

## THE STANDING SENATE COMMITTEE ON OFFICIAL LANGUAGES

## UNREVISED EVIDENCE NON RÉVISÉ

MONTREAL, Friday, September 17, 2010

The Standing Senate Committee on Official Languages met this day at 9 a.m. to study the application of the Official Languages Act and of the regulations and directives made under it (topic: The English-Speaking Communities in Quebec).

**Senator Maria Chaput** (*Chair*) in the chair.

**The Chair:** Honourable senators and guests, welcome to the Standing Senate Committee on Official Languages. I would like to first mention that interpretation is being provided and that headsets are available at the back of the room. Please use channel 1 for interpretation in French, channel 2 for interpretation in English, and channel 4 to listen to the floor.

I am Senator Maria Chaput from Manitoba and I am the chair of this committee. I am joined today, for this day of hearings in Montreal, by several colleagues, members of the committee, and I now invite them to introduce themselves.

**Le sénateur Fortin-Duplessis :** Je suis la sénatrice Suzanne Fortin-Duplessis. Je représente la circonscription sénatoriale de Rougemont, en banlieue de Montréal. J'ai été membre du Parlement canadien durant neuf ans.

Je suis enchantée de vous rencontrer ce matin et j'ai bien hâte de vous entendre.

**Senator Seidman:** Good morning. I am Judith Seidman. I am a new senator actually. It has been exactly a year since I was sworn in by the Governor General. I am an anglophone from Montreal. I was born in Montreal. My parents were born in Montreal. This has been an incredible journey for us this week. As you know, we have been travelling through the province. We have heard from anglophone communities as far north as the Gaspésie and we are winding up our travels here in Montreal.

I am pleased to be home and I am looking forward to testimony from members of my community here in Montreal.

**Senator Fraser:** My name is Joan Fraser. I have been in the Senate for 12 years. Before that, I was a journalist in Montreal. I am another English Montrealer, also glad to be home and glad to be showing off Montreal.

**Senator De Bané:** I am Pierre De Bané, a senator from Quebec. Like Senator Fortin-Duplessis, I served in the House of Commons. I feel very strongly that having as our official languages English and French, the two most important languages of the western world, is a very, very precious asset. I believe very much in that. I hope that we can convince all Canadians how blessed we are to have those two languages, which are now enshrined in our Constitution, the supreme law of the land. It is a pleasure to meet with you.

**The Chair:** Several months ago, the committee decided that it was necessary to conduct a study on English-speaking minority communities. The Official Languages Act states that the Government of Canada is committed to enhancing the vitality of the English linguistic minority communities in Canada and supporting and assisting their

development. One of the mandates of this committee is to study and report on the application of the act.

It is a pleasure to be in Montreal. The committee also held public hearings and meetings in Quebec City and Sherbrooke earlier this week. The objective is to conduct a comprehensive study of Quebec's English-speaking communities and to explore various areas affecting their development and vitality, such as community development, education, youth, arts and culture, and health care.

I take this opportunity to share with you the three objectives that the committee identified for this study. The first objective is to provide an overview of the situation of the English-speaking communities in Quebec by examining various aspects affecting their development. The second objective is to define the issues specific to English-speaking communities in Quebec and identify corrective measures deemed necessary for their development. The third is to make recommendations to the federal government to support the development and enhanced vitality of English-speaking minority communities.

The members of the committee have already met with dozens of individuals from various backgrounds and with varied experiences. We are looking forward to continue our productive meetings this morning and we start with a round table on the topic of arts and culture.

I would like to welcome four organizations: the English Language Arts Network, represented by Mr. Charles Childs, President, and Mr. Geoff Agombar, Office Manager; the Quebec Community Newspaper Association, represented by Mr. George Bakoyannis, Director and Past President, and Mr. Greg Duncan, Executive Director; the Quebec Drama Federation, represented by Mr. Patrick Goddard, Interim President, and Ms. Jane Needles, Executive Director; and the Quebec Writers' Federation, represented by Ms. Elise Moser, President, and Ms. Lori Schubert, Executive Director.

Welcome. The committee thanks you all for having accepted its invitation to appear today. Each organization is invited to make a presentation of approximately five minutes, after which the members of the committee will follow with questions.

Honourable senators, I would like to remind you that this meeting is scheduled to end at eleven o'clock.

I invite the first organization to start with its presentation.

**Charles Childs, President, English Language Arts Network:** Good morning, ladies and gentlemen. I would like to start by saying that the Quebec English-speaking artists thank you and are encouraged that you have taken the time to listen to us today.

The committee's 2009 report on francophone arts and culture is an excellent document, which has many echoes within Quebec's English community. Given the omnipresence of American cultural product, there is a shared concern that in some ways it is more detrimental in an English-speaking minority environment where there is no language barrier to serve as a filter. One particular resonant phrase in the report is: "Arts and culture are essential to the development and vitality of francophone communities in minority settings." This, we believe, is equally true for anglophone communities in minority settings.

ELAN, the English-Language Arts Network, was created in 2005 following the Quebec Arts Summit, which brought together 200 senior artists and partners to

examine the situation of English-language arts in Quebec. According to the most recent census, there are over 8,500 anglophones working in arts and culture in Quebec.

ELAN serves as a hub to three different communities: One is language-based artists. The Quebec Drama Federation, the Quebec Writers' Federation and the Association of English-Language Publishers all pre-date ELAN. All three have seats on ELAN's board to facilitate communications with the cultural community. ELAN's challenge is to add value and not duplicate services.

The film and television sector is a special case. There are more than 3,000 English-speaking actors, directors, writers and technicians in Quebec. Film is a language-based art form, but the situation in Quebec makes it difficult for film workers to organize as an official language minority.

The second community is non-language-based artists. When ELAN was first formed, the conventional wisdom was that painters, musicians and dancers had no need for an English-language network because their work is independent of language. While it is true that a paintbrush or a piano has no language, the artists who use them need to obtain information, training and support services in their own language. They need to publicize and promote their shows with language. ELAN has proven to be extremely popular with visual artists and musicians, who also work in isolation and lack support services in English.

The third is the English-speaking community of Quebec. ELAN works closely with the Quebec Community Groups Network and its regional member associations to identify the needs and aspirations of the English-speaking community in all regions of Quebec. Arts and culture are important in education, as well as for entertainment, self-expression and tourism.

ELAN's key issues are visibility and access. The arts and culture sector is an exception to general trends in the English-speaking community. Many young people are choosing to stay and make a career in Quebec, older artists are returning, and a significant number of artists from outside Quebec are attempting to establish careers here.

The main issue for anglophones in Quebec is not language per se. English-language product via television, radio, books and magazines does not lack in quantity, but there are serious issues about whose product it is. A large quantity of English-language programming available emanating from Hollywood, Toronto, Winnipeg or Vancouver does not strengthen our community; it undermines it. Without being able to tell our own stories, we are at risk of losing our sense of identity and attachment.

The English-speaking artists of Quebec have invested considerable time and energy into identifying key issues and priorities for our community development. These are laid out in ELAN's Strategic Plan and Policy Framework on Arts, Culture and Heritage, which was created by the QCGN in collaboration with ELAN and QAHN. The policy framework was specifically created to identify priorities for community development in the context of the recently created Cultural Development Fund.

Although approximately 8,500 English speakers work in arts and culture -- that is from the 2006 Canadian census -- and many of them are of national and international stature, the English artistic community still suffers from invisibility for two reasons.

One is that there are so many artists in Quebec and so few media outlets, let alone English-language media, that everyone struggles for attention.

Second: both inside and outside of Quebec, the popular imagination is that Quebec's culture is French; Canadian culture is English. It is very difficult for minorities to break through these preconceptions and attain recognition.

Access to arts and culture has three parts. One is communities. The further that a community is located from Montreal, the less likely it is to have access to arts and culture.

The second is venues. The thriving artistic community in Montreal requires performance and presentation space. Regional communities require improved infrastructure to enable them to present local and touring artists.

The third is partners. The English-speaking arts community needs access to key partners and policymakers. Our community is at a much higher level of organization than it was in 2004, when the Quebec Arts Summit was on.

ELAN has made application for a project in 2010-12 called State of the Arts. One of the major components of the State of the Arts project is a summit to bring together artists and partners to address key issues in priorities of community development. The other major component of State of the Arts is a major cultural event that will celebrate the diversity and quality of talent in the community, not just for the local community, but we hope for the national as well.

In conclusion, I would like to repeat the particular resonant phrase from the committee's 2009 report on francophone culture: "Arts and culture are essential to the development and vitality of francophone communities in minority settings," and so it is for English communities.

Thank you very much.

**Patrick Goddard, Interim President, Quebec Drama Federation:** The Quebec Drama Federation was founded in 1972 as the Quebec Drama Festival, and in 1992 changed its name and its mandate from presenting productions in competition to being the representative service organization for the English-speaking theatre community of Quebec. Since 1992, the QDF has grown in capacity and strength and now represents over 65 theatre companies and more than 300 individual theatre artists and practitioners.

In 1994, the QDF participated in the founding of the Quebec Community Groups Network as one of the key partners in bringing the English-speaking organizations together under an umbrella organization that had a different outlook on the realities of the English-speaking communities of Quebec.

Our mission is to support and serve the English-speaking theatre community throughout Quebec, and in order to accomplish this mission we note that we work closely with our francophone counterparts in the same service-type areas.

**Jane Needles, Executive Director, Quebec Drama Federation:** Referring to the current situation, the English-speaking theatre community is robust and vibrant, but faces extreme difficulties in finding sources of funding to support their creative abilities. There are the two larger flagship companies -- the Centaur Theatre and the Segal Centre -- both of whom have a substantial following and a primarily subscription-based audience, but the other smaller independent companies, even those

who are established for 15 years or more, find it difficult to present more than one or two productions a year due to lack of funding and support.

Companies such as the Black Theatre Workshop, 40 years old this year; Imago Theatre, 23 years old; Infnitheatre, 13; Teesri Duniya Theatre, 29; Geordie Productions, 28; to name only a few, struggle to get their work seen, even though the quality is excellent, as costs of production, marketing and publicity are exorbitant. Print media are loath to spend support dollars on English-language productions as they get more profile supporting the French ones. The one major English-language daily newspaper, *The Gazette*, is controlled from Winnipeg, and the general editorial attitude to promoting theatre in Quebec is negative. They believe that pop music, film and television are more popular with their readership.

Grant applications for funding to the provincial government funding body -- Conseil des arts et des lettres du Québec -- must be submitted in French, requiring major costs in translation to be attributed to every submission. This is because the CALQ juries often do not have a member of the jury who speaks or reads English fluently, jeopardizing the ability of the jury to fully comprehend the substance and content of the project or projects being presented for evaluation.

In terms of the allocation of funding to English-language artists and companies, there is a clear discrepancy in the amounts awarded in comparison to the amounts awarded to the francophone artists and companies. While this gap is diminishing somewhat, there remains the reality that an organization that is anglophone suffers from the difference.

As regards corporate and private funding, Quebec has a very poor track record of private funding for the arts generally, as stated by the Board of Trade of Metropolitan Montreal. In fact, Quebec has an extremely low level of individual private donations to charities generally, let alone to arts organizations. This exacerbates the minority situation of anglophone artists, who suffer from being out of the mainstream majority and therefore are not able to offer corporate sponsors the kind of visibility they seek.

**Mr. Goddard:** A major lacuna in the Quebec English-speaking community is found most notably in the regions, where access to arts and culture in English is practically non-existent. Only one company is able to tour the regions and that is Geordie Productions, who produce theatre for young audiences, and therefore their work is seen primarily only within the schools. Funding is not available for other English companies or artists in almost any discipline, as it is perceived that the audiences are very small and widely spread apart. While this may be the true, the fact remains that there are more than 300,000 English-speaking people located throughout the regions of Quebec and are often isolated and cut off from access to any English-speaking arts and culture, even through radio and television.

Another major issue for the QDF is the lack of trained professionals in the educational system at the primary and secondary levels most especially, who teach cultural disciplines. This includes teaching English through drama and plays as the core focus of the lessons.

Lack of performance and creation space is another key concern for the QDF and English-speaking community generally. Many attempts have been made to present projects and solutions to the provincial and federal governments on this particular issue, but after many years there remains only two spaces that are known as primarily English-speaking venues -- Centaur and Segal -- although there are smaller

spaces such as the Geordie Space and MainLine Theatre, whose seating capacity is very limited.

Companies continue to create and produce their shows from their living-rooms and their basements, as there is no office space or creation space, rehearsal halls or construction venues that are accessible, affordable or available. Performance spaces that are available are difficult to find as they are booked years in advance in many cases. As a result, often the independent companies go into venues that are primarily known for francophone productions, and the audience will not necessarily follow the companies to these areas. Equally, expenses are high for some venues, which make it prohibitive for the English companies to use them due to lack of funding and financial means -- a vicious circle.

Visibility of the English-speaking artists and companies is another issue that concerns the QDF. The francophone artists work on a star system and therefore artists are known throughout the province as they appear on stage, in films and on TV all the time. They become household names. This is not the case with anglophone artists, as film and television opportunities are limited.

Professional development opportunities are limited, as Emploi Québec does not realize the magnitude of anglophone artists that live and work in Quebec. Monies are directed primarily to the francophone sector, depriving anglophones of key training opportunities they require to keep their skills honed and up to date in order to remain competitive in the market. This includes access to French-language training, as for an artist to live and survive in Quebec they must be able to speak and work in French. Many of the younger graduates from the theatre training schools these days are realizing that they must be bilingual and so are fine tuning this before they leave the school environment.

**Ms. Needles:** Overall, the English-language theatre has been very strong in Quebec for many years. It saw a huge upswing as a result of the plethora of cultural activities that transpired in Montreal during Expo '67, but suffered a dramatic downturn after 1976 with the major exodus of anglophones out of the province. We are now beginning to see a renewal of English-language theatre, which has begun to resurface after the 1995 referendum, but we remain faced with a lack of comprehension of the conditions we work under in this province by our colleagues from outside the province. The common remark is, "Well, you live in Westmount, so what's the problem?"

The creative economy existent here in Quebec is very vibrant and rich, and the work that is being done in collaboration with our francophone colleagues in the arts is exciting and challenging in all areas of the arts. As both Jane Jacobs and Richard Florida note, arts and culture are the foundation of a vibrant and prosperous community that is strong economically and attracts business investment. For Quebec this is most true, but the anglophone artistic community remains somewhat disadvantaged in their ability to bring their artistic talents to the forefront, due to lack of recognition and support from all levels.

With the Conference Board of Canada providing the details of the reality of the value of arts and culture in our society, where (a) the GDP benefits from \$84.7 billion per annum from arts and culture, which represents 7 per cent of the revenues; (b) that this percentage represents more than agriculture, mining, fisheries and forestry put together; and (c) that arts and culture employs more than 1.1 million people on a full-time basis, the question is begged: why do a majority of the artists in Quebec and across the country live below the poverty line? The average income for an artist in

Quebec is \$10,000 maximum, earned from his or her art alone, and the anglophones in Quebec may earn even less, often forcing them to leave the province for greener pastures.

Respected colleagues, we ask you to help us find solutions to our concerns and help us build a very strong anglophone artistic community in and throughout Quebec. Thank you.

**Greg Duncan, Executive Director, Quebec Community Newspaper Association:** Good morning. Thank you very much for your tour to hear what our communities have to say. We appreciate having the opportunity to present this morning.

The Quebec Community Newspaper Association, QCNA, represents a unique membership of publications that serve and inform Quebec's official-language communities. QCNA member newspapers -- 32 -- have a combined readership and audience of over 700,000. These figures allow us to safely say that we are the primary media serving OL communities in Quebec, and therefore our newspapers provide the best way to reach them or reflect them, as it were.

Quebec Community Newspaper Association's newspapers provide the important and essential information, and are a key contributor to maintaining a cultural identity and a sense of belonging for official-language communities. Our mission is simple: the Quebec Community Newspaper Association is dedicated to the professional and economic development of English-community newspapers and their enterprises serving minority communities in Quebec.

I will say that increasingly we serve the majority as well with our publications.

Our newspapers increasingly experience difficulties in markets for reasons that can often be related specifically to official-language policy for our sector, or really a lack thereof. The issues we face can have a trickle-down negative effect on employment -- jobs and career options for youth is just one example; health, through an absence of information; English-language arts, culture and heritage, again, an absence of vital information. If we are under-resourced and the papers cannot do it, then we cannot report and we cannot cover for the community.

Communications is another one of our challenges. I will speak primarily to the federal communications and government advertising -- and, when we say "advertising" we really mean "information" -- placed in our newspapers, which has declined substantially over the last several years, resulting often in economic crisis for many of our publications. At issue, beyond continuing economic disaster and further loss of jobs, is the increased absence of important information that official language communities rely on and are entitled to receive in their own language as per the government's own policies.

We point you to Public Works and Government Services Canada's annual 2008-09 report as proof. While the most recent advertising report of 2008-09 specifies some \$2.6 million of official language print advertising, Quebec's community newspapers combined only received \$135,000 of this total in the same year. In fact, it is a little lower than that.

The Government of Canada cannot satisfy official language criteria by continued placement of advertising and communications in large urban media in Quebec primarily. In addition, by our calculations, the combined volume of advertising

communication in francophone official language newspapers outside of Quebec is nearly 10 times that destined to Quebec's OL community.

I will note here that we work very closely with l'Association de la presse francophone, our counterparts. We have a good relationship and we are certainly not here to complain about the volume they get. We wish to highlight the fact that perhaps communications are lacking towards the OL community in Quebec.

Another important sector issue is the Canada periodical fund and how essential and important it is for many of our members, who rely on it for affordable distribution and now editorial content creation of their products. Rural publications are in particular peril. I could use the *Gaspé Spec* as an example. We used to have a paper in les Îles de la Madeleine, but it is gone now.

Primarily, Canada Post remains their only vehicle for cost-effective and efficient delivery. Any potential decrease in subsidy or cuts to this program in the future will result in irreversible negative consequences for community newspapers and overall community vitality. It is equally important that the program adjust its eligibility criteria to specifically allow official-language-controlled, or free, circulation papers into the program -- something that is not currently the case. Mr. Bakoyannis's paper in Laval is an example of a paper that is not able to apply there under the current criteria.

Policy is next. There remains an absence of any formal recognition of the important role of OL community media specifically as the most efficient and effective way of reaching official language communities. The current Roadmap on official languages does not adequately include reference to community media or community newspapers or communications in general as the OL priority. The Government of Canada must better recognize OL media associations that support this media equitably without discrepancy in funding levels between the francophone and anglophone minorities. These funding discrepancies are evidenced not only across our sector, but we witness this for the entire OL community of Quebec.

QCNA would be pleased to offer further evidence and potential solutions related to the issues that we have presented, and we thank you sincerely for your continued commitment to our official language communities.

**Elise Moser, President, Quebec Writer's Association:** The Quebec Writers' Federation, QWF, was created into 1998 from the merger of two existing community organizations. Since then our membership has grown steadily year by year, and our programming has expanded exponentially. Our mandate is to promote and encourage English-language literary arts, including translation, within the province and Quebec English writing in the rest of the Canada and further afield. Among our 600 members are established and emerging professional writers, as well as those who have an interest in writing and literary events for pleasure and personal fulfilment. Our members represent a wide diversity of ages, classes and ethnic and linguistic backgrounds.

QWF plays an increasingly prominent role as an arts presenter and professional community educator and is recognized as a respected representative of Quebec's English-language writers by all three levels of government. Our activities are diverse and include, among others, the administration on an annual basis of six major literary awards and a community award, approximately 28 writing workshops, 8 professional writing mentorships, about 20 readings and spoken word performances, and 5 to 7 community writing programs with at-risk populations.

Our partners, the Atwater Library and the Montreal Children's Library, house the QWF book collection and the QWF children's literature collection. Together these collections, donated by us, include adult and children's books by over 700 authors. We also publish and maintain a searchable online data base of over 1,200 English language books by Quebec authors and their francophone translators and a respected online literary journal, *Carte Blanche*.

**Lori Schubert, Executive Director, Quebec Writers' Federation:** To maximize our ability to reach out to various communities in Montreal and across the province, we have sought out and maintained many partnerships, including with the Centre for Literacy of Quebec, various public libraries, bookstores and universities, and cultural and community centres in the regions. QWF members were instrumental in founding Montreal's multilingual international literary festival, *Blue Metropolis/ Metropolis bleu*, which we continue to support. In addition, we initiated multiple collaborations with our francophone counterpart l'Union des écrivaines et écrivains québécois.

We believe that cross-promoting our works is an important way to increase the audience for Quebec literature in both languages, strengthen our relationships with the community at large and ensure a thriving literary culture that attracts and retains talented writers from around the world. We also work with Quebec's English-language publishing community.

At least two thirds of our public funding goes right back into the community and mostly in the form of honoraria for writers. The jobs we provide help make it possible for these artists to write their poems, books, plays and screenplays. Our workshops are open to all and offer opportunities for social integration, skills training, professional networking, and also the kind of personal enrichment that is less easily quantified but no less valuable than the obvious economic benefits. The arts make people better citizens.

Our staff resources are stretched so tight that we lack the capacity even to research new sources of funding. For example, we could use resources that would allow us to expand the geographical reach of our programming. One special example of this is our very important Writers in the Community Program, which sends writers to work with marginalized teenagers and other populations at risk. We have had many more requests for this program than we have been able to fulfil, due to lack of funds. In particular, we have not been able to extend this program into the regions where social and linguistic isolation and economic pressures on English-speaking communities can be severe. For example, we were forced to turn down a request from the Netagamiou Community Learning Centre on the Lower North Shore in 2009. They were looking for writers to work with grades 4, 5 and 6, secondary school students, adults and seniors; in other words, almost everyone in their community.

In addition, the Quebec Anglophone Heritage Network proposed to partner with us in several communities outside Montreal for the secondary level. The Batshaw Youth and Family Centres have a facility in the Laurentians where they would love us to run workshops. They have been requesting this since 2007. The Committee for Anglophone Social Action in the Gaspé also approached us in 2007. Each of these denied requests represents a community in need that we have been unable to serve and lost employment opportunities for writers.

We would also like to be able to offer writing workshops to communities whose opportunities for self-expression are limited. The ability to understand one's history, develop one's identity and express one's view of the world is crucial to the survival of

communities. Literature, whether fiction, non-fiction, memoir or in other forms, is an invaluable tool for doing all of that.

**Ms. Moser:** There is a clear precedent for federal funding for a provincial writers' association. Our francophone counterpart in Ontario, l'association des auteures et auteurs de l'Ontario français, has received significant grant financing of \$25,000 and over for at least the past three years. In fact, PCH grants accounted for 25 per cent of their annual budget in 2009.

It is clear that with support from the federal government, QWF could have an even wider impact than we already do, both on the English-speaking community throughout Quebec and with our partners in the surrounding francophone community.

I know I am speaking for everyone, even though I have not asked, when I say sincerely that this has been very meaningful to us that you came here today. Thank you.

**La présidente :** Honorables sénateurs, je vais vous demander de poser vos questions selon nos différents groupes d'invités qui sont English Language Arts Network, Quebec Community Newspaper Association, Quebec Drama Federation, et Quebec Writer's Federation. Si la question est destinée à un groupe en particulier, vous pourrez identifier les personnes à qui vous posez les questions. Si votre question est d'ordre général, vous pourrez également mentionner si vous désirez une réponse de la part de chacun des groupes.

La première question sera posée par le sénateur Fraser.

**Senator Fraser:** I have a series of questions for Mr. Duncan and perhaps Mr. Bakoyannis. Starting from the top, you say your member papers have a combined readership and audience of over 700,000. In the next sentence, you refer to these as verified circulation figures. What are we talking about, circulation or readership?

**Mr. Duncan:** Circulation is approaching 400,000 and the audience is 700,000. Sorry. I knew you would ask that question. Thank you.

Circulation is 400,000. That is verified third-party circulation. Using our measurement standards, that gives us an audience of 700,000. It includes web now.

**Senator Fraser:** How many of your newspapers are independently owned? How many of the members are independent papers?

**George Bakoyannis, Director and Past President, Quebec Community Newspaper Association:** I think probably half and half, if I am not mistaken. Mr. Duncan knows the numbers better.

**Mr. Duncan:** It is higher than that in terms of number of publications. In terms of circulation, we have two Transcontinental papers in the group now; le groupe Transcontinental is in the group. However, the overwhelming balance is still independent newspapers.

**Senator Fraser:** Very good. How many journalists do you employ?

**Mr. Duncan:** This is a very good question.

**Mr. Bakoyannis:** At our office, we employ a number of journalists on a full-time basis and even more on a freelance basis. The number changes, depending on the time

of the year, from two full-time journalists to sometimes one, but, again, we have about maybe six or seven on a freelance basis that constantly work for us.

**Senator Fraser:** What area are you trying to cover with one or two full-time and six or seven freelance journalists?

**Mr. Bakoyannis:** In my particular situation, we publish a number of papers. We have two papers that are being published in Laval. One is an English paper and we started a French paper not long ago. We cover the city of Laval with this number of people, but there is an overlap. We have a smaller paper also in Montreal and we do use the same people.

**Senator Fraser:** Which paper is that?

**Mr. Bakoyannis:** We have a paper in Montreal called the *Park Extension News*. It covers a very small area of Montreal called Parks Ex, also known as the Port of Canada, because most new immigrants land there.

**Senator Fraser:** Do you think that your numbers, roughly speaking, in terms of journalists versus area to cover, would be roughly typical? It is hard to say, I know, when you are looking at the more distant region, but it is also hard for us to get a handle on the challenges you are facing versus the resources you have.

**Mr. Bakoyannis:** It is hard to say. I think we are under the limit. This is a guess because I do not know the numbers of what my competitors are doing, but, judging from size of office, and so on, I think we are understaffed. We have to do more with what we have.

**Mr. Duncan:** Clearly, that is the case, and it is a trend. Beyond the economic issues that had nothing to do with official language things -- there have been market issues, the economy, or whatever -- over the years, yes, the number of journalists in particular has declined dramatically making quality coverage harder. Some gaps are being filled by "freelancers," contract people and community submissions.

**Senator Fraser:** It is a vicious spiral downward, is it not? The fewer journalists you have, the more the quality of coverage is likely to deteriorate.

**Mr. Duncan:** Correct.

**Senator Fraser:** Any of us who read community papers in our own neighbourhoods have seen that. Papers that used to provide fantastic community coverage now barely cover city council meetings.

**Mr. Duncan:** You are right. This thing eats itself. It is extremely difficult to look ahead at how that will improve in terms of coverage given the resources and the economic and sectoral issues like that.

**Senator Fraser:** Are most of the papers profitable?

**Mr. Bakoyannis:** I would say barely.

**Mr. Duncan:** Some are not and have not been for years.

**Mr. Bakoyannis:** We publish five papers and only three are profitable; two of them are not. The three profitable papers are supporting the other two. Basically, we are not in a situation where we are losing money. We will be able to hold on, but we are not in a situation also to increase our circulation or our coverage. Our papers are

published bi-weekly. It is not feasible for us to be able to do it on a weekly basis. We would need more staff and the expenses would be too great.

**Senator Fraser:** In terms of federal government advertising, that is a pretty dramatic contrast between \$135,000 and \$2.6 million. Your members do not include the *Gazette*.

**Mr. Duncan:** No.

**Senator Fraser:** Do you have a concept of federal advertising if you included the *Gazette*?

**Mr. Bakoyannis:** I think the \$2.6 million includes the *Gazette*. That money goes to official minority language newspapers in Quebec, so that does include the *Gazette*.

**Senator Fraser:** The \$2.6 million includes the *Gazette*?

**Mr. Bakoyannis:** It does.

**Senator Fraser:** And you only get \$135,000?

**Mr. Bakoyannis:** We get \$135,000, but it is worse than that. Six or seven years ago the federal government was spending half of that money, about \$800,000 or \$900,000 dollars, and our group, QCNA, used to get somewhere in the neighbourhood of about \$250,000 worth of advertising from the federal government. As the budgets were going up, we were going down. That is the situation where we are right now.

**Senator Fraser:** On another committee the chair and I heard anguished representations from francophone minority language newspapers about the fact that, despite the Official Languages Act, ads that the law requires federal government departments to place in minority language papers were not being placed in minority language papers. That was for francophone minority language papers. Is the same true here?

**Mr. Bakoyannis:** Actually, it is worse, because our French counterparts outside of Quebec, with whom we work very closely, get a hell of a lot more than we do; some get about 10 times more than what we do in terms of advertising. If we are getting \$130,000 combined, we are talking about over \$1 million for our French counterparts outside of Quebec. Yet we are the same number of papers. We are about 32 in Quebec; they are 32 or 33 outside of Quebec. The federal government has been supporting that association and those newspapers a lot more than they have been supporting English papers in Quebec.

**Senator Fraser:** Do you complain to the Commissioner of Official Languages, for example?

**Mr. Duncan:** Absolutely.

**Senator Fraser:** And what happens?

**Mr. Duncan:** Often the official language policy and the criteria around the placement becomes satisfied -- and this is where it is frustrating -- by an erroneous use of large urban media. So we make a complaint. It will have a big impact if we complain about Gaspé, but it is often too late. You make the complaint, it goes around, and the next thing you know a year has gone by.

In some cases and in suburban areas in particular, there is an assumption that the large media has the numbers and covers that off very well. We have offered proof time and again. We are happy to be part of the official language committee that works with Public Works and we have addressed it a couple times, but the action is slow. It is the same for west Quebec with overspill from --

**Senator Fraser:** *The Citizen?*

**Mr. Duncan:** Right.

**Senator Fraser:** You can name people, you know.

**Mr. Duncan:** I am being, perhaps, too politically correct.

As an example, and we do not have all the diligence on this, in Laval the ad for these committee hearings today did not appear in our papers. However, it is in the *Gazette*. This is sort of the methodology gone wrong, despite all the efforts. Clearly, we know where populations reside. Agency planners and people know how to do this. However, for one reason or another, the practice continues. At the end of the day, the communities themselves, particularly in the regions, are in the dark half the time. When National Defence goes out recruiting with print ads, or whatever, and they overlook the regions, it is insane. Where do you think the kids are coming from? Thank you.

**Senator Fraser:** Could you put me down for a second round, please?

**The Chair:** I will add a question to Senator Fraser's questions to you, gentlemen, regarding newspapers.

You talked about the lack of or policies or programs on the federal level that do not include or talk about community media. We would like the two of you to share potential solutions with this committee. If you do not want to do it with us now, you could do it later, but we would like the two of you to talk about potential solutions, and talking about community media here because I believe that is what we are talking about.

**Mr. Duncan:** Yes, it is what we are talking about.

**Mr. Bakoyannis:** Should we take it later?

**Mr. Duncan:** We would love to follow up and offer potential solutions.

**The Chair:** You could send that to the clerk of our committee.

**Mr. Bakoyannis:** Absolutely.

**Mr. Duncan:** Thank you very much.

**Senator Seidman:** Thank you all for your presentations. I am not sure I know where to start. I might start with a couple of specific questions and then maybe something more general and then we will see how it evolves. It will be second and third rounds maybe for us.

It is interesting that the same words keep cropping up. If you make a list of key words over the course of this week, there is a commonality. Among all the words that come up, two come up clearly, namely, "identity" and "survival." We have heard that all week. Indeed, the Anglo minority communities are very different across Quebec.

That is why we say "communities." But, they are all very fragile. We have also discovered that anglophones have enormous difficulty with a sense of identity. We also know that arts, culture and media have an enormous impact on a community's vitality. In Mr. Childs's written submission, he quoted the Commissioner of Official Languages in his report "Beyond Words" in September. We have had this theme recurring. He said that, "In a nutshell, the English language is not endangered in Quebec, but the English communities are."

We all know English is the language of the majority in the rest of the country. So the English language is not in danger, but it is the case that the English communities are in danger in Quebec.

I wish to ask first, Ms. Moser and Ms. Schubert about libraries, bookstores and publishing books. Could you tell me something about the state of that for English language in Quebec?

**Ms. Moser:** Yes. As it happens, I am not just a writer but I also have been working in the book industry in Canada for 30 years. I visit bookstores and, as you must know, like newspapers, globally, the book industry has been affected by changes in technology and changes in culture. Publishers and bookstores in Quebec, and English language publishers and bookstores here have been affected by that, which is to say there are many more books being published and many fewer books being bought. We are in a tipping point moment where the technology is changing. We are gradually shifting from paper books, which are still the vast majority, to various kinds of electronic books. We are seeing that change happening much more quickly in the school and university environment than to the trade. That is an area which, for many publishers, used to support the rest of their publishing. It is having a big impact on the capacity to adapt and to continue.

How does that affect us specifically here? There is an association of English language publishers of Quebec. I do not know all their material, but bookstores are struggling. Bookstores and publishers in Quebec both suffer from a double invisibility. That is to say, francophone Quebecers do not know that we exist and neither do English Canadians outside of Quebec. When I worked in a bookstore for 12 years, it was a constant frustration that we could not get publishers to send authors to do events in Quebec because they did not think we had English book buyers here, in spite of the fact that the English language book market in Quebec is larger than that in Saskatchewan and Manitoba combined, because we have a lot of population here. That is a problem for us. It is something that Quebec Writers' Federation has worked recently to try to mitigate. We have run a promotion campaign where we have tried to make English Quebec writing visible in the rest of Canada.

Some of the most important writers in Canadian literature come from English Quebec, and yet they are not identified as English Quebecers. Part of the problem is one of visibility.

**Senator Seidman:** If any of you feel that you have not quite completed your answer and there is more to say, for example, if you have recommendations, suggestions, or solutions, we, as a committee, would urge you to please submit them in writing because we will be working on a report that we hope to begin at the end of this month. Please do submit these things to us.

I would like to ask a question of Mr. Duncan. I think our chair has already partially begun that question. It concerns two comments you made at your conclusion. One refers to the Canada Periodical Fund. You said that "it is essential to many of our

members; they rely on it," but then you conclude by saying: "It is equally important that the program adjust its eligibility criteria to specifically allow official language controlled (free) circulation papers." Could you please explain that?

**Mr. Duncan:** The eligibility criteria for the program itself -- and this has been the case for a number of years, although it was a publication assistance program previously -- specifically states that it is for sold circulation papers, by request, whether that is at the newsstand or by subscription. Despite our lobbying efforts specifically to have official language community free papers included, and despite the new program being in place now that is the Canada Periodical Fund, that is still not the case.

The minister was attentive when he kept saying it, but a large part of the official language community could be best served by the inclusion of these papers. We will use Laval as an example. They have controlled circulation papers that are equally valid and editorially contain important information about arts and culture, health, youth, and so on. However, it is not eligible for the program simply because it is not a "by request" paper. This is the reality. Mr. Bakoyannis is forced to get that paper. People are spread out all over the place, and he is forced to do that. He may wish to add something here.

**Mr. Bakoyannis:** It is the market conditions. We are in a situation where we have to compete with other papers, and it is not feasible to have a subscription-based newspaper because our numbers would not be the same. We are not covering a geographic area at this time. Therefore, our advertisers would not be interested in advertising in our newspaper. It is a business decision that we must make in order to stay a free distribution paper or a controlled distribution paper. Being a controlled distribution paper, we are not eligible to apply for this program, although I did apply and was rejected. I wanted to be rejected officially.

I do not know if I answered your question.

**Senator Seidman:** I think you did. I live in the larger city of Verdun. On Île des Soeurs, we have a weekly periodical which no longer carries any English in it. It used to be a semi-bilingual periodical, and they would try to translate as many articles as they could. However, it is totally in French now. That is a recurring problem for a lot of anglophone communities even on the island of Montreal, namely, a way to get community news. Most of it comes from the free circulated community papers. Thank you; I appreciate that.

Mr. Duncan, you also say at the end here that the current Roadmap on official languages does not adequately include reference to community media, or to community newspapers, or to communications in general as OL priority. You further say that you would be pleased to offer further evidence and potential solutions. Perhaps you could say something briefly on the record now, and then please submit something further to us in writing.

**Mr. Bakoyannis:** I think we have just covered one of them. I think it would be a great help for English-minority papers in Quebec if they were supported by this program. It is also important that the federal government use community newspapers more in their advertising. I do not know how to put it, but our French counterparts enjoy a certain status outside of Quebec. They receive advertising based on some kind of agreement; I do not know what that is. That is the way to go here in Quebec. Since the money is being spent -- and we are not asking for more; we just say that it needs to be better spent -- I think advertising in our papers should be bought more often. I think

a lot of advertising money is being spent by the federal government, but not enough of it is going to our papers.

**Mr. Duncan:** I wish to add one more thing, namely an absence of policy around verified circulation.

Our association insists that a paper is verified for its circulation by a third party. There are recognized industry people to do that. We witness time and time again, particularly around election periods, fly-by-night publications that do not exist one minute but exist in another and receive government messages in the same markets where we have verified papers that are not verified because somehow they have managed to get on an old OL list and have not fallen off of it somehow. We work on this a lot of times with both Public Works and the Office of the Official Language Commissioner when we see something like that. There is policy contained in some programs like the Canada Periodical Fund, yet the communication to the larger field is critical. We do not understand accountability as being the biggest thing that ever happened, yet there is an absence of accountability when it comes to spending money in non-verified media.

**Mr. Bakoyannis:** We would like to see -- not only our association but also our associations all across Canada, including our parent association, the Canadian Community Newspaper Association -- the federal government advertising in newspapers accredited by their associations. Basically, if a newspaper is not part of an association, please do not advertise. Let it be open. We want membership, but a lot of people do not want to become members of our association because of our mandate. It clearly states that they have to be audited.

Let me tell you about the situation that I am dealing with now in Laval. I have a newspaper printed outside of Laval and they claim that they have 140,000 papers and they do all of Montreal. I think Mr. Duncan knows who I am talking about. That is clearly not the case. They are taking their numbers and multiplying them by 10, maybe more, to compete with other newspapers. There is some of that in the industry -- and, yes, that paper is getting federal ads.

One of the biggest and easiest things for the federal government to do to level the playing field and help everyone out that is a true newspaper and not someone who is grabbing everything is to stop advertising in newspapers that are not accredited by the associations in Canada. We all have similar demands for membership.

**Senator Seidman:** Thank you very much. Madam Chair, I might reserve more questions for the second round.

**The Chair:** I believe we will have time for a second round. We will take the time that we need to take.

**Le sénateur Fortin-Duplessis :** J'ai été vraiment très intéressée par la présentation de tous vos mémoires. Excusez mon ignorance, mais j'ai fait une découverte : je ne savais même pas que vous aviez des troupes de théâtre anglaises ; la seule chose pour moi, en théâtre anglais, c'était le festival de Stratford en Ontario. Vous comprenez donc que je tombe des nues.

Au niveau des bulletins régionaux, après que, par exemple, CBC ou Radio-Canada ait fini de faire sa revue de tous les grands événements qui se sont passés à travers le Canada et dans le monde, il y a une période pour les bulletins régionaux relatant des choses importantes qui se passent. Ma première question va être de vous demander si

vous pouvez avoir un petit peu de temps d'antenne pour pouvoir parler par exemple d'une pièce que le groupe Centaur and Segal, ou encore Geordie Space and MainLine Theatre, présente. Est-ce que vous pouvez être couverts par nos grands réseaux au moment du bulletin régional?

**Mme Needles :** C'est une bonne question. C'est une des choses dont nous nous plaignons car vraiment le problème est que le théâtre anglophone est ignoré. Il y a quelques réseaux, Radio-Canada, CBC. Parfois, s'ils trouvent que la troupe est assez connue ou assez intéressante, ils vont faire des entrevues. Mais c'est vraiment réduit maintenant. C'est de plus en plus réduit parce que le théâtre anglophone n'est pas intéressant. C'est la même chose pour *La Gazette* : c'est la musique pop, les films des festivals et les grandes choses ; mais le théâtre, non, ça n'existe pas. Même pour nos collègues francophones – je travaille pour ma part à côté du Conseil québécois du théâtre, nous sommes voisins dans le même édifice – et quand je siége au conseil d'administration là-bas, ils sont plusieurs à être étonnés de voir qu'on a plus de 65 compagnies anglophones ici. Ils nous demandent : mais où êtes-vous? Ils connaissent le Segal et le Centaur, mais ils ne connaissent pas du tout les autres.

Alors vraiment on a un problème assez grave pour lequel il faut trouver une solution. [Les médias] trouvent que le théâtre n'est pas assez important. Nous ne sommes pas Stratford, ni le Théâtre du Nouveau Monde, mais nous sommes des gens qui existent et qui travaillent très fort. Même selon les statistiques, comme Chuck vient de le dire, nous avons plus de 8000 artistes qui travaillent en anglais au Québec, parmi – je viens de trouver les statistiques hier – 118 000 artistes francophones et anglophones, qui représentent 3 p. 100 de la main main-d'œuvre, ici au Québec, ce qui est plus que n'importe où dans le reste du Canada.

Alors c'est un problème, nous sommes ignorés, et ils coupent tout le temps.

**M. Goddard :** Si je peux vous donner un exemple concret de ce qui se passe, lundi soir nous avons lancé notre calendrier des événements théâtraux de l'automne des troupes anglophones au Québec. C'était notre premier lancement ; nous avons fait un lancement médiatique, nous avons fait une vitrine – un genre de « *showcase* » – avec 16 des troupes participantes qui présentaient des extraits ou nous présentaient leur spectacle.

C'est très représentatif, il y avait à peu près 175 personnes dans un théâtre qui en accueille 85 – tout un succès. Mais le bureau éditorial des arts de *La Gazette* n'a pas su couvrir cet événement qui était très représentatif de l'activité foisonnante de la communauté anglophone théâtrale au Québec ; leur chroniqueuse était en vacances.

**Le sénateur Fortin-Duplessis :** À Québec je remarque ceci : supposons qu'un nouvel opéra arrive, ce qui se passe c'est que les journalistes se rendent à la dernière répétition et, même si ce n'est pas costumé, ils prennent une prise de vue, mais ne font pas nécessairement des entrevues avec les producteurs ou quoi que ce soit. Ils nous donnent juste un avant-goût ; vous entendez un petit bout d'opéra qui est très attrayant et c'est cela qu'ils nous montrent. Je pense qu'on devrait peut-être faire des représentations auprès du CRTC pour qu'il demande à Radio-Canada et aussi à la CBC de faire la promotion de ce qui se passe dans les communautés. Ça n'a pas de bons sens!

Pour ce qui est du livre, à Québec on a énormément de librairies où ils ne vendent que des livres anglophones. Et ça, ça marche. Au niveau du livre, c'est vraiment bien couvert. Mais pour ce qui est du théâtre, je vois qu'il va falloir vous donner un petit

coup de main pour que vous soyez capable d'essayer de faire connaître ce que vous faites, parce que c'est important pour l'identification d'une communauté.

**Mme Needles :** Est-ce que je peux rajouter un petit quelque chose ? Pour la communauté urbaine de Montréal, c'est difficile, mais ce n'est pas aussi difficile que dans les régions. Dans les régions, quand CBC joue l'après-midi – je l'écoute tout le temps sur Radio One – ils parlent des régions, mais l'émission vient de Montréal maintenant. Et ils n'incluent presque jamais des commentaires des régions, sauf un petit coup de deux heures dans l'après-midi, quelquefois, qui vient de Québec. Alors oui, ils couvrent des choses dans les régions.

Mais après, dans l'hiver, une chose très intéressante est que, quand la neige tombe, les camions de CBC et de Radio-Canada ne peuvent pas sortir de l'île de Montréal sans pneus d'hiver et ils ne veulent pas dépenser de l'argent pour cela. Alors les camions restent sur l'île de Montréal et rien n'est couvert dans les régions parce que personne ne veut aller en région sans pneus d'hiver. C'est aussi simple que cela.

**Le sénateur Fortin-Duplessis :** Mais on peut dire que, quand on diffuse quelque chose en après-midi, les gens qui travaillent ne peuvent pas l'entendre. Ça prend du monde à la maison.

**Mme Needles :** Moi je l'écoute quand je conduis entre Bishop's et Montréal, dans l'après-midi.

**Mr. Childs:** You mentioned the CRTC. ELAN has been working through a committee looking at the regulations of the CRTC. One of the requirements of the cable channels is that they collect a percentage of the cable fees charged to the customers to do English-speaking programming. It seems that Vidéotron has collected about \$13 million over the past 12 years but has not produced any English-language programming. We approached the CRTC with this concern and their answer was for us to speak to Vidéotron to see what their answer was. Thus far we have not been able to get a response from Vidéotron. However, we are encouraged because the Commissioner of Official Languages did approach Vidéotron to ask whether we could have a meeting with them.

This is something to be addressed in the future, but it is an indication of the past 12 years under the regulation of the CRTC when there was supposed to be English-speaking programming but the community was not informed that they were required to do so. We only discovered this recently, and we are now looking to see what Vidéotron can do to respond to this. This is an indication of the work that the organizations must do, because even where there is a federal government regulation it is not followed up.

**Le sénateur Fortin-Duplessis :** J'espère qu'il va y avoir une réponse positive pour vous.

**M. Agombar :** Une petite précision là-dessus. Cette question est en rapport avec Videotron. Depuis l'achat de CFCF-TV, qui s'est fait en 1995 ou 1996, il paraît qu'à peu près 98 p. 100 des anglophones au Québec, sont abonnés à Videotron. On travaille toujours sur le dossier, mais c'est lié à cette question.

**Le sénateur Fortin-Duplessis :** J'aurais un autre petit commentaire ou une autre question ; je ne sais pas si quelqu'un peut me donner son opinion là-dessus. Est-ce qu'ici, à Montréal, vous avez des canaux communautaires? À Québec on a ça, le canal communautaire, qui fait connaître un paquet d'affaires à la population. C'est sûr que

c'est moins regardé que les grands réseaux, mais c'est quand même intéressant. Je me demande si vous avez un ou plusieurs postes de radio communautaire.

**Mr. Childs:** We do not have an English-language station like TVO, the French TV station. There is not an English-language TV station available in Quebec for the English-speaking community in Quebec. We are hoping to evolve the funding that the CRTC has allowed Vidéotron to collect to see whether we can develop this into a community English-language TV station as in the rest of Quebec. We do have TV stations that are part of the CFCF multimedia national. Again, little if any programming is created here in Quebec; it is brought in by the affiliates outside.

We had a small production at the CBC centre that the CBC was involved with, and their equipment had to be brought from Toronto because the English section could not get any support from the CBC in Montreal. Equipment was shipped from Toronto to use in Montreal for one night and then shipped back.

**Le sénateur Fortin-Duplessis :** C'est absolument inacceptable.

**Mme Needles :** Je veux rajouter une autre chose aussi concernant les régions – je suis une grande supportrice des régions. Le Quebec Drama Federation vient de finir la première étape d'une étude qui traite de l'accès à la culture anglophone dans les régions. Il est inexistant. La seule compagnie c'est Geordie Productions, qui fait du théâtre pour la jeunesse et qui va jouer dans les écoles. Pour les autres productions, le coût pour aller en région est très élevé, et les régions n'ont pas assez d'argent pour en accueillir plus.

J'ai demandé au Conseil des arts du Canada de rendre du financement pour les tournées disponible pour les compagnies ici à Montréal. La compagnie Geordie peut avoir accès à des financements pour aller [dans le grand Nord], mais ne peut pas avoir d'argent pour aller à Coaticook. Coaticook c'est à 100 milles d'ici; [le grand Nord] c'est plus loin.

Une autre petite chose : l'accès à la radio et à la télévision dans les régions comme la Côte-Nord et autres est parfois presque impossible. La haute vitesse n'existe pas dans la plupart des régions au nord. Dans des endroits comme Metis Beach, être capable d'écouter la radio en anglais est impossible parce qu'il n'y a ni satellite ni transmission par antenne. Il y a une école seulement qui vient d'être équipée d'un câble pour la haute vitesse par fibre optique. C'est le seul endroit où on a accès à la haute vitesse et c'est pour les étudiants. Soixante-quinze personnes vivent là en hiver, 2500 en l'été. La question se pose : qu'est-ce qu'on fait?

**Le sénateur Fortin-Duplessis :** Je vous remercie tous beaucoup.

**Senator De Bané:** The different briefs that I have heard have opened my eyes and have made me discover several aspects that I did not know before. As the Commissioner of Official Languages said, the English language is not in danger but English communities are. We will reflect on many of the things that you have told us. One positive thing is what the president of ELAN said, namely that our coming here made you realize that there are programs for official languages for people living in minority situations. There is funding there that you were not aware of, so I am happy that the presence of our committee has helped you to realize that.

Of all of the things that I have heard, the saddest is what the Quebec Drama Federation told us. The conseil des arts, CRLQ, and the juries in Quebec often do not have a member of the jury who either speaks or reads English fluently. This is a

community of over one million people in the province of Quebec that does not have one member of the jury who can read or speak English. What is this? That really shocked me, as I was shocked in Quebec City when I learned that the directorate of the department of education – and, there must be between 1,000 and 2,000 civil servants -- the directorate dealing with the English-speaking schools in the province of Quebec, totals a grand number of 30 people of which two indicate that their mother tongue is English.

There is a situation where no member of the juries can read English or speak it I have heard a few things that I am sure we will reflect upon. For example, from the newspapers we heard that the amount of advertising in French-speaking newspapers or weeklies in the rest of Canada – that is, outside of Quebec -- is 10 times greater than what is being offered to the English-speaking community in a minority situation.

I was particularly interested by the brief of the arts network ELAN. What surprised me is when you told us, after reminding us that the film and TV production is essentially a language-based art form, that neither the national organization nor the Quebec organizations look to the film producers and TV producers or people involved in that industry in Quebec, but they look to you positively. This is beyond me. Neither the national organizations nor the Quebec ones look to the people involved in the industry, but they look favourably to those thousands of people in Quebec who are involved in that. Can you explain that to us?

**Mr. Childs:** One of the issues with filmmakers, but I think it is a question of artists in general, artists that work here in the province, one of the reasons they choose to be here is because of the connection to the francophone culture and francophone artists.

Unless there is a specific reason to put your hand up and say, "I am an English-language artist," then it is better not to mention it.

If you are a writer, of course you write in English, so you are identified as English. Just like the dancers and the filmmakers -- although there are films that are made in English -- they are often working with departments of the film institute and even Telefilm in these areas, which are very much focused on a francophone French culture. Therefore, it is not in their best interests to self-identify, which is why in organizing themselves in that, no one wants to be identified that way. That is the difficulty.

**Senator De Bané:** For the French-speaking Quebec organizations, it is self-evident; we do not need any explanation there.

**Mr. Childs:** Yes.

**Senator De Bané:** Then you say that a large quantity of English coverage coming from Hollywood undermines a sense of local identity. I thought that was in support of our English artists here, no?

**Mr. Childs:** Well, I guess it goes to the next part, which is that if the only information, the only stories and the only people that we have on our televisions are being presented in those media, they represent people from someplace else. We are not having the opportunity to tell our own stories, to have our own local artists or to have interviews with our English writers as opposed to an English writer in Winnipeg or an English writer in Toronto.

Without having the sense of who we are in the community and who our artists are, we do not look to support them. It goes to our invisibility. We do not say, "Oh, I saw

that program about that writer and I see they are having a book launch; I will go and see it and maybe I will buy their book." We are losing that connection.

You are right that is not the same in language issues -- there are lots of opportunities for us to engage in the English language -- it is a question of us as the local artists expressing themselves.

**Senator De Bané:** You do say in your brief that the main issue for anglophones in Quebec is not language per se.

**Mr. Childs:** That is right.

**Senator De Bané:** I want to share with you my admiration for the last projects you have established for exchange of French-speaking artists and in pairing English and French together. This is so commendable.

**Ms. Needles:** I wanted to add one thing to what Mr. Childs said. The influence of the Hollywood milieu is also very detrimental to artists in Quebec because everyone who sees the artists from the Hollywood milieu know that they earn six- and seven-figure incomes. Hence, it is, "Oh well, because you are English and you are obviously from Hollywood eventually, you also earn a six- or seven-figure income." I gave you the figures; \$10,000 is the maximum.

**Senator De Bané:** Or you are from Westmount.

**Ms. Needles:** Exactly, so you do not have any problem. That is another problem with the Hollywood influence.

**Senator De Bané:** With respect to access to arts and culture, the first point you make is something to which we have been exposed to very much in our meetings, that the further communities are located from Montreal, the less likely they are to have access to arts and culture. That point has been made very clear to us.

About the lack of venues, you say that a centralized office space community is a long-standing dream. This is something you see in Quebec, where there is only one English-speaking CEGEP, no gymnasium, no theatre, et cetera. Of course, according to the number of students, they should be entitled to it.

Now, that centralized office space community is a long-standing dream. What size are you talking about? How many square feet? How much would it cost, et cetera?

**Ms. Needles:** It is something that I have dreamed about since I came here in 1967. It is a need that has been expressed by especially the smaller companies whom, as I note, work out of their living rooms. They have shoe boxes for accounting books. They beg, borrow and steal from their mothers, fathers and neighbours to put on their productions because they have a passion, but they have nowhere to create.

The space we are looking for is something that is able to house the smaller companies for the short periods of time they are actually in production; rehearsal halls, which are very hard to find; the actual production and creation space; storage space; offices.

At one point, we had 30 different companies and organizations, including the service organizations, who were interested in participating in something like this. We have been looking at old schools that have been abandoned and not used any longer,

where eventually a performance base can be added. The synergy that is created by all these companies working together is one of the big things.

At one point, we were actually looking to work francophone, anglophone and multilingual because, again, the synergy, the changing between the disciplines and working music, dance and theatre together would have been great. Again, because everyone is an individual, they are their own creators and it is very hard to share, so territorial issues become a big part of it. It is difficult to get the whole community all on the same page saying, "Yes, we really want this." The governments are looking for a concerted and concentrated effort. This is what I am hearing.

**Le sénateur De Bané :** Thank you very much. Madame la présidente, puis-je inscrire mon nom pour la deuxième ronde de questions ?

**La présidente :** Oui, bien sûr. Nous en sommes maintenant au deuxième tour et nous commençons avec une question du sénateur Fraser.

**Senator Fraser:** The more you hear, the more you want to learn. A couple of observations occurred to me. The CBC winter tire program problem surely will no longer be a reasonable excuse in that provincial law now requires winter tires. They cannot send the trucks out of the parking lot if they do not have winter tires, so they will have to find a different excuse.

I have to say that I do know a bit about the situation, both at the CBC and at the *Gazette*, and I am not here to defend their coverage, but I am here to tell you that they too, both organizations, have huge budget problems and huge financial pressures. They have to make heart-wrenching decisions every day about what we will not cover. It is not that they are big and rich and fat and could do it if they were only willing to do it necessarily.

On the CRTC and Vidéotron, I think part of the problem, of which you may or may not be aware, is that the CRTC has no power to discipline people who do not keep their promises; none. They write letters to the government saying they should be able to find people. Other than that, it seems to me you would be able to make a splendid intervention when Vidéotron goes up for a licence renewal, but between now and then...

Now, on the matter of travel to the regions, do I understand that the Canada Council has a budget to help dramatic companies or writers travel but that we just do not get any of it here?

**Ms. Needles:** There is a touring program available for theatre companies specifically and also for writers to travel, but it is quite limiting in that if you want to tour a theatre company, you have to go outside of your province and do two or three other provinces and have a minimum of five performances.

**Senator Fraser:** I could get a grant to go from Summerside to Moncton but not to Harrington Harbour?

**Ms. Needles:** Exactly. Geordie can go from Montreal to Inuktitut because it is a region that is "loin," but they cannot go to Quatikuq.

**Ms. Schubert:** The Literary Readings Program of Canada Council will award honoraria for writers and will award travel money up to normally a \$400 maximum. You can ask for I think twice that in extreme cases, but it will only cover travel; it will not cover accommodations or per diems.

**Senator Fraser:** \$800 will not --

**Ms. Schubert:** Not with the size of this province.

**Senator Fraser:** -- get you a long way in this province.

Okay, I think there is something we should explore there. If you have any documentation about the criteria for these things, it would probably be very helpful to see.

Back to news, on the postal subsidy, the periodical fund, how many of your members are controlled circulation papers?

**Mr. Duncan:** It is an increasing trend, currently 70 per cent, versus 10 and 15 years ago at 10 per cent.

**Senator Fraser:** Now, how strict are the controls? We have all seen apartment building lobbies with stacks of papers dumped there, papers that I believe belong to your association. Are you satisfied that your industry controls are that rigorous?

**Mr. Bakoyannis:** It is in our interest to make sure that our papers get to where they are supposed to get. Every single copy costs us money to produce, to print and to distribute. There is no free circulation, so we make sure that it gets out and that it gets to the doors that require it. That is something that we keep an eye on periodically. We check up on our distributors to ensure that our product gets to where it is supposed to get. Then we have the public, which does a great job in informing us when they do not get the paper. The first thing they do is call up: "What happened? We did not get the paper this week." We know how to follow up.

We do not have a problem there. There is not a problem with controlling distribution of our paper and ensuring it gets to where it is supposed to get or where we would like it to get; it gets there.

**Senator Fraser:** There have been some changes, either announced or made, to the periodical fund lately. I confess that I am not too clear on what they are. Can you set the stage for us?

**Mr. Bakoyannis:** I am not sure about all of them, but I think they made changes for the requirements. Basically, I think they made changes in the number of copies that you must have sold in a year in order to qualify for the program. It used to be a much higher number. There was a small concession there, but I do not think it really impacted anyone because if you are a free distribution paper, you are a free distribution paper.

**Senator Fraser:** Yes, but for small subscriptions, and there are some.

**Mr. Bakoyannis:** Usually with the small subscription papers, it does not matter how small you are. If you are a subscription paper, you would get the subsidy. They would meet that all the time. They try to help papers that have some subscription but not the major part of it.

**Mr. Duncan:** One of the major changes was in fact that in the old periodical, the PAT program we used to call it and is now the Canada Periodical Fund, which traditionally was the Canada Magazine Fund. It is good news for community newspapers in that the program continued while we have potential for support for editorial content, this problem about being able to produce it. That is why we say this

program is extremely important because a publisher who is eligible can apply for support for editorial. Previously, that was not the case; it was virtually a postal subsidy. Canada Post was in the program, which it is not any longer. It is good news for community newspapers. On the other hand, we are still sitting here with what we consider to be editorially good papers ineligible to the program. That was our issue.

With respect to the major changes to the program, Minister Moore himself will say that they cannot determine beyond 2012. No one has a crystal ball, and we are saying this program must continue way beyond 2012.

**Senator Fraser:** Again, any material you could provide for us, even if it is only web links, would be helpful. This is not the field in which this committee normally operates, so we are on a learning curve here as well. Also, I wonder if you could provide us with a list of your members.

**Mr. Duncan:** Yes.

**Senator Fraser:** And, if possible, their owners.

**Mr. Duncan:** We have that broken out very nicely for you. I should mention we do have many bilingual papers, so you will see that. If you visit the site, there is one document I know the clerk had produced, which shows the link to our page. If you go to our site, clearly that is all there, but we will send that for sure.

**Senator Fraser:** Thank you very much.

Finally, community media, Roadmap on Official Languages, et cetera, community media, as my colleague was suggesting, are not just community newspapers. Community radio can be very important in the sense of -- not in the sense of local CBC, but in the sense of small non-profit community-oriented radio. It seems to me there ought to be room for partnerships there. Are there any?

**Mr. Duncan:** There are. There have been previous attempts and there is always discussion. In terms of our organization, we are clearly looking at a number of things as we evolve, and we have made mistakes along the way that we will revisit.

I will not speak long about the community radio network in Quebec, but let us say it is another area that really needs support. You know how large it is. It is strong and pretty healthy; it needs support outside of the province for sure, where in Quebec it does receive support.

Yes, it can come down to sharing a journalist who can provide arts coverage. When we talk about community media, that definition is not just geographic any longer. It can be a community of soccer moms. It really can. Is that web-based? Is it digital? There is all of that.

This is why I intentionally said "community media" there. Clearly, we are part of that and that is our primary focus, but I use the word "enterprise" because our companies -- and Mr. Bakoyannis is one of them -- our members are becoming multi-media companies to the best of their ability.

**Senator Fraser:** I am sorry; this really is my last question.

Big papers are going increasingly onto the web. What about small community papers?

**Mr. Duncan:** They are struggling with it. Some are.

**Mr. Bakoyannis:** Like I said, we are doing the best we can. Obviously, there are huge costs involved when it comes to creating websites, maintaining websites and updating them on a regular basis. We are doing the best we can.

Yes, we have a presence on the web. Do we think that it is good enough to compete with some of the other media on the web? No, not really. We always feel we are behind, that we must always catch up. However, yes, I think most of our papers have a web presence today. Are we making money with it? No. Very, very little. It is just a drop in the bucket and nothing to talk about.

**Senator Seidman:** In the Eastern Townships, we heard from the Anglophone Heritage Network, and they told us that there is very little support for or even interest in the history of anglophone communities, let alone any visibility of anglophone history in the schools and in the media. You think of using the schools and media of course to help foster a sense of community. I would like to know about the presence of anglophone culture, meaning artists, writers, theatre; what kind of presence do you have in at least the English-language schools in Quebec?

**Ms. Needles:** I can perhaps answer this one. The phase one study of the touring network has identified throughout the region areas such as schools, heritage networks like museums, libraries and buildings that could be used by arts and culture and that they want to have used by arts and culture. This study was taken in partnership with the QAHN, the Heritage Network.

Part of that will also be connected into the CLC, which are the community learning centres, with a huge advantage of video conferencing networks. We have six centres here in Montreal that can reach out into the regions, and they can interconnect with themselves.

That is part of the results of the study of phase one, which will start to be implemented when we start on phase two to figure out how we can actually do this. There is a clear recognition of the need for heritage. In fact, ELAN always refers to arts, culture and heritage, the three of them together, as they are very much interconnected.

**Mr. Childs:** In a province, the ministry of education of course has very little desire or focus for promotion of English-language heritage or arts and culture, for that matter. It is one of the goals of ELAN to try to bridge that and provide access to the ministry to actually encourage English-language artists in the schools through the different programs. I know there is some work that has been happening with the writers' federation in that area, but it is an uphill battle.

**Ms. Schubert:** The province does have two programs, Writers in Schools and Writers in CEGEPs, and each has a component for English-language artists to go into schools. The role of the Quebec Writers' Federation has been limited to, for which we are grateful, forming a jury for each of those programs to select, to vet the writers who would be eligible to go into the schools. I learned last year that the budgets are not being fully used by the schools and the CEGEPs, and I believe it is an issue of awareness.

We have put things on our website, but again, for us almost everything comes down to a capacity problem. I do not know if your clerk handed out the green sheet that will show you all of the different things we do. We are a cheap date; we do it on less than \$250,000 a year, of which only \$54,000 is core funding from the province. With that, we can afford one part-time executive director, me -- I am almost full time but not full

time -- and one person who comes in three days a week. Therefore, we cannot launch a campaign to notify all the schools and all the teachers in the schools because they need to apply independently. We cannot do that without stopping answering our phones and registering people for our workshops and so forth. That is a problem of awareness. I am not quite sure what the solution is, and it is something I only recently became aware of.

One other fact that goes with that is in the past, the Writers in Schools program, which is funded, I believe, by the Department of Communication -- maybe it is Culture communication et condition féminine. They used to provide money so that the schools could purchase the books of the writer who was coming in, and we have just been informed that for Writers in CEGEPs this year, there will no longer be a budget for the English-language writers. I do not know if that is true for the French as well, but the books will not be purchased.

**Senator Seidman:** Having heard this, we do not need to discuss the media and their role here because we have already heard that and discussed it, and I am more interested in schools at the moment and what we might do to help foster a sense of community, culture and identity among youth because that is the core of it.

Would it be profitable or would it be a good idea to create some kind of initiative to favour identity culture among youth? If so, what, for example, might each of you propose given your expertise in your own particular area?

**Ms. Moser:** In our presentation, we spoke briefly about a program we already have in place called Writers in the Community, where we send writers out to do writing workshops with usually youth at risk, but we design workshops for anyone who requests them, as long as we can get to them. We also have the Writers in the Schools program and the Writers in the CEGEPs program. The sky is the limit if we have resources, but the fact is, we already have several programs that are working but we just cannot expand to meet the need.

**Senator Seidman:** I am sorry; I should have said the second part of that question would be, once you tell us what you think might work, how can we help you maximize the opportunity for it to happen? I think you have already given us the answer to the first part; now you are giving us the answer to the second part of that question, which is you do not have consistent, coherent --

**Ms. Moser:** Well, the travel issue is big, and as Ms. Schubert said, capacity is big for us. We already do much more with the resources that we have than is imaginable. It is mostly due to the fact that Ms. Schubert is extraordinary, but it is also due to the fact that we have a very engaged membership, we have a lot of volunteers and we have fantastic community partners. There is a great deal of goodwill and a great deal of desire out there, and people will pour themselves into any good opportunity. We just need to have those two things especially, the ability to travel to further communities and the ability to increase our own capacity.

**Ms. Needles:** For the QDF, there are two elements. First, QDF is already working in partnership with Canadian Parents for French, and this is taking our young artists, our own graduates from theatre schools, and in a pilot project that was hugely successful last year, they go into daycares and teach young daycare students how to speak French through theatre. It was 12 sessions long and a huge success. We now have 25 schools wanting it, so we have had to increase the team to 10 pairs.

Hand-in-hand with that goes to what I mentioned before about the CLCs, the community learning centres across the province. Here there is the advantage with the video conferencing network to help us implement phase two, which is actual access to the regions for culture, to have professional artists from Montreal teach over the video conferencing network on how to design, how to stage manage, how to direct, how to do voice, how to dance, all of these things.

The bottom line here is the dollars and cents factor. It costs money to set up these video conferences, an average of \$500 a conference per hour. Where is that money coming from? The communities do not have it and we certainly as the artists at QDF do not have it, either. There must be some mechanism to facilitate this.

The CLC video conferencing network, which is increasing -- there are 28 anglophone schools now, and I understand they are adding more -- that network will be so important because it has already changed the face of long-distance learning, and long-distance learning includes arts, culture and heritage. Phase two needs money.

**Senator Seidman:** Thank you very much. Might we continue to Mr. Childs?

**Mr. Childs:** Our focus needs to be broader in terms of working with the ministry and in terms of trying to represent the artists. Across the board, initiatives are being worked on in the specific disciplines. We need to be working with our musicians to get them into the schools. This is an area in which we have begun discussions to try to bring together musicians around the land, to organize and build capacity among the musicians, as well as to link with the schools and school boards. That is our role in terms of building bridges. Ms. Schubert mentioned that in terms of capacity of the organizations themselves, it is a question of how many projects you can undertake at any given time.

**Senator Seidman:** Thank you.

**Mr. Duncan:** Something that I did not mention before and that I need to highlight is that the same ministry that considered a condition féminine is not very supportive of our community newspapers because their definition means à but non lucratif. There is a program within the communication ministry that exists but makes us inaccessible. We do have some not-for-profit newspapers. The *Gaspé Spec* is one of those, which has a board of directors, as well as the *Townships*. However, by mere definition here is another area where we are in no man's land. We look for federal support because sometimes there is that lack of support.

We need to ensure that controlled papers can access important programs, because there is no access to that provincial program here for them; that is for sure. We want to see our media continue to serve these communities. We cannot lose more papers and we cannot have the editorial content suffer because of lack of resources. It is not just Quebec that is dealing with some of this, but we are magnified on this. You cannot have the information about the community and that reflects the community, with these huge geographic areas to cover, with one person there. There has to be a better way, through tweaking of current programs in particular.

**Mr. Agombar:** I think your question was directed toward specific suggestions, of which I am sure we could all give a plethora. Many of the answers were quite general. It comes back to your initial point about the key words that have been coming up throughout the week. Identity and survival are key issues that have been coming up this week in your own experiences. As a Maritimer, I know that it is difficult to bail and row at the same time. I think many of the answers came from that theme.

Programs exist, but many of these organizations are really punching above their weight in doing an inordinate amount of work and in accomplishing an inordinate amount of effect, with minimal means. Many of the answers fell under your initial points about identity and survival being key issues for us.

**Senator Seidman:** Yes, and I do thank you very much for that.

**The Chair:** Senator Fortin-Duplessis.

**La présidente :** Sénateur Fortin-Duplessis.

**Le sénateur Fortin-Duplessis :** Merci, madame la présidente. Je vais avoir deux questions absolument différentes l'une de l'autre. La première est la suivante : je vois que, pour vous, la culture et les arts sont extrêmement importants. Je me demandais si c'était le fait des anglophones qui sont le plus cultivés. Selon vous, quelle place les arts et la culture occupent-ils au sein des communautés anglophones du Québec ? Je demande cela par rapport aux sports ou à tout autre domaine.

**Mme Needles :** Je peux vous répondre, madame. Il y a des statistiques là-dessus de Statistique Canada. Il y a deux ans, la valeur des arts et de la culture dans le PIB au Québec occupait la troisième place ; la quatrième au Canada. Au Québec, le sport vient en neuvième ; au Canada en douzième. L'agriculture et la foresterie sont les deux premiers secteurs, mais les arts et la culture sont troisièmes et quatrièmes en importance. Ça c'est une chose.

Pour citer Richard Florida et Jane Jacobs, un centre urbain fort c'est un centre au cœur duquel se trouvent la culture et les arts. L'activité commerciale, les affaires et les investissements s'épanouissent dans une ville qui est très forte dans les arts, la culture et le patrimoine.

**Le sénateur Fortin-Duplessis :** Je vous remercie beaucoup. Ma toute dernière question sera brève, mais elle a aussi son importance. J'aimerais pour finir que vous nous donniez, chacun dans votre domaine, un exemple de belle réussite dans le secteur des arts et de la culture – un ou plusieurs exemples que vous avez en tête. Prenez le temps d'y penser.

**Mme Moser :** Je peux commencer. Je peux vous dire que la communauté des écrivains et écrivaines anglophones a fait des contributions énormes à la culture, aux arts, au Canada et, en fait, dans le monde. Nous revendiquons Yann Martel, qui est montréalais d'origine ; il y a Miguel Syjuco, qui demeure à Montréal et qui vient de publier son livre *Ilustrado*, qui a été gagnant du prix Man Asia. Il y a Rawi Hage, qui est libanais d'origine, qui parle arabe et français à la maison, mais qui écrit ses livres en anglais et qui a gagné le Dublin IMPAC Award. Ce sont juste trois exemples de Canadiens, de Québécois anglophones qui ont réussi à l'échelle mondiale. Et on en a beaucoup d'autres.

**Mme Needles :** Moi je peux vous citer par exemple le nombre de compagnies anglophones, 23 en 1995, qui sont maintenant membres du QDF : 65. Et je sais qu'il y en a plus de 80, 90, des compagnies anglophones qui sont très fortes, très importantes, et cela nourrit la situation culturelle ici à Montréal et au Québec.

Je cite aussi, comme Patrick l'a mentionné tout à l'heure, le lancement qu'on a fait pour notre « Theatre calendar ». On attendait peut-être 50 personnes, on en a eu 175 ; ils étaient assis sur le plancher, sur les coussins, dans le couloir, c'était incroyable. Ça, c'est une réussite.

Nous sommes vraiment une communauté très forte et j'en suis très fière.

**Mr. Childs:** Two examples; one specific: We launched a mentorship program with fine artists. We did an exchange where a jury of fine artists picked an artist to go to the community. The community chosen was the Eastern Townships. That senior artist went from Montreal and spent three months in the Eastern Townships working on their own art, giving workshops, and working with local artists. The artists exchanged ideas and work and ways of working. The program calls for a second phase, which we are in now, where a local artist was chosen from that region to come and spend three months in Montreal. The community is engaging with that individual to share their work, work experience and presentation.

This made a huge impact in the Eastern Townships. It gave a great focus to a large number of fine artists who came together to work and share ideas. They knew of each other but had never really had an opportunity to exchange ideas about art and the creation of art. A similar situation is happening here in Montreal with the individual from the region. This is an opportunity and something that ELAN hopes to expand to perhaps a musician in another region as a mentorship program.

That is the specific. The general is that I think ELAN, as an organization, has evolved to the strength that it is today in five short years. That is an indication of the need in the community and also demonstrates the commitment of the community to make and support itself.

**M. Duncan :** Pour notre part, il y a plusieurs années, nous avons établi un programme de « *better recognition* », comme un grand prix des hebdomadaires ; c'est notre Academy Award pour les hebdomadaires du Québec anglophone.

This provides a sense of community for our papers and better newspaper competition.

C'est un de nos programmes qui est un grand succès, qui donne vraiment un sens de communauté.

It recognizes excellence in journalism too.

Deuxième chose, et c'est pas mal récent, on travaille beaucoup avec l'Association de la presse autochtone, et de plus en plus avec l'alliance des radios, Working Titles, l'alliance des médias minoritaires, IMM.

You will more than likely hear of this and I am sure my colleagues at Association de la presse francophone and Alliance des radios communautaires du Canada will talk to you too. And we will finally provide long overdue statistics on the impact of official language minority media, community media, for pan-Canada. We are excited about this. This will be coming soon. We have learned that working together can be very positive, so those are success stories.

**Le sénateur Fortin-Duplessis :** Merci beaucoup.

**La présidente :** Je vais ajouter cinq minutes supplémentaires. Nous avons déjà dépassé le temps prévu de dix minutes, mais il nous faut entendre tout le monde et deux autres sénateurs ont des questions à poser. Nous avons le sénateur De Bané, et la dernière question sera posée par le sénateur Fraser.

**Senator De Bané:** Among successes, you could have mentioned that in the June 13 *New York Times Book Review* there were three books from Quebec-based writers.

With regard to the Quebec Drama Federation, you tell us that companies continue to create and produce their shows from living rooms and basements; that there is no office space or creation space; that performance space has to be booked years in advance; and that Emploi-Québec does not realize the magnitude of anglophone artists.

I am happy that you quoted Jane Jacobs and Richard Florida with regard to the importance of culture. However, then you said something that we do not reflect upon enough in Ottawa, that our GDP receives a contribution of \$84 million per annum from the arts and culture, and that represents more than agriculture, mining, fisheries and forestry put together.

There is something that you may not be aware of. In the Senate we have committees on forestry, fisheries, transportation, et cetera, but we do not have a committee, as Mr. Florida and Ms. Jacobs mentioned, on culture.

It so happens that on the occasion of studying official languages in minority situations, we deal with your different groups -- writers, dramatists, a network of artists and so forth -- and obviously you have contacts in the artist and writer communities, and so on, across the land. I think you should consider recommending to members of Parliament and senators to establish a parliamentary committee in the House of Commons and in the Senate on culture, since this is absent.

We have a good number of parliamentary committees that deal with important issues, but culture is not one of them. Recently we had the occasion to study the performance of CBC/Société Radio-Canada, but it was through another committee that was studying national finance. This is the most important cultural institution in this country, but we had to study it through a committee that deals essentially with finances. In view of the importance of culture, as you say, we should have a committee on culture.

With regard to the issue that the writers brought up about the corresponding francophone body in Ontario having received \$25,000, this is something we will have to study. If you have proceeded with that request, why did you not receive the same thing?

**Ms. Schubert:** We have not asked. I do not want to mislead you. We have received one grant of \$25,000 that we asked for.

**Senator De Bané:** Finally, you tell us that your major project is state of the art; that it will bring together the partners; that it will involve performing arts, music, theatre, dance, et cetera; and that it will be a major event that will be a showcase for the whole country. Is that just a dream or are you working on it?

**Mr. Childs:** We are working on it. Absolutely, it will happen.

**Senator De Bané:** Can you tell us a few words about it? It is supposed to be a major event.

**Mr. Childs:** Yes, it is a major event. We have already begun discussions with the different departments and federal partners that we are bringing together. We have already had two meetings with the regional and national offices and have agreed on a list of federal departments that can assist us in bringing forward the partnership and in

arriving at agreements and the support of the English arts community. That process is under way. A group of people have been brought together for the preliminary discussion of the actual production itself, the evening, so we are well under way. We have applications in for financial support for the project. We have had positive feedback from the office that the project is being seen in a favourable light and there is every expectation that we should be able to get funding for it. We are very encouraged and it is indeed going to happen.

**Mme Needles :** Juste un petit rajout, sénateur De Bané. La Conférence canadienne des arts sera ravie d'entendre ce que vous avez demandé car c'est ce qu'ils cherchent depuis des années.

**Le sénateur De Bané :** Merci.

**Senator Fraser:** In terms of successes, Senator Seidman is probably aware, but I do not know whether the rest of the colleagues here are aware of another field in which English Montreal artists have been wildly internationally successful in recent years, and that is rock music. I will not venture down the sticky path of naming the bands, but this is one more piece of evidence that the young people here are also creative and doing things and succeeding.

My question, however, was of course about newspapers and what we can do to help. This goes back to Senator Seidman's point. One of the things I have been noodling around in my mind is a result of this downward spiral. You have fewer revenues, so you have fewer journalists and less coverage, which means fewer readers, fewer ads, less revenue, and down we go.

Is there room for some form of incentive, maybe refundable tax credits or something like that, for the hiring of journalists; and if you had more journalists, would you have the space to print what they produced?

**Mr. Bakoyannis:** One of the biggest costs a newspaper has is printing and distribution, not payroll. If we had more stories, we would need more space. Space without advertising just will not work. It would help, but it would not be the answer to the problem. I think the answer to the problem lies in a few simple things we talked about before, which would go a long way in helping the newspaper industry.

First is making sure the federal and provincial governments only advertise in newspapers that are accredited, members of respected associations.

Second is changing the rules to allow free circulation of papers to access money in these programs, such as the Canada Periodical Fund.

Third, of course, the federal government would have to look at their spending habits in terms of how they go about advertising their needs. A good example was what Mr. Duncan showed you this morning. The ad went to only one newspaper and no other newspaper across Quebec. We have not really looked into this. We have made a few phone calls, but we have not heard from everyone. We think that no one else has this ad, other than the daily paper in Montreal. That is a good example of what is going on.

Those issues are priorities. Of course, your suggestion would be wildly welcome in our industry. We would not say no to it, definitely.

**Mr. Duncan:** We do worry about erosion of the quality of the content, because content is still king. Content drives everything, including the online material. Where

does CBC get their material when they do not have someone in the regions? They get it from the local source.

Yes, absolutely we would be interested, because we are still footing the bill for the new generation. If you take 90 per cent of that away, you do not have anything on the net; there is nothing to aggregate anymore.

**Mr. Goddard:** Senator Fraser, to address your comment about the emerging generation of music in Montreal, I want to go back to the question of performance venues. The funding that is available to performance venues of all kinds, whether they are music venues, dance venues, theatre venues or, ideally, venues that can support all three of these arts, is very limited. There are very few spaces available to musicians, dancers and theatre artists for performance.

**The Chair:** I would like to tell all of you that this meeting has been very much appreciated by the whole committee. We are learning so much, as we did all week. I would like to assure you that the documentation that you have given the clerk and that you will be sending will be in our hands. We will all have to read it before our next committee meeting.

Our work is far from over, because when we return to Ottawa we still have to meet with a few other witnesses with regard to the English-speaking community in Quebec, after which the committee intends to prepare a report and hopefully submit the report with recommendations, asking for an answer from the government, if everything goes well, by the end of November. This being said, if you have anything else to send to us that you forgot to tell us, please feel free to send it to the clerk. I thank you all very much for being here today.

(The committee adjourned.)