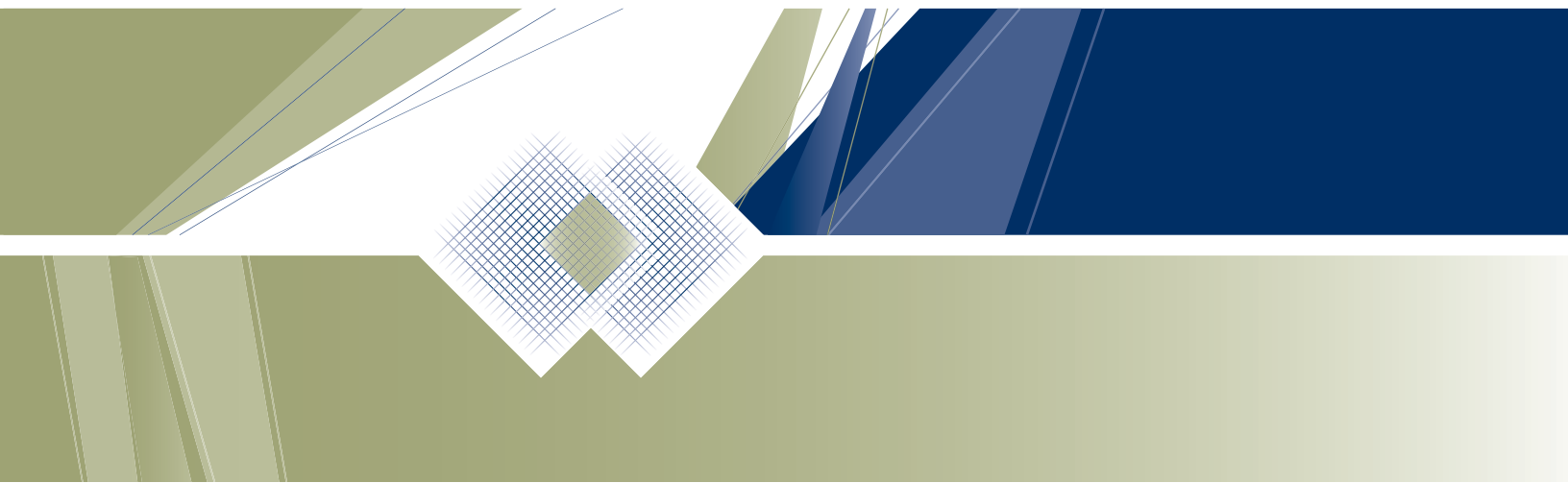




Office of the
Commissioner of
Official Languages

Commissariat
aux langues
officielles

Federal Government Support for the Arts and Culture in Official Language Minority Communities



March 2008

Prepared for

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SUMMARY

OBJECTIVE OF THE STUDY

The objective of the study was to assess the support provided to official language minority community (OLMC) artists and organizations by the federal institutions that have a mandate related to the arts and culture. Canadian Heritage, the Canada Council for the Arts, the National Arts Centre, the National Film Board and Telefilm Canada are some of the institutions that were studied. The study also reviewed two independent organizations that have been given a mandate by Canadian Heritage to administer funding from the Canada Music Fund: the Foundation Assisting Canadian Talent on Recordings (FACTOR) and MUSICACTION.

This study attempts to paint a global picture of the role played by these institutions in the promotion of linguistic duality through the arts and culture and its contribution to the vitality of OLMCs, both of which are objectives of the *Official Languages Act*. It should be noted that the *Action Plan for Official Languages*, which was unveiled in 2003 to prompt a renewed sense of purpose and energy in the OLMCs, made no mention of the arts and culture. This omission was very disappointing for Anglophone and Francophone artists and their representatives, who must face the challenges of creating, producing and disseminating work in a minority context.

METHODOLOGY

Two methods were used to gather the information: a literature review and an analysis of the relevant documentation on policies and programs, and interviews with the targeted federal institutions and organizations involved in the arts and culture. The Office of the Commissioner conducted 13 interviews with representatives from seven federal departments and agencies and eight interviews with OLMC arts and culture organizations. The interviews were conducted with the arts organizations to help determine the key issues for these groups and learn about their views on the effectiveness of the federal programs in addressing these issues.

MAIN FINDINGS

Representatives from the arts communities in Anglophone and Francophone OLMCs salute the efforts made by the federal government over the past 10 years to support the arts and culture in OLMCs. The situation has improved and an increasing number of artists and arts and culture organizations have obtained funding because of the changes made to some programs and the creation of partnerships (including the Interdepartmental Partnership with the Official-Language Communities). In addition, other organizations, such as Telefilm Canada, MUSICACTION, the National Arts Centre and the Canada Council for the Arts, have put some positive initiatives in place. Some have increased funding and others have taken special measures, while still others have implemented programs that showcase OLMC artists. Nevertheless, many challenges and obstacles still need to be addressed, including the following:

- **Uncertainty of funding:** The arts and culture do not benefit from a stable funding policy and, as a result, it is impossible to predict the amounts that will be granted to artists and cultural organizations from one year to the next.
- **Share of funding:** In most cases, the grants allocated to OLMC artists and organizations represent a small share of the total funding granted to artists and organizations in Canada as a whole.
- **Representation in some organizations:** Even when they occupy a seat on the board of directors of an organization (such as Telefilm Canada and MUSICACTION), OLMC representatives find it difficult to present their views and express their community's needs.
- **Visibility:** Artists in Anglophone and Francophone OLMCs find it difficult to gain recognition in the rest of Canada and in Quebec. More specifically, Francophone OLMC artists outside Quebec find it difficult to break through in Quebec and English-speaking Canada, and English-language writers in Quebec find it difficult to attain the visibility they deserve in English-speaking Canada.

- **Lack of infrastructure:** Most OLMCs are located in small municipalities, which rarely possess the physical infrastructure needed for cultural activities. The work of organizations that produce and promote cultural activities in these small communities is further complicated by this lack of resources and the lack of expertise needed to organize these types of activities.
- **Marginalization effect:** OLMC artists recognize the importance of the programs that are dedicated to them, but they fear the marginalization that may occur as a result. In other words, they have the impression that they are on a secondary road and are not recognized as being equal to their colleagues in the majority communities.
- **Barriers to growth:** Because funding agencies often allocate grants for one-time projects, arts and culture organizations find it difficult to plan for the long term.
- **Market forces:** Some small cultural organizations (for example, in the publishing or music industries) could grow if they had access to the grants allocated to the cultural industries, but they are not eligible for these grants because of their economic performance.

CONCLUSIONS

Federal institutions that have a mandate related to the arts and culture have made great strides to take the needs of OLMCs into account: there are more tools, there is more dialogue and there are more systematic consultations. However, these measures are not always effective and the communities do not always see tangible results. More focus must be placed on long-term strategies that are appropriate for arts and culture organizations in the development stage.

Federal institutions must provide a coordinated, coherent response to the request for full participation in and equality of access to their programs as best they can. Where necessary, they will have to develop new tools and creative approaches: guiding principles, best practices,

performance measures, community vitality indicators, accountability measures and new methods of supporting infrastructure and disseminating work. To go beyond the letter of the Act, the arts and culture must be included in a comprehensive action plan, new resources must be injected into the system and strong leadership must be shown.

RECOMMENDATIONS

Based on the findings in this study, the Commissioner of Official Languages is making 17 recommendations to the federal government (in particular Canadian Heritage and the federal arts and culture funding agencies). The recommendations aim to achieve the following:

Development of a new vision of the arts and culture and OLMC vitality

- Develop a new vision to acknowledge the key role the arts and culture play in the vitality of OLMCs;
- Ensure a long-term funding strategy is incorporated into this new vision that takes into consideration the level of development of community cultural organizations and community priorities;
- Ensure strategies and funding that meet the needs and priorities of the arts and culture sector in Anglophone and Francophone minority communities are included in the initiative that will replace the *Action Plan for Official Languages*.

A governance structure capable of meeting community needs

- Establish committees (one Anglophone, one Francophone) with government and community representatives to develop and implement a new, shared vision of the arts and culture in OLMCs and to advise the government in this area.

Distinct examination of arts and culture issues

- Ensure that the Francophone Affairs Secretariat at Canadian Heritage examines the arts and culture in Francophone OLMCs separately from the arts and culture in the general Francophone community and that it carries out research and consultations in this area.

Research

- Conduct a targeted research program on the arts and culture in OLMCs to better understand the realities of communities and measure the impact of federal arts and culture programs on these communities.

Program flexibility

- Ensure that eligibility criteria for arts and culture funding programs do not put certain categories of artists or organizations at a disadvantage;
- Ensure issues related to the arts and culture of Quebec's Anglophone community are addressed at the national level;
- Focus funding allocation methods on the real needs of organizations to enable them to advance, grow and reach a level of development that will allow them to make a significant contribution to the vitality of their respective communities;
- Develop performance indicators that take into consideration the specific reality of arts and culture organizations.
- Look for ways to simplify funding application procedures and alleviate the administrative and financial burden on artists and organizations applying for funding.

Performance measurement in institutions

- Ensure Canadian Heritage includes a language clause specifying a minimum percentage of funds to be allocated to OLMCs in agreements governing the transfer of funds to funding administrators (such as MUSICACTION, FACTOR and Telefilm Canada);
- Compile data on the minority status (Anglophone or Francophone) of recipients for each funding program;
- Take the realities of communities into consideration in financial data and avoid using the demographic weight of communities as an ultimate benchmark for funding;
- Compile data to measure and compare success rates for grant applications;
- Review the differences between the acceptance rates of grant applications submitted by OLMC artists in different disciplines and the acceptance rates of applications submitted by artists from other language groups to determine the reasons for these differences, and develop a strategy to correct or reduce them.

Linguistic duality and initiatives for fostering understanding between cultures

- Acknowledge the key role that OLMCs can play in intercultural dialogue and develop a strategy to promote linguistic duality and intercultural dialogue through the arts and culture.

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“IN A MINORITY CONTEXT, ARTISTIC AND CULTURAL ACTIVITIES BREATHE LIFE INTO A COMMUNITY, BE IT URBAN OR RURAL, ANIMATE IT AND DEFINE ITS UNIQUE FEATURES IN ORDER TO REMAIN VIBRANT, A LANGUAGE . . . MUST BE ROOTED IN A SET OF CULTURAL FOUNDATIONS WHICH CONSTITUTE BOTH ITS RICHNESS AND ITS REASON FOR EXISTENCE.”

– Fédération culturelle canadienne-française, brief submitted to the House of Commons Standing Committee on Finance, October 31, 2005.

INTRODUCTION

A. OBJECTIVES OF THE STUDY

The arts and culture are inextricably linked to linguistic and cultural identity, and offer us a way of looking at the world—through a set of lenses that enable us to see more clearly who we are. Participation in the arts and culture, whether as creators, performers, cultural workers or consumers, engenders a sense of belonging. In addition, the arts and culture play a crucial role in the vitality of official language minority communities (OLMCs) and in fostering a strong sense of linguistic and cultural identity. To many members of official language minority communities, being able to fully enjoy a dynamic artistic and cultural life is as important as having access to a good education system.

The arts and culture play a key role in the vitality of official language minority communities and form an integral part of the identity of linguistic and ethnic communities. As a result, the arts and culture have a tremendous impact on shaping the sense of identity and maintaining the language, just like education.¹ [Translation]

The measures taken by the federal government to promote the arts and culture of OLMCs should therefore be seen as a crucial element of the overall initiatives to foster the development of these communities.

As a result, the objective of this study was to determine whether the measures taken by the federal government to support the arts and culture in OLMCs are sufficient to ensure that this sector can fully contribute to the vitality of these communities. The measures taken by the federal government to encourage cultural dialogue and linguistic duality through the arts and culture were also examined.

The two fundamental objectives set out in Part VII of the *Official Languages Act*, community vitality and linguistic duality, provide the framework for this study. Section 41 of the Act reads as follows:

- (1) The Government of Canada is committed to
 - (a) enhancing the vitality of the English and French linguistic minority communities in Canada and supporting and assisting their development; and
 - (b) fostering the full recognition and use of both English and French in Canadian society.
- (2) Every federal institution has the duty to ensure that positive measures are taken for the implementation of the commitments under subsection (1). For greater certainty, this implementation shall be carried out while respecting the jurisdiction and powers of the provinces.

As a result, this study attempted to answer the following questions:

- Concerning the vitality of OLMCs
 - o Are the measures taken by the federal government to promote the arts and culture in OLMCs adequate?
 - o Do OLMCs receive their fair share of the money available through cultural funding programs?
 - o Do artists from OLMCs face particular challenges or barriers that hinder their careers?
 - o Does the culture sector have enough support to contribute to the vitality of OLMCs?

1 Rodrigue Landry, *On ne naît pas Francophone, on le devient...*, workshop at the 58th congress of the Association canadienne d'éducation de langue française, held from September 29 to October 1, 2005. On-line version (http://www.acef.ca/c/fichiers/B3_Rodrigue_Landry.pdf) consulted March 20, 2007.

- Concerning linguistic duality

- o Is the federal government making sufficient use of the arts and culture as a means of fostering exchange between the two official language groups?

B. SCOPE OF THE STUDY

Canadian Heritage, the Canada Council for the Arts, the National Arts Centre, the National Film Board and Telefilm Canada are some of the key federal organizations that have a mandate related to the arts and culture. The purpose of the study was to assess the support these departments and Crown corporations provide to OLMC artists and organizations. The study also reviewed two independent organizations that have a mandate from Canadian Heritage to administer funding from the Canada Music Fund: the Foundation Assisting Canadian Talent on Recordings (FACTOR) and MUSICACTION.

The study sets out to examine the issues in a broad manner rather than in relation to individual art forms. While some issues are specific to particular disciplines (some of which are commented on later in the report), the goal of the study was to identify issues that are generally common to artists and arts organizations active in OLMCs.

Excluded from the study are CBC/Radio-Canada and the Canadian Television Fund. The Commissioner of Official Languages is analyzing these two institutions separately. The results will be released in the coming months. This will help complete the picture of the measures taken by the federal government to support the arts and culture in OLMCs.

Also excluded are the National Gallery of Canada and other national museums. According to anecdotal reports from Francophone artists, they may not be equitably represented at the National Gallery of Canada in the various exhibitions, but the Office of the Commissioner nevertheless decided not to examine this situation. It was felt that more complex

factors were at play given the mandate of this museum as a showcase not only for Canadian art, but also for art in general, art from around the world and art from all eras. A separate study may be necessary to examine the complex issue of the importance given to Canadian artists from different backgrounds at the National Gallery of Canada.

Other areas of activity in the arts and culture, namely support for periodicals and initiatives to put Canadian culture on-line, were excluded to limit the scope of the study. Instead, a focus was placed on programs that directly affect artists: the ones that give grants to artists, organizations, infrastructure, cultural events, etc.

C. CONTEXT OF THE STUDY

The *Official Languages Act* was first enacted in 1969 and its purpose is to recognize that English and French are Canada's official languages and have equal status, and to promote the linguistic duality that is at the heart of Canada's identity. The Act was amended in 1988 and the amendments included the addition of Part VII, which stipulates that the federal government commits to promoting the vitality of the Anglophone and Francophone minorities of Canada. The goals identified in Part VII entail various obligations for federal departments and agencies.

When it introduced the *Action Plan for Official Languages* in 2003, the government gave new momentum to the federal policy on official bilingualism. Endowed with an initial budget of \$751.3 million, the goal of the Action Plan is to enhance the vitality of Anglophone and Francophone minorities. It addresses health services, immigration issues and access to education in the minority language, literacy and post-secondary education. Unfortunately, it does not include the arts and culture—an omission that was deeply disappointing to the artistic and cultural community in OLMCs, which was left feeling vulnerable. To many people, this omission is symptomatic of a deeper problem, namely that the federal government is not sufficiently aware of the crucial importance of the arts and culture for the vitality of OLMCs.

In 2005, the *Official Languages Act* was amended, once again, to clearly define the nature of the federal government's commitments. This amendment strengthens the federal government's commitment to the promotion of English and French by stipulating in subsection 41(2) that every federal institution has the duty to take positive measures to implement this commitment. In his 2006–2007 annual report, the Commissioner of Official Languages defined a positive measure as an action taken by the government or institutions to produce an actual result.²

The coming into effect of the amendments to the Act seemed to be a particularly opportune moment for the Office of the Commissioner of Official Languages to undertake an examination of the support given by the federal government to the arts and culture of OLMCs.

D. STRUCTURE OF THE REPORT

This study begins with a description of the methodology that was adopted and a description and an analysis of the different programs offering assistance to OLMC artists and organizations. This is followed by the findings from the interviews and the literature review and, finally, the recommendations.

METHODOLOGY

A. ADVISORY COMMITTEE

Before it launched the study, the Office of the Commissioner set up an advisory committee to provide guidance and advice on the overall approach to be taken. The committee was composed of three senior executives representing national and provincial organizations involved in promoting the interests of Anglophone and Francophone minority artists. These three organizations were the Fédération culturelle canadienne-française (FCCF), the Regroupement des éditeurs canadiens-français and the English-Language Arts Network. The committee provided advice regarding the documentation to be reviewed and the people and organizations to be interviewed. Then it validated findings and provided feedback on the recommendations.³ A list of advisory committee members can be found in the Appendix.

B. PROCEDURE

The study was conducted with the assistance of Meta4 Creative Communications and Micheline Lesage & Associés/Associates, which gathered the data, conducted the interviews and drafted a report on the results and their conclusions.

Two methods were used to gather the information: a literature review and an analysis of the relevant documentation on policies and programs, and interviews with the targeted federal institutions and organizations involved in the arts and culture.

Literature review and analysis of the documentation

There are a large number of documents on the arts and culture in Francophone minority communities. The Office of the Commissioner's goal was not to perform an exhaustive review of these documents in order to describe the general situation of Francophone minority artists, because this would have gone well beyond the scope of the study. The main purpose of the literature review was to highlight and put into context the issues that were identified during the interviews. However, it is important to point out that there are very few analyses and studies addressing the experience of Anglophone minorities in Quebec in the arts and culture. As a result, the interviews served as the primary source for determining the issues faced by Anglophone artists in Quebec.

² Office of the Commissioner of Official Languages, *2006–2007 Annual Report*, May 2007, p. 31.

³ Thanks to the invaluable contribution of the Advisory Committee, the Office of the Commissioner was able to validate the conclusions of the study. Nevertheless, responsibility for the final recommendations rests entirely with the Office of the Commissioner.

Nor was the purpose of this study to provide an exhaustive description of the different federal programs devoted to the arts and culture. All of the support programs that were analyzed are described in detail on the Web sites of the different government bodies, and readers can refer to them for additional information.

In terms of the quantitative and financial data, the reference document used for Francophones outside Quebec was the *Étude sur le positionnement de la francophonie canadienne au sein des grandes institutions culturelles fédérales 2004–2005*.⁴ This document provides data collected over a five-year period by the FCCF with financial assistance from the Interdepartmental Coordination Directorate at Canadian Heritage.

This study outlines the contribution made by these institutions to the artists and the arts and culture organizations of Canada's Francophone communities outside Quebec, while highlighting the gaps, lags and gains in the support they provide. The data compiled by the FCCF includes not only the allocated amounts but also the number of grant applications and contributions awarded to Francophones outside Quebec compared with the total number of approved funding requests for all Francophone communities across Canada.

There are specific challenges related to funding for English minorities. An overall analysis of all investments in Quebec's English-speaking community has not been carried out. Funding for Anglophones under the Interdepartmental Partnership with the Official-Language Communities is recorded, but many other programs do not take the recipients' minority status into account. For example, an organization such as FACTOR, which is dedicated to promoting English-language music in Canada, does not keep track of the preferred official language of the applicants (some applicants are Francophones), thereby making it impossible to measure the impact of this funding on the English minority in Quebec.

There are also programs for which an analysis of the applicants' minority status would not be relevant. Examples include Canadian Heritage's Arts Presentation Canada, which provides funding for many international events such as the Festival International de Jazz de Montréal and the Just for Laughs Festival. Yet these events are intended for a diverse audience and bring together performers from around the world, including Quebec's Anglophones. As a result, it is impossible to determine the exact proportion of grants under these programs that is used specifically for Quebec's English-speaking audiences and artists.

The financial data on Quebec's Anglophones is therefore incomplete and is not directly comparable to the available data on Francophone minorities. That being said, the purpose of the study was not to compare the amounts granted to the two language groups; rather, it was to verify whether, in each language community taken separately, organizations and artists receive the support they need to contribute to the vitality of their community, based on their particular situation.

Interviews

The Office of the Commissioner conducted eight interviews with official language minority community arts and culture organizations and 13 interviews with representatives from seven federal departments and agencies. The institutions that were interviewed fall under two categories: those that provide funding and are responsible for policy (like Canadian Heritage), and those whose role is to deliver, present and disseminate the arts and culture (like the National Arts Centre and the Canada Council for the Arts).

The Office of the Commissioner conducted interviews with arts organizations to determine the key issues for these groups and to learn about their views on the effectiveness of the federal programs in addressing these issues (see Table 1). A large number of Francophone organizations are involved in the arts and culture, both in the production and in the promotion of cultural activities. Many of them are in the field and in the regions, and it would have been useful to have been able to consult more of them during the

⁴ Fédération culturelle canadienne-française, *Étude sur le positionnement de la francophonie canadienne au sein des grandes institutions culturelles fédérales : mise à jour des tableaux pour les années 2003–2004 et 2004–2005*, March 2007.

study. However, the interests of these groups are well represented by national organizations such as the FCCF and its member organizations, which work on identifying the key issues and achieving a consensus. Recognizing that these umbrella organizations can speak effectively on behalf of their members, the Office of the Commissioner decided that interviewing the main national organizations would be sufficient.

Each interview was approximately one and a half hours long and was conducted in the fall of 2006, in person in the case of individuals located in the National Capital Region or in Montréal, and by telephone in all other cases. Two interview guides were prepared in both official languages: one for federal departments and agencies and one for arts organization representatives.

An open discussion at the end of every interview was used to explore other aspects of the issue, validate certain comments by the interviewees and, in some cases, obtain certain documents that were difficult to access. A list of interviewees can be found in the Appendix.

Table 1 – List of organizations that participated in the interviews

Federal departments and agencies and their partners	Number of Interviews
Canadian Heritage	5
Canada Council for the Arts	3
National Arts Centre	1
National Film Board	1
Telefilm Canada	1
FACTOR	1
MUSICACTION	1
Non-governmental organizations dedicated to the arts	
Alliance nationale de l'industrie musicale	1
Association des groupes en arts visuels francophones	1
English-Language Arts Network	1
Fédération culturelle canadienne-française	1
Quebec Drama Federation	1
Quebec Writers' Federation	1
Regroupement des éditeurs canadiens-français	1
Réseau atlantique de diffusion des arts de la scène	1

ARTS AND CULTURE

IN OFFICIAL LANGUAGE MINORITY COMMUNITIES

To better understand the role of the arts and culture in official language minority communities (OLMCs), it is important to have some idea of the major factors that affect OLMCs and how the artistic component is evolving within these communities. The following provides a general overview of the situation.

A. THE ARTISTIC AND CULTURAL MILIEU IN FRANCOPHONE MINORITY COMMUNITIES

The situation in which Francophone artists and arts and culture service organizations find themselves is difficult to describe. Generalizations should be avoided because each region has its own character and presents its own

challenges for artists and arts groups. In addition, there are considerable differences between one art form and another and one cultural industry and the next.

A number of arts and culture service organizations provide effective representation for Francophone minority artists and have begun to wield considerable influence, at both the national and the provincial levels. The Fédération culturelle canadienne-française (FCCF), the Table des organismes nationaux des arts et de la culture and the Table des organismes culturels have mobilized in a remarkably short period of time and have made impressive strides in bringing disparate groups together, inspiring them to work toward a common cause. They have given artists

and organizations a chance to speak to the federal government. In addition to articulating the issues clearly, they have lent coherence to the dialogue and bolstered their arguments with hard data.

The FCCF has shown particularly strong leadership through its annual reports, commissioned research and periodic meetings with executives from government departments and agencies. It has also worked tirelessly to marshal the arguments and advance the interests of OLMC artists through horizontal mechanisms, such as the Multipartite Cooperation Agreement on Culture, the Ministerial Conference on the Canadian Francophonie and coordinated initiatives with the seven national organizations and 13 provincial and territorial associations that support Francophone minority culture.

In spite of the positive effects of legislative amendments and attitudinal changes, recent consultations across the country revealed that Francophone minority communities are still feeling fragile, and this vulnerability affects the artistic community.⁵ Factors such as demographic decline (declining numbers in the Francophonie as a whole and in many communities), weak cultural infrastructure (lack of dedicated facilities for the arts) and the limited capacity of arts organizations (lack of human and financial resources and development opportunities) have a major impact on Francophone communities across Canada and on the artists that work in them.

B. THE ANGLOPHONE ARTISTIC AND CULTURAL COMMUNITY IN QUEBEC

The Anglophone artistic community in Quebec is not well known because an association to defend its interests was only recently formed. Anglophone artists in Quebec from all disciplines met for the first time in November 2004 for the Quebec Arts Summit. This historic meeting led to the creation of the English-Language Arts Network (ELAN), which brings together 800 Anglophone artists in Quebec. Surveys were conducted to learn about the needs of artists in various disciplines,⁶ but knowledge of this community remains limited. Systematic research has still not been

conducted on the characteristics and needs of artists in other disciplines, nor specific issues faced by Anglophone artists in Quebec as a whole.

According to the people who were interviewed, a lack of knowledge about this community can also be explained by the fact that Anglophone artists in Quebec tend to find common cause with other artists, not with the linguistic minority to which they belong. Many of their struggles are those of all artists. Many of them are completely bilingual and interact with their Francophone colleagues. They are in Quebec because they want to be there and feel a sense of belonging to an arts scene that many consider to be the most dynamic in the country. Events intended for the general public in Montréal often showcase works by Anglophone artists from Quebec alongside those by Francophone artists. In addition, Anglophones are well represented in the cultural industries, where many play leading roles.

The Anglophone cultural communities have benefited from favourable circumstances, including increased financial support by the Conseil des arts et des lettres du Québec (CALQ). The Quebec government has shown that it is aware of the need to support this community and other cultural communities, despite the fact that artists who submit applications in English may be at a disadvantage when jury members are not bilingual. If the demographic weight of non-Francophones (Anglophones and allophones) is taken into account, CALQ grants them more funds proportionately than Francophones. Thus, Quebec is the province that has best demonstrated its commitment to culture in general, by granting more funding and adopting other support measures.

The community has also benefited from the coordinated lobbying of Francophone organizations and artists from the rest of Canada and the provisions of the *Official Languages Act*. These two factors led to the federal government's creation of a set of measures, programs and positive incentives for OLMCs as well as increased federal funding. These contributions made it possible to create new organizations to represent artists, such as the Quebec Drama Federation, the Quebec Writers' Federation and ELAN, mentioned above.

5 Ministerial Conference on the Canadian Francophonie, *Canadian Francophonie: Issues, Challenges and Future Directions*, October 2006. On-line version (http://www.scics.gc.ca/cinfo06/830898005_e.pdf) consulted January 8, 2007.

6 In 2003, Canadian Heritage commissioned a survey on the needs of film and television producers (see Kirwan Cox, *Draft Survey of English-Speaking Producers in Quebec*, September 2003). In 2007, ELAN conducted a survey of visual artists and published the results in the document Report on ELAN Visual Arts Survey.

However, the situation in which Anglophone artists in Quebec find themselves has evolved considerably over the years, as a result of changing demographics. The Anglophone population of Quebec has been in decline since 1976, even though there was a slight increase in the population between 2001 and 2006.⁷ This population decline makes the situation even more difficult for artists in the regions. The Quebec Community Groups Network (QCGN) refers to this as the “hollowing out of the population,” because middle-aged people tend to leave the province and the remaining population is aging. In addition to this decline, there is a growing gap between rich and poor and a higher unemployment rate than in the Francophone majority.⁸

The literature review speaks of the perception that the Anglophone population has diminished influence and will therefore have to adjust its strategy if it wants to maintain a vibrant, healthy community. Regional diversity also plays a role: Anglophone communities outside Montréal form a smaller critical mass and have fewer cultural amenities, which reduces their overall capacity. According to a study the Office of the Commissioner published in 2004:

“It is always difficult to predict the future, and this certainly holds true for Quebec’s English-speaking community. The demographic trends point to communities that are far more mixed, characterized by a growing multiethnic and multiracial community. In addition, there is a significant increase in the mix of English and French among the population. Institutionally, this has meant that schools as well as health and social services, while directing services at the English-speaking community, also must address pluralistic clientele and reflect the dichotomy between Montréal and the rest of Quebec.”⁹

The challenges posed by developing and maintaining the vitality of English-speaking communities in Quebec are thus becoming more complex. According to the QCGN, the *Action Plan for Official Languages* has gone some way toward creating programs to build community capacity, but more remains to be done. The Action Plan did not, however, contain particular provisions for sustaining the arts and culture of the Anglophone community, as is the case for the Francophone communities.

Anglophone artists in Quebec sometimes find it difficult to attain the visibility that they deserve, within both Quebec and the rest of Canada. This is especially true for writers, whose works are often not included in events that showcase Quebec or Canadian literature. Moreover, due to the demographic decline in small Anglophone communities, the opportunities to present works by Anglophone playwrights are few.

In its 2005–2010 development plan,¹⁰ the QCGN identified some of the obstacles Anglophone artists in Quebec encounter:

- The star system: Quebec Francophones and Canadians in general tend to embrace the star system, but it leaves little room for local artists;
- Proportional funding: It remains to be seen whether the funding received by English-speaking Quebec artists, either from CALQ or the Canada Council for the Arts, is fair. Some claim that the Canada Council for the Arts underfunds Quebec artists (Francophone and Anglophone) because they have access to CALQ.¹¹ These organizations and others have the impression that CALQ or other organizations such as the Société de développement des entreprises culturelles underfund the Anglophone community compared with the Francophone community;¹²
- Short-term vision: The funding system favours long-term projects, which creates difficulties for emerging artists;
- Free trade: Artists are very worried that works of art may be considered simple commodities, like consumer products;

7 Statistics Canada, *The Evolving Linguistic Portrait, 2006 Census*, Department of Industry, Ottawa, December 2007.

8 Quebec Community Groups Network, *Taking Stock: A Mid-Term Review of the Government of Canada’s Official Languages Action Plan in Quebec*, July 2005. On-line version consulted January 8, 2007.

9 Jack Jedwab, *Going Forward: The Evolution of Quebec’s English-Speaking Community*, Office of the Commissioner of Official Languages, November 2004. On-line version (<http://dsp-psd.pwgsc.gc.ca/Collection/SF31-71-2004E.pdf>) consulted January 8, 2007.

10 Quebec Community Groups Network, *Community Development Plan for the English-Speaking Communities of Quebec 2005–2010*, 2005.

11 Ibid, p.36.

12 Kirwan Cox, *Draft Survey of English-Speaking Producers in Quebec*, September 2003.

- Increasing sense of isolation: Many Quebec Anglophone artists are spread out across the province, and as a result, many of them feel isolated and are not sufficiently in contact with the artistic community;
- Lack of resources in the regions: There are often no facilities or human resources in remote areas. Many artists are not aware that sources of funding exist;
- Lack of support in the education system: Schools should be places where children become familiar with the arts and develop a sense of their own cultural identity compared with other cultures. However, the education system does not completely fulfill its responsibilities in this area;
- Absence of a collective voice for Anglophone artists: Fortunately, the creation of ELAN in 2004 filled this need.

In response to these challenges, ELAN developed seven strategies, which are part of its 2005–2010 development plan:

- Bring the English-language arts community together;
- Conduct research to better understand the artistic community and become familiar with the best practices of Francophone organizations;
- Facilitate dialogue on identity so it can be identified and celebrated;
- Engage in lobbying activities in order to obtain support for artists;
- Build links with education partners;
- Promote the arts and culture in rural and remote regions;
- Create links with the Francophone community.

In the summer of 2007, the Greater Montreal Community Development Initiative (made up of representatives from various Anglophone groups in metropolitan Montréal) published a report in which it described artistic and cultural objectives for Montréal’s Anglophone community.¹³ According to the report, “These communities’ cultural resources are exceedingly well positioned to project a contemporary image of being English in Montréal—as characterized by high levels of bilingualism, cultural and artistic diversity and integration in Quebec society.”¹⁴ The group recommended a series of measures to consolidate the unique place held by the Anglophone artists of Montréal in Canada’s artistic life. It called for the creation of a working group on cultural resources, which would be responsible for developing an action plan to promote Montréal’s Anglophone cultural resources at the national and international levels.

According to the sources that were consulted, Anglophone artists in Quebec increasingly view themselves as a community and are looking for ways to articulate a strategy to meet their common needs—not because they want to segregate themselves, but because they want to reinforce the bridges that have already been built, bring attention to their accomplishments and make themselves known in Quebec’s vibrant artistic community. ELAN’s program is ambitious, but essential for the vitality not only of the artistic community, but also of Quebec’s Anglophone community in general. In fact, the QCGN resolved in 2007 that it was through the development of the arts and culture that the Anglophone community would best be able to transcend its present malaise.

13 Greater Montreal Community Development Initiative, *Building upon Change and Diversity within the English-speaking Communities of the Greater Montreal Region: Pursuing Shared Development Goals and Strategies*, Summer 2007.

14 Ibid, p. 15.

THE ROLE OF THE ARTS AND CULTURE IN COMMUNITY VITALITY AND LINGUISTIC DUALITY

“Culture helps foster the development of social capital and the organizational capacity to respond to change. Culture can also strengthen social cohesion, increase personal confidence and improve life skills, improve people’s mental and physical well-being, strengthen people’s ability to act as democratic citizens and develop new training and employment routes By looking at culture as an imaginary resource we could see how the meanings embodied in its traditional or current culture create the identity and values of a place.”

– Charles Landry, *The Creative City: A Toolkit for Urban Innovators*, 2000, pp. 9–11.

In the last five years there has been an explosion of books and articles linking creativity with community vitality, social prosperity and economic growth. Authors such as Richard Florida¹⁵ and Max Wyman¹⁶ have challenged policy makers to recognize the role of the arts and culture in stimulating creativity, making our cities more liveable, attracting investment and tourism dollars, providing employment, inspiring youth and offering quality of life in our communities. Artistic expression and cultural events and institutions are seen as vehicles to promote social cohesion and a sense of cultural identity.

A 2004 study for Canadian Heritage strongly confirmed the role culture has to play in contributing to community vitality and identity in official language minority communities (OLMCs):

“. . . most (93%) people from official language minority communities feel that “it is important that a dynamic arts and culture identity in (their) language is passed on to the next generation” and that it is important to their official language minority identity that they have access to a dynamic arts and culture community in their own language.¹⁷”

The ability of official language minorities to identify with their culture is enhanced when that culture comes out of the shadows of private life and assumes a public face. Only then are citizens able to feel a sense of belonging to something greater than themselves—a collective history, a

common endeavour, an ambitious future. Given the lure of the Internet, popular media and advertising, a vibrant arts scene is an especially important means of engaging youth from minority communities—of enabling them to see themselves reflected in public discourse and public space and imparting a sense of belonging to a culture other than a generic North American one.

In small towns and rural locations in particular, cultural activities facilitate interaction, build the community and help to create a lively, forward-looking environment, one that has the potential to counter the exodus to the larger centres. Recurring events, such as the Festival du Voyageur in Winnipeg, the Festival acadien in Caraquet, Sudbury’s La Nuit sur l’étang and Casselman’s L’écho d’un peuple, are particularly important for bringing people together to delight in a collective experience, and to increase their understanding of the world. Events such as these are not only cultural: by bringing people from the community together around a single project, they foster a sense of collective accomplishment and pride in their shared history and roots.

Furthermore, it has been well established that cultural spaces contribute to a sense of pride in communities by acting as a location for various cultural activities. A physical space creates a symbolic sense of place—a “home” for one’s culture and traditions, where collective dreams and aspirations play out. Such spaces reinforce identity because they bring people together to participate in living culture, a manifestation of their survival and growth as a community. City planners, architects and developers in the larger

15 Richard Florida. *The Rise of the Creative Class And How It’s Transforming Work Leisure and Everyday Life*, Basic Books, 2002.

16 Max Wyman, *The Defiant Imagination: Why Art Matters*, Douglas & McIntyre, 2004.

17 Decima Research Inc., *The Arts in Canada: Access and Availability 2004*, research study prepared for Canadian Heritage, March 31, 2004.

On-line version (http://culturescope.ca/ev_en.php?ID=7849_201&ID2=DO_TOPIC) consulted January 8, 2007.

communities across Canada have long recognized the importance of cultural spaces. Considerable investments have made it possible to build facilities in some of these urban centres. However, finding the funds to build and above all operate cultural spaces remains a challenge most of the time, particularly in smaller communities.

With a society that is bilingual, culturally diverse and geographically dispersed across a vast territory, Canada has multiple reasons to put the arts and culture at the service of the promotion of cultural diversity and linguistic duality on the international level. If culture makes for healthy,

dynamic communities, it also has a strong role to play in promoting those characteristics that define what it means to be Canadian. The vitality of OLMCs is important to preserve Canadians' bilingual heritage and ensure the future of our bilingual society, and, moreover, the meaningful connection and engagement between the two language groups define our essential "Canadian-ness."

POLICIES AND PROGRAMS

The federal government has implemented a range of policies and programs to support the arts and culture of Anglophone and Francophone minorities. Some are specifically dedicated to official language minority communities (OLMCs), while others support all Canadian artists and cultural organizations regardless of their language or status (minority or majority).

A. INTRODUCTION

The range of federal programs and initiatives that support the arts and culture sector is as complex as the sector itself. Because there is no one-stop service for arts and culture funding, many arts and culture organizations have to knock on several doors to obtain the support they need. Each federal department and agency has a specific mandate and mission, which its policies and programs must clearly reflect. When considering the connections between these programs and OLMCs, it is critical to keep in mind the mandate in question and to acknowledge that success is measured in direct relation to the mandate.

In the following program descriptions, financial information has been provided whenever possible. As noted earlier, although many organizations now collect statistics on the level of funding that is granted according to language group and make them available, these data are not always compiled according to minority status. Except in Tables 6, 7 and 8, data from the Fédération culturelle canadienne-française (FCCF), which is collected periodically in cooperation with Canadian Heritage, were used in this study to evaluate the funding allocated to

Francophone artists and organizations in OLMCs.¹⁸ There are no organizations that compile similar data on the Anglophone community. As a result, the data on Quebec's Anglophone community were provided by the departments and agencies themselves, and they are not comparable to the data compiled by the FCCF. For example, they cannot be used to calculate the relative share of funding and grants allocated to Quebec's Anglophone community compared to the rest of English Canada, while the FCCF data can be used to calculate the share allocated to Francophone minority communities. This shortcoming is significant and needs to be remedied by the federal funding agencies.

The support provided by federal programs can come in the form of direct grants to artists, or grants or operating budgets for organizations, businesses and sometimes communities. The tables do not specify the type of funding that was received since this information is mentioned in each program description.

Pursuant to the *Official Languages Act*, federal institutions must consult with OLMCs when developing or revising policies and programs that affect them. Therefore, some information about the relevant consultation practices has been provided.

B. CANADIAN HERITAGE PROGRAMS

Canadian Heritage is responsible for national policies and programs that promote Canadian content; foster cultural participation, active citizenship and participation in

¹⁸ Fédération culturelle canadienne-française, *Étude sur le positionnement de la francophonie canadienne au sein des grandes institutions culturelles fédérales : mise à jour des tableaux pour les années 2003–2004 et 2004–2005*, March 2007.

Canada's civic life; and strengthen connections among Canadians. In addition to these programs, Canadian Heritage's portfolio includes the major national cultural institutions that it works collaboratively with to achieve a wide range of cultural and social objectives.

Three large branches in the Department administer programs that were considered relevant to this study:

- the Official Languages Support Programs Branch;
- the Arts Policy Branch;
- the Cultural Industries Branch.

1. The Official Languages Support Programs Branch

Mandate

The mandate of the Official Languages Support Programs Branch is to promote the full recognition and use of English and French in Canadian society and to encourage the development of Anglophone and Francophone minority communities. This is achieved through intergovernmental and interdepartmental cooperation, as well as collaboration with the communities and the non-governmental sector.

Support for OLMCs

The Branch carries out its mandate by way of two major programs, the Development of Official-Language Communities Program and the Enhancement of Official Languages Program. It also manages an interdepartmental initiative, the Multipartite Cooperation Agreement on Culture.

The Development of Official-Language Communities Program is responsible for initiatives related to the arts and culture sector in OLMCs. The Community Life component includes collaborative initiatives with the community sector, such as the Canada-Community Agreements and the Interdepartmental Partnership with the Official-Language Communities.

Community life

Canada-Community Agreements

The Branch helps OLMC organizations do what is needed to make measurable gains in long-term community development, and to encourage innovation and excellence. To do so, it uses the Canada-Community Agreements, including the Canada-National Organization Agreements, which provide assistance to national organizations. It should be noted that Quebec's Anglophone organizations are not eligible because they are considered regional, not national, organizations.

While these agreements target all OLMC development sectors, the Francophone arts and culture sector is well served by the Canada-Community Agreements. For the past five years, this sector has received on average 25% of the funding distributed under these agreements (see Table 2).

After reaching a high point in 2002–2003, financial support under the Canada-Community Agreements has declined since 2003–2004. Despite this decline, the arts and culture sector managed in 2004–2005 to collect 24% of the support provided under the Canada-Communities Agreements and to receive a higher percentage of funding under the Canada-National Organization Agreements, since it rose from 16% in 2000–2001 to 22% in 2004–2005.

Table 2 – Support for Francophone OLMCs under the Canada-Community Agreement

	2000-2001	2001-2002	2002-2003	2003-2004	2004-2005
Canada-Community Agreements					
Total funding	\$24,638,473	\$24,908,944	\$25,062,141	\$24,493,790	\$24,087,691
Funding for the arts and culture sector	\$5,195,077	\$6,469,616	\$6,383,428	\$6,415,614	\$5,838,633
Percentage*	21%	26%	26%	26%	24%
Canada-National Organization Agreements					
Total funding	\$3,680,000	\$3,680,000	\$3,680,000	\$3,624,941	\$3,430,314
Funding for the arts and culture sector	\$573,556	\$595,747	\$697,453	\$767,135	\$762,433
Percentage*	16%	16%	19%	21%	22%

* Share of funding granted to the arts and culture sector out of all funding granted for the development of Francophone OLMCs
 Note: Funding allocated under the Canada-National Organization Agreements is included in the amounts allocated under the Canada-Community Agreements.

Besides the Community Life component, the Development of Official-Language Communities Program supports other components out of its budgetary envelope that contribute to the arts and culture sector of Francophone OLMCs (see Table 3). These amounts funded various arts and culture activities such as the Jeux de la Francophonie, and events such as the Festival franco-ontarien and the Rendez-vous de la Francophonie. After 2003–2004, these program components also reduced their support, as the 2004–2005 funding is basically the same as it was in 2000–2001.

Table 3 – Support for the Arts and Culture Sector of Francophone OLMCs under the Development of Official-Language Communities Program (other components)

	2000-2001	2001-2002	2002-2003	2003-2004	2004-2005
Total funding	\$1,773,434	\$2,377,403	\$2,414,930	\$2,990,140	\$1,890,393

Interdepartmental Partnership with the Official-Language Communities

The Interdepartmental Partnership with the Official-Language Communities (IPOLC) was launched in June 2000 to facilitate OLMC access to federal programs that could contribute to their development, and to provide financial leverage to facilitate the establishment of interdepartmental partnerships and new methods of cooperation. As of March 2006, 17 federal institutions had signed memoranda of understanding with Canadian Heritage to better serve linguistic minorities in their respective areas of operation.

Canadian Heritage's strategy is to gradually reduce its share of funding in relation to the funding provided by the participating institutions. By doing so, the Department hopes to create partnerships and initiatives that will continue after it has withdrawn its funding.

The agreement has generated significant contributions from other organizations. While the focus of the partnership is on community development in general, not just cultural and artistic development, this sector has received a large amount of the allocated funding. Table 4 shows the funding received by the Francophone OLMC arts and culture sector from Canadian Heritage and other organizations under the IPOLC. Since 2001–2002, this sector has received on average 27% of all funding granted under the IPOLC.

However, investments generated by the IPOLC have decreased considerably since 2002–2003 because Canadian Heritage and its partners have decreased their support by

Table 4 – Support for the Arts and Culture Sector of Francophone OLMCs under the IPOLC

	2000-2001	2001-2002	2002-2003	2003-2004	2004-2005
From Canadian Heritage	\$497,000	\$1,354,969	\$1,693,220	\$1,492,354	\$1,313,194
Percentage*	54%	26%	27%	28%	27%
From other organizations	\$1,398,171	\$1,849,862	\$2,399,059	\$2,691,525	\$1,847,824

* Share of funding granted to Francophone OLMCs out of all funding granted by Canadian Heritage under the IPOLC.

about 22% since that fiscal year. This decrease is part of the gradual withdrawal of funding strategy of Canadian Heritage. Unfortunately, this strategy has not had the desired effect. In 2004–2005, Telefilm Canada and the National Film Board increased their contributions and the National Arts Centre made an initial contribution, but no other institutions have followed their example. In fact, Foreign Affairs and International Trade Canada, Western Economic Diversification Canada and CBC/Radio-Canada have stopped making contributions, while the Atlantic Canada Opportunities Agency and the Canada Council for the Arts have significantly reduced theirs. In 2004–2005, the Canada Council for the Arts contributed \$670,000 to Francophone communities under the IPOLC, which was about half of the amount it contributed in 2000–2001.

Some IPOLC agreements are already expiring (for example, those with the Canada Council for the Arts and the National Film Board on March 31, 2008) and others (the National Arts Centre and Telefilm Canada) will expire in 2009. Canadian Heritage plans on renewing the agreements based on the funding it receives in the 2008–2009 federal budget. A systematic evaluation of all agreements should be undertaken at a later date to verify whether they have the desired effect, despite the strategy implemented by Canadian Heritage to gradually withdraw its funding.

The Multipartite Cooperation Agreement on Culture

Signed in 1998, this agreement brings together the Department of Canadian Heritage and several federal cultural organizations (the Canada Council for the Arts, the National Arts Centre, CBC/Radio-Canada and the National Film Board) and the FCCF. The agreement sets out a framework for cooperation among the parties and helps formalize the commitments made in certain key areas of artistic and cultural development in Canada's Francophone

community. The signatories agree to encourage the creation, production, promotion and distribution of the cultural and artistic works and products of the Canadian Francophonie; fulfill their commitments under the terms and conditions of their respective programs; and demonstrate the value of a co-ordinated approach by the various stakeholders while soliciting the participation of other partners.

This agreement has had a positive impact, providing the framework for a collaborative, horizontal approach between Canadian Heritage, the portfolio agencies and the FCCF. Indeed, it has fostered a more focused and open dialogue and has actively encouraged all partners to abide by their commitment with regard to the development and vitality of Francophone communities outside Quebec. The agreement is currently under review. The arts and culture sector is hopeful that the new memorandum of understanding that will be signed will support the progress that has been made to date and enable funding agencies to change how they support the sector. The sector is hoping that the agencies will provide funding through a better thought out and more comprehensive and lasting strategy with regard to OLMC needs, instead of through special measures.

There is no similar agreement for Quebec's Anglophone community.

Funding for the arts and culture of Quebec's Anglophone community

Table 5 shows the amount of money that is spent specifically on the arts and culture of Quebec's Anglophone community compared to the amounts granted for other Anglophone community development projects. However, since the data collected for this study differ from source to source, these numbers are provided for information purposes only. While part of the funding awarded to general community organizations could have been spent on arts and culture projects, Canadian Heritage's regional office in Quebec believes these amounts are, generally

speaking, quite small. As a result, the amounts designated for the arts and culture should roughly correspond to the amount of funding that was actually disbursed.

Table 5 – Support for Anglophone OLMCs under the Official Languages Support Program

	2003-2004	2004-2005	2005-2006	2006-2007	2007-2008
Funding for community development	\$835,772	\$1,089,031	\$1,160,005	\$1,365,793	\$2,449,916
Funding for the arts and culture	\$187,417	\$303,217	\$272,417	\$235,662	\$207,046
Percentage*	22.4%	27.9%	23.5%	17.3%	8.5%

* Share of funding granted to the arts and culture out of all funding granted for community development.

As can be seen in this table, the Official Languages Support Program gradually increased the funding it allocated over the years to the Anglophone community for development in general. In terms of support for the arts and culture, funding peaked in 2004–2005 and gradually decreased afterwards.

Consultation practices

Officials responsible for the Agreement consult the communities to determine the program priorities that concern them. The consultation mechanisms (roundtables, interdepartmental coordination, working groups, etc.) gave rise to discussions that helped identify a number of improvements that could be made to the procedures for applying for and allocating grants, which will be discussed later in the report.

2. The Arts Policy Branch

Mandate

The Arts Policy Branch is responsible for policy issues pertaining to professional artists and the arts sector as a whole. It manages a variety of programs for professional non-profit organizations and national arts service organizations.

Support for OLMCs

The Branch has no budgetary envelope for OLMCs. However, some programs take into account special considerations relating to OLMCs so that the percentage of support that is provided can be adjusted depending on whether the regions or communities have limited access to other sources of funding. This approach ensures equality of access: a level playing field, equal opportunities and flexibility, as needed.

The three programs most relevant to OLMCs are the following:

- Cultural Spaces Canada;
- Arts Presentation Canada;
- the Canadian Arts and Heritage Sustainability Program.

These programs deliver services regionally. The regional offices work together to raise awareness in OLMCs of the national programs available to them and of the flexibility in program guidelines. According to the representatives consulted at Canadian Heritage, departmental staff invest a large amount of time in helping OLMCs develop projects. Program reviews have revealed that it is important to invest this time for the long-term benefit and sustainability of the community.

In the following sections, analysis focuses primarily on the amounts allocated to artists and organizations in Francophone OLMCs. As mentioned in the methodology section, large amounts are granted to the arts and culture sector in Quebec, and it is not necessarily relevant to compare the amounts granted to the Anglophone

community to the total amount granted to the province's culture sector as a whole. Therefore, only the gross amounts are provided, without comparing them to the total amounts granted to Quebec or English-speaking Canada. The investments that have been made in the Anglophone community can be found at the end of this section.

Cultural Spaces Canada

The Cultural Spaces Canada program funds cultural infrastructure, the acquisition of specialized equipment to support ongoing cultural activities and feasibility studies for cultural infrastructure projects. The allocation of funding is determined by a two-tiered assessment process so that the needs of underserved groups, including OLMCs, are adequately considered. First, a regional analysis helps prioritize projects according to evaluation criteria and program objectives. Following this, a national review committee evaluates the results and integrates them into a national strategy that considers the distribution of funds across the country and the needs of the target groups on a national level. While designed to support professional artists, programs such as Cultural Spaces Canada have a wider impact, as the facilities they help build can also be used for amateur community projects and activities.

In 2004–2005, the program funded 13 applications from Francophone minority organizations (9.7% of all approved applications) for a total of over \$1.5 million, or 8% of all amounts granted (see Table 6). This percentage is an increase over previous years, although the total amounts granted are lower than they were in 2001–2002. However, since the program funds infrastructure and one-time projects, it is understandable that the funding amounts vary greatly from one year to the next. The same observation can be made for the Canadian Arts and Heritage Sustainability Program. These programs need to be tracked over a longer period to identify any trends.

Table 6 – Support provided by Cultural Spaces Canada

	2001-2002	2002-2003	2003-2004	2004-2005
Total number of grants	78	57	81	134
Grants for Francophone OLMCs	6	4	1	13
Percentage*	7.7%	7.0%	1.2%	9.7%
Total funding	\$35,272,392	\$24,777,083	\$15,505,126	\$19,804,560
Funding for Francophone OLMCs	\$2,044,646	\$1,179,727	\$150,000	\$1,585,796
Percentage*	5.8%	4.8%	1.0%	8.0%

* Share of funding granted to Francophone OLMCs out of all program funding.

Between 2001–2002 and 2004–2005, Cultural Spaces Canada covered up to 33% of eligible costs for construction, expansion or renovation and up to 50% for purchasing specialized equipment and carrying out feasibility studies. However, under exceptional circumstances, the program may consider covering more of the eligible project costs. These exceptional circumstances could include projects in rural or remote areas, or in underserved populations (Aboriginal peoples, youth, OLMCs, ethnocultural communities, etc.).

Under the Cultural Spaces Canada program, Canadian Heritage has created an analysis framework called Regional Investment Strategies, which is used to optimize the impact of program funding by increasing the financial viability of infrastructure projects in all regions. OLMC needs are an important part of these regional strategies.

Arts Presentation Canada

The mandate of Arts Presentation Canada is to help present Canadians with varied artistic experiences by subsidizing festivals and shows. Since 2001–2002, funding under this program has increased almost tenfold and the grants allocated to Francophone OLMC projects have kept up to this pace (see Table 7). The number of grants allocated to festivals or shows in OLMCs has gone from 10 in 2001–2002 to 58 in

2004–2005. As a result, there has been a significant increase (up to 200%) in the number of productions on tour, arts presenters and shows, and consequently, audiences have doubled. According to the program representatives who were interviewed, it was crucial to set up a strong network of presenters in order to support and promote Francophone culture outside Quebec.

Table 7 – Support provided by Arts Presentation Canada

	2001-2002	2002-2003	2003-2004	2004-2005
Total number of grants	104	370	557	599
Grants for Francophone OLMCs	10	32	52	58
Percentage*	9.6%	8.6%	9.3%	9.7%
Total funding	\$2,319,566	\$12,362,023	\$20,448,315	\$21,543,616
Funding for Francophone OLMCs	\$272,700	\$920,004	\$1,664,157	\$1,597,200
Percentage*	11.8%	7.4%	8.1%	7.4%

* Share of funding granted to Francophone OLMCs out of all program funding.

Canadian Arts and Heritage Sustainability Program

The Canadian Arts and Heritage Sustainability Program aims to strengthen the organizational, administrative and financial circumstances of arts and heritage organizations, and to recognize and support Canadian communities' achievements in the arts and culture.

The program has five components:

- Stabilization Projects;
- Endowment Incentives;
- Capacity Building;
- Cultural Capitals of Canada Awards;
- Networking Initiatives.

Organizations are assessed on the extent to which they are providing services to communities that have been recognized as a priority (Aboriginal peoples; ethnocultural, rural or remote communities; official language minorities; or youth) and the extent to which the proposed projects will increase capacity to serve the community in question.

Stabilization Projects

This component helps increase the self-sufficiency of arts and heritage organizations and helps them hire the professional and technical experts they need to reduce their deficits and build working operating reserves. A number of Francophone organizations have used this assistance, and 10% of the organizations supported in Toronto and in the provinces of New Brunswick, Prince Edward Island and Manitoba are Francophone.

Endowment Incentives

This component encourages Canadians to donate to arts and heritage organizations. Over the past five years, 2% of the allocated amounts have been put in endowment funds for Francophone OLMC organizations, in other words, approximately \$1.14 million out of nearly \$56 million.

Capacity Building

This component provides direct financial assistance for projects designed to strengthen organizational effectiveness and to develop operational and financial skills. Table 8 shows the amounts allocated to arts and culture organizations in Francophone OLMCs.

In 2004–2005, 190 grants were allocated under this component. Of this number, six (3.16%) were granted to minority Francophone organizations, which received 1.8% of the funding. Considering the mandate of this program, which recognizes OLMCs as “priority communities,” the relatively small number of grants (or perhaps the small number of applications) is surprising.

Table 8 – Support provided by the Canadian Arts and Heritage Sustainability Program's Capacity Building component

	2002-2003	2003-2004	2004-2005
Total number of grants	197	204	190
Grants for Francophone OLMCs	2	11	6
Percentage*	1.02%	5.39%	3.16%
Total funding	\$8,998,455	\$7,474,451	\$5,522,407
Funding for Francophone OLMCs	\$59,647	\$537,500	\$101,192
Percentage*	0.7%	7.2%	1.8%

* Share of funding granted to Francophone OLMCs out of all program funding.

Cultural Capitals of Canada

This component recognizes and supports Canadian municipalities that make the most of the many benefits the arts and culture bring to community life. The application evaluation criteria include the extent to which the OLMC's culture is promoted and the level of involvement of its members in the project. For example, in 2003, the town of Caraquet, New Brunswick, received a contribution of \$212,500 following its designation as a cultural capital.

Networking Initiatives

This component contributes to pan-Canadian networking projects whose aim is to strengthen some of the participants' skills. These projects must help participants improve their ability to develop cultural policies and action plans or to form strategic partnerships that foster the arts and culture at the local level. In 2005–2006, a grant was allocated to the Quebec network Les Arts et la ville so that it could expand the scope of its activities in Francophone communities outside Quebec.

Funding for the arts and culture of Quebec's Anglophone community

The amounts indicated in this section have been granted specifically for projects in Anglophone communities under the three programs Cultural Spaces Canada, Arts Presentation Canada and the Canadian Arts and Heritage Sustainability Program (in particular the Capacity Building Component).

Table 9 – Support provided to Anglophone OLMCs by the Arts Policy Branch at Canadian Heritage

	2001-2002	2002-2003	2003-2004	2004-2005
Cultural Spaces Canada	n/a	\$71,507	\$750,000	\$581,220
Arts Presentation Canada	\$177,862	\$401,500	\$801,000	\$1,067,138
Canadian Arts and Heritage Sustainability Program	n/a	\$40,000	\$186,500	\$99,414

As can be seen in this table, funding for Quebec's Anglophone community varies considerably from one year to another. Representatives from Canadian Heritage stated in this regard that the budgets for these programs can fluctuate significantly from year to year.

Consultation practices

To develop its arts policy framework, the Arts Policy Branch at Canadian Heritage has interviewed OLMC representatives about regional and cultural diversity. According to the Branch, program development should be based on these considerations and no community should be marginalized. Consultation tours are undertaken prior to program renewal: when these tours are organized, the Canadian Heritage national office is said to "go on the road." Since the three major programs are delivered regionally, the Department can maintain an ongoing relationship with the community. According to the people who were interviewed at Canadian Heritage, when senior officials visit a region, a point is made to ensure OLMCs are represented at the roundtables.

The Branch conducts formal and informal consultations with provincial and territorial government representatives and other stakeholders to determine OLMC needs and program feasibility. Furthermore, an annual high-level meeting is held between the Cultural Affairs Sector, including the Arts Policy Branch, organizations representing OLMCs, regional officers responsible for OLMCs and other arts stakeholders. These consultations help to identify the priorities related to OLMCs and underserved regions and to incorporate them into the programs.

3. The Cultural Industries Branch

Mandate

The mandate of the Cultural Industries Branch is to foster the viability of the cultural industries to benefit the economy and sense of cultural identity. To do so, it administers programs in support of the four main production industries—sound recordings, books, feature films and periodicals.¹⁹

Canadian Heritage has delegated the administration of programs dealing with sound recordings and feature films to various organizations such as FACTOR, MUSICACTION, Telefilm Canada, the National Film Board and the Canadian Television Fund. Since these programs will be reviewed in detail later in the report, only the book publishing industry will be discussed in this section.

The Book Publishing Industry Development Program (BPIDP) helps publishers offset the cost of publishing Canadian books and offers direct assistance to Canadian-owned and controlled publishing houses for production and distribution.

The BPIDP has four components:

- Aid to Publishers;
- Collective Initiatives (formerly Aid to Industry and Associations);
- Support for the Canadian Book Industry Supply Chain Initiative;
- International Marketing Assistance.

Support for OLMCs

There are no programs dedicated specifically to Anglophone or Francophone minority publishers. However, program guidelines offer incentives and show flexibility for OLMCs. For example, Aid to Publishers has adjusted some of its eligibility criteria for OLMC publishers to increase their share of funding in recognition of the difficult environment

in which they operate. Federal funding is normally proportional to sales volume, according to a specific formula. However, since OLMC publishers' sales are on a much smaller scale than those of mainstream publishers, the formula was adjusted to compensate for funding that was considered insufficient. As a result, the level of funding that would normally be allocated to small OLMC publishing houses (based on the formula used for all applicants) is multiplied by a certain factor. The Branch also provides targeted support to publishers selling books translated into one of the two official languages. Finally, all contribution agreements include a specific obligation to take the needs of official language minority communities into account and, consequently, to support their development and their growth.

The Collective Initiatives component prioritizes business planning, publishing internship, marketing and professional development projects that benefit publishers and OLMCs. Internship funding covers a higher percentage of the intern's salary and the professional development costs in instances where the publishing intern is from an OLMC. This program has also increased funding in recent years to official language minority publishers. As a result, there has been an increase in the total eligible costs for their publishing projects, which have been identified as a priority.

The Support for the Canadian Book Industry Supply Chain Initiative component aims to modernize business practices in the Canadian publishing sector. This can be done by improving bibliographic data, promoting the Electronic Document Interchange and promoting access to data on book sales.

The fourth component, International Marketing Assistance, is administered by the Association for the Export of Canadian Books, which does not compile statistics on the amounts invested in the two language groups. As a result, this component could not be included in the data on the BPIDP.

¹⁹ As mentioned in the methodology section, support for the periodical industry is not addressed in this study.

As shown in Table 10, the amounts allocated to Francophone OLMC publishers and publishing houses have nearly doubled since 2000–2001. However, they remain modest overall. In fact, these publishers and publishing houses only receive 1.8% of all grants.

C. THE CANADA MUSIC FUND

The Canada Music Fund was created in 2001 by the Department of Canadian Heritage to help the Canadian music industry flourish in a competitive market. It supports songwriters, the development of new artists, the production and promotion of new recordings and the conservation of Canadian musical works. The Fund consists of seven separate components, which are administered by federal organizations (such as the Canada Council for the Arts and Library and Archives Canada) or by non-governmental organizations. Two components generate additional benefits in OLMCs: New Musical Works and Collective Initiatives.

Table 10 – Support provided under the BPIDP (the three components reviewed)

	2000-2001	2001-2002	2002-2003	2003-2004	2004-2005
Total number of grants	268	290	447	472	520
Grants for Francophone OLMCs	14	16	14	16	26
Percentage*	5.2%	5.5%	3.1%	3.4%	5.0%
Total funding	\$27,238,202	\$32,049,879	\$30,773,727	\$30,347,911	\$32,265,231
Funding for Francophone OLMCs	\$262,689	\$291,425	\$322,228	\$383,295	\$565,055
Percentage*	1.0%	0.9%	1.0%	1.3%	1.8%

* Share of funding granted to Francophone OLMC publishers out of all program funding.

The level of funding for Francophone publishers varies widely from one component to another: they received 0.6% of funding under Aid to Publishers, 3.2% of funding under the Support for the Canadian Book Industry Supply Chain Initiative and 7.4% of funding under Collective Initiatives.

The New Musical Works component supports album production, marketing, sales and emerging artists. The Collective Initiatives component helps fund promotional activities, contests, galas, meetings and gatherings to ensure the success of artists on the regional, national and international scene. These two components are administered by the Foundation Assisting Canadian Talent on Recordings (FACTOR) for English-language music and MUSICACTION for French-language music.

Table 11 shows the amount of funding granted by the BPIDP to the Quebec Anglophone community. As can be seen, the funding the community has received over the years has increased since 2000–2001 and amounts are comparable to those received by Francophone OLMC publishers.

Table 11 – Support for Anglophone OLMCs provided under the BPIDP (the three components reviewed)

	2000-2001	2001-2002	2002-2003	2003-2004	2004-2005	2005-2006	2006-2007
Total funding	\$368,337	\$450,565	\$475,387	\$455,370	\$448,207	\$480,855	\$493,659

Consultation practices

The Cultural Industries Branch regularly consults OLMCs on their specific needs during meetings organized between Canadian Heritage and the communities.

1. FACTOR

Mandate

The Fund components administered by FACTOR primarily help English-language recording artists and songwriters produce albums and take advantage of domestic and international touring and showcasing opportunities. Support is also directed to the infrastructure needed for artists and producers to make headway in the international market—record labels, distributors, recording studios, video production companies, directors, etc. In 2005–2006, FACTOR received over \$9 million under the New Musical Works component and nearly \$1.4 million under the Collective Initiatives component.

Support for OLMCs

The Fund components administered by FACTOR attempt to address the needs of all Canadian artists who record in English; however, under the 2006 contribution agreement between Canadian Heritage and the Canada Music Fund, the organizations that administer the Fund must implement appropriate measures to ensure support is provided to OLMC artists. These measures may involve adapting the funding rules to take into account different production and distribution contexts, ensuring the presence of OLMC members on selection juries and creating assessment committees in regions where official language minority groups are located.

FACTOR provides financial support to all Canadian artists, both Francophone and Anglophone, who record in English, without keeping track of the first official language of applicants or calculating the share of funding allocated to the Anglophone minority in Quebec. As a result, one has to wonder how FACTOR can fulfil its commitment to take appropriate measures in support of artists from OLMCs. However, according to the people who were interviewed at Canadian Heritage, Quebec's Anglophone artists are prominent in the Canadian music industry and do not require special assistance.

Consultation practices

FACTOR has affiliated itself with the music associations across Canada to stay abreast of provincial and regional issues, but it does not specifically consult the Anglophone minority in Quebec as a separate group. However, it should be noted that Anglophone artists in Quebec do not have an advocacy organization to defend their interests.

2. MUSICACTION

Mandate

MUSICACTION is the Francophone equivalent of FACTOR and its mandate is to provide support to musicians and music businesses in Quebec and other parts of Canada where works are produced in French. It administers, on behalf of Canadian Heritage, the New Musical Works and Collective Initiatives components of the Canada Music Fund to support the French-language music sector.

Support for OLMCs

As is the case with FACTOR, MUSICACTION does not have any programs dedicated specifically to minority Francophones. However, as mentioned earlier, the 2006 contribution agreement stipulates that the organizations that administer the Fund must take appropriate measures to foster OLMC artists.

In addition, there is an independent jury made up of OLMC members for Francophones outside Quebec. MUSICACTION's board, which is predominately Quebec-based, has recently invited the Executive Director of the Alliance nationale de l'industrie musicale, which represents the interests of the Francophone music industry outside Quebec, to become a member, a move that may influence how the board views the work of Francophone artists outside Quebec.

Table 12 shows that the funding granted by MUSICACTION has slightly decreased since 2002–2003. There has been a remarkable increase, however, in the amounts invested over a five-year period. These have almost quadrupled since 2000–2001, from approximately \$200,000 (5.6% of the total budget) in 2000–2001 to more than \$746,000 (8.5% of the total budget) in 2004–2005.

An assessment of the amounts invested per component reveals a great difference from one component to the other. Under the Collective Initiatives component, Francophones in minority communities receive an average of 32% of total investments. Under this component, grants were given to Coup de cœur francophone, the Réseau national des galas de la chanson and the Réseau Ontario, among others. Under the New Musical Works component, applicants from OLMCs receive 6.2% of the amounts invested in album production, 4.3% of the amounts invested in national and international marketing, 1.7% of the amounts invested in sales and 57.1% of the amounts invested in support for up-and-coming artists. In 2004–2005, the Francophone minority accounted for 68.4% of all applications submitted under this component.

In general, applications submitted by Francophones outside Quebec seem to have a very high success rate, comparable to the success rate of applications from Francophones in Quebec.²⁰ Despite this high rate, minority artists only received 8.5% of the funding provided under both components in 2004–2005. However, they received 12.3% of the number of grants that were provided, nearly matching their demographic weight (15%).

Table 12 – Funding provided by MUSICACTION

	2000-2001	2001-2002	2002-2003	2003-2004	2004-2005
Total number of applications	1034	766	802	739	866
Applications from Francophone OLMC artists	58	56	82	99	108
Percentage*	5.3%	7.3%	10.2%	13.4%	12.1%
Total number of grants	447	572	574	623	729
Grants for Francophone OLMC artists	28	42	60	85	93
Percentage*	6.3%	7.3%	10.5%	13.5%	12.3%
Total funding	\$3,561,481	\$5,926,036	\$8,143,706	\$6,696,455	\$8,754,135
Funding granted to Francophone OLMC artists	\$200,538	\$342,280	\$892,541	\$757,769	\$746,480
Percentage*	5.6%	5.8%	11.0%	11.3%	8.5%

* Share of funding granted to Francophone OLMC projects out of all projects.

Consultation practices

As mentioned previously, MUSICACTION recently invited a representative of the Alliance nationale de l'industrie musicale, which represents the interests of the Francophone music industry outside Quebec, to sit on its board. This seat and the fact that a jury is made up of OLMC members enable the organization to remain aware of the specific needs of these communities.

D. THE NATIONAL FILM BOARD

Mandate

The mandate of the National Film Board (NFB) is to produce and distribute distinctive audiovisual works (fiction, documentaries, animation and new media) that provide a unique Canadian perspective. Funding is earmarked for film direction and production, professional development and distribution. The organization focuses on nurturing the talent of emerging Canadian filmmakers in all communities.

Support for OLMCs

The NFB has set up separate programs, one for works in English and one for works in French, to support filmmakers across Canada. These programs are delivered by regional studios, and some of these (Studio Acadie in Moncton, the Quebec Centre in Montréal and the Ontario and West Studio in Toronto) serve minority language groups.

20 MUSICACTION keeps track of the number of grants that are submitted and the number that are approved, which can be used to calculate success rates based on the minority or majority status of the applicants.

As part of the IPOLC, the NFB unveiled a three-year strategy in 2002–2003 for the development of film production and distribution in minority Francophone and Anglophone communities, a program for both official language communities. The strategy has three components:

- emerging filmmakers;
- training and professional development;
- distribution and access to Canadian filmmaking.

In addition to a French-language production studio, the Quebec Centre and the Animation Studio, which are entirely dedicated to English-language production, are located in Montréal. As a result, all the funding provided by these two organizations is directed to English-language production in Quebec.

Besides the NFB’s regular programs, the Quebec Centre has implemented three separate initiatives that are partly funded under the IPOLC:

- **Doc Shop**, an initiative whose purpose is to discover young, talented filmmakers or videographers. All productions selected by Doc Shop are broadcast by the CBC;
- **Voices from the Hood**, an initiative that gives young people from minority Anglophone communities the opportunity to create videos and short films;
- **Making Music with the National Film Board**, an initiative that helps young Anglophone musicians explore the relationship between film and music.

Moreover, the Quebec Centre and the Animation Studio jointly administer the Filmmaker Assistance Program, which provides technical services to independent filmmakers to help them complete their live action short films and documentaries.

Finally, Wapikoni Mobile is a travelling program for Aboriginal youth, regardless of the language they speak, that is designed to teach them digital technology so they can make their own films about the issues that concern them.

Table 13 shows the amount of funding provided in the last few years for English-language production in Quebec. These data include grants and operating costs for the English program in Quebec.

Table 13 – Spending by the NFB to support English-language production in Quebec*

	2004-2005	2005-2006	2006-2007
Quebec Centre			
Doc Shop	\$51,507	\$16,007	\$0
Voices from the Hood	\$19,225	\$26,917	\$0
Making Music with the National Film Board	\$0	\$0	\$43,310
Filmmaker Assistance Program	\$180,954	\$129,140	\$183,655
Regular programming	\$3,608,549	\$3,340,058	\$3,253,906
Animation Studio (English)			
Filmmaker Assistance Program	\$26,513	\$22,022	\$6,356
Wapikoni Mobile	\$0	\$0	\$0
Regular programming	\$2,049,590	\$1,955,818	\$1,568,575
Total	\$5,936,652	\$5,489,962	\$5,055,802

* Amounts include operating costs.

Under the IPOLC, Doc Shop and Voices from the Hood together received \$25,000 from Canadian Heritage in 2004–2005 and in 2005–2006. Wapikoni Mobile did not grant any funding for English-language projects in the last three years, but funding has been allocated for 2007–2008.

The funding allocated to Anglophones in Quebec cannot be compared at this time to the total funding allocated to English Canada or Francophones outside Quebec. However, thanks to the assistance of the NFB, Anglophones in Montréal have a long history of outstanding success in the production of animation and art films and documentaries. It is not known, though, how well the NFB is able to respond to the needs of Anglophone communities outside Montréal. Doc Shop and Voices from the Hood are examples of positive measures, but their future is uncertain.

The French program is made up of two components, which are intended for all Francophones across Canada:

- Production régionale;
- Mise en marché régionale.

In 2004–2005, both components received a high percentage of applications from Francophone OLMC artists: 33.6% and 15.8% respectively (see Table 14). However, applicants from Francophone OLMCs received 20% of the funding from Production régionale, but only 3.1% of the funding from Mise en marché régionale. In fact, the amounts invested in Francophone OLMCs under the Mise en marché régionale component fell sharply, from approximately \$231,000 in 2000–2001 to only \$30,000 in 2004–2005, whereas the Production régionale component decreased by approximately 20% over the same period.

Over the past few years, the NFB has faced a series of budget cuts, which has resulted in significant reductions in both the English and French programs. At the same time, the NFB has decided to use a larger percentage of its funding to improve the availability of its film products, which led to a reduction in the budgetary envelope for production. Nonetheless, the NFB has managed to increase the percentage of the funding allocated to Francophone communities outside Quebec to 20% under the Production régionale component.

Consultation practices

The NFB meets annually with the FCCF and participates in three sessions organized by Canadian Heritage to raise awareness among organizations about the issues and needs of OLMCs. The NFB regularly consults OLMC filmmakers and producers. Furthermore, meetings are held as part of the Multipartite Agreement.

Table 14 – Funding provided by the French program of the NFB

	2000-2001	2001-2002	2002-2003	2003-2004	2004-2005
Production régionale					
Total number of grants	83	78	90	109	122
Grants for projects in Francophone OLMCs	20	24	21	32	41
Percentage*	24.1%	30.8%	23.3%	29.4%	33.6%
Total funding	\$8,819,815	\$7,687,550	\$7,719,076	\$7,843,945	\$6,518,344
Funding for projects in Francophone OLMCs	\$1,606,375	\$1,533,636	\$1,224,666	\$1,390,952	\$1,300,427
Percentage*	18.2%	19.9%	15.9%	15.9%	20.0%
Mise en marché régionale					
Total number of grants	26	43	23	25	38
Grants for projects in Francophone OLMCs	3	7	5	4	6
Percentage*	11.5%	16.3%	21.7%	16.0%	15.8%
Total funding	\$809,090	\$934,930	\$773,186	\$953,583	\$987,031
Funding for projects in Francophone OLMCs	\$231,153	\$156,918	\$110,361	\$96,788	\$30,624
Percentage*	28.6%	16.8%	14.3%	10.1%	3.1%

* Share of funding granted to Francophone OLMC projects out of all Francophone projects.

E. NATIONAL ARTS CENTRE

Mandate

The National Arts Centre (NAC) is a performing arts centre and the national showcase for the work and productions of Canadian and international artists. It supports excellence in all disciplines (classical music, English theatre, French theatre, dance, variety and community programming) and artists and arts organizations across the country. The NAC fulfills its mandate through productions, co-productions, regional festivals, tours and an extensive education and youth outreach program.

Support for OLMCs

The NAC has implemented a variety of programs, particularly in French theatre, that are specifically designed to support Francophone artists and French-language productions from across Canada, including the following:

- the Festival Zones théâtrales;
- the Laboratoires du théâtre français;
- the Programme de développement du théâtre en région.

The Festival Zones théâtrales (formerly the Festival du théâtre en région) now takes place every two years²¹ in the Ottawa-Gatineau area, and its mandate is to present French professional theatre performances from the regions. The funding provided in 2005 to French-language productions outside Quebec totalled \$85,000, which represented 88% of the total budget for that year (see Table 15). Since this program is for regional French-language theatre productions, it is not surprising that 88% of the funding is allocated to productions from OLMCs.

Table 15 – Funding provided to French-language productions in the regions by the Festival Zones théâtrales

	1995	1999	2001	2005
Total number of grants	6	13	15	20
Grants to Francophone OLMC productions	6	9	11	17
Percentage*	100%	62.9%	73.3%	85%
Total funding	\$25,570	\$73,579	\$124,100	\$95,500
Funding for Francophone OLMC productions	\$25,570	\$57,113	\$85,700	\$84,750
Percentage*	100%	77.6%	69.1%	88%

* Share of funding granted to Francophone OLMC productions out of all productions.

The Laboratoires du théâtre français offer Francophone minority artists professional development opportunities. The number of Francophone OLMC artists invited to take part in these sessions is used to evaluate the investment in the development of the members of this group. Minority Francophones made up 30%–65% of the participants between 2002 and 2005.

The Programme de développement du théâtre en région invested \$100,000 in Francophone OLMCs in 2004–2005.

The NAC also holds major festivals, such as Atlantic Scene, Alberta Scene and Quebec Scene, that include productions from both language groups, thereby providing opportunities to OLMC productions. The NAC also intends to offer regional programming on the Fourth Stage to present shows and productions from different parts of the country.

Other programs also exist that promote English-language theatre in Quebec. More than \$175,000 has been invested to this effect in Quebec's Anglophone community. Another program provides assistance to Anglophone folk singers from Quebec so they can perform on the NAC's Fourth Stage.

²¹ The Festival du théâtre en région was held at irregular intervals. Since 2005, the Festival Zones théâtrales has been held every two years, but details about the next festival are not available at this time. The future of this festival depends on the plans of the French theatre's artistic director.

The investments made over the past three years in Quebec’s Anglophone community have primarily gone towards the development of English theatre in Quebec and Quebec Scene (see Table 16).

Table 16 – Funding provided by the NAC for English-language theatre productions and shows from Quebec

	2004-2007	
	Total	Portion of the IPOLC
English theatre	\$175,192	\$87,500
Quebec folk singers (Fourth Stage)	\$15,646	\$4,500
Quebec Scene 2007	\$612,970	\$252,110

The level of participation of OLMC artists appears to fluctuate according to event. During the preparation of Alberta Scene, the NAC established a lasting relationship with the Regroupement artistique francophone de l’Alberta. However, the results of Quebec Scene 2007 were disappointing for some Anglophone artists in Quebec. According to a spokesperson for the English-Language Arts Network (ELAN), the NAC did not consult the organization before selecting the performers and writers for the English component of the event. As a result, English adaptations of French works were presented, but no original Anglophone works from Quebec were included in the program. The NAC stated that it consulted the major performing arts organizations in Quebec: the Quebec Writers’ Federation, the Playwrights’ Workshop Montréal and the Centaur Theatre Company in Montréal. The NAC emphasized that Quebec’s Anglophone artists were strongly represented in all disciplines. A discussion on the community’s expectations of the English-language component of Quebec Scene would no doubt help set the record straight on these opposing views.

While they recognize that the NAC contributes to the creation of theatrical works and productions in the regions and in OLMCs, OLMC artists and arts organizations still wonder about the very small number of OLMC productions during the regular season.

Consultation practices

The NAC participates in Canadian Heritage consultations and meets with FCCF representatives every year. The NAC’s artistic leadership regularly meets with Francophone OLMC organizations and individuals, but there is no indication that Anglophone artists and arts organizations from Quebec are systematically consulted about the programs that concern them.

F. CANADA COUNCIL FOR THE ARTS

Mandate

The mandate of the Canada Council for the Arts is to “foster the production and enjoyment” of works in all artistic disciplines, more specifically, dance; music; theatre; media, visual and interdisciplinary arts; performance arts; writing; and publishing. The Council provides assistance to organizations and artists for creation, production, dissemination, professional development and public access to artistic creation.

Support for OLMCs

All programs are open to artists who work in either official language, in all parts of the country. The only support that is provided specifically for OLMCs is the funding generated by the IPOLC. However, the Council has taken measures over the last few years to ensure the two official languages and OLMCs are fairly represented on the peer assessment committees. A greater number of Francophones outside Quebec participate in the assessment of applications in all artistic disciplines. Each section responsible for assessing funding applications for the various disciplines now includes an officer responsible for OLMCs.

The Council is also making an effort to raise awareness among staff and assessment committees about the situation surrounding artists from OLMCs. In 2000, Francophone publishers noticed that the jury members misunderstood the working environment in OLMCs. As a result, assessment committees started using “context sheets.” These sheets were prepared together with the FCCF in order to provide the peer assessment committees

with information on the arts and culture situation in a given region. This practice has been adopted in all other disciplines, except for the visual arts. The Council then asked Anglophone organizations (through ELAN) to provide context sheets similar to the ones prepared by the FCCF. The organizations prepared the sheets, but they have apparently not been used. In fact, even in disciplines where they are being used, these sheets are controversial. Some artists feel the context sheets have a stigmatizing effect, and the idea that they received a grant because of a contextual analysis of their working environment makes them uneasy.

The number of grants awarded by the Canada Council for the Arts to Francophone minority artists and organizations and the corresponding amounts (not including the amounts from the IPOLC) reached a high point in 2002–2003 (see Table 17). Funding then fell by 12% in 2004–2005 to a level slightly higher than that of 2000–2001.

Table 17 – Funding provided by the Canada Council for the Arts (not including IPOLC funding)

	2000-2001	2001-2002	2002-2003	2003-2004	2004-2005
Total number of grants	5,712	6,320	6,474	6,074	5,917
Grants for projects in Francophone OLMCs	164	182	181	150	139
Percentage*	2.9%	2.9%	2.8%	2.5%	2.3%
Total funding	\$104,578,889	\$122,906,739	\$128,519,464	\$125,456,533	\$121,055,702
Funding for projects in Francophone OLMCs	\$2,185,371	\$2,447,825	\$2,584,550	\$2,344,800	\$2,264,503
Percentage*	2.1%	2.0%	2.0%	1.9%	1.9%

* Share of funding (including operating grants) allocated to projects in Francophone OLMCs out of all projects.

Nevertheless, IPOLC agreements remain a source of additional funding for OLMC artists and cultural organizations. A number of applications from Francophones have been accepted as a result of IPOLC funding (see Table 18). In 2002–2003, Francophone OLMC projects made up 5% of the applications that were accepted, and these projects received 2.8% of the funding that was awarded. According to the Council, this increase is a result of targeted outreach and information sessions that were held across the country and because more people who are interested in obtaining additional funding know how they

can do so (particularly under the IPOLC). However, there was a decrease in 2004–2005, when the percentage of applications that were accepted fell to 2.9% and the percentage of funding fell to 2.2%. It may therefore be worthwhile to question the effectiveness of the outreach sessions.

Table 18 – Additional funding provided as a result of the IPOLC to projects in Francophone OLMCs by the Canada Council for the Arts

	2000-2001	2001-2002	2002-2003	2003-2004	2004-2005
Number of additional applications	19	48	117	65	57
Percentage*	2.3%	2.8%	5.0%	3.0%	2.9%
Additional funding	\$1,326,171	\$1,305,925	\$1,525,050	\$1,234,500	\$1,153,153
Percentage*	2.5%	2.6%	2.8%	2.3%	2.2%

* Share of funding granted to projects in Francophone OLMCs out of all projects, including funding from the IPOLC.

The share of funding varies significantly according to discipline. However, except for the language arts (theatre and literature), the various percentages remain small, at around 2%. Although the number of applications submitted by OLMC artists remains low, the Council says that the success rate of their applications is similar to that of applications submitted by majority artists or arts organizations. This statement cannot be verified because the number of applications that are submitted is not made public.

It is nevertheless clear that the IPOLC has contributed to an increase in the number of projects being funded and the amounts of funding. However this increase is modest, generally less than 1%, and the percentage of funding has decreased, falling from 2.5% in 2000–2001 to 2.2% in 2004–2005. Furthermore, the current contribution from the IPOLC is just enough to compensate for the net decrease in investments made by the Council since 2002–2003.

As for Anglophone artists and arts organizations (see Table 19), the funding they have received from the Canada Council for the Arts has increased more or less gradually since 2000.

Table 19 – Funding provided to Anglophone artists and organizations by the Canada Council for the Arts with additional funding from the IPOLC

	2000	2001	2002	2003	2004	2005	2006
Canada Council for the Arts	\$3,458,984	\$4,110,808	\$4,494,850	\$4,476,056	\$4,186,540	\$4,367,213	\$5,073,745
IPOLC	n/a	\$257,700	\$521,094	\$501,729	\$500,081	\$295,750	\$296,338
Total	\$3,458,984	\$4,374,406	\$5,015,944	\$4,977,785	\$4,686,621	\$4,662,963	\$5,370,083

Consultation practices

The Council organizes information sessions across the country on a yearly basis to inform OLMC artists about existing programs. In addition, Council employees regularly attend the meetings of various OLMC arts and culture organizations.

G. TELEFILM CANADA

Mandate

Telefilm Canada is dedicated to the development and promotion of productions by Canada's audiovisual industry, including films, television programs and new media works that reflect the linguistic duality and cultural diversity of Canadian society. This Crown corporation supports all activities related to audiovisual production: scriptwriting, marketing through direct investment, the versioning of films for specific language markets, the management of co-productions and support for both domestic and international marketing.

Telefilm Canada receives its funds from three main sources: the Canadian Television Fund, the Canada Feature Film Fund and the Canada New Media Fund. All Canadian creators, including those in OLMCs, have access to these funds.

Support for OLMCs

Since the IPOLC was created, Telefilm Canada has been able to provide special assistance to

content creators from OLMCs. Two memoranda of understanding signed with Canadian Heritage in 2001 and 2004 have fostered cooperation between OLMCs, Telefilm Canada and its partners. For example, a competition was launched for Francophone producers, writers and directors outside Quebec to produce two short dramas for television. In 2006–2007, a new component was created to help Anglophones in Quebec film feature films and television dramas in English.

Table 20 shows the funding for productions from Francophone OLMCs (television and feature films). There has been a more than 66% increase in the funding provided to Francophone producers outside Quebec in the past five years, up from approximately \$3.4 million in 2000–2001 to nearly \$5.7 million in 2004–2005.

On the whole, Telefilm Canada's support to OLMCs has mainly focused on Francophone television producers, as the amounts invested in feature films are generally half of the amounts invested in television. Telefilm Canada feels television producers from Francophone OLMCs now have the skills they need to apply for the funding available under the Canadian Television Fund for Development Financing.²²

Telefilm Canada would like to extend its support to other sectors, such as new media and feature films. In 2006, Francophone feature film and multimedia producers in OLMCs only received 2.9% of the funding allocated to

Table 20 – Funding provided by Telefilm Canada's French program

	2000-2001	2001-2002	2002-2003	2003-2004	2004-2005
Total number of grants	275	340	316	419	436
Grants for projects in Francophone OLMCs	30	37	41	44	69
Percentage*	10.9%	10.9%	13.0%	10.5%	15.8%
Total funding	\$46,279,000	\$56,598,000	\$57,562,000	\$82,755,000	\$66,728,511
Funding for projects in Francophone OLMCs	\$3,412,617	\$4,716,294	\$4,593,853	\$5,599,854	\$5,678,116
Percentage*	7.4%	8.3%	8.0%	6.8%	8.5%

* Share of funding granted to projects from Francophone OLMCs out of all Francophone projects.

²² As a result, Telefilm is planning to gradually phase out its television production assistance programs for French-language producers outside Quebec.

French-language applications. Telefilm Canada would therefore like to support the television producers that it has been working with for the last six years to move towards multi-platform television. As a result, Telefilm Canada announced in December 2006 the creation of a strategy designed to support creators working outside Montréal or Quebec. This strategy, which is called “Écrire au long,” will support the pre-development and development of French-language fiction feature films. Training programs are in high demand. In addition, the number of broadcasters willing to invest in French-language productions from outside Quebec has also increased.

Telefilm Canada has supported Quebec’s Anglophone producers by allocating nearly \$5 million to them in 2005–2006 and over \$16 million in 2006–2007, mostly for feature films. In 2006–2007, Quebec’s Anglophones received 23.9% of the total funding provided for English-language projects in Canada. However, producers outside of Montréal received less than 1% of the amounts invested

in English-language productions in Quebec. Telefilm Canada would therefore like to broaden the scope of its initiatives for Anglophones in Quebec, especially to stimulate creativity in the regions.

Consultation practices

Telefilm Canada has mobilized its staff in order to work with stakeholders in the regions and the two official language communities so it can understand their particular needs and find ways to meet them. Each feature film working group (there is one for the Anglophone market and another for the Francophone market) includes a representative for OLMC content creators. However, no consultation method has been put in place to specifically address the needs of OLMCs overall, in all areas of activity.

FEDERAL SUPPORT

FOR THE ARTS AND CULTURE SECTOR IN OFFICIAL LANGUAGE MINORITY COMMUNITIES: FINDINGS

One of the challenges of this study was to identify issues that were relevant for artists and arts organizations in both linguistic minority communities. Clearly, there are differences in the types of obstacles encountered by the two communities. For example, Anglophone artists in the popular music industry (from Quebec or elsewhere) are not concerned about market viability, as they have access to a huge English-speaking audience. Nor is the issue of infrastructure as serious in Quebec as it is elsewhere, since urban and semi-urban areas generally have a well-developed cultural infrastructure. As a result, some of the issues that are described in this section may not apply to both official language minority communities or may not apply to the same degree. Moreover, comparable information on the two language groups is not available.

Nevertheless, the purpose of the study was to identify general principles and positive measures that enhance the vitality of the two linguistic minorities. These principles and measures can be applied asymmetrically if the specific needs and priorities of each community are taken into account.

A. FINANCIAL INVESTMENTS IN ARTS AND CULTURE OF OFFICIAL LANGUAGE MINORITY COMMUNITIES

Representatives from the arts community all salute the efforts made by the federal government over the past 10 years to increase fundings to programs that support the arts and culture in official language minority communities (OLMCs).

Because the percentage of funding allocated to Quebec's English-speaking minority is unavailable, changes in this funding could not be tracked. However, the community recognizes that investments in its members and organizations are crucial and have without a doubt increased because there was almost no funding less than 10 years ago. The Interdepartmental Partnership with the Official-Language Communities (IPOLC) helped implement a large number of new initiatives, particularly at the National Film Board (NFB) (Doc Shop, Voices from the Hood), the National Arts Centre (NAC) (Quebec Scene, the Programme de développement du théâtre en région) and Telefilm Canada for the development of English-language feature films and television dramas. However, the future of these initiatives remains uncertain.

On the Francophone side, the *Étude sur le positionnement de la francophonie canadienne au sein des grandes institutions culturelles fédérales 2004-2005* shows, in many cases, an overall increase in funding and an increase in the percentage of this funding allocated to artists or arts organizations in Francophone OLMCs.

Remarkable progress has been noted in the following areas:

- Since 2000–2001, the Arts Presentation Canada program has increased its funding tenfold in minority communities as well as the number of grants it has allocated;
- The amounts allocated to publishers in general by the Book Publishing Industry Development Program (BPIDP) have doubled, as has the percentage of funding given to publishers in OLMCs;
- MUSICACTION almost quadrupled the amounts allocated to artists in minority communities, and these artists received 12.1% of all funding;

- The NAC's Festival Zones théâtrales has only a small budget, but almost all funds are dedicated to the theatre in OLMCs;
- Telefilm Canada increased the funding allocated to the French program and the percentage provided to projects in OLMCs.

It is evident that progress is being made. However, even though the situation has certainly improved over the past decade, the last few years paint a less encouraging picture. The following trends are cause for concern:

- The funding provided under the Canada-Community Agreements and the components of the Development of Official-Language Communities Program has decreased;
- The Capacity Building component of the Canadian Arts and Heritage Sustainability Program provided less funding to all of its clients, and the share dedicated to Francophone organizations remains minimal;
- After significant increases until 2002–2003, IPOLC funding fell sharply in 2004–2005, in accordance with Canadian Heritage's strategy to gradually withdraw funding, and most other partners have not increased, and in some cases have even decreased, their contributions;
- Since 2002–2003, the Canada Council for the Arts has decreased its support for the Francophone minority, which year on year receives a mere 2.0% of all available funding. The contributions received from the IPOLC have barely made up for the reduced funding from the Council's regular program. Because the Council is one of the main sources of funding for artists and cultural organizations, this decrease has a major impact on the vitality of the arts and culture in Francophone OLMCs.

The analysis by the Fédération culturelle canadienne-française (FCCF) shows that the funding allocated to the Francophone community by all federal institutions since 2002–2003 has declined overall by \$2.8 million (dropping from \$36.6 million to \$33.8 million), which corresponds to a net loss of 7.7%.²³

23 Fédération culturelle canadienne-française, *Observations sommaires*, p. 6. Companion document to the *Étude de positionnement* published in March 2007. These figures include funding sources that are not part of this study, such as the Canadian Television Fund.

Moreover, the IPOLC does not appear to have had the desired effect. The FCCF positioning study states the following:

“The IPOLC was expected to have a structuring effect on access by Francophone communities to the Council’s programs. Not only did it not have this effect, but the opposite happened. . . . the grants received by the Francophone communities in 2004–2005 were more or less at the same level (in current dollars!) as they were five years before, while the Council’s budget has increased significantly, by more than \$16 million in five years.”²⁴
[Translation]

Some federal institutions and programs (the Canadian Arts and Heritage Sustainability Program, the BPIDP, MUSICATION and Telefilm Canada) have indeed increased their funding for Francophone OLMCs; however, the percentage allocated remains lower than the minimum that should be allocated based on the demographic weight of these communities. Even though significant efforts are being made by these organizations and programs, they must still find a way to ensure that the OLMCs receive their fair share.

Despite the relation decreases of the past few years, it is important to note that when the situation is assessed over a long period, federal institutions have tried to increase their financial support. However, as will be seen in the following sections, systemic obstacles (financial and other) are preventing the arts and culture in OLMCs from flourishing. In addition, it is not certain whether the funding has had a positive impact. The FCCF positioning study states the amount of funding provided over the years, but does not allow the effects of this funding in arts organizations and its concrete impact on artists in OLMCs to be fully understood. The funding should help overcome certain obstacles and contribute to community vitality, but it is not known whether this is the case. A general analysis, similar to that carried out by the FCCF, of the financial support that federal institutions have provided to the Anglophone community in the past few years is first needed.

There is also a sense of fatigue among the government officials responsible for these programs because of constantly growing demands and possibly, in some cases, a lack of clear and verifiable results of the effects of the funding. One has to wonder whether the expected results from the funding were realistic and whether they took into consideration the overall reality of OLMCs. Too often, especially when the focus is only on structural effects, results are expected to be similar to those observed in the majority, for example, healthy and stable organizations that can obtain funding from several sources and retain their staff, among other things.

The members of OLMCs are aware that federal institutions face budget cuts from time to time. However, these communities have been neglected for years, and special measures aimed at correcting the situation are relatively recent in the history of these institutions. The communities therefore feel that they are just starting to catch up and believe that they should be able to count on steady and increasing funding to continue on this path. When budget cuts are made, federal institutions should protect the gains made by the communities that have long been neglected.

Arts and culture service organizations have demonstrated the ability to undertake and successfully carry out structuring projects for the OLMCs that they serve. Nonetheless, they have no guarantee that the financial support provided by federal cultural organizations will take into consideration the time and resources needed to move from development to maturity.

B. PERCENTAGE OF FUNDING ALLOCATED TO OFFICIAL LANGUAGE MINORITY COMMUNITIES

As indicated in the program descriptions in the previous section, the funds allocated to artists and arts organizations in OLMCs are often presented as percentages of the total funding allocated to all clients. This practice naturally invites comparisons with the demographic weight of the Francophone community. It is also not unusual for OLMCs to ask for a percentage of funding equal to their demographic weight.

24 Fédération culturelle canadienne-française, Observations sommaires, p. 7. Companion document to the Étude de positionnement published in March 2007. These figures include funding sources that are not part of this study, such as the Canadian Television Fund.

In some instances (e.g. Cultural Spaces Canada, Arts Presentation Canada, The National Film Board), the support provided to OLMC artists and cultural organizations has attained or exceeded the level that is equivalent to the demographic weight of their community, according to the most recent figures from the FCCF. However, the needs of these communities often outstrip the level of funding that corresponds to their demographic weight, and reaching that magic number is neither a measure of success nor proof of equitable treatment. Representatives from federal institutions rightly maintain that regional, geographic and economic factors affect funding distribution. For example, more densely populated areas have more infrastructure, which fosters artistic and cultural projects, which in turn generate profits. This could create the impression among other communities of unfair treatment.

The issue of the demographic weight of minority Francophones in relation to funding is delicate: to consider funding in terms of demographic weight can be regarded as a reasonable way of addressing past errors. Few would want to see this practice disappear since the bureaucracy (and the communities) can use it to foster the development of OLMCs. However, demographic weight should be seen as a criterion on which to base a minimal level of funding and it should be accompanied by positive measures that specifically address the needs of OLMC artists and arts organizations.

The question of proportional funding is viewed from a completely different angle in Quebec. Many artistic and cultural events are held in Montréal, the largest city in Canada's Francophonie and one of the country's major. However, many of Montréal's arts organizations cannot be easily categorized as belonging to one official language community or the other. As a result, proportional analysis does not provide an accurate picture of the situation of Quebec's Anglophone artistic community. It may therefore be more useful to examine the share of funding that is allocated to Anglophone artists working outside Montréal. In other words, a more thorough analysis is needed to identify the specific issues faced by Quebec's Anglophone artists in smaller communities.

C. THE REPRESENTATION OF OLMCs IN CERTAIN INSTITUTIONS

Several boards of directors of various funds (the Canada Music Fund, the Canada Feature Film Fund, MUSICACTION, etc.) reserve a seat for an OLMC representative. Yet this seat is considered purely "symbolic" by the communities because it does not give the representatives any real influence over the implementation or development of arts and culture programs or policies affecting OLMCs. As indicated by one interviewee, "our demographic weight [on the boards of directors] does not give us the necessary leverage to generate meaningful changes within the federal structure." [Translation]

D. CULTURAL DIVERSITY

Official language minorities are concerned about the long-term effects of the rapidly changing demographic composition of the country.²⁵ Members of the minority fear that their status as founding peoples will diminish if their numbers decline in relation to those of other cultures. Both linguistic minorities believe that the protection granted under the *Official Languages Act* could be diluted by special measures to promote cultural diversity. The Act and the multiculturalism policy are not incompatible, but the official language minorities increasingly feel like a link in the cultural diversity chain and, as a result, fear losing whatever gains they have achieved under the Act.

Some of the policies and practices of federal institutions add to this concern. In a recent document prepared for a consultation exercise, the Canada Council for the Arts identified two communities as strategic priorities for future investments: Aboriginal communities and cultural communities other than those of British or French origin. The OLMCs are not among the communities that are considered a priority, even though linguistic duality is one of the Council's fundamental values. This omission was corrected by the Canada Council for the Arts in its new action plan for 2008-2011, which identifies OLMCs as one of the organization's priorities.²⁶

25 Consultations held by the Ministerial Conference on the Canadian Francophonie, October 2006.

26 Canada Council for the Arts, *Moving Forward: Action Plan 2008-11*, February 2008, 17 pages.

The impact of increasing cultural diversity must therefore be an integral part of the concerns of Canadian Heritage, which is responsible for ensuring the vitality of OLMCs as well as the strategic priority of “the expression and sharing of varied cultural experiences among ourselves and with the world.”²⁷ [*Translation*]

The *Official Languages Act* provides constitutional protection for official language minorities. Nevertheless, if it is not recognized that the OLMCs play a crucial role in the preservation of Canadian linguistic duality and that the arts and culture are essential to the vitality of these communities, that protection may not be enough.

This issue must therefore be studied in more detail so that other aspects can be analyzed, including answers to the following questions: How much importance do federal institutions give to OLMCs in relation to cultural diversity? How can OLMCs protect their gains in the face of growing needs and the distribution of funding among a rising number of communities? How can OLMCs use culture to better integrate the members of other cultural communities that share the same language?

E. CAPACITY AND INFRASTRUCTURE IN ARTS SERVICE ORGANIZATIONS

All OLMCs need more capacity to encourage existing organizations and create new ones where needed. For many organizations, growth and development have been held back by insufficient financial support. According to some of the people who were interviewed, this may be related to an incomplete understanding in federal institutions of how and why growth occurs. Says one senior executive of a national arts service organization:

“Even when linguistic minorities receive the same financial support as other majority-based cultural groups, we don’t have the infrastructure to leverage this support further. It seems as if we will always be lagging behind.”

According to some of the organizations that were consulted, an understanding of the real cost associated with working in the regions is sometimes lacking in government officials responsible for designing programs and their criteria. One person in the arts and culture sector who was interviewed offered this analogy: “regardless of how many people get on the bus, it still needs a driver [*Translation*].” Even though Canadian Heritage’s property infrastructure programs are designed to help renovate and build facilities that are essential for the dissemination of the arts and culture, including facilities located in OLMCs, organizations often do not have the means (logistical tools and human or financial resources) to manage these projects.

According to departmental representatives, employees are aware of the limited capacities of OLMC cultural organizations and have already shown that they can make some adjustments without neglecting the need for due diligence. For example, the Cultural Spaces Canada program recognizes the costs of professional services that are required to carry out a cultural infrastructure project (e.g., a project manager’s fees) as eligible expenses. However, additional costs related to the fact that the project is being carried out in the regions (larger distances, the higher costs of certain products or services, limited access to certain products and services, etc.) may not be fully considered in the measures described above.

If the environment in which OLMCs operate were better understood, a different perspective could be brought to the issue. Communities believe that proper long-term funding would allow them to build sustainable and effective infrastructure for many art forms. They require continued leadership and resources to operate according to a different, more complex financial model. Project-based funding—which OLMCs so often receive—is by no means the best way to achieve results in development and viability.

Organizations such as the English-Language Arts Network (ELAN), the Quebec Drama Federation and the Réseau atlantique de diffusion des arts de la scène (RADARTS) primarily need stable funding, staffing and physical space. Many are achieving remarkable results for their communities,

27 As stated in Canadian Heritage’s current Arts Policy Framework.

but are unable to fulfill their potential or develop significant opportunities for growth, due to a lack of financial and human resources and the sense of uncertainty that surrounds their activities.

There is, in addition, a trend to require accountability. This is a challenge for all those who do business with the government because certain costs must be assumed to satisfy funding application and reporting requirements. This trend has an effect on OLMC organizations, which do not have the same means as the government's larger, more robust clients. When the director of an arts organization was asked about the time that must be spent on results-based management, she stated, "It seems that I always have to prove I work hard. I'd love them [government officials] to sit in my chair for a while—the one I fished out of the garbage because we couldn't afford to buy anything new." The extreme fragility of the structures that currently serve artists in OLMCs is another source of concern. Once the staff have been hired, there is a need for professional development and networking opportunities that will strengthen the various groups and promote shared learning.

Another aspect of the capacity issue is the dearth of physical constructions for cultural infrastructure—those made of bricks and mortar to exclusively serve the needs of OLMC arts and culture stakeholders. The lack of infrastructure outside the major cities is an enormous disadvantage for those attempting to develop local cultural industries that might enhance community vitality and pride. According to the funding agencies, building cultural infrastructure outside major urban centres simply does not make economic sense.

F. THE VIABILITY OF CULTURAL INDUSTRIES

Cultural industries include film, television, literature, periodicals and music. The principal criticism levelled at the Canadian government in relation to the development of cultural industries is that it has favoured highly competitive, highly concentrated industries, in which production and distribution giants receive a large share of the funds and

profits, leaving nothing but crumbs for the small businesses. The artists in OLMCs get lost in the shuffle in this competitive environment and the communities cannot see themselves or their culture reflected in any significant ways.

According to several arts and culture stakeholders, the growth and development of OLMC non-profit organizations are comparable to the industry or product life cycle model frequently alluded to in management literature.²⁸ This model outlines four stages:

- (1) the start-up stage, during which large investments are required and the focus is on establishing a clear identity and promoting maximum awareness;
- (2) the growth or development stage, during which the organization identifies opportunities and consolidates infrastructure to respond to these opportunities—financial investments are needed to achieve sustainable development;
- (3) the maturity stage, during which the organization is relatively stable;
- (4) the final declining stage, during which the organization is unable to adapt to new developments and survival is at risk.

Most OLMC cultural organizations are in the start-up stage, during which large and steady investments are needed. However, normal growth has been constrained because funding is based on pre-determined performance indicators and, as seen in the previous section, because OLMCs lack the capacity and infrastructure they need.

In the Francophone music industry, focus has been placed for more than 15 years on funding for popular music (75% of funding for production and distribution), mainly from Quebec. This concentration of funding has been to the detriment of other styles of musical expression in French, and the industry as a whole—radio, television, recording and live performance—suffers, since artists who are outside the mainstream or are not located in Quebec have fewer chances of having their work recognized.

28 Analogy taken from Susan Kenny Stevens, *Non-profit Lifecycles: Stage-based Wisdom for Nonprofit Capacity*. Stagewise Enterprises, 2002.

As already mentioned, creators in Quebec's Anglophone music industry, who are part of the North American musical mainstream, are doing very well and do not need specific programs to support them.

In the book industry, the situation remains problematic as much for the Anglophone minorities as for the Francophone ones, but for different reasons.

The increase in funding for the Francophone book industry over the last 10 years has led to an increase in the number of small Francophone publishers and booksellers, and many of them have moved from the start-up stage to a more mature stage of development. French Ontario now has a solid publishing structure comprised of nine publishing houses that receive support from certain institutions (such as schools and libraries), from some bookstores and from specific events (such as book fairs). However, in spite of this growth and the relative survival of independent publishing houses and booksellers in French Canada compared to those in English Canada, the situation remains precarious for most publishing houses, particularly those located in the West and Acadia.

According to the findings of the *Regroupement des éditeurs canadiens-français*, most publishing houses have to manage with a minimal number of staff (often volunteers), modest operating budgets and a new generation of recruits that is far from certain. Moreover, they have few resources to devote to promotion and marketing. The *Regroupement* believes that it is important to support small publishing houses so they can continue to develop in order to ensure the sustainability of publishing programs, increase their sales figures and enhance their operating structure.

Publishing houses that have reached this stage of development must build a strong, long-term operating structure that helps them continue their commercial development. The publishing network must be maintained in the various parts of the country and editors must be given the means they need to train new recruits. Some of the initiatives proposed by the *Regroupement* to meet these objectives include improving access to funding through the BPIDP and the Canada Council for the Arts, creating

programs such as the Flying Squad (an initiative launched by the Canada Council for the Arts for dance and theatre, which involves providing organizations with management consulting services) and providing training opportunities to professionalize the editors' practices.

Quebec's Anglophone writers also have their share of problems. In Canada, the English-language publishing market is mostly controlled by major national and transnational publishers, the majority of which have their Canadian headquarters in Toronto, the literary capital of Anglophone Canada. Despite the emergence of a new generation of high-quality English-language authors in Quebec (such as Neil Bissoondath, David Homel and Trevor Ferguson to name a few), Quebec's emerging English-language authors are finding it difficult to get published by one of these publishing giants.²⁹ While there are a few English-language or bilingual publishers in Quebec, the province's English-language writers want to, and deservedly so, seek their place on the Canadian literary scene and take advantage of distribution across Canada, not only in Quebec. Sales of English-language books largely depend on distribution giants that, unlike small, independent booksellers, do very little to promote regional writers. These factors could explain why Canadians in general have yet to discover the richness of Quebec's contemporary English-language literature.

Market saturation is often cited as a reason not to make large investments in OLMC cultural businesses. Indeed, the prevailing view is that the current and potential market in Canada is barely able to ensure the survival of the cultural industries in general, especially in the film and publishing sectors. Organizations that provide funding and services believe it is unrealistic to develop more infrastructure, especially in OLMCs because of their size. It is even less advisable to encourage productions that do not target the major markets, yet small businesses in OLMCs often occupy special niches that reflect the unique nature of the minority community, but are overlooked by the larger businesses because they do not bring in enough revenue.

This approach, while sensible in terms of economic returns, takes no account of the communities' desire and need for cultural products that reflect their reality and

²⁹ The last generation of Montréal's English-language writers (Hugh McLennan, Mordecai Richler, Irving Layton and Leonard Cohen, for example) had their share of national and international glory. It is the current generation and up-and-coming writers who are having difficulty breaking into the Canadian market.

pride. In this regard, the evolution of the cultural industries in Quebec should be considered: large and consistent funding, which is not based on market potential, has been granted to support development and production, with excellent results. Today, productions from Quebec are reaching sizeable markets, both nationally and internationally.

It is difficult for funding agencies to achieve a balance between helping projects with commercial value that become successful, and helping projects that are just starting up and trying to establish themselves in a challenging environment (i.e., in small, isolated or geographically dispersed communities). In the absence of a comprehensive cultural policy for Canada, the funding agencies have a hard time reconciling the many competing interests in the arts and culture community and allocating funds that fall short of meeting the legitimate needs of projects of all types. One person who was interviewed put forth the following questions: Who will decide when a project should be considered a “community project” as opposed to a “project with commercial value”? Do projects have to meet criteria set by the majority to be considered commercial before we can measure their success in terms of their contribution to the vitality of linguistic minorities?

Under the *Official Languages Act*, it is impossible to make a clear-cut decision, or make a decision based solely on economic return. Market penetration is important, but cannot be the only performance measure applied to OLMC organizations if the provisions of the Act are to be respected. Moreover, the size and comparative isolation of OLMCs makes it an impossible objective to reach. Instead, funding should be allocated on the basis that it allows artists and arts and culture organizations to reinforce Canada’s cultural identity and that it contributes significantly to community vitality.

G. VISIBILITY

Anglophone and Francophone OLMC artists suffer from a lack of visibility, as much within the surrounding linguistic majority as within their own language community as a whole.

Francophone artists outside Quebec usually find it difficult to work outside their province, in the rest of the Canadian Francophonie and especially in Quebec, where a culture that is French-speaking and multicultural is already thriving. In spite of this, in many cases, artists must leave their communities to benefit from the greater exposure and infrastructure offered by Montréal. It is even more difficult for most of these Francophone artists to reach Anglophone audiences who, in general, hardly know them.

Anglophone language-based artists in Quebec face similar problems, both in their own province and in the rest of Canada. Recent research by the Association of English-language Publishers of Quebec and the Quebec Writers’ Federation³⁰ shows that Anglophone authors in Quebec are dealing with a serious problem: they are not considered Quebec writers in provincial or regional promotional events and are often overlooked by English-language booksellers, publishers, media and literary events in the rest of Canada. In response, the BPIDP will be giving the Quebec Writers’ Federation a grant of \$25,000 in the near future to help promote the English-language literature of Quebec in other provinces.

An article by Richard Burnett is particularly revealing. In it, he wrote: “For years the province’s English-language writers have laboured hard for recognition outside Quebec, only to be overlooked by book review editors, festival organizers and the rest of the Canadian literary establishment, despite the fact that many of them have won major literary prizes. . . . Few in the literary media outside Quebec can name anyone other than—guess who—Mordecai Richler as a Quebec English-language writer.”³¹

Further, it is not unusual to find books by Anglophone authors from Quebec in the foreign authors section of Quebec bookstores instead of in the Quebec literature section. However, in recent years, English-language writers have noted more openness on the part of their Francophone colleagues and of critics. Events such as Blue Metropolis that promote many kinds of literature are no doubt contributing to the greater interest in Quebec’s English-language literature. In the rest of Canada, Quebec’s

30 The Association of English-language Publishers of Quebec and the Quebec Writers’ Federation, *Quebec English-language Writers and Publishers Research Project: Final Report*, 2005. On-line version (<http://www.qwf.org/media/ReportRaisingProfile.pdf>).

31 Richard Burnett, “Writing on the Wall,” in *Hour*, November 17, 2005. On-line version (<http://www.hour.ca/books/books.aspx?iIDArticle=7673>) consulted January 5, 2008.

contemporary English-language literature seems to be unknown.³² It seems to be forgotten, in Quebec and the rest of Canada, that Anglophone minority authors, although from their own unique context, are nonetheless representative of Quebec and are part of contemporary Canadian literature.

Since the market for their work is not sufficient in Quebec, these authors must find English-language publishers and distribution networks elsewhere in Canada. In general, their products are lost in the mass of Anglophone artistic products outside of Quebec, an effect similar to that felt by Francophone artists submerged in the large cultural production from Quebec. A similar situation occurs at CBC/Radio-Canada, where Anglophone and Francophone OLMC productions and artists have been granted very little air time over the years.³³

This lack of visibility is of particular concern for artists whose work addresses issues specific to their situation. While their work is essential to strengthen cultural identity and pride, it may only appeal to a limited audience. This may be because the artists are outside the field of vision of important media outlets, festivals, publishing houses and other distribution mechanisms, or because policies favouring concentration in the cultural industries have led to the disappearance of the distribution mechanisms that used to serve them.

The lack of visibility of cultural products from OLMCs has a negative impact in another respect: the perceptions that Canadians may have about the vitality of Anglophone and Francophone minorities and the usefulness of linguistic duality in Canada. Some may be led to believe that a culture whose products are not known and not seen by the majority is nothing more than folklore and therefore not worth preserving. Similarly, others may be tempted to conclude that Anglophones in Quebec are not able to flourish culturally and, therefore, it is useless to continue trying to promote linguistic duality in the rest of Canada.

This situation is a reminder that the government must support those who live and work in the margins, in other words, the many OLMC artists. It also suggests that Francophone communities must play a role in the cultural industries, so that they can derive the same benefits as the majority does and ensure cultural products accurately reflect their reality.³⁴ The Anglophone minority in Quebec is virtually in the same position.

If the funding that is invested in creation is to produce results, investments should be made simultaneously in the distribution and dissemination of cultural products, which has not always been the case. Doing so would mean offering permanent support for the writer during the act of creation as well as for all of those involved in distribution and dissemination, until the work arrives on bookstore shelves.

H. LANGUAGE AND ART: VERBAL AND NON-VERBAL ART FORMS

Among Francophones, language-based art forms have been more successful than other art forms in obtaining an increased share of the financial support provided by federal programs.³⁵ A number of factors may have contributed to this situation. For instance, in the field of publishing, equivalency criteria now exist for minority publishers; the funding provided by MUSICACTION for music and the music industry in OLMCs has almost quadrupled in the past five years;³⁶ and the theatre, literary and publishing sectors have, in general, made great strides in terms of support from the Canada Council for the Arts.

Meanwhile, the Francophone visual arts community continues to lag behind. One person who was interviewed stated that art forms not based on language are not doing as well as theatre, literature and film, even if they are produced by linguistic minorities.

32 In her analysis of the place of Quebec's English-language literature on the Canadian literary scene titled *Quebec Fiction in English during the 1980s: A Case Study in Marginality*, Linda Leith provides some more political hypotheses to explain this phenomenon, such as the rejection of Quebec nationalism. According to her, at least some Quebec writers are describing a different reality, born out of the cohabitation of two cultures and the use of a different language, words or expression in French, which contributes to their marginalization.

33 As mentioned at the beginning of this report, the Office of the Commissioner will be publishing another study in the coming months on television production in OLMCs.

34 Fédération culturelle canadienne-française, *Plan stratégique 2004-2009*.

35 Not enough data is available to draw similar conclusions about the funding of different disciplines for Quebec's Anglophones. In fact, their situation could very well be the opposite of the Francophones' situation; in other words, the visual arts and non-verbal art forms could be better positioned, especially given the difficult situation of Quebec's English-language writers. Nonetheless, this remains to be verified.

36 In 2000–2001, MUSICACTION gave approximately \$200,000 to artists from French Canada. In 2004–2005, its support totalled more than \$746,000.

Indeed, of the \$2,629,452 provided by the Canada Council for the Arts in 2004–2005 to projects submitted by minority Francophones, close to 70% went to the theatre, literature and publishing, while the media arts, music and dance shared the remainder.

In total, for all disciplines combined, the Canada Council for the Arts invested 2.2% of its budget in projects from Francophone minority communities. However, this percentage varies greatly according to discipline: 0.6% for music, 0.8% for dance, and 1.2% for the media arts and visual arts, in comparison to 4.2% for literature and publishing and 4.4% for theatre. The acceptance rates for the different disciplines are not known because data from the Canada Council for the Arts do not include the number of grant applications received. If the acceptance rate was lower in the “non-linguistic” disciplines, the reasons for these variations should be examined and an attempt should be made to correct them.

This situation may be due in part to the difficulty in collecting reliable data on the language backgrounds of artists and organizations in the visual and media arts. Many visual artists are reluctant to disclose the fact that they belong to a minority group, either because they feel a stronger allegiance to the visual arts community in general than their language community, or because they prefer to present themselves as artists without any linguistic allegiance. English-language artists in Quebec are a striking example, as the vast majority of them are bilingual and can work in both languages, in bilingual or Francophone organizations.³⁷

Although language is a central component of cultural identity, all forms of artistic expression can contribute to a sense of cultural belonging. Dancers, painters, sculptors, mime artists and musicians contribute to the vitality of their communities by communicating their own unique vision of the world. They draw attention to the human experience and help to stimulate, provoke and foster awareness and understanding of contemporary issues as much as their language-based colleagues do.

Consequently, it is essential to make government authorities aware of this imbalance. To paraphrase the FCCF, maybe we should be speaking of official cultures,

not only official languages. A culture expresses itself in a range of forms and styles, each of which is as essential as the next.

I. TARGETED PROGRAMS

According to the funding agencies, the IPOLC is a targeted funding initiative that has enabled OLMC artists to make significant progress. However, there is some skepticism in the community regarding the effectiveness of the partnership. Canadian Heritage wanted to encourage the other federal departments and institutions to fund new initiatives, intending to progressively reduce or withdraw its own contribution to the IPOLC in conjunction with the increased stability of these initiatives.

The FCCF acknowledges the gains that have been made, but maintains that the IPOLC has set up a pattern of short-term, project-based funding, whereas what is required is a long-term effort. The Association des groupes en arts visuels francophones questions in a May 2004 report whether the program, which is supposed to financially support Francophone OLMCs and their artists, is having a negative effect on the visual arts sector.³⁸ It bristles at the idea that OLMC artists have been labelled “IPOLC artists” (in French, “PICLOtés”), which suggests they are viewed as special interest groups entirely dependent on funding that is specifically dedicated to them.

The problem of catching up—necessary as a result of a history of neglect of Francophone OLMCs—is related to the use of short-term methods to meet long-term needs. Many OLMC artists and cultural organizations are still developing, yet IPOLC funds have, over the past few years, been distributed to many other organizations, leaving the original recipients with fewer resources. Unfortunately, these funds are not structured to provide the stable, long-term support required to move to the next stage. In fact, while the IPOLC was designed as an incentive to compel funding agencies to substantially increase the funding granted to OLMCs, this has not occurred to the degree that it was hoped it would.

In this era of results measurement, many of the government representatives who were interviewed ask themselves serious questions about whether additional, targeted funding, such as the IPOLC, has in fact contributed to the vitality of

37 Kirwan Cox's 2003 survey of English-language producers showed that 30% of the documentaries produced by the companies surveyed were in French.

38 Association des groupes en arts visuels francophones, *Report on the CAC-IPOLC Agreement on the Visual Arts Sector*, Toronto, May 2004.

OLMCs. Others believe that this funding is not the catalyst it was imagined to be, since progress is mixed, particularly in the cultural industries. There appears to be a gap between the expectations of government institutions and the real impact on OLMC artists.

According to the arts and culture community, the progress achieved since the creation of the IPOLC is unequal—significant in sectors such as theatre and publishing, virtually non-existent in the visual arts. In addition, this program is insufficient to overcome various obstacles, including the difficulty for OLMC artists to break through in the national market, the absence of Anglophone and Francophone minorities on television and the frailty of most OLMC cultural organizations.

J. CRITERION OF EXCELLENCE AND MARGINALIZATION

From the point of view of the cultural organizations, one of the difficulties inherent in treating OLMC groups fairly is the issue of maintaining “national standards” while respecting regional and linguistic differences. The government, by nature, prefers uniformity and has a tendency to want to create programs that can be applied universally. This is probably justifiable from the point of view of efficiency, but has the effect of placing those organizations or artists whose circumstances have not yet allowed them to qualify for the programs at a disadvantage.

Organizations such as the Canada Council for the Arts have used measures such as the “context sheets” provided to jury members that give background information on the situation of OLMC applicants. However, these measures do not always guarantee a fair result, and juries in the visual arts sectors have refused to use them. As previously mentioned, the percentage of funding obtained by Francophone visual and multimedia artists in 2004–2005 was much lower (1.2%) than the funding granted to language-based disciplines such as theatre (4.4%) and literature (4.2%).

In relation to the curatorial or artistic producer role that some institutions play, the results in terms of OLMCs are uneven. Artistic quality and marketability remain the

primary concerns, an understandable policy for institutions that play a role on the national and international scene. However, efforts by the NAC, for example to showcase OLMC artists by using dedicated programming or by including them in events outside the regular season, often end up marginalizing them.

The reason Francophone visual artists are less successful in obtaining funding from the Canada Council for the Arts is not known and should be examined by the Council. A variety of artistic works and cultural products are created and produced in the OLMCs and, like anywhere else, their quality runs the gamut from amateur to professional. Canadians need to hear about these communities, not because they are minorities, but because what they have to say is often unique and different, and they are an essential part of who we are as Canadians. Viewed in its proper context, the best work coming out of these communities should be displayed on the national scene. Doing so requires rethinking our definition of excellence.

K. BUREAUCRATIC ISSUES

Added to the difficulties OLMC artists experience are bureaucratic issues. In essence, the complaint is the same throughout the cultural milieu: application and reporting requirements are too onerous and demand a level of knowledge, or simply human resources, that funding does not allow for and community structures are often too new to provide. A number of people who were interviewed noted that, in Quebec, the administrative requirements of the Conseil des arts et des lettres du Québec are less onerous than those of the federal government.

In addition to this problem is the apparent inability of the system to make timely decisions regarding grants and payments in order to respect cash-flow needs. Late payments require recipients, who have few resources and often no access to lines of credit, to sort out the cash-flow problem themselves. These are features of the federal bureaucracy that affect all artists and arts organizations, but those from OLMCs and those that are underequipped in particular: there are too many forms, too many steps and too many demands in relation to the amount of funding on the table and the resources or capacity needed to respond.

In response to the community's concerns, the Official Languages Support Programs Branch at Canadian Heritage has proposed a number of measures to assist arts and culture organizations:

- **Interim funding of 25% for programming:** the objective of this measure is to respond to the needs of organizations by giving them access to some of the Canadian Heritage funding allocated to them at the beginning of their fiscal year;
- **Multi-year funding for programming:** this measure was implemented for the 2006–2007 grant applications, but very few organizations submitted an application for it. Canadian Heritage will offer this programming again in 2007–2008;
- **Revision of the application form:** this measure is currently underway and aims to simplify the application process for organizations and facilitate the work of those responsible for processing the applications.

These measures affect the entirety of funding granted by the Branch, not only that granted to arts and culture. The measures are appreciated, but improvements are still needed to reduce the administrative burden imposed on organizations that are already quite fragile.

L. PROGRAM CRITERIA

In terms of funding, Francophone OLMC artists must often contend with program criteria that are no doubt suitable for the dominant culture, but cannot be met by those in a minority situation. Quebec Anglophones who apply to national programs at Canadian Heritage come across criteria that require them to have a presence in a minimum of three provinces or territories. This requirement cannot be met by organizations that, for obvious reasons, operate exclusively in Quebec but have a national mandate as representatives of an official language minority.

Other problems surface for national or regional organizations when they are required to seek support through multiple regional offices, only to be faced with priorities that are inconsistent with each other. RADARTS is a prime example.

It is an organization based in New Brunswick that serves all four Atlantic provinces. According to current program criteria, it must prepare a separate application for each province. Yet, RADARTS plays an important role in bringing together Francophone artists and arts organizations and in incorporating the principles of linguistic duality. The Association acadienne des artistes professionnels du Nouveau-Brunswick and the Regroupement artistique francophone de l'Alberta are also experiencing difficulties because they work in several disciplines.

Further, many OLMC artists are associated with community groups rather than arts organizations. As a result, they sometimes have difficulty obtaining the funding they need for development, either because the groups do not meet the criteria for cultural program funding, or because they allocate the majority of funds they do receive to other priorities.

According to the FCCF, progress has been made up until now in large part after accommodations have been made, flexibility has been shown or solutions have been found that do not necessarily follow the rules but still maintain the program's integrity.

M. THE GROWTH OF NATIONAL ARTS SERVICE ORGANIZATIONS THAT REPRESENT OFFICIAL LANGUAGE MINORITY COMMUNITY ARTISTS

Over the last decade, arts service organizations have grown in number and sophistication. Through research and statistics, they have succeeded in informing themselves and others about the situation in which OLMC artists find themselves. Having had to face organizational challenges from the beginning, they have also brought attention to community needs.

With the creation of ELAN, the first service organization to represent the interests of the Anglophone arts community in Quebec, and particularly in Montréal, this community is beginning to articulate its needs as an official language minority. Inspired by the work of Francophone arts organizations, ELAN is attempting to gather basic data, build the infrastructure necessary to serve its more than 800 members and provide a strong partnership with the federal government's funding agencies.

Francophone OLMC organizations feel they have moved past the stage of special programs and measures. They have reached cruising speed, but are not convinced that the federal government will be able to keep pace and help them carry out their ideas; they would like the government to have a long-term perspective, allowing them to prepare for the future.

N. CONSULTATION AND COLLABORATION

Under the *Official Languages Act*, the federal government is obligated to consult the OLMCs when developing measures and programs. Most of the organizations that were interviewed felt they have been consulted—often to a fault. One person complained that she had recently spent two unpaid days attending a “consultation” that according to her was nothing more than a sales pitch. With no staff to replace her, she could ill afford to spend so much time on this type of activity. Others complain that they see little results from the consultations, or that they are not undertaken at an appropriate time (before new programs are launched, for example, which would give the people being consulted the opportunity to propose changes), leading to problems later on when uneven results are obtained.

To ensure tangible results, the FCCF and its national member organizations have organized a series of regular meetings with all federal cultural organizations. They have the leadership required to create an effective partnership and make progress on certain matters, but feel the momentum on the government’s side is losing steam.

The Official Languages Support Programs Branch of Canadian Heritage has played an important role in the communities’ participation in consultations at the deputy minister and departmental level. By encouraging horizontal cooperation across the department, it has made the importance of a consistent and coherent approach understood.

However, representatives of OLMC artists must make their arguments repeatedly. Increased consultations do not always lead to better results if they are not properly timed and framed and the community does not always have a chance to participate in order to ensure there are concrete results.

O. LEADERSHIP

As noted earlier, the positive measures required by government departments and agencies to give effect to the *Official Languages Act* have resulted in various targeted programs and proactive measures that benefit OLMC artists and arts organizations in practical terms. However, this situation is complex. The issues surrounding official languages are related to other equally challenging issues, including cultural diversity, the arts, and culture. In each of these areas, the communities are vulnerable. Interests may not always differ, but they are not always shared either.

Finding a way through the tangle of needs and aspirations requires strong governmental leadership. This leadership is vital to creating a more coherent and sustained approach. More than programs, incentives, boundaries and accountability measures, criteria and forms, the federal cultural organizations must have a clear idea of the objectives that must be met and the benefits that will reaped if the spirit, rather than the letter, of the Act is applied.

Currently, a lack of strong federal leadership that unites all Government of Canada players in a common cause inhibits them from doing so. This leads to a situation in which, despite positive measures in many quarters, the understanding of the issues and challenges faced by OLMCs is often superficial and inconsistent. Measures are short-term, or have a sense of impermanence about them. Uncertainty surrounds the future of early, targeted initiatives, and the communities see little sign of commitment to a stable, long-term, systemic approach to recognizing their importance. In the absence of this kind of approach, they see linguistic duality, a fundamental building block of Canadian identity, being watered down.

According to one person who was interviewed, Quebec’s arts and culture policy is an inspiration in this regard:

“Only one province has turned the ‘arts and culture’ into a society project. . . . Why can there not be a serious debate on how arts and culture, with all of its complexity—minorities and majorities side by side—make this country what it is?”

Some want to put the responsibility on the communities themselves (or their representatives) to ensure the arts and culture are on the government's agenda. They believe arts and culture stakeholders must find a way to convince their communities that the arts and culture are as much a priority as education and health, because they strengthen identity, thus contribute to the struggle against assimilation. In their opinion, however, the concepts of culture and community are changing, and OLMC artists may have to change their approach to take account of new realities. This includes projecting a more contemporary image and actively participating in their culture, not merely using it as a label.

Those who applauded the leadership shown with the signing of the Multipartite Cooperation Agreement on Culture in 1998 or the IPOLC initiatives in 2000 are sensing a certain loss of momentum on the part of federal cultural organizations. Some funding agencies (Telefilm Canada, for example) have taken up the challenge of implementing the provisions of the Act and responsibility has been taken at the senior levels of their organization, which generally results in a more innovative, dynamic approach; others have delegated the responsibility to a lower level, which is seen by OLMC artists as an indication of the lower priority given to the issue of their inclusion.

Overall, there are now more partners involved, but special funding certainly seems to have generated interesting results. The progress that has been achieved has to be evaluated against the expectations that fuelled initial efforts. Will these institutions understand the enduring nature of the issues faced by OLMCs and, thus, the need for ongoing support?

In spite of the federal government's efforts and accomplishments to date, OLMC arts and culture organizations are under the impression that progress is fragile and sometimes depends on the officials and not the policies in place. Francophone OLMCs feel that many departments are a long way from truly grasping the realities of the OLMCs and respecting the spirit of the law:

"Yet, we have the impression that this vision sometimes gets lost in the shadow of a more restrictive view of things, stemming from sections 41 and 42 of the Official Languages Act and the associated policy on interdepartmental coordination. Without wishing to dismiss this policy, which has been instrumental so far, we nevertheless do not believe that it is enough if the targeted institutions do not really buy into this vision we are talking about. The best example comes from the provision that appears in most of the agreements, according to which the signatory institutions will not commit 'beyond the framework defined by their programs.' (See section 5.4 of the Multipartite Cooperation Agreement: project approval and payment of funds to recipients shall take place in accordance with the support conditions of the programs in question.) It is understood that this clause shuts the door from the outset on any original solutions, allowing no room for discussions that might take into consideration the specific situations encountered in our communities." ³⁹ [Translation]

P. ENGAGING OTHER LEVELS OF GOVERNMENT

Numerous discussions in the context of this study touched on the role and initiatives of the provinces and municipalities in assisting OLMCs and their artists. Even if there are no laws that oblige other levels of government to play a role in developing the skills and capacity of official language minority artists, they have a social and moral responsibility to do so.

Various agreements between the federal government and the OLMCs involve the provinces and municipalities, but this does not mean they are all uniformly committed to supporting linguistic duality and vitality measures. The FCCF provides this assessment:

39 Fédération culturelle canadienne-française, *Travailler ensemble au rayonnement de la culture francophone à travers le pays*, March 2003. Online version (http://www.fccf.ca/media_uploads/pdf/87.pdf) consulted January 8, 2007.

“The Francophone and Acadian communities face new challenges, which require increased involvement on the part of their national representative organizations in dealings with the provincial, territorial and municipal governments in the fields of arts and culture, education, immigration and economic development. . . . it is clear that the Francophone and Acadian communities must position themselves in relation to the municipal governments in order not to be left behind. The links between the two are often tenuous, since many municipalities provide little support to French-language arts and culture organizations. When one adds to that the lack of concern shown by provincial and territorial governments, representative organizations such as the FCCF carry the additional burden of orchestrating new campaigns targeting these levels of government.”⁴⁰

The OLMCs, and Francophone OLMCs in particular, would like to see closer collaboration, both vertically and horizontally, and more policies and best practices that other levels of government could emulate. They appreciate the value of the intergovernmental agreements and

consultation mechanisms that are in place, and hope to see progress over the longer term. However, they experience first-hand the difficulties that arise when there is no legislation or other enforcing instrument at the provincial and municipal levels. They must fight their battles on every front. One person who was interviewed stated the following:

“As Francophones from outside Quebec, we are not at par with the Francophone majority. This is due to the fact that provinces are not helping to create the “effet accélérateur” observed in Quebec. Thus, minorities in all other provinces will always be at a disadvantage.”

Living up to the goals of the *Official Languages Act* requires action on all fronts, as well as the patience to accept that change will not happen on all fronts overnight.

LINGUISTIC DUALITY

AND INTERCULTURAL DIALOGUE: FINDINGS

Intercultural exchanges are an ideal vehicle for promoting linguistic duality, and as a result, the programs and policies that facilitate interaction between Anglophone and Francophone artists, the appreciation of the arts and culture of the other language group and the intersection between Francophone and Anglophone audiences must be used to reach this goal. Artists, who are open to the world around them, including other cultures, can be considered the ideal torchbearers of culture. This is especially true of Anglophone and Francophone artists in OLMCs, who are for the most part bilingual and well acquainted with the other culture.

Through the Enhancement of Official Languages program, the Official Languages Support Programs Branch at Canadian Heritage encourages activities that include fostering mutual understanding between Anglophones and Francophones. Events such as the Blue Metropolis

Montreal International Literary Festival (the world’s first bilingual literary festival... a meeting place for the languages of the world) or the National Arts Centre’s series of regional “Scenes” (Alberta Scene, Atlantic Scene, Quebec Scene) help each language group get to know the culture of the other. Other initiatives that aim to foster understanding between cultures include the reciprocal agreement between the Réseau atlantique de diffusion des arts de la scène and Réseau Ontario to showcase artists from their respective provinces, the Frye Festival in Moncton (a bilingual literary festival), the French writers’ series in Banff and the Winnipeg Writers’ Festival.

It should be noted that support provided by the Canada Council for the Arts’ Writing and Publication Section for the translation of books continues to increase access to the literature of both official languages. In fact, the Association nationale des éditeurs de livres is encouraging Canadian

⁴⁰ Fédération culturelle canadienne-française, in its memorandum to the Standing Committee on Finance of the House of Commons in response to pre-budget consultations, October 2005, p. 2 and 7

Heritage to develop its own program alongside that of the Canada Council to promote the translations of Canadian authors to foster more awareness of our two linguistic realities. The Quebec Writers' Federation has also taken up this challenge and presents an annual translation award, alternatively for English and French, thus encouraging the translation into the other official language of French or English books by Quebec authors.

There are a number of events (especially literary) across Canada that take into account and integrate the two cultures. However, these opportunities are the result of initiatives taken by the organizations themselves, not a

strategic effort by the federal government to encourage such events. This shows that more groups than ever are aware that cultural dialogue is needed and is a positive trend in itself. However, it also shows that the federal government could play a much bigger role in encouraging these types of events.

There are few initiatives that make use of the arts and culture to promote dialogue. For a country that prides itself on its bilingualism as a defining feature and that has put legislation in place and developed an architecture to reinforce its bilingual character, this is surprising.

CONCLUSIONS

This study attempts to paint a global picture of the role played by the federal government in the promotion of linguistic duality through the arts and culture and its contribution to the vitality of OLMCs, both objectives of the *Official Languages Act*. Yet the *Action Plan for Official Languages*, which should have prompted a renewed sense of purpose and energy in the OLMCs, made no mention of the arts and culture. This omission was very disappointing for Anglophone and Francophone artists and their representatives, who must face the challenges of creating, producing and disseminating work in a minority context. With the amendments that were made in 2005, the Act now imposes a direct obligation on all government departments and agencies to take positive measures so they can meet these objectives.

Numerous documents point to the unique ability of the arts and culture to strengthen identity and foster understanding between the cultures. The federal institutions put in place by Parliament with a mandate in the arts and culture have had to redefine what their mandates might include. They have been asked to find better ways to incorporate the needs of OLMCs into their thinking and programs. For the most part, they have made significant progress in addressing these needs: there are more tools, more dialogue and more systematic consultations. However, the consultations are not always efficient and the communities

are not always involved in ensuring outcomes. Funding is based to a large extent on special initiatives (such as the Interdepartmental Partnership with the Official-Language Communities) whose lifespan may be limited, and that can sometimes stigmatize or marginalize the recipients. There is insufficient recognition of the need for long-term strategies that are appropriate to arts organizations and cultural industries in the developmental phase.

The Francophone arts and culture communities outside Quebec began to organize at the national and regional levels well before the amendments to the Act. Their progress has been varied, but remarkable, and their requests are well documented. They recognized early on the importance of collecting hard data to support their case and measure progress over time. In many regards, they are a force to be reckoned with.

Artists and cultural groups in the Anglophone communities of Quebec have only recently begun to organize. They are collaborating with their Francophone colleagues in the *Fédération culturelle canadienne-française* and other arts service organizations, and benefit from their successes. One of the next major steps will be to ensure the collection of data and critical analysis to document their experience and support their efforts.

OLMCs are not special interest groups: they are a fundamental part of our Canadian identity, and it is in our collective interest to enhance their visibility, develop their capacity and ensure their vitality. To do this, federal institutions must learn not to view them through the same lens as the dominant culture. They should also not content themselves with special measures that, although appropriate in some instances, isolate these communities. They must provide a coordinated, coherent response to the request for full participation in and equality of access to their programs as best they can. Where necessary, they will have to develop new tools and creative approaches: guiding principles, best practices, performance measures, community vitality indicators, accountability measures and new methods of supporting infrastructure and disseminating work. Federal institutions must commit to working together and with the community for a common cause, thereby demonstrating the importance of the arts and culture to our social fabric.

Federal institutions must also take another look at the questions of linguistic duality and fostering understanding between the cultures, and how federal programs can better support these objectives. There are some shining examples of non-governmental organizations that have staged events to help us get to know one another better and foster appreciation of the depth and richness of our cultural foundations. The fact that there are relatively few incentives or government initiatives highlights the need to do more.

Making the arts and culture part of a comprehensive action plan, injecting new resources into the system and showing strong leadership will most certainly help individual players move beyond the letter of the law to the spirit of the law. More than that, it will shine a light on the talents in OLMCs, making the invisible visible and creating new perspectives.

RECOMMENDATIONS

A. DEVELOPMENT OF A NEW VISION

The Commissioner believes that a new vision is needed that acknowledges the key role of the arts and culture in the vitality of official language minority communities (OLMCs). The Commissioner would therefore like Canadian Heritage, in close cooperation with the arts and culture organizations in OLMCs and in partnership with the federal institutions that play a role in the arts and culture, to develop a shared vision to guide future activities in this area. This vision must take into consideration the specific issues faced by organizations and artists in minority communities, and focus on enhancing the vitality of these communities. The Commissioner therefore recommends the following:

Recommendation 1

That Canadian Heritage, cooperating with other federal institutions having a role in arts and culture, work with the representatives of Anglophone and Francophone minority communities on developing a new vision of the arts and culture that is comprehensive and consistent and carries promise for the future, and would be used to guide the government (as well as funding agencies and administrators) in their initiatives that affect the arts and culture in official language minority communities.

It is up to the government and arts and culture stakeholders to define this new vision. However, the vision must take into consideration the obligations under Part VII of the *Official Languages Act* and be based on a number of principles, in particular:

- acknowledgement that the vitality of the arts and culture in OLMCs is an indicator of the vitality of OLMCs in general;
- the need for flexibility when administering the programs in order to allow for catching up and to take into consideration the specific realities of OLMCs;
- the need to evaluate the effectiveness of programs and initiatives in terms of the vitality of the arts and culture in the community rather than in terms of direct performance (financial or other);
- the need to transform positive practices into permanent policies;
- the need to apply a global funding strategy to the development of the arts and culture in OLMCs.

The Commissioner therefore recommends:

Recommendation 2

That Canadian Heritage incorporate into its new vision of the arts and culture a global, long-term funding strategy that takes into consideration the level of development of the different cultural organizations in the communities as well as the priorities identified by the communities and stakeholders themselves in order to foster the artistic and cultural vitality of the communities on an ongoing basis.

The arts and culture have a fundamental place in the sense of identity and belonging of the members of OLMCs. The arts and culture must remain at the centre of the federal government's efforts to foster the development of these communities. As a result, given that the *Action Plan for Official Languages* will end in March 2008 and given the possibility that another plan will replace it, the Commissioner would like, as he indicated in his 2006–2007 annual report, the arts and culture to be part of this plan. The initiatives contained in the next plan should support the new vision of arts and culture in OLMCs. The Commissioner therefore recommends:

Recommendation 3

That Canadian Heritage ensure the next version of the *Action Plan for Official Languages*, or the initiative that will replace it, includes a strategy and funding that meets the needs and priorities of the arts and culture sector in Anglophone and Francophone minority communities.

B. A GOVERNANCE STRUCTURE THAT MEETS THE NEEDS OF THE COMMUNITIES

The Commissioner believes that the artistic and cultural needs of the Anglophone and Francophone communities would be better served if there were an advisory committee on the arts and culture similar to the ones that exist for health care and immigration. This committee would bring

together stakeholders from the sector, representatives from Canadian Heritage and representatives from the other federal organizations that play a role in the arts and culture sector. Some may say that the creation of another committee may put an additional unnecessary burden on arts and culture organizations, but the Commissioner believes that such a committee could be used to centralize consultations and make them more effective.

A committee could be created for each of the official language communities, in other words, one Anglophone committee and one Francophone committee. Each committee would be responsible, on behalf of its language community, for taking part in developing the new vision and a coherent approach based on priorities, for ensuring that the new vision is implemented and for advising the government on all issues related to the arts and culture in its community. Several models for this type of committee already exist, each with its advantages and disadvantages. The Commissioner believes it would be appropriate for these committees to have a joint structure, in other words, that they be co-chaired by a government representative and a representative of the community organizations. The government co-chair should be a deputy minister or other senior official. The Commissioner therefore recommends:

Recommendation 4

That Canadian Heritage create two advisory committees, one Anglophone and the other Francophone, each made up of government and community representatives who will work in partnership to carry out their mandate, which is to develop a shared vision, to monitor the implementation of this new vision and to advise the Department and other institutions represented on the committee on the different issues affecting the arts and culture in Anglophone and Francophone minority communities.

C. THE FRANCOPHONE AFFAIRS SECRETARIAT

Canadian Heritage recently created the Francophone Affairs Secretariat to address issues related to the professional, economic and industrial aspects of the arts and culture in Canada's Francophonie. The Secretariat may be called upon to make recommendations to the program managers and, to this end, carry out research, positioning and market studies, consultations, etc. The Commissioner of Official Languages endorses the creation of the Secretariat because he believes that an organization of this type could effectively play an oversight role in this area.

The Commissioner hopes that the Secretariat will be able to address the issues that concern artists and cultural stakeholders in the OLMCs in particular. While many issues are common to the Francophonie as a whole, issues related to the arts and culture in Francophone OLMCs are quite distinct and should not be swept under the rug. The Secretariat must be able to separately examine arts and culture issues in Francophone OLMCs. The Commissioner therefore recommends:

Recommendation 5

That the Francophone Affairs Secretariat of Canadian Heritage develop the necessary means to examine the particular arts and culture issues of Francophone minority communities and that it assist the Francophone arts and culture advisory committee, either by providing direct support to the committee's operations, or by carrying out research or consultations that will be useful to the committee.

D. RESEARCH

It is important to improve and expand the research program to better guide the government's actions. For instance, conducting research, both qualitative and quantitative, is essential in determining the current situation surrounding the arts and culture in OLMCs in

order to eventually review the real impact of the programs. With respect to Quebec's English-language arts and culture community, it is important to more carefully define issues that are specific to it and find the best ways of addressing them. It is also important to identify the best practices used by federal institutions in relation to the arts and culture in OLMCs and to share them. As previously indicated, the Francophone Affairs Secretariat could be put in charge of coordinating this research. The Commissioner therefore recommends:

Recommendation 6

That, to develop the new vision, Canadian Heritage conduct a targeted research program, as much qualitative as quantitative, on the arts and culture in official language minority communities to better understand the specific context of Anglophone and Francophone arts and culture communities and to be in a better position to measure the impact of federal arts and culture programs on these communities.

E. PROGRAM FLEXIBILITY

1. Eligibility criteria for the programs

The eligibility criteria for programs should be flexible enough to enable all types of arts and culture organizations (regional, provincial or national organizations; organizations operating in one discipline or in many; organizations that are exclusively cultural and those that are not) to have access to the funding allocated under these programs. The Réseau atlantique de diffusion des arts de la scène and the Association acadienne des artistes professionnels du Nouveau-Brunswick are two of the organizations whose structures do not correspond to the criteria defined by the programs that could theoretically assist them. The criteria should be based on the organizations' objectives rather than their organizational structure, or the fact that they have a regional, provincial or national base. The Commissioner therefore recommends:

Recommendation 7

That Canadian Heritage and other arts and culture funding agencies in official language minority communities review the eligibility criteria for their programs to ensure that these criteria are not prejudicial to certain categories of artists or organizations, so as to adapt the programs to the needs of the communities.

2. Quebec's Anglophone community

The eligibility criteria for Canadian Heritage's national programs have a particularly negative impact on Quebec's Anglophone community because Anglophone organizations in Quebec are considered to be provincial organizations (which limits their access to certain types of programs) and must therefore deal with the regional administration to obtain funding. However, Quebec's English-speaking community as a whole would benefit from having its specific needs addressed at the national level rather than the provincial or regional level. In fact, the Quebec Community Groups Network, the main organization that represents English-speaking Quebecers, asked in the summer of 2007 to have Quebec's English-speaking community considered a national minority rather than a provincial minority, just like the Francophone minority. The vitality of this community should be considered a national issue, and the head office in Ottawa must develop a strategic vision of its future. The Commissioner therefore recommends:

Recommendation 8

That Canadian Heritage examine various measures to ensure issues related to the arts and culture of Quebec's Anglophone community are considered national issues and addressed as such.

3. Funding methods

Programs should distance themselves from the single funding model and instead focus more on the real needs of organizations to enable them to advance, grow and reach a level of development that will allow them to make a significant contribution to the vitality of their communities. Some programs have already adjusted their funding methods: for instance, the Cultural Spaces Canada program allows for more funding for costs depending on the specific situation of a given community, and the Book Publishing Industry Development Program increases its funding by a certain percentage when dealing with small businesses in OLMCs. These are excellent examples of positive measures, but more are needed and they should be made permanent policies. The Commissioner therefore recommends:

Recommendation 9

That Canadian Heritage and the other federal agencies that fund artists and arts and culture organizations in official language minority communities review their funding allocation methods in order to foster the continual evolution of organizations based on their level of development, their need to catch up and their specific situation.

4. Measuring the results achieved by organizations

The measurements used to assess the performance of arts and culture organizations must take into consideration the reality within which they operate. This means taking into account, for example, specific factors (higher operating costs in the regions, limited infrastructure, lower revenues, etc.) and the factors associated with changes in the organizations, their need to catch up, etc. The Commissioner therefore recommends:

Recommendation 10

That Canadian Heritage, in consultation with the arts and culture organizations in official language minority communities, develop performance indicators that take into consideration the specific reality within which these organizations operate.

5. The need to simplify the bureaucracy

Arts and culture organizations have indicated there are a number of bureaucratic obstacles that complicate their work and sometimes weaken their organization. The Commissioner is aware that these difficulties are not specific to arts and culture organizations. However, it appears that Canadian Heritage has taken certain steps over the past few years to simplify administrative procedures and reduce the financial impact of late payments. The Commissioner would like Canadian Heritage and other related organizations to continue looking for ways of simplifying the application procedures and of alleviating the administrative burden on artists and organizations in the community. The Commissioner therefore recommends:

Recommendation 11

That Canadian Heritage and the other federal funding agencies continue to look for ways to simplify the administrative procedures arts and culture organizations must follow, and to reduce the financial impact of certain practices on these organizations.

F. PERFORMANCE MEASUREMENT IN THE INSTITUTIONS

1. Language clauses

In some cases, funding transfer agreements between federal institutions and funding administrators (such as MUSICACTION, FACTOR and Telefilm Canada) contain a clause that specifies the minimum percentage that is to be granted to OLMCs. This is the case, for instance, with the Canadian Television Fund transfer agreement, which stipulates that the Fund must set aside 10% of its funds for OLMC productions. These agreements are beneficial, not

only because they set a minimum threshold for funding, but also because they identify the OLMCs as priority communities. The Commissioner therefore recommends:

Recommendation 12

That future agreements between Canadian Heritage and funding administrators (such as MUSICACTION, FACTOR and Telefilm Canada) governing the transfer of funds for the arts and culture include a language clause specifying a minimum percentage to be allocated to official language minority communities and that a similar clause be added to existing agreements when they are renewed.

2. The collection and analysis of data

This study has revealed that practices vary when it comes to collecting and compiling data on the allocation of funds. Data on the funding allocated to Quebec's English-speaking community are difficult to obtain, either because the information has not been gathered (as is the case with FACTOR), or because it has been gathered but not compiled or analyzed. There is more information on Francophone minorities because a number of studies have been commissioned by Canadian Heritage and carried out by the Fédération culturelle canadienne-française since 2002; nevertheless, a few gaps remain. In order to be able to report on how funding is allocated by minority status (Anglophone or Francophone), institutions must implement systematic practices and compile exhaustive data. The Commissioner therefore recommends:

Recommendation 13

That federal institutions financially supporting the arts and culture or agencies mandated by the federal government to allocate funding to the arts and culture compile comprehensive and meaningful data on the minority status (Anglophone or Francophone) of recipients for each program where it is relevant to do so, that they report on the allocation of funding according to minority status and that they make this information available to the various stakeholders on a regular basis.

3. The impact of demographic weight

It appears to be common practice for some government institutions to base funding for OLMC arts and culture organizations on the demographic weight of each OLMC. This practice may have been prompted by the fact that minority communities have sometimes requested that allocated funds correspond, at a minimum, to their demographic weight. However, because of regional factors such as geographic distance and the lack of infrastructure, the real needs of OLMCs exceed these proportions. As a result, the allocation of funding as a ratio equal to the demographic weight of the minority population is not appropriate for measuring the adequacy of the grants. Institutions could continue to compile this data because they are needed for accountability measures, but should not consider the equivalent of the demographic weight as an ultimate target. That being said, setting minimum thresholds that exceed the demographic weight could help the OLMCs. The Commissioner therefore recommends:

Recommendation 14

That federal organizations involved in the arts and culture (Canadian Heritage, the Canada Council for the Arts, the National Arts Centre, the National Film Board, Telefilm Canada, etc.) continue to calculate the percentage of resources allocated to official language minority communities as a proportion of all funding that is granted, but that demographic weight not be considered the ultimate funding target and that the analysis of financial data take into consideration other factors, such as the level of visibility of artists, the communities' access to culture or the viability of the arts and culture sector in these communities.

4. The analysis of application success rates

It would also be useful to have access to the real success rates of applications from OLMC artists and organizations. Some organizations (such as MUSICACTION) compile data on the number of grant applications and the number of applications that are approved according to the language of the applicant. These data allow the relative success rates of applications to be compared. This practice should be followed wherever possible. The Commissioner therefore recommends:

Recommendation 15

That federal organizations, including funding administrators, in the arts and culture sector (i.e., Canadian Heritage, the Canada Council for the Arts, the National Arts Centre, the National Film Board, Telefilm Canada, etc.) compile and make available comprehensive and meaningful statistics, including the number of grant applications and the number of applications that are approved according to minority status, so that success rates for grant applications can be measured and compared, and that related factors be taken into consideration by the organizations when they analyze these success rates.

5. The level of funding of various disciplines

The Commissioner has noted that the level of funding received by Francophone artists and organizations in non-verbal disciplines (visual arts, dance, etc.) is proportionally much lower than the funding allocated to artists who work in language-based disciplines. While it is possible that fewer applications are received in these disciplines, the absence of clear statistics prevents a better understanding of this difference. In addition, comparisons with the rest of the Francophone community and with the Anglophone majority might help shed light on this phenomenon. The Commissioner therefore recommends:

Recommendation 16

That the Canada Council for the Arts review the differences in the acceptance rates of grant applications submitted by Francophone artists working in the non-verbal disciplines (visual arts, dance, multimedia, music) and the acceptance rates of grant applications in other disciplines and other language groups, if possible, to determine the reasons for these differences, and that it develop a strategy to correct or reduce them. These strategies could be developed and implemented in cooperation with other organizations and departments, such as Canadian Heritage.

G. LINGUISTIC DUALITY AND FOSTERING UNDERSTANDING BETWEEN THE CULTURES

This study revealed that federal institutions make few efforts to promote linguistic duality and intercultural exchange through the arts and culture. The Commissioner would like to see acknowledgement of the fact that the arts and culture are an ideal venue for Canadians to familiarize themselves with the other language community and that the OLMCs are the best transmitters of culture and are champions of intercultural dialogue. The Commissioner therefore recommends:

Recommendation 17

That Canadian Heritage acknowledge the key role that could be played by official language minority communities in intercultural dialogue, and that it coordinate, in cooperation with other government organizations, the development of a strategy to promote linguistic duality and intercultural dialogue through the arts and culture, and that these strategies form part of a concerted and continuous effort.

APPENDIX

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