their home towns, especially within the rural areas, as they have something to contribute to and participate in.
- Government partners need to support arts and culture more and not consider them a frivolity or a luxury.
- Regional areas such a Eastern Townships, Gatineau, etc., are considered to be more affordable by many artists and therefore they migrate there with family. Therefore, this increases the artistic components of rural areas.
- Arts develop a commitment to community and the development of a stronger community as they allow freedom of exchange and ideas without fear of reprisal or criticism as people are doing something they enjoy and benefit from
- Value of the Creative Economy needs to be addressed more within the larger community to enable people to understand clearly what this concept is and how they can all benefit from the concept. This would apply especially within the government sector.
- In any successful community that demonstrates arts and culture as a catalyst often owes this success to a spark or person with a passionate idea or ideas, and how this person or persons can transmit this passion to people around them so that it is nurtured and grows.

## #11

### Time? How do we find the time to achieve our infinite goals?

**Initiator** - Paul Hopkins

**Participants** - Elsa Bolem, Anna Furstenberg, Paul Flicker

**Key Points of Discussion:**

The participants were all from a theatre background.

Anna began by telling a story of a book that was started then lost and picked up again and finished many years later. The author realized that when the book was started she wasn't in a place in her life to write it.

We discussed limited rehearsal time and how this has been a constant problem in theatre, primarily due to Equity's stranglehold on how theatre must be produced.

We pointed out how conversations between actors and directors don't take place, before rehearsals begin because it doesn't feel comfortable to start rehearsals before they begin.

Paul Hopkins brought up his reason for initiating this subject: There doesn't seem to be enough time to achieve ones goals. Elsa discussed how she had goals with Geordie productions and how much time they took to realizing them; sometimes years before they were able to fully develop. We discussed the Segal Canter and some of the incredible achievements and growth they've seen going from a company that produces 4 plays a year to now being an arts center for dance, theatre, music, teaching, and film. Paul said that these achievements started as ideas and were initiated without the administration in place to support it. The administration came afterwards.

They would give themselves 3 years to achieve something. Elsa also said the same about starting her mainstage series with Geordie.

**Conclusion:**

There wasn't really a conclusion to the subject as it was very broad and probably required way more time to discuss.

## #12

### How to get Mainstream Media to Talk About Culture

**Initiator** - Bettina Forget

**Participants** - Laura Kneale, Lara Beupre, Sundus Abdul Hadi, Carole Boucher, Shelagh Plunkett, Heidi Barkun, Melanie Grondin, Cogo Riot, Josh Usheroff, Jim Howray (?)

#### Key Points of Discussion:

1. **Objective:** Engaging with mainstream media to increase the visibility of culture
2. **Benefits:**
  - Reaching the largest possible audience, as well as reaching a new audience (ie not an audience already in the cultural sphere) Changing the dialogue about culture, increase the appreciation of culture by the electorate
  - Giving artists increased visibility so artists can become financially self-sustaining
3. **Definition of mainstream media:** Traditional newspapers, national and local TV, national and local radio
4. **Question:** do we, as Anglophone artists, tend to target English media? What are the obstacles to engaging with francophone media?
5. **Strategies:**
  - Use the “**ripple effect**”:
    - start by targeting smaller, local media outlets,
    - then create a buzz,
    - the information travels up the chain to the larger media outlets
  - **Community Media**
    - Your local media outlets include community radio and TV stations, community newspapers, bloggers
    - Also consider “guerrilla” tactics such as posters, stickers, mobs
    - Benefit of supporting your community media: break your artistic isolation, network, create interesting ideas-driven content
    - Readership of local, community newspapers is up, so you can reach a large audience.
  - **Question:** Do we need mainstream media to access a mainstream audience?
  - **The Buzz:**
    - Creating a buzz can be a challenge if your cultural event is of a short duration, which means you need to consider a long-term communication strategy.
    - Your message is the most important ingredient: make it easy for the editor and create a press release which has a ‘hook’ they can ‘sell’ to the editor. Suggestions: make it topical, focus on your community. Consider tailoring the tone of the release to the media outlet you’re targeting.
  - **The Mainstream Media Content Paradox:**
    - More Canadians attend cultural events than sporting events, yet sporting events get a majority of the mainstream media coverage.
    - We can change this by explaining the financial impact and social benefit of culture in Canada
    - get people to demand coverage of cultural events. Newspapers print what people want to read.
  - **Other strategies of getting the word out:**
    - Get involved with groups and associations, they will help you promote your event
    - Take your cultural event to where the audience is

## #13

### Art spaces: working and/or living and/or collaborating sustainably

*“When I do collaborations, it messes me up. It’s a good thing.” E. Langley*

**Initiator** - Katia Grubisic

**Participants** - Chuck Childs, June Park, Elizabeth Langley, Allison Burns, Elise Moser, Patrick Goddard, Mathieu Perron, Lori Schubert (govt: Helen Meredith, Charles Taker)

#### Key Points of Discussion:

- What are the community / communities’ needs for work space, for living space (shared or owned or co-oped) and what special needs might be identified or anticipated;
- other similar projects: Artspace Toronto, PALS (Cdn Actors’ Equity), Espace Libre, Benny Farm, Les Ecuries, Griffintown artist rental apartment project;
- existing resources: Caisse Desjardins de la Culture, QDF real-estate consultant, “space mentors”;
- related questions / issues: technical, infrastructural needs; municipal and zoning issues; environmental issues; attracting developers / investors; the results of gentrification; extent of the benefit to the community; fiscal responsibility and perils of ownership / co-ownership.

The group discussed the possibilities, needs and perceived challenges involved in founding and sustaining spaces for artists to live and / or work. The salient point that arose was the need for time and security—more than increased funding, more than structured collaborations, more than any strategic questions, the individual artist needs to know she won’t get kicked out of her studio, he needs to know he won’t have to take on three extra cement-laying contracts to make his rent. They need to know the community at large values them, their presence and their work, and they need to know what the arts communities’ resources are, and how those resources can best be shared.

This issue was raised in part because it seems timely; Montreal seems to be riding a gentrification wave, and to be approaching a socio-economic tipping point at which cultural capital is being squashed by a purely economic bottom line.

The session did not identify that individuals felt strongly that they wanted to spearhead a live-work artlandia initiative (despite our attempts to nominate Chuck Childs). However, the following points arose:

- The need to do any infrastructure or space / resource sharing initiatives to involve the Francophone institutions and individuals;
- the importance of foregrounding specific needs and meeting them in a gradual, organic and collaborative manner;
- the recognition that chaos is an inevitability if not a requirement of collaboration, and the underlying mantra that destabilization—what messes us up—is why we create.

## #14

### Incorporating Remix and Mashup Culture in Dance/Theatre Arts.

**Initiator** - Mathieu Perron

**Participants** - Mathieu Perron, Patrick Goddard, Jeremy Hectman, Fannie Bellefeuille, Allison Burns, Gregory McCormick, Stephen Orlov

**Key Points of Discussion:**

- What is the difference between « mashup » and interdisciplinary?
- How do we stop it from becoming bad improv? A gimmick?
- Is it necessary? Why do it?
- How do you isolate identifiable elements (or tracks) of any given performance?
- Could Mashup/Remix allow for a work to live a longer life?
- Could it be seen as a homage to works unknown to the public at large?
- Can it develop/foster cultural knowledge within a community?
- Should artists just stick to what they know best? Ie. Dancers juts dance, actors just act.
- May this help literary festivals bring in elements of performativity?
- Potential interesting grad school material gathering information of companies that may dabble in what could be described as remix or mashup theatre.

## #15

### Possible backlash by French Funding bodies against English artists

**Initiator** – Jeremy Hechtman

**Participants** - Stephan Orlov Suzanne Deschanes, Robert Rooney, Christine Giselle, Valerie Bilodeau, Diane Isabelle, Eva Ludvig, Guy Sprung, Dan Webster, Jeremy Hechtman

**Key Points of Discussion:**

We expressed a growing fear that the fact that the English artists in Quebec seem to be flourishing may result in The Quebec Government circling the wagons to protect French culture.

We were given assurances by representatives of CALQ and Culture Montreal that this was not the case.

We discussed how we should go about convincing The funders that The English community and English Artists were a vital part of Quebec culture.

It was suggested that what the Anglophone Artistic community needs is a spokesperson or “porte-Parole”. Like a Rozon or Guy La liberte.

It was suggested that we work harder to make inroads with the French community

It was suggested that Jeremy Hechtman move to Toronto..

No consensus was reached.

## #16

### Bridging the Gap: Supporting 1<sup>st</sup> Time Artists

**Initiator** - Josh Usheroff

**Participants** - Monika Majewski, Allison Burns, Ezra Soiferman, Valerie Bilodeau

#### CONTEXT :

For many recent graduates, figuring out how to begin a career as a professional artist is a daunting and sometimes seemingly impossible goal. This discussion will seek to find solutions to bridge the gap between school & professional life. It seeks to lower the barriers for entry into a career in the arts.

#### Status Quo

1. Many artists looking to begin their career in the arts do not know what resources are available to them (professional organizations, funding bodies, exhibition spaces, etc).
2. Not all disciplines have access to English language services or organizations.
  - a. IE: Dance: RQD, Visual Arts: RAAV,
  - b. English examples: ELAN, Theatre: QDF, Writing: QWF, Film: MFG
  - c. What about music support systems?
3. Some disciplines have good examples of “Steppingstone” programs to allow 1<sup>st</sup> time artists to get their foot in the door.
  - a. Example: Fringe festival facilitates opportunities for artists to learn production skills while creating. (This is a GOOD formula)
4. Often funding bodies require previous experience in order to receive support
  - a. emerging artist paradox: You have to have made work professionally in order to get funding to make work professionally
  - b. The result is that it is difficult for artists to get their first grant and at the same time, often funding bodies continue to support the same artists they have previously supported, thus creating a kind of exclusivity and large barrier for entry with regard to receiving grants.
5. Supporting 1<sup>st</sup> time artists can:
  - a. ensure the continued growth of a discipline
  - b. Inject new life, ideas and vitality to a practice
  - c. Be rewarding for established artists to “give back”

#### Systemic Issues

- A) Post-secondary institutions are not preparing students for the realities of the labor force / marketplace / professional career**
  - a. Is this negligence?
  - b. Recent graduates need to know how to build an infrastructure around their projects & overall careers.
  - c. Learning by trial and error is onerous, long and not always successful
- B) Funding landscape does not favor capacity building initiatives**
  - a. Funding system prohibitive to entry for artists fresh out of school.
    1. See Status Quo #4

## Suggested NEW Solutions

### 1. Consolidated online resource (ArtsQuebec.ca)

- a. Create an easily navigable one-stop website with pertinent information for artists from all disciplines.
- b. Should include information about (and links to)
  - i. Professional organizations
  - ii. Funding sources and grants
  - iii. Calls for entries
  - iv. Artist residencies / internships
  - v. Shows, events, festivals and exhibitions
  - vi. Links to established artists websites
  - vii. List of venues, and exhibition spaces
- c. Would be searchable by discipline, region, type, etc
- d. Who would run this? ELAN?
- e. How would this get funded?
- f. Could it work as a wiki resource?
- g. Scope:
  - i. Would the scope be Montreal, Quebec, Canada, International?
  - ii. Should be bilingual, or at least include French institutions
- h. Promotion: The website would need to be promoted and search engine optimized, so that it would be the 1<sup>st</sup> place anyone interested in a career in the arts would go to learn about their discipline

### 2. 1<sup>st</sup> timers grants

- a. We propose a grant that is ONLY available to 1<sup>st</sup> time artists who have never received public funding for an arts project.
- b. Benefits:
  - i. Reduce barriers of entry into professional arts career
  - ii. Break cycle of exclusivity in arts funding
  - iii. Allow for new voices & artistic practices to emerge
- c. Challenges:
  - i. How to ensure that artists can deliver what they propose?
  - ii. How to ensure that funds are “well spent”?
  - iii. How to address lack of credibility for new artists vis-à-vis risk management of funding body?
- d. Work to simplify grant writing / application process.(make it less daunting)

### 3. “How I made it”... Mentorship website

- a. Where established artists share (on video) their experience of starting out and useful tips and advice to artists beginning their career.

## Existing Solutions to promote

### 1. Mentorship

- a. Mentorship can be an effective format compared to classroom or workshop learning environment
- b. In order to inform new artists about profession / lifestyle, not just creative process
- c. Hard to find funds to create and run mentorship programs.
- d. Logistical issues

### 2. Panel discussions

- a. Format can be useful for direct knowledge transfer

### 3. Interpersonal / 1<sup>st</sup> hand information sharing



- a. Best way to learn is to connect with others
  - b. People need to be encouraged to hustle + be ambitious + to create their art
  - c. “If you want to have the privilege of doing what you love for a living, you must be prepared to hustle all the time.”-Monika Majewski
4. **“Steppingstone” programs** like Fringe fest
- a. Allow for professional & creative development of 1<sup>st</sup> time / emerging artists
  - b. We need to identify & promote this type of opportunity more across all disciplines!

#### **Moving towards other support / funding models:**

- 1. Let’s get away from an exclusively “hand-out” model to gain power and sustainability
  - a. Arts & Business partnerships/ synergy
  - b. Crowdfunding (Online fundraising – Indiegogo.com, kickstarter.com)
  - c. Other strategic partnerships?

#### **CAUTION:**

- 1. Are 1<sup>st</sup> time / emerging artists a threat to the existing vanguard?
  - a. It varies by discipline:
    - Dance → milieu is nurturing
    - Film → new technologies, mean there are more films being made, thus more competition for limited money and resources.
- 2. Funding is decreasing with time, yet more and more artists are coming out of schools.
  - a. Is it worth funding 1<sup>st</sup> time artists?
  - b. Is it irresponsible to encourage people to earn their living as artists, in light of the lack of money available / risky career choice?
- 3. Will supporting new artists offer benefits or be a drain on the entire arts ecosystem?

## #17

# Openness – English-language artists in Quebec and the world – The “No Ghetto” workshop

**Initiator** - Daniel Webster

**Participants** - Patrick Goddard, Paul Scriver, Rob Lutes.

### Key Points of Discussion:

- The future positioning of artists and artist groups to educate future Montrealers of our history and identity in a positive light.
- There were animated discussions about who we are and how we could present ourselves to the world.
- The current situation is that we are seen as Pariahs or even as threats to the French language We need to work on our esteem and public perception.
- How do we raise ourselves above the fray and furvour of the language debate?

### Ways forward:

1. Voting with our money. Getting behind our artist by building a “superfund” to get the English community and Montrealers to support English language artists and institutions.
  - One idea is to create a music award funded by the public by microfinance via social media
  - The empress could use a micro finance model
  - There is currently an opportunity to work with Sodec and Adisque to insert an award to fund Anglo artists. If we could seed the fund through microfinance/social media model it would be very presentable.
2. Creating a media campaign to produce historical and current documentaries about English culture in Montreal under the banner of “Anglophones” the lost speicies of Quebec. Perhaps it could be worked with institution s like the Mc Cord Museum.
  - Use of Humour. It could be narrated comically by William Shatner or Christopher Plummer. Showing as a special group and more uniqueness...something to be celebrated by Quebecers
  - Providing an archive of history to be accessible to student and optional to the Quebec curriculum.
  - Again social media can play a huge part in this in creating contests to inspire many to contribute

High quality translation of literary materials and all media to address the Quebec . Francophone reality with intelligent communication. Present our art with an international esthetic.

The model of living here in Montreal and touring abroad and developing markets abroad has been a sure winner for Montreal. Alternative bands such as the Doughboys and the Nils have been successful at this. It should be practiced Looking at our community in future context. What will Quebec look like in 2031? Let’s plan for that and envision our Anglophones in that world. This helps us define actions we can take now.

### Suggested Reading:

*Impure: Reinventing The Word* by Victoria Stanton & Vincent Tinguely

*City Unique*, by William Wintraub

Also some discussion on a related Topic: The Mordecai Richler monument does not do him justice. We can add to it by creating a living library and installing a Wifi hub and calling it the Mordechai Richler sans-fils, and also similar to what has happened with rural phone booths in England: they’ve been converted to library where one come and deposit a book and take a book in return. This would fit nicely under the gazebo.

## #18

### Pensions, Health & Income Support for Artists

**Initiator** - Ian Ferrier

**Participants** - Tim Brady (Music), Vicki Marcok (Publishing), Carole Boucher (Government Canada Council), Paulina Abarca (Actor & cultural worker), Erik Virtanen (Music & Film)

#### Key Points of Discussion:

A majority of artists and cultural workers do not work for an employer who has a medical plan or a pension plan. They cannot afford even a dentist, much less respond to a medical crisis of any sort.

Their situation is reflected throughout society in the trend towards people who work for multiple employers in their lives, rather than one with pension support.

How do artists/writers/musicians/dancers and cultural workers plan to survive as they get older?

Fact is many have no plan. What are the strategies that might work to ameliorate this situation?

This group believes that ELAN is the kind of organization that should look into this in detail, and come up with recommendations that can advance the agenda of helping artists support and care for themselves as they get older.

#### Some models we have are the following:

- **Guaranteed Income:** Many countries have arts councils or organizations that manage what amounts to a guaranteed income for artists. Examples are
- **Mexico/Sweden/Norway/Ireland/Netherlands/Denmark**

Ultimately it is a cheaper system than continually funding artists for project grants. The Irish model, for example, grants artists an annual income of x. If they surpass this income by a large amount, for example they are professors or make money another way, then they are not eligible. If they are eligible, they retain income up to some maximum amount after which they pay back into the system.

It should be noted that this kind of model doesn't stop at artists, but can be successfully argued as a cheaper model for freelance workers in general. It doesn't require separate bureaucracies for arts grants, welfare systems, unemployment systems etc.

Such systems are LESS expensive than what we have now.

Nevertheless the group realizes that any such solution is a hard sell at the moment, requiring lots of work at the political level. Nevertheless with the amazing support for the NDP government, and a possible PQ government on the horizon for Quebec, they are not unrealistic in the medium to long term. And they are necessary.

**Cooperative Effort:**

Organizations like ACTRA, the Writers Union and the UDA have explored and/or enacted programs to address these issues. These arts organizations have also teamed up with large insurers to offer their members medical/dental and other plans that address some of the problem. ACTRA has a co-operative residence (Performers Arts Lodge) for older actors in Vancouver. ELAN should be such an organization.

**Predicament of Older Artists:**

More work has to be done to highlight the predicament of older artists, so that they become a visible group requiring help and support with their situation. Can older artists find a way to contribute the vast amount of knowledge they've acquired back into the community? Mentorships of this sort could be valuable across the board.

**Work Already Done:**

One member of the group, Eric Brady, mentioned that he had already spent two years investigating the issue of countries with guaranteed income for artists. Hill Strategies Research Inc. seems to have a number of studies that address these issues either peripherally or directly. ACTRA and some insurance companies have instituted 24 hr help lines for people in crisis, so that it is easier for people to reach out when they are in crisis. Gary Saxe, the local ACTRA office guy in Montreal mentioned that the Quebec government also offers an income averaging RRSP for people working in the arts, so if they have a good year they can take the money from that year, put it in an RRSP, and have it pay out over the years that don't work as well financially.

Any model we choose should make use of the work done already in this area. Suggestions were to contact not just Hill Strategies, but Jane Moloney at ACTRA Vancouver and the Writers Union of Canada.

The ideal would be a strategy that showed the value of the arts, linked artists with other freelance workers, and showed the cost effectiveness of support for continued wellness throughout life. It would build on work already done and look towards a viable model that could be sold to the Quebec and Canadian public.

## #19

### Unusual Collaborations

**Initiator** - Lori Schubert

**Participants** - Gregory McCormick (Blue Met), Roy Surette (Centaur), Lara de Beaupre (AELAQ), Shelagh Plunkett (writer, ELAN), Jane Needles (QDF), Robert Rooney (Film, theatre, Wakefield), Gerri Trimble (Canada Council for the Arts), Elizabeth Langley (dancer), Kate Wisdom (Townshippers), Coco Riot (Articule), Joyce Scharf (children's lit. author, CANSCAIP), Eva Ludvig (OCOL), Anna Fuerstenberg (theatre director, playwright), June Park (PWM), Elise Moser (QWF), Melanie Grondin (QWF, Montreal Review of Books), Louise Abbott (Studio Georgeville), Katia Grubisic (Atwater Poetry Project), Lori Schubert (VivaVoce, QWF)

**The premise** : Many of the challenges discussed yesterday can be addressed, in part, through creative collaborations. For example:

- Capacity problems (lack of manpower to accomplish desired projects)
- Budget problems
- Urban/rural disconnect
- Small audiences
- Difficulty of getting media attention.

Lori started by mentioning some successful collaborations her two organizations have had over the years that might not have been evident:

- English writers' and French writers' organizations, with literary translation association built audience, doubled the publicity machine, etc.
- QWF putting on workshops at Studio Georgeville (made it possible to get programs to the Townships)
- Literary Umbrella of Quebec meets annually to discuss sharing resources (writers) to help afford bringing people into Quebec
- VivaVoce with dance troupe
- "" with theatre company
- "" with Karen Young
- "" with 2 francophone poets
- " with Bradyworks Ensemble

All made it possible to do projects otherwise too big, and all stimulated creativity.

#### Key Points of Discussion:

##### Examples & benefits

- Consider collaborations not just with other artists or artistic companies, but also with community organizations, businesses—a significant opportunity to spread the word and demonstrate the importance of art to the public
- Example of successful collaboration: Luminato Festival in Toronto—all disciplines in major festival funded by city and a large corporate sponsor.
- Imaginez Montreal – theatre/literature/music event staged last year on the Plateau and repeated at Blue Met – sold out both times.
- Piggybacking on others' success gains recognition with funders and the public (e.g., Letters from Knowlton vis-à-vis Correspondances d'Eastman)

- Capitalize on “marketing bundling” principle
- Important way for us to affect more people’s lives.
- Artists’ cooperative (for profit, but eligible for many grants)

It was pointed out that collaborating sometimes creates challenges. The importance of compromise was stressed, and one participant said that in her own experience, “when a collaboration failed, it was because two non-compromisers were working together.”

#### **Five concrete suggestions to explore to facilitate collaboration in our community:**

**Note:** We thought ELAN was ideally placed to evaluate and pursue these ideas, but recognize that more people might have to take leadership roles in order to bring them to fruition).

- Create an online database or forum (a “virtual schmoozer”) for organizations and individuals who are actively seeking collaborations. (For examples of the kinds of statements/information that might appear there, see below.)
- Create a publicity collective, whereby members could send in their event info and get it widely circulated (along the lines of what QDF already does for its members)
- Create a single English-language daily e-newsletter that becomes recognized among the local public, tourists and the media as THE place to look for what’s on. Build an exhaustive recipients’ list through collaboration (e.g., QDF, QWF, etc. would share the email info of their members who agree to it). (Model: “Ottawa’s “Art Engine”)
- Choose a weekend when there are a lot of events in various disciplines scheduled and publicize it as a mini-festival (an “Accidental Arts Week”). Or plan such a week / weekend in advance.
- Give each other pairs of tickets to our events, books, etc., to be used to improve fundraising events’ success.

#### **Specific interests of the participants for potential collaborations:**

**Katia** – would like to send poets to the regions

**Gregory**, Blue Met – open to all sorts of collaboration; interested, for example, in incorporating dance, if relevant to a theme.

**Roy**, Centaur – Wildside Festival, Jazz in the bar, liked the idea of presenting poets in the theatre.

**Lara (and Melanie)**, AELAQ – has a grant to put on a group of literary events; interested in collaborators.

**Shelagh, June and Elizabeth** – all expressed interest in multi-disciplinary collaborations.

**Jane** – QDF uses the CLC system to collaborate via videoconferencing

**Robert** – Wakefield has a new \$6m facility with a 200-seat performance space. Interested in possible collaborations.

**Gerri** – interested in learning how CC might use collaboration to make their grant money do more good.

**Kate** – Townshippers has had great success with collaborations, and is open to others

**Joyce** – is an advertising director as well as a children’s lit writer; has skills!!!

**Coco** – Articule is a gallery that is very interested in multi-disciplinary collaboration; no large performance space, but can bring art to other venues.

**Eva** was happy to hear that the CLCs were being used and encouraged more of us to learn how to take advantage of them to bring art to remote audiences.

**Elise** hopes that we can find ways to share resources so that we can get things done outside of Quebec—or even Canada.

**Anna** has connections in Ecuador, a small country that is actively seeking arts collaborations with Canadian artists.

**Louise** – a very active collaborator (Studio Georgeville), pointed out that we should be including the Cree in our discussions.

## #20

### Community Leadership/ Community Organizations

**Initiator** - Chuck Childs

**Participants** - Jane Needles, Melanie Grondin, Elise Moser, Lara de Beaupre, Christine Loiselle, Paul Shriver, Gregory McCormick, Eva Ludvig, Joyce Scharf

#### Key Points of Discussion:

- Needing Leaders/ Board Members: ELAN, QDF, QCGN
- Board members from the people you are serving
- Succession planning- any organic flow?
- How do we keep interest?
- Volunteers have a fear of responsibility
  - Too much time
  - Responsibility of finances
- Volunteers often only step into leadership roles if the org. desperate or at risk of closing doors
- Problems:
  - Lack of training/ knowledge
  - Where to find new volunteers/ leaders
    - Business sector?
    - More diversified?
    - Groups or individuals who care
- Idea: Identify committed members and invite them on to a committee
  - Begin on a small scale/ FARM team
  - Go out and pull them in/ don't wait for volunteers
- Community Organizations problems:
  - Members already underpaid
  - Members already over-committed
  - More free work?
- We need to find support for volunteer work
- Volunteer- volunteer coordinators difficult to find
- Difficult to find people who work for free &
  - Keep them involved
  - Keep them committed
- It is good to find times and places for directors and members to meet- a personal connection helps people to understand needs of org.
- Management of non-profits not taught anymore in schools
- Journal of international arts management
  - Case studies
  - Useful tools
- Board is populated by membership who have no interest in arts management
- Committees who take time from ED but also get activities done: no net time loss
- Too much pressure on boards? Need more management and/ or paid positions
- Board needs to decide what their role is
  - Advisory only or
  - Manage/ report/ do parts of programming?

- Community organizations are BOARD driven
- Need to diversify board to be fully representative of community serving
- Suggestion: Board education day! Seminars to educate members
- Should boards from arts organizations be different from community organizations?
  - Different purpose and concept



## #21

### Art School – Theatre, etc...

**Initiator** - Kate Wisdom

**Participants** – Kate Wisdom, Peter MacGibbon, Tarek Tani, Elsa Bolam, Eric Dubeau, Charles Taker, Suzanne Dechenes, Allison Burns, Louise Abbott

#### Key Points of Discussion:

- List of artists
- Culture in schools
- MCCF
- MELS
- Gov't pays 2/3 costs
- Conditions/ date choice
- Writer workshop
- APPLY to be juried, Samples/background
- Every two years updated work with youth/children through schools
- Tour: eg Gaspé
- Awareness not out there
- French schools have info
- QWF sent info RE deadline
- ELAN needs deadline notification (x project or workshop)
- School boards are aware
- Principal – busy – admin
- Time to apply?
- Could ELAN help school
- Cegep \$400-\$500 + expenses
- Writer's Program
- ELAN investigation into problems \$10 000
- Intro letter to CEGEPs - No response
- 2011 Fall Deadline
- List is out of date
- Louise Documentary Film
- Volunteer teachers – Used to do plays
- CLCs – Host + Network
- 37 (what?\_
- Community + Music
- Storytelling
- Rural + MTL
- Funded PCH
- [www.eduarts.ca](http://www.eduarts.ca)
- CNAL Human Right, UNESCO Chair at Queens, Seoul Conference Declaration
- more qualified teachers
- Creative thinking in Education
- Arts future in Canada depends on this approach
- Think globally: act locally

- Parents: need
- Arguments to support their right to have art
- MUSIC touring musicians will do workshop in schools
- Set a price – or take what you get
- Fall spring sign-up
- Homeroutes.ca (Rob Lutes)
- Youth theatre Geordie Productions touring QC
- Heritage Animation Our Hidden Hills
- Theatre Wakefield
- Sunshine Tours goes into schools – E T regions
- 99-2011

## #22

### Can the union/labour agenda work within the artistic agenda?

**Initiator** - Mathieu Perron

**Participants** - Mathieu Perron, Elsa Bolam, Stephen Orlov, Gary Saxe

**Key Points of Discussion:**

- Unions belong to their members. If there is a great level of dissatisfaction (which there seems to be) it is their responsibility to speak up and try to help shape policy that is more conducive to the nature of their work.
- Unions are a necessary organization model to ensure that the rights of workers are protected.
- When artists spend their energy fighting the notion of unions, the entire artistic movement suffers.
- It would be more useful for artists to band behind their union to lobby the government for increased funding and rights.
- The Union agenda IS the artistic agenda.
- There are regional differences that need to be respected. It would seem that it is not to the benefit of young Montreal actors to join Equity too soon. However, it may be in their benefit to join ACTRA soon.
- Certain policies and joint-agreements are difficult to undo, but work should be done for that.
- Working against Unions feeds in to the Conservative divide & conquer agenda.

## #23

### Creating support systems for artists within ELAN

**Initiator** - Heidi Barkun

**Participants** - Bettina Forget (Visual Arts), Chuck Childs (Publishing), Solange Bourgoin

**Key Points of Discussion:**

- Artists are isolated unless they work in collaborative fields
- English-speaking artists are in an even smaller group
- Will English associations exclude the participants from society? Are artists willing to be labeled “English Artists”?
- Franco organizations identify themselves as Quebecois. Can English organizations do the same? What can ELAN do if artists will not identify themselves as English?
- Will Visual Artists form their own structure? How can ELAN support Visual artists if they’re not members of ELAN?

**Solution:** Get known artists to bring in people – leadership!

Is it hard to reach visual artists because it’s a non-language based art? Visual art has changed, very language based. Galleries, government agencies, societies work in French. Visual art is conceptual, texts accompany visual work. What is the perception of visual artists in society? What is their perception of themselves? Can ELAN help?

Associations need to bring critical mass together to find priorities for Visual artists. Make a discussion happen with 40-50 artists to find these out.

RAAV (regroupement des artistes en arts visuelles) priority isn’t geared toward English artists, though they hold legal status to represent *all* visual artists in QC:

- ELAN financed English on their site
- ELAN offers more calls for submission/opportunities through email newsletters than RAAV
- Can ELAN truly have pull if they don’t have Visual artists in their membership?

ELAN can offer development, not just services for visual artists. Encourage not just artists but also gallerists to become members.

With enough participation, things are possible

- Perhaps a summit or meeting with gallerists and artists to find their needs.
- Strengthen artists network first?
- Symbiotic relationship between artists and gallerists
- Must connect with all!

Being members of ELAN should not be seen as a negative. For ELAN to find resources to help, need people first. It’s all about the PITCH:

- Not in opposition but in support of...
- We create different art as Anglos in QC.
- Unique in our own right, but not better.
- ELAN can help promote this through membership!

## #24

### Creation & Development Spaces

**Initiator** - June Park (Playwrights' Workshop Montreal)

**Participants** - Guy Sprung, Stephen Orlov, Patrick Goddard, Louise Viens, Rob ?, Alison Burns

#### Key Points of Discussion:

There is a need for affordable multidisciplinary multifunctional creation/development spaces for artists to develop, rehearse and perform.

#### Three projects discussed which are currently being advocated:

Group of five plus : 6 companies from theatre and dance applying for a space for offices, 2 large rehearsal halls and a black box theatre which will be open to artists in the community to use at low rates

The Bain (1910 swimming pool – approx 2000 as alternate space): Infinite theatre, transformation of the Bain into a full time theatre; recently received allowance from city to use the Bain Sept to May

The Empress: re-imagined project trying to serve the community in NDG and the west end Empress: failure to secure government support resulted in another approach; bringing in private developers and commercial businesses to create an ecosystem to support a cultural space

#### Challenges:

Bureaucracy, Quebec governments' treatment of English language artists, limited funds may mean that only one major project gets funded for English theatre in Montreal

To articulate and advocate our needs as an artistic community to the Quebec government in a way that provokes a response of actual support in dollars to fund these projects

If a large cooperative creation/performance space is established, HOW will that shared space be managed/ decision making/ artistic leadership & vision/ programming etc...

**Issue** : sustainability – the government will be more likely to support a project that will be self sufficient and sustainable

Example of success being SAT itself, a place with defined purpose and aesthetic

**Recognition that our artistic excellence will cultivate demand from audiences, which in turn may influence government policy in funding English language arts and the infrastructure needed to help it flourish**

## # 25

### Are We Part of The Québec Nation?

**Initiator** - Guy Sprung

**Participants** - Guy Sprung, Louise Viens, Charles Taker, Taror Toni, Suzanne Deschennes, PeterMacGibbon, Christiane Loiselle, Valérie Bilodeau, Guy Rodgers, Rahul Varma joined in progress.

**Key Points of Discussion:**

It was quickly noted that at the beginning only three artists were interested in the discussion. Everyone else was a gov't or cultural worker. Would this mean that the question is simply not an issue for the artists?

Do we do enough as English artists to be accepted by the majority? Should we be working harder to support the French language? Even though we are part of the English community?

Some of us enjoy being a minority within a minority with the Chinese wall of the French language protects us from the philistinism outside our borders. It is important on a simple pragmatic level that we are seen by the cultural bureaucrats as members of the Québec nation, at the moment for instance in theatre, English companies get roughly 50% of government grants of what they would get if they were Francophone theatres.

We need to define ourselves differently in various situations at different location. The concept of identity is flexible. We might feel Quebecker in Québec, and maybe more Canadians when visiting overseas.

English artists should be more present into French media. We need to fight for greater visibility.

**Is this because the question is no longer an issue with artists or because it is too uncomfortable to talk about?**

A long and varied discussion ensued, at the end of which a vote was taken. Two and one half of the artists voted that they felt part of the Québec nation.

Mr. Rodgers shared that ELAN had been trying to get the attention of the Ministère in Québec for two years about this conference and never had any acknowledgement.

Québec should be a shared land. Shared community into which we share our culture and identity. There should not be a need to integrate.

The question was raised whether the English artists in culture would be more respected once Québec gets independent.

## # 26

### Creative (Artistic) Excellence

**Initiator** - Paulina Abarca-Cantin

**Participants** - Roy Surette, Robert Rooney, Elizabeth Langley, Coco Riot, Katia Grubisic, Carole Boucher, Gerry (CCA), Rahul Varma, Paul Hopkins, Shelagh Plunkett.

**Key Points of Discussion** - Very rich, open conversation, too many points to include them all. Highlights herein.

- How do we define excellence?  
By whose definition?
- An “unexamined” notion of excellence can be a trap if related to perfectionism/external goals. Thus, a personal definition is essential.
- We acknowledged that failure can also be a great teacher and is part of the learning process.
- Excellence is often the result of risks.
- Conversely, the group acknowledged that in any society or group, the reality of artistic natural selection is at play, be it on the part of audiences, publishers, funders, the press, selection of creative teams, ETC.
- The group also discussed a personal sense of what is “good” work. You know it, feel it and so does the viewer/audience.
- Excellence often bears the colour of the dominant society.
- Within an economic and cultural climate wherein the voices of Canadians critical of the role of the arts and artistic support/development are afforded a growing (and possibly) majority forum, the notion of artistic excellence becomes more important and controversial.
- Important to listen to criticism with an open mind for improvement while remaining confident about our role. In many cultures, artists are viewed as vital carriers of tradition.
- In the context of our community’s development into the future here in Montreal, the group focused on best practices for sustaining that sense of identity/talent/gift. One must never rest on laurels or underestimate changing times.
- Important to develop a sense of healthy self-criticism.
- Excellence is deepened over time, and thus important to practice daily mindfulness\creativity .Seeing oneself as a vibrant human and person in every stage of life, including senior phase. Trust that as you grow older, your craft improves and make it true.
  - + Concern that so many artists fall-off the map in the mid-career/senior years for economic reasons and the fact that this precious expertise is lost. Thus, the notion of excellence and the quality of the work offered to audiences is affected.
  - + “It’s about the work” The experience of the audience. Brilliant marketing and even a lush budget cannot hide emptiness.
- A participant mentioned that in the face of an unsatisfying experience, where they had been lured by brilliant marketing, the audience can be even more unhappy. Feels tricked.
  - This is painfully true of live performance.
  - This is less true of the movie-going audience where it is seen more as a “bad film.”
- Participant articulated the danger of unquestioned personal notions of “fame”, keeping greed at bay.
- Group acknowledged that everything is continually changing and we must adapt. Everything is happening faster and faster.
- Social media and creative tools are now in the hands of the hands of more people than ever. Mobile phones, social networks, etc.
- Group discussed the possible shortening attention span / ability to engage with only one thing and for a longer period of time.

- One participant felt it is a phase, that as her daughter matures for example, she needs a noticeable focusing taking place.
- Group believes/hopes that despite the competition from the ProAmateur artists, the cream will always rise to the top.
- Two quotes /paradigms offered and debated:
  - “The end of all art is the destruction of all art. Take it to the people and it is no longer special.”
  - “What is art? I do not know, but if there isn’t any, I do not want to live here”
- Excellence/success can also be defined within a more diverse spectrum.
- Engagement with a particular community, no matter the size.
- All works will not connect with all audiences.
- Curators, artistic directors, film fest programmers, anthologies have an important role to play creating rich, diverse, contrasting experiences that stand up as a whole comprised of contrasting pieces. Different works with touch/connect w different audiences.
- Presenting works that engage with audiences is key to our communities continued growth.



## #27

### Gender Equality in the Arts

**Initiator** - Heidi Barkun

**Participants** - Bettina Forget (Visual Arts), Vicki Marcok, Erik Virtanen, Mathieu Serran, Eric Subeal, Anna Fuerstenberg, John Hobday.

**Key Points of Discussion:**

Blind auditions for musicians in Vienna facilitated women in orchestras.

Women in visual arts – serious thinning out when you get to the top. Same for most arts.

- Women practice art in a different way, over a different time frame.
- Are women working on their art part-time?
- What happens in the artist's 20s-30s? Is that when art careers take off?
- If is about the young?
- Does fertility age affect “ the ones to watch?
- But men need other jobs to make a living as well. Aren't they also part time?

Same issues in theatre as most arts: higher positions given to men but more female than male actors. Many of our favorite writers are women, but upper management is still male.

1983 Report on women in theatre:

- 300 women showed up to be counted at government talks
- No female directors in theatre.
- No female artistic directors
- Organizers took report and sent it back to government to show inequality.
- Greater purpose was to raise consciousness.

Women in universities are only brought in for year-long contracts. Women don't hold tenure positions.

Television (anecdotal): many women run production companies.

75% of theatre goers are female.

**Does feminism equal humanism?**

Will men realize that projects will go further by including women? Is this a reality? Is it just women who need to rise up, or is it men who need to cede power?

Not always conscious discrimination against women. Still same issues even after 30+ years.

We have discrimination on all levels in QC.

- Reasonable accommodation
- Tolerance? Or just given that equality should happen?
- As English speakers in QC, we deal with many forms
- Language defines us as outsiders

Woman Artist:

- Is negating this term a contradiction?
- But as a woman, do I need to be reminded?
- What if I'm a woman, not making "women's art" ?

How do we get women into leadership positions? Are they hired because they are qualified (i.e. best person for the job)?

Affirmative action – requires constant attention and education. Akin to getting Canadian plays into Canadian theatres.

How do you change the paradigm? How do you get the people in power to redefine?

Point out, change, redefine what is normal to heads of organizations, government, etc.

## #28

### Touring to Quebec City & other regions [Web report]

Summary of one-on-one online video conference with Simon Jacobs  
(Morrin Centre, Quebec City)

**Initiator** - Simon Jacobs

**Participants** - Simon Jacobs, Geoff Agombar

#### Key Points of Discussion:

- QDF has researched a repertoire of regional infrastructure for touring. How many are aware of this repertoire? How can available is it to artists/potential producers/public?
- Need to develop knowledge of methods and funding for touring, including production costs, promotion costs
- Morrin Centre would be interested in touring productions, including dance, theatre, storytelling, book launches, etc.
- Wants to develop partnerships . Wants artists/producers/organizations to think of Morrin Centre ‘from the beginning’ when considering touring possibilities.
- Social media and other free options are good, but support to ease/cover cost of e.g. newspaper publicity is an issue to address.
- Audience development an important issue. Need to find and connect with our “public”
- Growing touring options not an ad hoc accidental process. Will require considerable advance planning
- Where will the funds to pull off such development come from?
- Developing self-sustaining, commercially viable projects and interest
- Morrin Centre does not receive core funding; works off project funding. Difficult to plan long term without sustainable, predictable funding frameworks
- Something of a Cath 22 in that regional networks will need to be developed jointly, yet funding agencies not typically open to joint proposals.

## List of Collaborative Initiatives

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## Collaborative Initiative #1

# Arts ambassadors in schools - We need a message

**Initiator** - Kate Wisdom

**Participants** - June Park

### Key Points of Discussion:

- We need to ask ELAN to pass on a message to all members
- We want each person to go into a school in their neighbourhood or to pass on the message we will prepare for Principals and parents

**Goal:** to have more artists in schools and to bring kids to theatres/arts events

**What leadership do we need to accomplish our goal?** ELAN has a fund of 10,000\$

*What previous projects can we build on or can guide us?* Culture in school Gov't project

*What do we need to do more of?* Talk about the importance of arts education

*What do we need to let go of?* Being complacent

*What outcomes do we want?* Arts Projects in schools

*What images comes to mind to illustrate it?* Instead of another sports activity-a play that can change a life by inspiring a kid

### Who needs to be involved in order to accomplish our goal?

- *Team* ELAN and membership: artists who have workshops and projects that kids will love
- *People around the team*
  - *Allies*, who will support us and may be ambassadors -all of us
  - *Creative Skeptics*, who will put our ideas to the test: people who are on THE LIST
  - *Strategic Thinkers*, who will help us think ELAN board
  - *Pessimists*, who will make us doubt a little Teachers maybe
  - *Optimists*, like-minded who will encourage us: arts teachers. Arts Schools FACE
- *Clients or external collaborators* Govt funders

### How will we proceed?

- *What? (tasks)* Write a text to share with members: Why art is schools...
- *And announce the deadline for application to next Artist List* (One every two years)
- *Also how to apply details*
- *Who?* Guy Rodgers and Kate Wisdom?
- *When? (deadlines)* Right away-the deadline is NOW

We also need to include the ways to invite artists from the virtual schmoozer forum who want to tour or do an event in a school. We need to advise schools what is on the table for them to choose some activities. The ELAN funds could help to encourage them to apply.

*Are there obstacles to eliminate or to get around, things to set aside for the time being?* The list is not well known in Eng speaking venues or by Eng artists

*What resources will we need?* Contacts in the school who will help us with our message and put their name to the project.

*How will we measure our results?* We should have a success story event to announce what was accomplished-prizes...

## Collaborative Initiative #2

# Recruiting Artists for ELAN

**Initiator** – Bettina Forget

**Participants** – Monika Majewski (YES Montreal + ELAN Member), Andrew Tay (ELAN Board Member – Dance), Peter MacGibbon (ELAN Board Member – Music & Film), Natalia Lara (Visual Artist + ELAN Member), Robert Rooney (Film & Theatre Practitioner)

### Goal:

- To consolidate “Anglophone” artists & recruit them into ELAN to create a substantial critical mass in order to increase lobbying & representation power.
- To increase underrepresented disciplines – ie. Visual arts and dance.
- To increase regional membership. To increase numbers & profile of ELAN member.
- Future Goal: To increase active community & committee participation among members.

### Leadership:

What leadership do we need to accomplish our goal?

- Target high profile artists to attract other artist members to ELAN.
- Visual Arts – Bettina Forget.
- Dance – Andrew Tay
- Regions – Peter Mac Gibbon.

What previous projects can we build on or can guide us?

- Use ELAN success stories & accomplishments to better “sell” the ELAN “brand.”
- Showcases community connections in political, educational, community & economic development mileux.

What do we need to do more of?

- Social media activity.
- Outreach, outreach, outreach
- Bodies to do some of the work that ELAN has ahead of it

### Vision:

What outcomes do we want? What images comes to mind to illustrate it??

- Increased membership
- Increased lobbying & advocacy power
- Increased member implication in ELAN committees & work

### Community Involvement:

Who needs to be involved in order to accomplish our goal?

Team:

- Visual Arts – Bettina Forget.
- Dance – Andrew Tay
- Regions – Peter Mac Gibbon.

- Other - Monika Majewski (YES Montreal)
- Other - ELAN member representatives – TBD

Clients or external collaborators:

- Professional/personal network of team members
- English schools (secondary & up.)
- Industry academic institutions
- Community Learning Centres
- Alumni & Faculty Associations
- Student unions
- Presenters
- Municipal Offices?
- Media (traditional + new/social media.)
- Arts associations like QDF, QWF, PWM, AELAQ, etc.
- Partner Franco associations like RQD, RAAV, etc.
- Independent art-tour/art fair organizers
- Creative industry stakeholders?
- Others – TBD

**Method:**

How will we proceed?

- Informal working group to shape & coordinate project
- Develop recruitment strategy
- Find out how other orgs. do recruitment drives
- Word-of-mouth by members & Board to find brand ambassadors + members
- Establish a rotating Facebook roster of moderators
- Increased social media activity

Are there obstacles to eliminate or to get around, things to set aside for the time being?

- Lack of clear & cohesive “brand”
- Lack of community awareness about ELAN & it’s mandate/services
- Fear of identifying as “Anglo” re: exclusion stigma, being anti-Franco, etc.

What resources will we need?

- Multi-year recruitment strategy
- More social media strategy & activity
- Promotional tools that clearly communicate the brand
- Elevator pitch
- Demographic profile of current ELAN membership

How will we measure our results?

- Obtain membership stats for past year
- Establish projections/goals for following year
- Monitor membership activity/increases on a quarterly or bi-annual basis

## Collaborative Initiative #3

# Digitalized technology for information exchange and sharing resources

**Initiator** – John Hobday

**Participants** –

**Goal:** Use the new Internet tools available to maintain continuous communication and sharing of resources amongst the English language arts community in Quebec.

### **Leadership:**

What previous projects can we build on or can guide us?

- The ELAN Website or current linked websites where ELAN has an established groups, like Facebook.

What do we need to do more of?

- Communicate and educate members about the resources that are already in place.

### **Community Involvement:**

Who needs to be involved in order to accomplish our goal?

- A significant contingent of members in the English Language arts community

### **Method:**

How will we proceed?

- immediately make people aware of the resources that already exist.
- Make the website more accessible. A monthly topic of interest for multiple disciplines. Topics suggested by members. Topic would be promoted on the monthly newsletter.
- iPhone App?



## Collaborative Initiative #4

# Family Tree

**Initiator** – Patrick Goddard

**Participants** –

**Goal:** Create an accessible and interactive history of English-language artists in Quebec

### Leadership:

What leadership do we need to accomplish our goal?

- Arts service organizations, i.e. ELAN, QDF, QWF, AELAQ, RQD, etc

What previous projects can we build on or can guide us?

- Various archives that already exist
- Concordia (theatre, jazz, radio drama...)
- QDF
- CBC
- NFB
- Books that have already been written
- Lasting Impressions
- Impure
- Half-Man/Half-beast, etc.
- RAEV
- Profiles & Video Clips

What do we need to do more of?

- Talk to everybody!! Set up Web-based tools to facilitate conversation with artists.

What do we need to let go of?

- Modesty, the sense that what we do isn't important.

What outcomes do we want?

- Family Tree (3D, interactive, extensive, ongoing)
- Daily Calendar app (i.e. today is the date of the publication of Duddy Kravitz, Elizabeth Langley's birthday, founding of art gallery, etc. etc.)
- Web-based wiki of English-language art & culture
- "Hinterland Who's Who"- type video clips of English-language artists
- List of currently-available archival & historical resources
- Eventual book

What images comes to mind to illustrate it?

- Family Tree
- Hinterland Who's Who
- Heritage Minutes
- Advent calendar
- Memory palaces

**Community Involvement:**

Who needs to be involved in order to accomplish our goal?

- QDF/ELAN/AELAQ/QWF and other service organizations & associations and the entire arts community!

**Method:**

How will we proceed?

- Get the message out that we are seeking entries
- Begin to save the data

Who?

- ELAN for now
- Note : QDF has applied for funding for a history project celebrating English-language theatre in Quebec for QDF's upcoming 40th anniversary

When?

- send out call on Tuesday
- no specific deadlines yet for outcome

## Collaborative Initiative #5

# ELAN Cultural Resources Web site

**Initiator** – Josh/Lara/Anna

**Participants** – Anna Fuerstenberg, Kate Wisdom, Heidi Barkun, Josh Usheroff, Allison Burns, Lara de Beaupré, Mélanie Grondin, Rob Lutes (writer)

### ELAN Cultural Resources Web site

- This web site will provide a comprehensive information resource, event calendar and virtual meeting place for Quebec artists in need of information of all sorts related to their fields of activity.
- It could be a part of the ELAN web site or a site on its own, linked to the ELAN web site.
- The site would follow the Wikipedia model... many people get to be editors and update info, add info, moderate forums.

### The site will comprise three main links:

#### Resources:

- Database of festivals, calls for submissions, grants, residencies etc... for all disciplines.
- Information will be gathered from members, as well as relevant organizations, government agencies.

#### Calendar

- Multidisciplinary events calendar updated by ELAN members, organizations and updated through feeds from other associated web sites (QDF, QWF etc. ).
- Members and organizations will update information, which will include events, grant and other deadlines, workshops, calls for submissions... etc.
- As an added feature, the site will be programmed to generate RSS feeds by discipline.

#### Bulletin Board and Chat room

- An interdisciplinary, province-wide schmoozer. Vibrant and a place to feel connected.
- There will be a sign-up but you don't have to be an ELAN member
- Bulletin board ... a forum... you can post an idea and respond.
- This will provide a space for ELAN members and others who sign up to the web site to post projects, job opportunities, collaborative opportunities, service exchange, questions, concerns.
- Chat Room: A chance a meet and exchange ideas in realtime. A way to find other artists.

### Community to involve:

- ELAN Team responsible for this site.
- ELAN members as resources.
- Key organizations both for their resources related to grants, etc... and to be partners post their information on the bulletin board. Example, Telefilm... make this the place they go outside of their website to post their info.
- Granting agencies: Examples of grants: Canada Council Interactive Fund, Telefilm- New Media Fund Heritage Canada – Canadian Interactive Fund ( for designing interactive web sites with arts focus)
- Translators for make site bilingual. (translate info such as SOCEC and RDQ info)

**Method/ task:**

- Make a team
- Further discuss, research and come to a final site architecture
- Identify and write grant applications (resource – ELAN)
- Identify specific tasks, assign them and hire designer.
- Team should be set and meeting a month from today....

## Collaborative Initiative #6

# Arts Superfund

**Initiator** - Dan Webster

**Participants** -

**Description:**

The Arts Superfund offers fast, easy access to a pot of money administered by a parallel foundation of ELAN that will be available to English language artists and organizations in Quebec.

**Funding Models:**

- Kickstarter.com, Indiegogo.com for social media (Awesome Ottawa/NYC.)
- Elan would work to establish foundation to solicit
- Private /Corporate
- Government - Government rule and norms regarding funding must be investigated.

**Government Models:**

- Foundation du Grand Montreal
  - Placement Culture
  - Fond Incentive to Consolidate arts and culture organizations
  - Sodec
  - L'Adisq
- \*Note: government financing creates bureaucracy

**Project Examples:**

- An artist walks into Elan, or visits the website
- Are they a member in good standing?
- Have they filled out the superfund form?
- Hey okay I have you on file.
- Would like to submit your project.
- Have you selected your privacy settings
- Tell ok we will have an answer for you in 7 workings days.
- Answer 1; You have money
- Answer 2 : we need more time or information. And this is how much time. Or this is what info we need
- Answer 3. Take a flying leap. Here are the reasons why.

**Risks:**

- Empress project is high risk.
- Disrepair
- Caution: Fund should not be focused on specific projects; Fund should not be focused on specific government agency

**Mechanics:**

- Use the Angel capital financing model
- Forms on a website that congeal and focus an application for presentation
- 10% of funds are withheld pending annual Report which is also an on line form.

**Logistics:**

- Devise a clear mission
- Make sure the recipient has completed all necessary steps to position itself to be eligible for government funding
- Registration to Elan could give access to the superfund. The annual membership in Elan could work to preregister recipients
- Functionality is essentially simple

**Project Ideas:**

- Empress theatre
- Adisq music award
- Films
- Theatre Productions
- Gallery Series
- ETC...

## Collaborative Initiative #7

### The Butterfly Effect

**Initiator** – Katia Grubisic

**Participants** – Katia Grubisic, Elise Moser, Lori Schubert.

#### The Butterfly Effect

There once was a smattering of artists  
    Who worked all alone in their boudoir  
Oh wouldn't it be grand if they heard us  
    Those crowds who are strapped to their tube.  
But what can we do, how loud must we sing?  
    For an audience I'd do almost any old thing

Let's all get together one midsummer's eve  
    And show everyone what we've got up our sleeve  
If we do it together and all in one week  
    They'll find us... they'll love us... they'll pay us – they'll freak!

And now all we need is a few volunteers  
    A budget, a staff, a committee of peers  
Oh [woeful] it would be grand if this already were  
    But wait, it exists – the journées culture!

[applause]

\*Presentation on the possible evolution or development of one or several arts weeks – “grappes,” either thematically or otherwise linked of arts events, to cross-promote, broaden an audience and generally increase the reach of artists, without increasing the market saturation, or individuals’ and organizations’ workloads. Ultimately, where there eventually may be need, space and demand for a Luminato-style “anglo folies” event, at the moment it is full, better communication, leading to informed disciplinary and inter-disciplinary collaborations, would be appropriate, and would a concentrated effort and articulated goals by ELAN to increasingly embed English-language artists into the existing structure such as the Journées de la Culture

## Feedback from Closing Circle, day 2

[Paraphrased]

- Wow. It's been an experience I certainly got a lot out of this. My fear yesterday was that people wouldn't collaborate – I was wrong. People contributed, and I heard many exciting ideas. This is just the beginning of the next 7 years!
- This may be taboo...I was hesitant, wasn't sure what the meeting would be about, or my place in the meeting as a dance artist; I was not sure about how dance fit into ELAN, or about how ELAN related dance. In the end, it was a nice experience to sit around and exercise my mother tongue without feeling like I'm the underdog.
- Reinforcing effect of us all together – wonderful to break the isolation of being an artist outside Montreal. I've been reflecting on what a strange community we are, small, possibly ghettoized, fighting against being ghettoized; we're vibrant, surrounded by infinitely warm vibrant community, very unique situation, and special in Canada because of the aspect of where we are. The 2 days were very fruitful!
- As a rural artist, I sometimes feel like we don't talk the same language as urban artists. Thanks for your openness and for allowing us to be heard.
- I am impressed by the community - such a vibrant group of people prepared to share knowledge insights that will move the community forward.
- As someone who moved to Montreal 4 years ago, and has been appreciating the local theater community here, it has been great to meet people from other disciplines and people working in theatre outside of town.
- As a francophone, I'm really happy to be here. I come from Lac St Jean, I learned a lot about your community, and my perspective has really changed because of these two days.
- I feel disappointed by this afternoon; by the small ambitions this afternoon. Apart from this afternoon I had a great time.
- Infitheatre has been given access to Bain St Michel next year, and will be looking for programming to fill nine months. Interested poets, visual artists, performers, etc should contact Guy Srung.
- The community at large is more important than we give it credit for. I echo the disappointment of this afternoon: the projects generated are things that are supposed to *happen*, to be put into action *tomorrow*. After all of these intense discussions yesterday and this morning, I'd have hoped for different results this afternoon. Did we randomly choose ideas? Did I miss something? Are these the projects that really need to happen?
- Find as arts admin that self confirming to stay in arts admin. Contemplated corporate world, but realize how much value there is in these communities, and in this work thanks to event like these. value of getting ideas across to others
- Great to meet new people, great to see familiar faces. Walking away with hope that ELAN will look at reports and really comb through them for the nuggets; for the ideas that were generated earlier in the summit, but were not presented - there were some real gems. Note: The result of 2004 Arts Summit was ELAN!
- It was such a great opportunity to have the chance to have intense discussions about topics that preoccupy us the most. Focusing the scope down to an individual small project that someone should take on took the promising wide-scope potential away. I Wish we had taken the priorities that were articulated in small groups, and addressed how to deal with the large issues that affect us all the time, like, how can we, as a community, get enough power to challenge to government to fund these arts as they should be funded? How can we make the value of the arts more visible to the general public? How do we develop more visible systems of mutual support? And thanks – I appreciate the colossal effort taken to organize an event of this scope.



- The sharing of preoccupations is a rare opportunity in this community. I wouldn't characterize the few proposals came out in the end as small ideas – all contain kernels of the large ideas generated.
- 2004 summit was transcendent. What I continue to appreciate about ELAN is that it gets us out of one singular discipline; few organizations in the world that do that. I have participated in the Open Space process twice, and I've learned to trust that **so** much comes out in process, and that the core plans usually surface two or three days later. Also, we must trust ELAN to comb through the reports.
- It's interesting to step away from the forest and look at all the trees. Sorry I didn't get to meet all of the trees here. Very interesting to have rural trees – very significant voice.
- The discussions provide ways to move forward, and the documentation serves as record of how this community feels. It is the record of conversation of community in a time and place, and its moves all of us forward in terms of community. My hope is that we leave here to work on the things that we focused on, and actuate them; the we work on the things that we've dreamt about and accomplish them down the road!
- The summit took me out of my semi-cocoon in Theatre, and allowed me to feel commonality of similar problems and concerns of this community; how we all end up with a common voice. This is my first open space setting, and I have some concerns about concrete results. I have similar feelings about not having more concrete specifics for prioritizing goals (campaigns, projects, etc.). The positive thing is that all of this feedback is going to be fed into ELAN. These two days have given me a much greater appreciation for the role that ELAN is playing. I think we should want more direction from this summit—but should also have trust in ELAN's leadership and trust that they'll take it to the next level, and that we should each contribute to and participate in that advancement. We need more of the same of this.
- I came in with trepanation about being involved. What's happened here has shown me that this is a great community, and that I'm coming away much more inspired about what to do with the community. I'm changed after the process.
- I'm very happy to have participated – it has been enlightening for me to learn of the various perspectives, agendas, and backgrounds of various disciplines. It has been interesting to hear about all the challenges in the arts communities that don't affect me, but also to draw parallels about the similarities and challenges shared between disciplines.
- Quebec Arts Summit 2004: lots of energy and ideas, pages and pages of things we wanted to do. Summit volunteers became an ad hoc board, then found some funding. The whole thing had to be created out of nothing. Took 2/3/4 years before we could begin to really measure the work that came out of it. Now ELAN has established great Board of Directors and Advisory Committee, a good understanding of artists in the regions outside of Montreal, a following of young people; it has in place a growing expanding structure, and the capacity to contact all summit participants by next week with the written reports. What took 3 or 4 years to really get moving last time will now be moving before Christmas!
- I'm so buzzed. There's nothing as invigorating as ideas. I am impressed by quality of ideas and discussions – so enriching. We've gotten down to brass tacks, organized our problems, and now I have stuff to do tomorrow!! I'm looking forward to doing something like this again, and exchanging ideas!

*“Though the focus of the summit was on the issues that English-speaking cultural producers face in French-Canada, the conference and the panels were most productive when they were united in recognizing the similar goals of both communities (...) The cultural richness of Montreal was emphasized and celebrated throughout the panel discussions, but the possibilities of creativity and diversity would be wider if the idea of collaboration and dialogue could be expanded upon, rather than continuing to focus on two identities.”*

Victoria Lessard, *McGill Daily*

## Media Mentions:

- **September 15**

Guy Rodgers & Elsa Bolam on CKUT’s *Upstage* with Estelle Rosen  
[archives.ckut.ca/128/20110915.18.30-19.00.mp3](http://archives.ckut.ca/128/20110915.18.30-19.00.mp3)

- **September 21**

Guy Rodgers on CKUT’s *Wednesday Morning After* with Stefan Christoff  
[archives.ckut.ca/128/20110921.08.24-09.00.mp3](http://archives.ckut.ca/128/20110921.08.24-09.00.mp3)

*Have anglos become ‘too visible, too audible’?*

By Jeff Heinrich, *Montreal Gazette*

[www.montrealgazette.com/entertainment/Have+anglos+become+visible+audible/5438636/story.html](http://www.montrealgazette.com/entertainment/Have+anglos+become+visible+audible/5438636/story.html)

*Conference explores English-language arts in Quebec*

By Sam Hunter, *McGill Tribune*

[mcgilltribune.com/arts-entertainment/conference-explores-english-language-arts-in-quebec-1.2602255?pagereq=1](http://mcgilltribune.com/arts-entertainment/conference-explores-english-language-arts-in-quebec-1.2602255?pagereq=1)

- **September 22**

*State of the arts*

By Anne Lagacé Dowson, *Hour Community*

[www.hour.ca/2011/09/22/state-of-the-arts/](http://www.hour.ca/2011/09/22/state-of-the-arts/)

- **September 29**

*Intertwining tongues: English Language Arts Network brings together English and French arts communities*

by Victoria Lessard, *McGill Daily*

[www.mcgilldaily.com/2011/09/intertwining-tongues/](http://www.mcgilldaily.com/2011/09/intertwining-tongues/)

- **Additional media mentions:**

State of the Arts was also discussed in *Le Devoir*, *Suburban*, *Mirror*, on CBC Radio and CTV Television.

## Links to Archived Resources:

- State of the Arts reports & documents archived on [www.quebec-elan.org](http://www.quebec-elan.org) and [www.scribd.com/elanquebec](http://www.scribd.com/elanquebec)
- Video stream excerpts from Closing Circle archived on [livestream.com/elanquebec](http://livestream.com/elanquebec)
- Miscellaneous video stream excerpts archived on [livestream.com/stateofthearts](http://livestream.com/stateofthearts)
- State of the Arts photos archived on [www.quebec-elan.org](http://www.quebec-elan.org) and [www.facebook.com/qcelan](http://www.facebook.com/qcelan)