

ENGLISH-LANGUAGE**ARTS**NETWORK

CULTURAL TOURISM AND TOURING RESEARCH

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Final Report**

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CONTEXT: ELAN'S CULTURE AND TOURISM RESEARCH

ELAN is first and foremost a network of artists. One of ELAN's goals is to expand touring opportunities for its members, to strengthen performance venues, in Greater Montreal in regional communities, and to increase connections between audiences and artists.

ELAN began working with Regional Communities in 2011 with the ACCORD project (see section 3 below for details) that sent more than 100 artists to cities and villages around Quebec which are home to active English-speaking populations. The ACCORD project suggested that at least half a dozen communities in the southern parts of Quebec have the desire and capacity (infrastructure, venues, artists, entrepreneurs) to increase their artistic production and audiences.

ELAN's Arts Alive! Québec (**AAQ**) produced a series of small regional festivals between June and October 2015. (see section 3 below for details) Many of these weekends were remarkably successful in mobilizing community partners and attracting new audiences. ELAN and its community partners began to explore the possibility of creating a touring circuit in order to increase audiences for artists and for regional venues. Tourism was clearly an important element.

ELAN and its regional partners have submitted funding applications for similar projects in summer 2016 and 2017 (**Inspireville**). These events are intended to consolidate the connections established by Arts Alive! Québec 2015. Concurrently with ELAN's activities, the Community Economic Development and Employability Corporation (**CEDEC**) has been developing a Tourism project, which has an important arts and culture component. ELAN has held several meetings with CEDEC to discuss future collaboration and coordination.

The Research presented in this report is presented in six sections:

- 1) Action Plan (2016-2019)
- 2) Direct Research with Potential Regional Tourism Partners
- 3) Analysis of Recent Projects
- 4) Analysis of Recent Studies
- 5) Literature Review
- 6) Historical Research for Inspireville Project

And four appendices:

- Appendix 1 – Direct Research with Regional Partners
- Appendix 2 – Full Analysis of Recent Projects
- Appendix 3 – Full Analysis of Recent Studies
- Appendix 4 – Full Literature Review

ACTION PLAN EXECUTIVE SUMMARY

ELAN Quebec's core objectives over the next four years are to cultivate and expand upon communication, research, and market-access networks that the organization has already initiated in the English-speaking communities of Quebec (**ESCQ**).

ELAN will execute its network-development strategy through the pursuit of numerous concurrent activities that involve existing and future partnerships with different stakeholders.

Activities have been devised across two broad phases:

- **Phase 1** focuses on cultivating and strengthening various networks within Quebec.
- **Phase 2** focuses on expanding the various networks cultivated in Phase 1 beyond Quebec's borders, to find new audiences for ESCQ culture in Ontario, the Maritimes, and the northeastern United States.

Action Plan Phase 1: Strengthening ESCQ Networks Within Quebec 2016 – 2017

Research

- **Parameters and purpose**
- **Market Research Development**, in partnership with UQAM Transat Chair for Tourism and/or Université de Montréal.

Artist Visibility and Community Capacity

- **Arts Alive Québec 2016 and 2017** festival celebrations, in partnership with regional communities.
- **Inspireville 2017** Montreal-based celebrations for Canada's 150th and Montreal's 375th anniversaries, in partnership with Greenland Productions.
- **Touring Network Circuit** developed within Quebec to connect and promote regional venues for ESCQ artists.

ACTION PLAN EXECUTIVE SUMMARY (Cont.)

- **Market Access Strategy Campaign** to counter structural challenges faced by minority-language artists in Quebec via training workshops, administrative support, and showcase opportunities.

Tourism

- **Cultural Tourism Initiatives** to encourage more meaningful collaborations between ESCQ culture and tourism sectors, in partnership with CEDEC and Industry Canada

Action Plan PHASE 2: Expanding ESCQ Networks Beyond Provincial Borders 2018 – 2019

Research

- **Research Network Expansion** to further develop the educational resources available via the partnership with UQAM Transat Chair for Tourism and/or Université de Montréal

Artist Visibility and Community Capacity

- **Touring Network Circuit consolidated within Quebec** to connect and promote regional venues for ESCQ artists.
- **Increased Market Access for Artists outside Quebec** to build upon the strategy developed in Phase 1.

Tourism

- **Cross-border Tourism Project** in partnership with regional communities, to designed to attract more visitors from outside the province and build upon the tourism network developed during Phase 1.
- **Cultural Tourism Pilot Project** dedicated to promoting the gains made by regional communities to visitors from outside Quebec, in partnership with CEDEC.

RESEARCH Parameters

Over the past year, ELAN has reviewed the available literature and conducting original research in order to build a foundation for a wide-ranging discussion on the current state of the province's regional arts & culture communities, with an eye toward developing their potentials as viable creative economies.

The goal has been to establish the parameters of the case for ESCQ creative economies, in order to ascertain potential paths forward, as well as useful partnerships that would be instrumental to attaining desirable results.

The research has consisted of a review of:

- All publicly available reports (in French and English) pertaining to the economic value of Quebec's cultural communities.
- International studies on the impact of cultural communities on economic innovation
- The growing body of literature on the parameters and trends of urban centres fostering creative economies
- In-depth interviews with longtime participants in the ECSQ arts & culture sectors on the viability and structural obstacles of creative economies in the regions

The broad results of this research to be presented to academic research institutions in order to initiate comprehensive market research that better quantifies the hypotheses and anecdotal trends that have emerged from our findings. Thus far, the trajectory of the conversation appears as follows:

1. Since Richard Florida's books have introduced the terminology of creative economies, there has been a push to apply such ideas to urban centres across the globe, resulting in many beautification projects that draw culture into public spaces and create opportunities for cultural tourism.
2. Montreal is one of the world's prime examples of a creative economy, and has developed a cultural tourism industry in recent years. But little to no research exists on whether the principles of the creative economy can exist outside the celebrated metropolis of the province.
3. ELAN's past research documented that, indeed, numerous English-speaking communities within Quebec exist that prioritize the arts & culture as part of their regional identity. Several of them have gone so far as to include the sector within their strategic plans.

RESEARCH (Cont.)

4. In new direct research, ELAN sought to explore these arts & culture communities more thoroughly, to learn how they have been working independently for several generations, growing infrastructures and audiences despite little outside assistance.
5. The interviews revealed the following conclusions:
 - a) **Over the past 12-15 years, sample communities such as Wakefield, Hudson, and Knowlton have developed substantial cultural communities** based partly on the promotion of the Quebec government's emphasis on cultural policies taking roots at various levels of governance.
 - b) **As a result of specific and renewable cultural policies, these communities have cultivated the foundations of creative economies**, insofar as they have acquired professionalization skills in running cultural association and building networks.
 - c) **Many communities were working directly with their local CLD's. Regional CLD's** had begun to create permanent positions for cultural attachés, who have worked closely with these communities **to develop innovative resource-sharing strategies as well as access to funds**. Unfortunately, funding to CLD's was cut by the province in 2014, and much significant work in creating sustainable creative economies in the se regions was left unfinished.
 - d) **Communities that work with outside organizations have a tendency to innovate at a faster pace** and are more successful at stabilizing their financial outlooks for future projects. Many arts groups tend to work in silos, leading to limited internal growth and little room for community development beyond individual success.
 - e) **Cultural tourism is already a going concern for communities**, with many using festivals as a means of enhancing their regional image.
 - f) The most readily available untapped audiences come from neighbouring Francophone communities, so **more effort can be invested in bilingual marketing initiatives for art forms not based in language**. Further afield, audiences also exist beyond Quebec's borders in neighbouring territories.

RESEARCH (Cont.)

Purpose of Academic Partnerships

The purpose of establishing partnerships with interested academic institutions such as UQAM's Transat Chair for Tourism and/or Université de Montréal is three-fold:

- ELAN's original research was limited in scope and garnered a fair deal of anecdotal evidence. But in order to develop focused projects, working with an experienced market research facility to develop larger subject pools and more effective survey models would be key to cultivating credible and sustainable research.
- As very little research exists on creative economies in the ESCQ, such a partnership on research will effectively serve as a starting point to the provincial conversation and bring more recognition to these communities.
- Very little information exists on the market size and demographics of those visitors who frequent the ESCQ for tourism purposes. The more that's known about spending and activity habits, ages, distances travelled etc, the more focused any future marketing campaign can be.

RESEARCH (Cont.)

Market Research Development

The presentation of ELAN's research is the result of interest already expressed by UQAM's Transat Chair for Tourism, as well as researchers at Université de Montréal.

With one or both partners, ELAN endeavours to shape a wide-ranging market research survey whose results are intended to give cultural partners a stronger base of information on the habits, stimuli, and expenditures of the audiences that travel to engage in their offerings.

Community Needs

ELAN's research during the past six months has demonstrated serious gaps in our knowledge about tourism capacity and potential. Beyond anecdotal evidence and a patchwork of previous research on larger travel trends, urban-centred cultural tourism, and individual community plights, there's not much in existence that documents the relationship dynamic between regional creative economy initiatives and the cultural tourists they wish to attract. This divide is visible within:

- Communications strategies
- Promotional materials
- Cultural offerings
- Agri-tourism & nature tourism

To coincide with activities the organization is already undertaking in investing in the professionalization of ESCQ cultural workers, the cultivation of wide-ranging market research will give regional arts sectors another valuable tool in their assessments of new strategies.

As a prelude to a larger-scale market research survey, ELAN proposes to sample cultural tourism providers from various ESCQ regions to better determine what the needs of more comprehensive information gathering could be.

- What do we know about target demographics for cultural tourism in the ESCQ? (age, location, income, budget, tastes, communication & research habits)
- What can be learned about the effects of various marketing strategies on specific audiences?
- How effective are the potential efficiencies of touring in terms of marketing and promotion?
- What kind of pairings between regional culture, cuisine, accommodations, and agriculture would make the most marketable packages?

- What parallels exist among the ESCQ creative economies in terms of a SWOT analysis?

From these findings, we can better discern what needs exist in terms of providing ESCQ creative economies with the information they need to best cater to the cultural tourists who may consider their regions an appealing option for travel. Beyond that, the research may also yield what possibilities exist to organize and collaborate in terms of cultural tourism.

ACTION PLAN PHASE 1: 2016 – 2017
ARTIST VISIBILITY AND COMMUNITY CAPACITY

ARTS ALIVE QUÉBEC

A Celebration of Minority-language Heritage in Quebec's Regions

Throughout interviews with key participants in ESCQ cultural projects, interviewees noted the benefits of ELAN's Arts Alive Québec festival showcases. The most visible aspect of Arts Alive was to grant local cultural projects the recognition they deserved by showcasing them with fanfare and promotion within their communities. Many felt this feature of the undertaking was already within their means to accomplish.

But it was the more communal and participative features of Arts Alive Québec that truly garnered the praise of local communities and made the case for a multi-year continuation of this recognition program. These included:

- a) More open lines of communications between groups and disciplines within each community
- b) The consensus that an outside organization served as a more objective arbiter in mounting a cross-disciplinary event
- c) Demonstrable efficiency in marketing and promoting a multi-disciplinary cultural event
- d) Create recognition for ESCQ culture at the levels of provincial and federal government agencies.

Organizing and executing 2016 and 2017 editions of Arts Alive Québec in regions

ELAN has applied for funding to continue with Arts Alive Québec cultural showcases into 2016 and 2017 editions. 2016 funding is already secure, and with 2017 funding expected, the program of celebrations will have three consecutive accomplishments under its belt, making it applicable for annual year project funding. Regional organizers will be in a strong position to continue on with the annual celebration should they desire to do so.

The goal is to foster these initial lines of communication between various regional groups, while allowing them the opportunity to determine how to best work together proactively and efficiently in terms of promotional efforts.

Benefits of Bilingual Marketing

Many interviewees noted that their largest unattained markets were not necessarily the closest urban centres, but in fact neighbouring French-speaking communities. Unlike many cultural activities in ESCQ regions, Arts Alive Québec uses bilingual marketing campaigns and has the potential over the next two editions to put forward a concerted and documentable effort to study the effects of bilingual marketing campaigns on attendance figures at AAQ.

Strengthening ELAN's Position as Communication Conduit

Arts Alive Québec 2015 saw ELAN establish necessary foundational work in setting up relationships with the right community members. Second and third editions will work to strengthen those connections and reveal more about how the organization can best employ this new network to position itself as a communication conduit. The new lines of communication will be between:

- a) Cultural practitioners across disciplines with each ESCQ region
- b) Disciplinary practitioners across ESCQ regions
- c) ESCQ regions and provincial funding agencies
- d) ESCQ regions and federal funding agencies

Improving Regional Trends & Grievances Assessment

One of the major goals of gaining status as a communication conduit would be to better assess what trends emerge across multiple communities. Numerous interviewees lamented the inability to emphasize the significance of local grievances without more knowledge on whether their concerns were more comprehensively felt across the province. With the ability to collect such information from Arts Alive Quebec connections, ELAN has the wherewithal to learn and communicate whether regional obstacles are unique to individual communities or symptoms of wider-reaching systemic challenges that require provincial and/or federal attention.

ARTIST VISIBILITY AND COMMUNITY CAPACITY (Cont.)

INSPIREVILLE 2017

A Celebration of Montreal's Minority-Language Heritage as part of Canada 150th & Montreal's 375th Anniversaries

Building upon the three annual Arts Alive Québec festival cycles in the regions from 2015 to 2017, the Inspireville component encompasses a series of activities centred in Montreal as part of Canada 150/Montreal 375 celebrations.

Taking place in the summer of 2017, Inspireville will be a much larger project with a major component situated in Montreal along the Lachine Canal. The aquatic component, in collaboration with Parks Canada, is based on recurring tourist attractions in European cities that have repurposed old industrial canals for recreational activities.

Inspireville is conceived as a multi-faceted celebration, incorporating music, history and adventure. Inspireville will be produced by the English Language Arts Network (ELAN) in collaboration with Greenland Productions and other partners, to celebrate the history and artistry of Quebec, with a special emphasis on the contribution of Quebec's English-speaking community.

Recognizing the Economic Contributions of a Historic Community

The English-speaking community in Quebec has changed dramatically since Expo 67 and the stormy 70s of social and political upheaval (from fewer than 5% bilingual to more than 65% bilingual). This transformation deserves to be recognized and celebrated, within the English-speaking community and with our francophone neighbours. Inspireville will enhance dialogue with the Francophone majority and allow Quebecers from all linguistic communities to celebrate the country we are building together.

A Celebration with Musical Roots

The music component in Montreal will consist of three days of concerts with free afternoon shows until dusk, and then paying shows in the evening at a venue like the Corona Theatre, which works regularly with Greenland Productions. The daytime performances will pay tribute to historical musical traditions in Canada, from Celtic music to folk music. The evening performances will feature popular contemporary artists. Several rural and regional communities of Quebec will also be involved with smaller, satellite activities featuring a mixture of local artists and visiting artists. All the events are planned to take place in July 2017.

ARTIST VISIBILITY AND COMMUNITY CAPACITY (Cont.)

Education Through History

Inspireville will also have a history component in Montreal, whereby participants will travel on foot and bicycle in a 'History Hunt' to discover historic and industrial locations and decipher clues about the industrial history of the Southwest borough. The borough chosen because of its rich social, industrial and economic past which involves many business owners and untold thousands of workers from Quebec's English-speaking community. Inspireville's adventure component in Montreal will consist of a Water Pageant using brilliantly decorated floats, which will be created for a contest and will be displayed along the Lachine Canal.

The history of Quebec's English-speaking community is rarely celebrated in Quebec and it will be important in this anniversary year to promote a deeper understanding of the contribution it has made, and one of the most important is the renaissance of an artistic community from Arcade Fire to dozens of other musicians, writers, dancers and actors who can engage in a celebratory dialogue with the majority community.

Partners

Greenland Productions will be ELAN's major partner in the Montreal area, and will act as project manager. Greenland has working relationships with many other partners who will help provide expertise and support: Evenko, Pop Montreal, Hello Darlin' Productions, Marbelus Arts Foundation, Planet Québec, McCord Museums, Musée du Rock n Roll, the Arsenal exhibition space.

In the regions of Quebec outside Montreal, ELAN will partner with a number of cities and towns that have already worked with ELAN on past projects. Each of these municipalities has a strong English-speaking presence and an established performing arts venue: Hudson, Knowlton, Quebec City, and Wakefield.

ARTIST VISIBILITY AND COMMUNITY CAPACITY (Cont.)

TOURING NETWORK CIRCUIT WITHIN QUEBEC

Much of the work going into the annual Arts Alive! Québec festivals involves cultivating stronger relations with arts professionals in ESCQ regions who have access to venues, experience in programming and promoting events, and budgets with which to operate.

Beyond the AAQ showcases, ELAN would like to have in place a sustainable network of community relations across Quebec's regions that be connected together with reasonable ease into a touring network.

Such a touring network would be used for three ends:

- To create more opportunities for regional artists to showcase their work. Currently, artists in Wakefield (to use just one example) are completely isolated from communities and opportunities in other like-minded communities such as Knowlton or Hudson.
- To create a circuit that could be used by emerging Montreal artists who want the experience and audience cultivation that comes with touring, but who can't yet afford to travel too far.
- To strengthen the sense that minority-language artists are not as isolated as they often perceive themselves to be. By assembling this network, artists will see that they can find new audiences and peers relatively close to home.

Implementation

In order to get the touring circuit underway in its inception, ELAN would pursue the following objectives:

- Set up a cultural committee of representatives from all participating regions to determine what projects are viable for touring the province.
- Liaise with funders to see what opportunities exist to support touring initiatives.
- Determine how production and marketing costs will be allocated across a shared project.
- Document best practices from process to move forward to next touring opportunity.

Outcome

With each project that gets selected and toured through regional communities, communication networks among cultural professionals from different communities will be strengthened, as will the methods by which such tours are mounted and promoted.

Community members will also walk away more cognizant of the various tour-funding opportunities at provincial and federal levels of government.

Artists will find new audiences for their work, gaining valuable travel experience, as well as the opportunity to profit from their artwork.

ARTIST VISIBILITY AND COMMUNITY CAPACITY (Cont.)

MARKET ACCESS STRATEGY CAMPAIGN

Given the difficulties experienced by minority-language artists of all disciplines in accessing markets for their work, the Canada Council funded ELAN to research possible solutions.

The most immediately viable recommendations in the report were in the areas of training, administrative resources, and curation of showcase opportunities.

In Phase 1 of this action plan, ELAN intends to execute the following activities in order to bolster professionalization and creative opportunities across ESCQ regions:

Training

- Provide training workshops to Emerging Artists in key skill areas, delivered in urban centres, and also in the regions wherever numbers warrant.
- Offer targeted market access skill development workshops to Mid-Career artists and agents at festivals and showcases.

Administrative Support

- Provide short-term or per-project professional services, and resource management.

Showcase Opportunities

- Increase the number of showcase opportunities through support for independent cultural organisations (such as POP Montreal) that curate and tour shows to national and international festivals.
- Encourage partnerships between ESQ cultural networks and existing Quebec-based showcase organisations like CINARS and RIDEAU, to name just two.
- Following the model that ELAN has developed for visual artists (inviting gallerists from outside Quebec to visit ESQ studios), curate similar activities for Dance and other performing artists.

Implementation

ELAN will hire a Project Manager to develop the above program over a period of two years, who will work under the direction of ELAN's Executive Director. The Project Manager will be bilingual, familiar with the Québec scène as well as the various artistic genres, and have experience with arts organisations and arts administration.

The Project Manager's responsibilities will include:

- Planning and coordinating workshops;
- Maintaining and providing access to information databases (re touring, showcases, venues, networks, etc.);
- Expanding ELAN's network of contacts with existing cultural organisations and producers;
- Facilitating access for show-ready artists to take part in showcases and other development opportunities through promotion of their work;
- Curating cultural exchange opportunities for performing artists, similar to ELAN's existing model for visual artists.

Outcome

At the end of two years, ELAN will have laid the groundwork for a centre of administrative excellence in the arts, facilitating real opportunities for ESQ artists to have their work promoted, seen and toured, within Quebec as well as nationally and internationally.

ACTION PLAN PHASE 1: 2016 – 2017 TOURISM

CULTURAL TOURISM INITIATIVE: opportunity for partnership with CEDEC

In terms of further developing a cultural tourism industry within ESCQ regions, ELAN's report has found that the tourism sector already has a provincial partner in CEDEC. CEDEC's role is to act as a conduit between the provincial and federal levels of government and the various communities within the designation of tourism.

A parallel designation of a provincial partner for the cultural sector would therefore be of great value, as the 'cultural tourism' equation requires equal attention to – and input from – both the culture and tourism sectors.

Galvanizing on the relationships built during Phase 1, ELAN will formally pursue becoming the not-for-profit organization acting as both:

- a) a conduit for arts & culture sectors between communities and higher levels of government, and
- b) a parallel partner to CEDEC, to ensure that both commercial and cultural priorities are met in the development of future cultural tourism projects.

ELAN has held several meetings with CEDEC to discuss future collaboration and coordination of our activities. Concurrently with ELAN's activities, CEDEC has been developing a Tourism project, which has an important arts and culture component.

Combining Parallel Networks:

After having developed itself as a communication conduit for the ESCQ arts & culture sectors, ELAN would seek to cultivate its leadership role not only by acting as a channel to governance, but also by representing its membership within the projects and strategies of complementary sectors.

As tourism and culture are one such complementary partnership, ELAN would seek to ensure the following aspects of its membership's priorities are being met:

1. The tourism sector is kept apprised on arts & culture activities in ESCQ regions.
2. Explore opportunities for partnerships among constituents.
3. Formulate strategies together to further cultural tourism agendas.

4. Ensure that tourism sector developments don't infringe upon and come into conflict with ESCQ arts & culture projects.
5. Promote an arts & culture presence within tourism agendas.

Goals:

Once meetings become a regular feature of the communication process, the following goals will be possible to attain:

1. New information channels will form, allowing for greater efficiencies for private and public sectors in accessing current, relevant information.
2. The two industries will be better positioned to include each other's initiatives within their strategic plans, leading to greater integration.
3. Cultural tourism will be in a position to cement its potential; to be an economic engine for rural regions.

ACTION PLAN PHASE 2: Expanding ESCQ Networks Beyond Provincial Borders 2018 – 2019

Research

RESEARCH NETWORK EXPANSION: Educational Resources

In partnership with UQAM Transat Chair for Tourism and/or Université de Montréal

After having established the parameters and direction of a first round of research, ELAN will distribute the findings to all relevant stakeholders in the regions and in governance in order to convene formal discussions on the findings. Based on those talks, the purpose of the next round of market research will be determined based on community needs.

In accordance with Phase 2 geographic priorities, such research will most likely be directed at developing strategies to draw greater interest for cultural tourism from outside Quebec's borders. How to best accomplish this and what information will be valuable to regional communities in executing such ambitions will guide the market research proposal.

ACTION PLAN PHASE 2

Artist Visibility and Community Capacity

TOURING NETWORK CIRCUIT: Consolidation Within Quebec

With the creation of the touring network within Quebec emerging in Phase 1, Phase 2 activities will begin by assessing what has worked and what hasn't, in order to streamline and evolve what exists after the two initial years.

On the one hand, this may involve adding new communities to the network, while pruning away others. Such actions may be discipline-specific, depending on the natural preferences, expertise, and infrastructure of each community.

On the other hand, a consolidation of the network may also involve more formal plans to set aside a specific number of dates in each community to dedicate to the touring network, as well as forming rotating cultural communities to assess what projects would be suitable for diffusing across the network. This would call on the network to go from an ad hoc venture to an entity with a more stable budget and policy.

Phase 1 called for the development of a network of venues and promoters within Quebec's regions. By the end of that phase, the network will have collaborated on several projects and will be ready to evolve. Such growth in Phase 2 will happen on two parallel courses.

Artist Visibility and Community Capacity (Cont)

INCREASED MARKET ACCESS: Touring Artists outside Quebec

The first course of action is to begin to explore where the Phase 1 touring network could conceivably grow outside Quebec's borders. The priorities would be on towns and cities with culturally oriented audiences that are:

- a) In proximity to the existing Phase 1 touring network
- b) Cost effective for emerging artists who want touring experience on a budget
- c) Can be reached by driving

Most likely locations include Ottawa, Kingston, Toronto, Peterborough, Fredericton, Moncton, and Halifax. The network can be expanded into the North-eastern United States as well, but would have to address any applicable visa issues whose costs may prove prohibitive to some.

ACTION PLAN PHASE 2

Tourism

CROSS-BORDER TOURISM PROJECT:

Attracting More Culture-oriented Visitors From Outside Quebec

Working directly with each regional community to ascertain their unique geographic attributes, ELAN will help each cultural sector determine the most effective way to communicate its offerings to potential visitors from outside Quebec.

In terms of cultural tourism, this would most likely involve a joint marketing venture aimed at the nearest urban centre outside provincial borders. The goal would be to somehow centralize available information about each community's cultural offerings, while ensuring that the scheduling of those offerings be calibrated to appeal to as wide a tourism audience as possible.

Such examples could involve a seasonal schedule that would highlight what tourists could expect to see/experience over any given weekend within the community.

CULTURAL TOURISM PILOT PROJECT:

Showcasing the Gains Made by Regional Communities to visitors from outside Quebec

In partnership with CEDEC

While working with each community's individual needs, ELAN will simultaneously pursue a more macro-centric project relating to ESCQ cultural tourism with CEDEC. Such a project would address structural issues that have been determined to affect all communities, and therefore require a broader, more far-reaching strategic solution.

One possible route is to develop a longer-term strategy that would integrate culture into Quebec's tourism promotions abroad, highlighting the province as a destination where English-speaking cultural activities exist for those who are drawn to the province's artistic wealth but may not be aware that French is not the only language in which that creativity is consummated.

Such an information campaign would present the ESCQ as a unique ecosystem within North America, parallel yet isolated, affordable yet compellingly foreign. It would present the axis upon which contemporary creativity in these regions is couched in deep-rooted cultural heritage.

DIRECT RESEARCH

Research Context

(see full text in Appendix 1)

The vast majority of the available literature on creative economies has so far been based upon cities.

- Richard Florida's large-scale overviews of the cultural dynamics of various North American cities offer a theoretical model and language by which to analyze this emerging social trend.
- The Conference Board of Canada report, *Valuing Culture: Measuring and Understanding Canada's Creative Economy*, underlines the emergence of such cultural activity on a national scale by offering statistics and localizing international reports on the same subject.
- QUESCREN's report, *The Creative Economy and the English Speaking Communities of Quebec*, explores this subject from the confines of Montreal.
- David Mendel's French-language study, *Le tourisme culturel à Québec: vers une nouvelle approche profitable et durable*, looks at Quebec's regions with a focus on French-speaking communities.

Only Peter MacGibbon's *Report on the Wow! How? Now! Creative Economy Workshop held at the Wakefield La Pêche Community Centre* offers a glimpse at how the dynamics of a creative economy unfold within the ESCQ, and where the role of cultural tourism could prove significant.

Its recommendations have led ELAN to believe that a more comprehensive study of the views of cultural participants in the ESCQ regions is necessary to lay the foundation for further activities that could strengthen the creative economies of these areas.

In order to properly assess the needs and wants of such communities, ELAN needed to know more about their:

- Communications strategies
- Promotional materials
- Cultural offerings
- Relationships to tourism sectors

There was also the secondary concern regarding the **lack of communication between regional communities**, resulting in communication silos that lead to inefficient uses of limited resources, an inability to communicate needs to regional, provincial, and national public-sector institutions, and no overall creative economy strategy for such communities.

ELAN opted to focus its research on three communities – Wakefield, Knowlton, and Hudson – that have historically featured above average:

- a) English-speaking populations
- b) Proportion of self-identifying artists with those populations
- c) Arts & culture infrastructure for communities of their size

The research opted for a narrow and deep pool of participants, in order to delve more deeply into relevant issues for analytical purposes. Numerous wide and shallow pool studies have been conducted for statistical purposes; this study wants to go beyond the numbers and gain a sense of the quality of concerns found in these communities.

DIRECT RESEARCH (cont.)

Three Communities in Focus

Wakefield – Given the pre-existing *Wow! How? Now!* report, this community knows that its arts & culture professionals are self-organized and ambitious to convert their cultural activities into a larger cultural tourism strategy. Located in the Outaouais Valley, this little village is well situated with much to offer:

- Within a 30-minute drive from Ottawa and Gatineau
- Claims to have more artists per capita than New York City.
- Its population of 1000 is fortunate to have 2 live music bars, 7 to 8 concerts per week, a theatre company, several art galleries, and dozens of local artists and musicians.
- The local cultural calendar features many thriving festivals that attract visitors from nearby cities, as do the bucolic natural surroundings of the Gatineau Hills.

Knowlton – The community of Knowlton in the Lac Brome region of the Eastern Townships features a sizable arts & culture community. Knowlton claims the arts as one of its community pillars, given the number of independent artists and artisans who live there, many of whom have organized to form associations, festivals, and companies whose productions are well attended by those in the region.

- Located within 90 minutes of Montreal and just 30 minutes from the United States border.
- Touristic appeal is already strong with skiers in the winter months, beachgoers and golfers in the summer months, and nature enthusiasts in the fall for its falling leaves.
- The community takes part in the regional “wine route”, which attracts many visitors as well, and there are plenty of restaurants and accommodations as a result.

Hudson – Hudson is well known in the region for its natural beauty and charming town centre, and its bustling flea market. As a result, it attracts a strong showing of weekend visitors, many of whom come in for the day.

- Located just off the northwest part of the island of Montreal, Hudson is but a 45-minute drive from the city
- A local population of 5000+ residents.
- Of the 140 businesses in town, roughly 50% are of an arts & crafts nature.
- The arts community is led by local workshops and galleries that feature the works of local artists and artisans, as well as a local theatre.
- Attracts visitors from the West Island who don't want to venture into the city.

All three of these communities feature the desired combination of pre-existing arts & culture and tourism infrastructure. The questions ELAN wanted to explore in its research included:

- a) Learning more about if and how each cultural community worked with their tourism counterparts
- b) Whether opportunities existed for greater collaborations between the two industries in order to develop a significant cultural tourism sector.
- c) Whether the arts & culture participants in these communities felt there were structural disadvantages acting as obstacles to their endeavours.
- d) If they could benefit from stronger communication strategies with other communities of their size and scope.

DIRECT RESEARCH (Cont)

Observations and Conclusions

Given the cumulative findings of the analyses of recent studies and recent projects, as well as the direct research findings that have emerged from the in-depth interviews conducted for this research, the following conclusions can be drawn:

1. Since Richard Florida's books have introduced the terminology of creative economies, there has been a push to apply such ideas to urban centres across the globe, resulting in many beautification projects that draw culture into public spaces and create opportunities for cultural tourism.
2. Montreal is one of the world's prime examples of a creative economy, and has developed a cultural tourism industry in recent years. But little to no research exists on whether the principles of the creative economy can exist outside the celebrated metropolis of the province.
3. ELAN's past research documented that, indeed, numerous English-speaking communities within Quebec exist that prioritize the arts & culture as part of their regional identity. Several of them have gone so far as to include the sector within their strategic plans.
4. In new direct research, ELAN sought to explore these arts & culture communities more thoroughly, to learn how they have been working independently for several generations, growing infrastructures and audiences despite little outside assistance.
5. The interviews revealed the following conclusions:
 - a) **Over the past 12-15 years, sample communities such as Wakefield, Hudson, and Knowlton have developed substantial cultural communities** based partly on the promotion of the Quebec government's emphasis on cultural policies taking roots at various levels of governance.
 - b) **As a result of specific and renewable cultural policies, these communities have cultivated the foundations of creative economies**, insofar as they have acquired professionalization skills in running cultural association and building networks.
 - c) **Many communities were working directly with their local CLD's. Regional CLD's** had begun to create permanent positions for cultural attachés, who have worked closely with these communities **to develop innovative resource-sharing strategies as well as access to funds**. Unfortunately, funding to CLD's was cut by the

province in 2014, and much significant work in creating sustainable creative economies in the se regions was left unfinished.

- d) **Communities that work with outside organizations have a tendency to innovate at a faster pace** and are more successful at stabilizing their financial outlooks for future projects. Many arts groups tend to work in silos, leading to limited internal growth and little room for community development beyond individual success.
- e) **Cultural tourism is already a going concern for communities**, with many using festivals as a means of enhancing their regional image.
- f) The most readily available untapped audiences come from neighbouring Francophone communities, so **more effort can be invested in bilingual marketing initiatives for art forms not based in language**. Further afield, audiences also exist beyond Quebec's borders in neighbouring territories.

RECENT PROJECTS EXAMINED

Analysis & Overview

(see full text in Appendix 3)

Supporting the current round of direct community research and feeding into the proposed action plan are findings from three previous ELAN Quebec projects undertaken, between 2011 and 2015. The focus of those activities was to:

- Bolster structural opportunities for the province's minority-language artists
- Explore their distinctive regional, national, and international circumstances for disseminating their work via touring
- Assess the obstacles and opportunities between their work and access to markets.

The current research and action plan also draw on numerous other literatures available from provincial and national funding bodies, as well as online sources from within artist communities. For more information on these reports, please consult the Literature Review.

In the context of this report, the purpose of these past projects has been to compare and contrast previous findings, discern patterns of activity, and capitalize on conclusions that could illustrate a potential path forward to projects that will, in the end, improve market access for Quebec's touring artists.

The conclusions given within these past projects propose several recommendations for addressing structural obstacles. These include:

- Strengthening regional Quebec associations that could be open to cultivating viable venues for touring artists
- Centralizing a communication network in Montreal for artists with regional touring aspirations
- Promoting professionalization programs for individuals interested in gaining experience in management, production, booking, and other necessary positions within the creative industry that are currently understaffed.

Observations and Conclusions

Given the current research, the assimilation of these past conclusions evolves to the following recommendations:

- By building on existing infrastructure and linking communities via a communication network, a touring circuit in Southern Quebec could be sustainable.

- In an ideal situation, regional cultural association would actively liaise with local artists to create events. The main challenge is a lack of money to employ staff members with time for special projects.
- Regional Associations might consider hiring candidates with arts expertise and administrative experience for posts whenever there are vacancies.
- Communities should increase ties to local cultural development bureaucrats, who may be receptive to funding special events with tourism potential.
- In the absence of such project coordinators on staff, perhaps local government's cultural development officers could be persuaded to step in.
- In addition to local government, the Community Economic Development and Employability Corporation (CEDEC) is a good potential partner.
- A more central kind of coordination would also help. ELAN might supply a staff member to partner with the regional associations to push towards greater cultural access right across the province.

RECENT AVAILABLE STUDIES EXAMINED

An Analysis

(see full text in Appendix 2)

As further support to the current research and proposed action plan, ELAN Quebec has sought to define the role of Quebec's artists within the province's emerging creative economy by ascertaining the trend's roots and innovative business models.

Using independent and publicly available recent studies to determine the role of the arts and artists within creative economies, the report uses these findings to explore how the creative sector can contribute their economic potential to the province's rural English-speaking communities.

Below is an overview of the range of studies consulted and the significant features drawn from their contents.

PART 1: ARTISTS & THE CREATIVE ECONOMY

a. Innovation & the Creative Economy

Drawing upon recent editorials and government reports (see Literature Review), this section outlined the case for creative approaches to generating innovation within the Canadian economy. The concept of the creative economy is introduced, as is Canada's current standing in innovation within the larger global picture.

b. Creative Economics Return On Investment vs. Value-Chain Models

The creative economy measured the value of creative innovations through a different impact assessment, known as the value-chain model. Implicating numerous national and international reports on the subject, this report contrasted the parameters and objectives of the value-chain evaluation vs. the standard Return-On-Investment (ROI), and how this differentiation can change one's perspective on the value of non-profit organizations and culture as commercial drivers.

c. Extending the Urban Creative Economy: Human Resources, Non-Profit Organizations, and Value-Chain Models in Rural Quebec

Applying the preceding value-chain model to the case of Quebec, the report looked at Montreal's creative economy, its existing non-profit organizations, and the work being done to generate value chains within and beyond the urban sphere.

PART 2: COMMUNITIES & ECONOMIC INNOVATION

a. Wakefield, Quebec: A Case-Study in Creative Economies & Rural Needs

Moving into rural Quebec, the report looked specifically at the case study of Wakefield, a community that has undergone a series of workshops and internal assessments on the potential value chain of culture and commerce working together within their community. The natural meeting of these two spheres emerges in cultural tourism, which allows the community to maintain control over the future of their own economic prospects.

b. Cultural Tourism: A Potential Driver for Rural-Based Creative Economies

Cultural tourism is a growing market currently receiving a lot of attention in Quebec. Among its proponents is CEDEC (Community Economic Development and Employability Corporation). This report took a close look at CEDEC's Tourism 2025 strategy and meets with principals of the strategy to examine their working structure.

c. Cultural Tourism in Quebec: Striking the Right Balance Between Commerce & Culture to the Benefit of Communities

CEDEC has centralized their cultural tourism operation in Montreal, through the cultivation of a communication network with regional tourism associations and various government entities. They have expertise on the commercial side of the endeavor, but the cultural side of the equation could benefit from a like-minded Montreal-based partnership with a non-profit organization bearing greater cultural expertise.

Observations and Conclusions

Taken together, the various recent studies illustrated the following findings, which granted broader economic context for ELAN's current research and proposed action plan:

- Creativity is a key component of innovation. Richard Florida's books concerning creative economies and the effects of creativity within urban centres has transformed the way cities view their populations and given rise to many creative spaces for culture to flourish. Montreal was singled out in Florida's work as one of the world's leading creative cities.

- Innovation is a standard by which global competitiveness is measured. A culture that does not encourage and sustain creativity finds itself less competitive when it comes to innovation. Creativity and innovation don't have to directly correlate to produce this effect. But a society in which they co-exist is enough to produce a pollinating effect between the two.
- In Canada, Quebec's English-speaking population has the highest per capita number of artists found anywhere in the country (0.99%). This community has much to offer in terms of creativity, and has become globally renowned for its output. That creative sector has made Montreal one of the hotbeds for creative innovation industries such as video games, fashion, digital enterprise, and marketing.
- Creative activities are best evaluated as value-chain economies, where one looks not only at the economic results of the activity in isolation, but also takes into account how that activity's audiences left an economic footprint due to their attendance (transport, food, drink, parking, accommodations, etc.).
- The not-for-profit sector plays an important role in getting creative endeavours off the ground, implying a hitherto unexplored relationship between for-profit and not-for-profit organizations. One such relationship that's currently trending is "cultural tourism".
- Though much has been written about Montreal's creative economy, very little has been done to explore the viability of creative economies in the ESCQ. There are several communities in Quebec with strong cultural participation that also have growing tourism sectors. Cultural tourism as an economic sector should be explored as a potential growth point for these communities.
- The regions' tourism industries have a provincial partner in CEDEC to support the for-profit aspects of the sector. If cultural tourism is to emerge as a viable creative economy for the regions, then a cultural organization such as ELAN could have a parallel not-for-profit role to play as a provincial partner for the ESCQ arts & culture sectors.

LITERATURE REVIEW CONDUCTED

(see full text in Appendix 1)

Specifying in detail the texts used in the above analysis of recent studies is the literature review, which gathered available research and literature conducted in recent years on the subjects of:

- Culture and heritage within the English-speaking communities of Quebec (ESCQ)
- Tourism prospects regionally, nationally, and internationally for ESCQ artists
- The creative economy, both within the ESCQ and generally
- The relationship, in terms of cultural economy, between Quebec's urban and rural regions.

The goal was to ascertain any intersections, recommendations, or associations among the various documents that could grant stronger context for the development of future projects that contribute to economic development.

The assembly of this annotated bibliography was guided by several goals:

1. The first goal called for identifying all the relevant literature already available about cultural tourism and creative economies, in order to most accurately evaluate what research has already been conducted.
2. The second goal was to better identify what resources currently exist to determine where and how an ESCQ touring circuit could potentially take root.
3. The third goal was to understand how the available literature and resources, when considered alongside the knowledge gained from past ELAN projects, could create opportunities for the touring of cultural offerings to extend beyond Quebec's borders and into the national and international circuits.

Observations and Conclusions

- Very little original research has been conducted in Quebec among minority language communities, among artists or arts presenters.
- Richard Florida has frequently mentioned Montreal as a creative city but his work has never analysed the comparative contributions of French-speaking and English-speaking members of the creative class.

- The 2011 *Statistical Profiles of Artists in the OLMC* demonstrated that Quebec's English-speaking community has a high proportion of artists.
- QUESCREN conducted a preliminary study on the Creative Economy in 2012 which proposed structural relationships between urban and rural regions upon which sustainable economies can be constructed, and what economic activities might be most beneficial to combine and pursue.
- Peter MacGibbon conducted research (2012) in the regional, and culturally active, West Quebec community of *Wakefield* which offered a template for other communities eager to implement infrastructure to connect them to larger cultural and funding mechanisms.
- David Mendell conducted a 2011 study on Cultural Tourism in Quebec City which analyzed the role of cultural tourism as a driving economic factor of the region's vibrancy.
- Transat Chair of Tourism, UQAM. (2012). *Pilot Project on Tourism and Official Language Minority Communities* outlined the tourism capacities available in each, as well as current and project tourism funding for each region.
- The literature review also identified a number of tools to assist artists to increase their capacity to tour and develop new audiences.

ADDITIONAL RESEARCH CONDUCTED

Inspireville Project

(see full research in Appendix 5)

Inspireville is conceived as a multi-faceted celebration, incorporating music, history and adventure. Inspireville will be produced by the English Language Arts Network (ELAN) in collaboration with Greenland Productions and other partners, to celebrate the history and artistry of Quebec, with a special emphasis on the contribution of Quebec's English-speaking community.

Context

The English-speaking community in Quebec has changed dramatically since Expo 67 and the stormy 70s of social and political upheaval (from fewer than 5% bilingual to more than 65% bilingual). This transformation deserves to be recognized and celebrated, within the English-speaking community and with our francophone neighbours. Inspireville will enhance dialogue with the Francophone majority and allow Quebecers from all linguistic communities to celebrate the country we are building together.

Activities

The music component in Montreal will consist of three days of concerts with free afternoon shows until dusk, and then paying shows in the evening at a venue like the Corona Theatre, which works regularly with Greenland Productions. The daytime performances will pay tribute to historical musical traditions in Canada, from Celtic music to folk music. The evening performances will feature popular contemporary artists. Several rural and regional communities of Quebec will also be involved with smaller, satellite activities featuring a mixture of local artists and visiting artists. All the events are planned to take place in July 2017.

The history of Quebec's English-speaking community is rarely celebrated in Quebec and it will be important in this anniversary year to promote a deeper understanding of the contribution it has made, and one of the most important is the renaissance of an artistic community from Arcade Fire to dozens of other musicians, writers, dancers and actors, who can engage in a celebratory dialogue with the majority community.

Inspireville's adventure component in Montreal will consist of a Water Pageant using brilliantly decorated floats that will be created for a contest and will be displayed along the Lachine Canal.

The aquatic component, in collaboration with Parks Canada, is based on recurring tourist attractions in European cities that has repurposed their old industrial canals

for recreational activities. An annual parade of lavishly decorated floats could become a new tourist attraction for Montreal.

In addition to the Montreal Events, ELAN will work with regional partners to stage satellite events.

Inspireville will also have a history component in Montreal, whereby participants will travel on foot and bicycle in a 'History Hunt' to discover historic and industrial locations and decipher clues about the industrial history of the Southwest borough. The borough chosen because of its rich social, industrial and economic past which involves many business owners and untold thousands of workers from Quebec's English-speaking community.

Partners

Greenland Productions will be ELAN's major partner in the Montreal area, and will act as project manager. Greenland has working relationships with many other partners who will help provide expertise and support: Evenko, Pop Montreal, Hello Darlin' Productions, Marbelus Arts Foundation, Planet Québec, McCord Museums, Musée du Rock n Roll, the Arsenal exhibition space.

In the regions of Quebec outside Montreal, ELAN will partner with a number of cities and towns that have already worked with ELAN on past projects. Each of these municipalities has a strong English-speaking presence and an established performing arts venue: Hudson, Knowlton, Quebec City, and Wakefield.

Research

The research for this project consisted of:

- Identifying historically significant locations
- Making contact with historical societies and identifying existing historical websites.
- Researching the stories of significant locations
- Locating historical photos/images
- Photographing current locations
- Investigating geo-spatial technology that can be incorporated into the "treasure hunt" activity.

APPENDIX 1 DIRECT RESEARCH WITH REGIONAL PARTNERS

Introduction & Context

The vast majority of the available literature on creative economies has so far been based upon cities.

- Richard Florida's large-scale overviews of the cultural dynamics of various North American cities offer a theoretical model and language by which to analyze this emerging social trend.
- The Conference Board of Canada report, *Valuing Culture: Measuring and Understanding Canada's Creative Economy*, underlines the emergence of such cultural activity on a national scale by offering statistics and localizing international reports on the same subject.
- QUESCREN's report, *The Creative Economy and the English Speaking Communities of Quebec*, explores this subject from the confines of Montreal.
- David Mendel's French-language study, *Le tourisme culturel à Québec: vers une nouvelle approche profitable et durable*, looks at Quebec's regions with a focus on French-speaking communities.

Only Peter MacGibbon's *Report on the Wow! How? Now! Creative Economy Workshop held at the Wakefield La Pêche Community Centre* offers a glimpse at how the dynamics of a creative economy unfold within the ESCQ, and where the role of cultural tourism could prove significant.

Its recommendations have led ELAN to believe that a more comprehensive study of the views of cultural participants in the ESCQ regions is necessary to lay the foundation for further activities that could strengthen the creative economies of these areas.

In order to properly assess the needs and wants of such communities, ELAN needed to know more about their:

- Communications strategies
- Promotional materials
- Cultural offerings
- Relationships to tourism sectors

There was also the secondary concern regarding the **lack of communication between regional communities**, resulting in communication silos that lead to

inefficient uses of limited resources, an inability to communicate needs to regional, provincial, and national public-sector institutions, and no overall creative economy strategy for such communities.

ELAN opted to focus its research on three communities – Wakefield, Knowlton, and Hudson – that have historically featured above average:

- d) English-speaking populations
- e) Proportion of self-identifying artists with those populations
- f) Arts & culture infrastructure for communities of their size

The research opted for a narrow and deep pool of participants, in order to delve more deeply into relevant issues for analytical purposes. Numerous wide and shallow pool studies have been conducted for statistical purposes; this study wants to go beyond the numbers and gain a sense of the quality of concerns found in these communities.

The Three Communities

Wakefield – Given the pre-existing *Wow! How? Now!* report, this community knows that its arts & culture professionals are self-organized and ambitious to convert their cultural activities into a larger cultural tourism strategy. Located in the Outaouais Valley, this little village is well situated with much to offer:

- Within a 30-minute drive from Ottawa and Gatineau
- Claims to have more artists per capita than New York City.
- Its population of 1000 is fortunate to have 2 live music bars, 7 to 8 concerts per week, a theatre company, several art galleries, and dozens of local artists and musicians.
- The local cultural calendar features many thriving festivals that attract visitors from nearby cities, as do the bucolic natural surroundings of the Gatineau Hills.

Knowlton – The community of Knowlton in the Lac Brome region of the Eastern Townships features a sizable arts & culture community. Knowlton claims the arts as one of its community pillars, given the number of independent artists and artisans who live there, many of whom have organized to form associations, festivals, and companies whose productions are well attended by those in the region.

- Located within 90 minutes of Montreal and just 30 minutes from the United States border.
- Touristic appeal is already strong with skiers in the winter months, beachgoers and golfers in the summer months, and nature enthusiasts in the fall for its falling leaves.

- The community takes part in the regional “wine route”, which attracts many visitors as well, and there are plenty of restaurants and accommodations as a result.

Hudson – Hudson is well known in the region for its natural beauty and charming town centre, and its bustling flea market. As a result, it attracts a strong showing of weekend visitors, many of whom come in for the day.

- Located just off the northwest part of the island of Montreal, Hudson is but a 45-minute drive from the city
- A local population of 5000+ residents.
- Of the 140 businesses in town, roughly 50% are of an arts & crafts nature.
- The arts community is led by local workshops and galleries that feature the works of local artists and artisans, as well as a local theatre.
- Attracts visitors from the West Island who don't want to venture into the city.

All three of these communities feature the desired combination of pre-existing arts & culture and tourism infrastructure. The questions ELAN wanted to explore in its research included:

- e) Learning more about if and how each cultural community worked with their tourism counterparts
- f) Whether opportunities existed for greater collaborations between the two industries in order to develop a significant cultural tourism sector.
- g) Whether the arts & culture participants in these communities felt there were structural disadvantages acting as obstacles to their endeavours.
- h) If they could benefit from stronger communication strategies with other communities of their size and scope.

The Interview Participants

In total, ELAN interviewed 10 cultural workers with deep roots and extensive experience in their regions. These included:

Hudson

Blair MacKay – Currently, Artistic Director and Vice-President of the Board at the Hudson Music Festival, Mr. MacKay is a musician who has also served as Artistic Director of the Evergreen Club Contemporary Gamelan for 23 years.

Carol Outram – A Hudson-based artisan specializing in textiles, Ms. Outram is one of the organizers behind the Hudson & Region Studio Tours that bring visitors into the galleries and ateliers of the region's numerous artists.

Audrey Wall – Currently Executive Director of the Greenwood Centre for History in Hudson, Ms. Wall also serves as Director of the Centre’s Storyfest Literary Festival.

Knowlton

Jessica Brown – Outgoing president of Knowlton’s Brome Lake Duck festival, which draws upwards of 30,000 visitors to the region annually.

Donald Finigan – An organizer of The Acoustic Village monthly concert series in Knowlton at the popular Star Café.

Kate Holbrook – Long involved with Knowlton’s arts & culture community, Ms. Holbrook currently served as a cultural coordinator for the Townshippers’ Association.

Danny McAuley – Owner of Knowlton’s Brome Lake Books, founded in 1998, known beyond the region as the venue where international bestselling author Louise Penny launches all her novels in the Inspector Gamache and Three Pines Mystery series.

Nicholas Pynes – Artistic Director of Theatre Lac Brome since 1991, Mr. Pynes has been instrumental promoting the works of Canadian playwrights to Townships audiences

Wakefield

Peter MacGibbon – Currently a Production Manager for Centre Wakefield La Pêche and a Community Development Consultant, Mr. MacGibbon previously served with Theatre Wakefield for approximately a decade in the capacities of Vice President and General Manager, and his roots in the region extend back at least another decade. He is the author of the *Report on the Wow! How? Now! Creative Economy Workshop held at the Wakefield La Pêche Community Centre*.

Kerstin Petersson – The Artistic and Producing Director for Wakefield’s Ta Da! Theatre Festival for the past two years, Ms. Petersson also served as treasurer for Theatre Wakefield for a decade and has consulted on cultural issues in the region during that time.

The Interview Format & Questions

The interviews were designed to be intensive and probing, while maintaining a degree of consistency that would make the responses more comparable in the post-interview analysis. Interviews were conducted by telephone, using a format of 10 clusters of questions that allowed the interviewer to pursue deeper questionings depending on the interviewee's response. Each session took about 30 to 60 minutes.

The following question clusters were used as a basis for each discussion:

1. How would describe your region's current infrastructure for arts & culture? Is an arts & culture community significant to your region? Has it become more or less valued over the years? Why?
2. In your opinion, is there interest within your community to promote cultural activity as a means of attracting more tourists? Is cultural tourism an area that you feel could be more significant to attracting tourists to your region? If so, where is the potential?
3. How would describe your region's current infrastructure for tourism? Has tourism had a significant impact on your region? Has it become more or less valued over the years? Why?
4. What regular collaborations do you engage in with other arts groups, or other sectors?
5. How do the local cultural and tourism industries promote their activities? Do they focus mainly on the region, or do they promote to local urban centres as well? Is their interaction between the various sectors for promotional purposes? If yes, what form has it taken? If no, why hasn't it happened?
6. Are there tourism markets that you feel you are unable to currently access? If so, which ones and why?
7. Would you find it beneficial to collaborate with other arts groups, or other sectors on special (one off) events or regular packages (eg summer period or fall period) offered to tourists?
8. Do the local tourism and arts & culture communities have their own associations? Are they part of regional associations? Do they interact with government bodies for support? If so, which ones and how effective have they been? If not, why not?

9. What joint efforts (culture, crafts, events, food, accommodation) have been undertaken to attract audiences-tourists with multi-faceted events? How successful were they?
10. Do you think there is a larger role for an outside organization to play in helping your cultural community overcome challenges and obstacles?

Interview Responses

After the interviews, the answers were transcribed and sub-divided into 1 of 5 categories of pertinent issues that arose across all conversations. These pertinent issues consisted of:

- 1) Human Resources & Physical Infrastructure
- 2) Culture's Value Within Regional Communities
- 3) Inter-Organizational Collaborations
- 4) Promotion
- 5) Access to Markets & Opportunities

1) HUMAN RESOURCES & PHYSICAL INFRASTRUCTURE

In terms of the available infrastructure for the arts & culture sectors within Quebec's regional communities, the interview participants were generally in agreement.

KEY POINTS

- The regions feature many individual artists and artisans.
- Many artists and artisans have organized in small groups of 50 to 100 members that focus specifically and inwardly on shared disciplines.
- Associations that collect representatives from these discipline-specific entities do not exist.
- Apart from a few galleries, museums and theatres, venues are often multi-service (community centres, churches, restaurants, bars, cafes, and private homes)
- Public financial support mainly comes from regional offices and depends largely on having the right individual in position of control over a culture and/or tourism portfolio, making support shallow and unpredictable.
- Greater consistency in publicly funded support and/or participation would add the stability to build on existing momentum to transform labour of loves into viable longer term strategies that would form the cornerstones of creative economies.

DISCUSSION HIGHLIGHTS

a) Budgets exists for infrastructure projects, not people who staff them

There has a trend in recent years toward greater mobilization to renew and evolve cultural infrastructure in ESCQ regions.

“The infrastructure is developing and growing,” says Wakefield’s Peter MacGibbon, a long-time manager at Theatre Wakefield. “The number of small venues for artists who want to perform their work is overall increasing. On the flipside, there’s increased competition for the audience. What’s needed is a greater recognition of that on all levels. From marketing to the recognition that the English community tends to punch above its weight in terms of how many artists contribute, whereas the attention from support organizations tends to go elsewhere.”

Wakefield's Kerstin Petterson, Executive and Artistic Director for the Ta Da Festival concurs that ***the activities already in existence have made for a vibrant local arts & culture scene that nevertheless can't afford to plan too far into the future due to an over-reliance on volunteerism, limiting growth.***

"We have the performing arts, musicians everywhere. We have the Ta Da Festival and the Wakefield International Film festival, both of which branched out from Theatre Wakefield. We have branched out much more in organizing bigger events here. We have a village centre, a very active community life, very nice community centre. This has all been happening over the last 10-12 years. Our library is a perfect example of how things work here. It's very active, and totally run by volunteers. Every other library in the region has paid positions."

This dynamic is echoed in Knowlton, according to Danny McCauley. "The community wants to have lots of projects, they're keen on having them, but they don't have a lot of funding or the staff. We have the people and desire to do things, but we don't always have the facilities or means to pull them off. As long as I've been involved, there've been different movements to get things going. They always only go so far and then the money or time runs out, or people have to move on. Primarily this is because it's all volunteer."

b) Communities agree: Culture & tourism benefit self-image

In Hudson, a similar picture emerges of a community with a lot to offer, working with numerous structural constraints. "The arts & culture community is considered significant here," attests Audrey Wall of the Greenwood Centre for Living History. "The town has been looking at culture as being a really important factor for attracting tourists to our little town. We have a large music festival on a weekend in the summer that attracts many, many people, we have another concert group that brings concert pianists and other things like that. We have an opera series, and we have a lot of live theatre that happens throughout the year.

"So the community is very grateful for the fact that they don't have to go far to get this culture. I think, by and large, people are quite anxious about the town having its political and financial woes, and tourism and culture are seen as they key to moving forward."

c) Stable tourism strategies require independent arbiters

The conclusion that culture is central to a larger tourism strategy is taking hold, but once again that result is a function of sympathetic individuals holding the right public posts within the community.

“It really has to do with each council,” says music festival organizer Blair MacKay. “There are anywhere from 3000 to 10000 people per division in the region. If a region has more money, they’ll spend more. But if the money’s directed by the town, it’ll go completely to tourism. If it’s directed by an independent organization, like a festival, then there’s a greater awareness of the culture we’re producing, rather than just trade and up-front tourism.”

The question of funding is not merely a matter of consistent budgets. ***The key to sustainability is in finding correct arm’s-length association between a town and its artists that offers a perspective that’s considered objective by all.***

“Hudson’s political class is starting to see culture as a way to boost the economy,” Mackay reports. “But it all comes down to the individuals, the mayors. And because of who they are, it will also determine the kind of culture that gets funded. It’s very subjective, every four years. Either we get someone’s preferences, or nothing. Which is why it’s important for it to be run by independent organizations, in collaboration with the town, to get some stability.”

In Knowlton, the tourism budget has switched hands numerous times, creating greater instabilities. “It really hasn’t come together yet between the culture and tourism communities,” says Danny McCauley. “The towns themselves have been trying to figure out where to direct their tourism money. Our town keeps flip-flopping. They gave the money last year to the Chamber of Commerce, which works on trying to develop the trails and focus on the nature. This year the town has flipped it back to controlling it themselves, and has hired somebody to handle tourism. And I think they’re taking more of a ‘let’s look at the businesses and the shopping’ approach. There isn’t really a clear plan or anything long-term.”

CONCLUSIONS

- New and existing cultural infrastructure gives local arts communities venues in which to host their programming and a closer connection to their communities, but without proper funding for the staffing of cultural organizations, the growth potential within these venues is limited by volunteerism.
- Communities have grown to appreciate culture as a feature that distinguishes their region and presents them in a positive light to visitors, thereby feeding tourism prospects.
- Given the nature of regional politics, how and what culture gets presented as an image of the community is largely a matter of decisions made by individual politicians whose priorities can change and whose roles are often limited to a few years.

- The potential for greater mutually beneficial relationships exist between the arts and commerce sectors, but currently there is much misunderstanding regarding the needs and function each side of the equation.
- For a stable cultural tourism strategy to emerge, an outside third-party organization would be best suited to address all parties' needs and be able to provide the long-term presence that individual politicians can't offer.

2) CULTURE'S VALUE WITHIN REGIONAL COMMUNITIES

With much commerce moving from village centres to big-box retailers on the outskirts of larger communities, the businesses in the ESCQ are starting to realize that culture can be a stable mechanism for amplifying the image of their regions and attracting tourism. This realization has taken many shapes.

Key Points

- New Canada Council guidelines are expanding the traditional definition of artists to include artisans and even local agricultural production.
- The broadening of artistic disciplines has particular potential for rural regions, where the number of artists can grow significantly as a result.
- Artists will gain a more powerful voice within their communities, potentially changing the dynamic of communications between arts, commerce, and the public sector.
- Festivals are especially prized as they grant communities wide visibility beyond their borders and help galvanize a region's overall image.
- Businesses appear more willing to sponsor arts & culture activities through underwriting some of the festivals' back-end costs (accommodating guest artists etc).
- Regional County Municipalities and Tourism Associations are solidifying the links between arts & commerce through their support of festivals.

DISCUSSION HIGHLIGHTS

a) New cultural guidelines can spur innovative thinking

New Canada Council guidelines defining artists and artisans are spurring local cultural participants to create new opportunities in hitherto unfunded disciplines. In Hudson, to take one example, such developments are arising due to the creation of the "fine craft" category in the overhaul of the Canada Council's list of artistic disciplines.

"Fine craft has now been designated as a category by the Canada Council, and they do supply a grant in that section," says Hudson Fine Craft founder Carol Outram. "The definition of fine craft is something that's made with a material, by hand of hand-helped machines, and then it's made skilfully and judged on its final aesthetics. It's become a relatively new category. For example, we have one company that's an apple orchard, and we have an organization that's called the food collective. We include those people as artisans. Around that is also the

opportunity to develop stuff for gardens, outdoor sculptures. There's a whole new way of collaborating."

"60% of the region is designated agricultural," says Outram. "One of the things being looked for development in the very near future is small-scale people who work the land. We have included them into the category of artisans, these people who work with their hands to grow things. What we've found is that, in the community, there's lots of people who go in to the category of artisan rather than artist."

Beyond Canada Council guidelines, the emerging opportunity of combining agriculture and the arts has deep implications in Quebec, where agricultural lands are protected and "grow local, buy local" movements are gaining traction due to a combination of environmental and economic concerns. ***The prospect of adding agricultural endeavours to the arts & culture portfolio gives each community's cultural portfolio creates a much more concrete link between culture and commerce.***

b) Greater involvement between culture, commerce, and communities

In a community like Hudson, that link would fall into a larger trajectory. ***As the arts and commerce sectors begin to work in closer connection, towns see the potentials of the visibility provided by festivals in particular.*** "There's a change now, where the towns are starting to buy into the festivals," says Blair MacKay.

"The region is starting to take notice because a lot of the towns are starting to take note of culture more. A lot of it has to do with festivals creating visibility. I would say also that the MRC (Municipalités régionales de comté du Québec, or Regional Country Municipalities) is helping a lot, they're starting to get more involved."

This trend is evident in Wakefield as well, where ***the regional tourism association has added arts & culture to its list of local priorities, alongside nature.*** "Tourism Outaouais has now recognized this axis up and down the Gatineau River with a concentration of arts & culture activity, connected with the natural attractions," says Peter MacGibbon.

"There's a lot of natural attraction that people will come over for, and then that will lead to other curiosity and discovery. The nature has historically taken the lead, but more and more that's beginning to change. They have committed in their strategic plan to supporting this corridor. It looks like one of the first initiatives they'll be doing is to support ongoing studio and gallery tours."

For Kirsten Petersson, who works on the Wakefield International Film Festival (WIFF) and well as the Ta Da Festival, the signs of official community interest are even more extensive. "For WIFF, we're meeting with the *Ministère de la Culture*

et des Communications. It's been six years now, and every year the influx from the outside is growing. The restaurants notice it, and they can bank on being fully booked over those weekends.

"This year we plan to work more with Tourism Outaouais. The film festival was approached by one of the hotel chains in Ottawa, and they wanted to do a package where their guests then come up to the festival. So this is the first year we're getting inquiries from elsewhere. We're also working with the CLD (*Centre Local du développement*). They are an MRC-based outfit. They have been really good because they have a personal dedicated to the cultural economy."

c) Cultural policies for communities solidify relationship and strategy

According to long-time cultural worker Kate Holbrook in Knowlton, committing towns to well-conceived cultural policies can yield numerous long-term benefits that transcend individual politicians and bureaucrats.

Quebec's policies encourage local areas and rural areas to investigate what they have in terms of support and knowledge, and to develop their own cultural policies. These cultural policies were carried out over the last 12-15 years. It was really researched to find out what artists lived in what areas, along with repertoires and inventories of artists and organizations. It was really the first time anybody had taken an interest in the regions. This was really linking in with economics in the regions. They realized that the cultural economy was worth knowing about."

Regional CLD's were put in charge of overseeing that cultural policies were developed, maintained, and revisited over time. "There had to be a connection with the CLD," says Holbrook. "The group doing the research was a cultural policy committee made up of artists. The person paid at the CLD to manage culture would sit in, and very often there was money to hire somebody to write the policy. And the MRC also got that, because they worked in conjunction. But the CLD was the one that put money into industry in the area, and they were the ones who would receive the money to write the policy. It was up to the artists to push for that."

Unfortunately, much of these gains have been squandered since the provincial government cut funding for the CLDs, leaving all of them without paid cultural attachés to oversee the portfolio. "The CLD was a positive force in bringing this all together, and last year the cultural agent was not engaged again. They probably still have a cultural dossier, and it's probably run by the business section. The CLD was told, your role is to support business. We don't see culture making any money, so it's only going to be the business side of any cultural activity that we're interested in. Cultural policy has been put on the backburner. They've gone more to local industry than having a local agenda."

CONCLUSIONS

- With a significant change in cultural guidelines at the federal level comes the opportunity for regional arts organizations to rethink the possibilities available to them and their growth strategies. Such innovative thinking should be supported, even if it doesn't always yield success.
- Arts organizations are beginning to find some beneficial structural aid from regional commerce and tourism associations, whose involvement can provide the right balance of arm's-length support many of these groups want.
- Regional cultural policy development should be encouraged and renewed in order to sustain interest from successive governments and give direction to communities, as well as a voice for local artists.
- Provincial cuts to the CLD's in particular have hindered the work of numerous regional culture groups. Much valuable work and expertise has been left undeveloped, and someone should help communities reclaim it.

3) INTER-ORGANIZATIONAL COLLABORATION

Though the majority of arts & culture groups in the ESCQ regions tend to focus inward on their specializations, as the proliferation of their members and activities spreads the need to communicate among groups has grown too.

KEY POINTS

- The main purpose of these communications is to coordinate schedules and ensure distinction between various events.
- As such channels solidify over time, they have the potential to evolve to confront larger regional challenges with a more cohesive, unified voice.
- Currently the main obstacle to more inter-group communication taking place is a matter of limited time and resource management.
- For many, inter-group communications & collaborations are a low priority for many groups, unless there is a direct need or gain to be had
- Internal politics within small communities also lead to suspicions as to whether any one party can be objective enough to organize such larger associations without personal motives.
- Where communication and collaboration could be beneficial to addressing larger structural challenges that emerge as trends across regions, an outside organization with no intentions to infringe on the creative aspects of individual groups could be seen as more objective, galvanizing force by communities.

DISCUSSION HIGHLIGHTS

1) Communicate to avoid overlap, then to build the big picture

As many ESCQ arts organizations grow and mature, the need to communicate and collaborate on issues as various as scheduling coordination, event partnership, and resource sharing becomes a priority.

At base, the need to break out of one's own silo to communicate with other groups begins as a matter of avoiding inadvertent overlap and compromising individual efforts. Resources are already limited, such oversights could significantly damage one's plans. Therefore, inter-group communication first arises out of need, not want.

But once this need for communication is established, a larger perspective on culture emerges. "In Hudson, we've gone from six festivals to 10, and we get together to talk about what's going on," says Blair MacKay. "We do joint marketing. We have a collective sense of what's going on in the region. That's a good thing. That coming together is about communicating. It's about not getting in the way of

each other and preserving the diversity of the offerings. So there's a perspective now on what culture is being promoted."

b) From Open Communication Channels, Marketing Opportunities Arise

What begins as a need to organize a larger community calendar can yield greater efficiencies in marketing. Marketing is one area where much duplication takes place, at great cost.

The festivals' joint marketing initiatives, though basic, emerged with the assistance of the local MRC, which provides a more objective perspective to cultural participants who otherwise have much at stake. The MRC is not the only organization lending a hand.

As Audrey Wall confirms, "We have an SDC (*Société développement commerciale*) now that's trying to get things coordinated and synchronized. So there are definitely efforts to pull it all together and the support has quite a wide base."

c) Collaboration Showcases Strength in Numbers

The artisans of Hudson are collaborating even further. 2016 marks the first year of the Rites of Spring festival in Hudson, based on European traditions used by small artisanally driven communities to celebrate the emergence of the season. Such festivals speak not only to the arts, but also to the heritage of the region, thereby multiplying its tourism attractions.

"We look at this festival in a collaborative way," says organizer Carol Outram. "We have approached other organizations to see if they want to take part. So far, we've got ten groups that are taking part: the Hudson Village Quilters, Hudson Fine Craft, the Fair Trade group (Hudson is designated a fair trade town, and we include fair trade because there are lots of fair trade issues around artisans), the food collective, the history society and the museum, the war memorial library, the quilters for Kanehsatake (we're trying to include our Aboriginal neighbours), the Hudson fine artists, Greenwood Centre for Living History, *Le Nichoir* (a bird sanctuary), a wellness group to do with lifestyle and health, and an old sewing group for one of the churches. So there's quite a cross-cultural reference there. All in all, that involves upward of five hundred people."

There's recognition to be had in numbers. In regions where those numbers intersect with longevity, organizations are beginning to see greater benefits to their collaborative efforts. In Wakefield, several of the larger organizations are beginning to invest in innovative mechanisms to stabilize their presence.

d) Collaboration as a Way to Evolve Organizations

“We do have, through the CLD again, an agreement with several organizations,” says Kerstin Petersson. “We share resources with the community centre and local museum. The CLD is funding the technical director that we share with the centre. We’re just waiting to hear back on the next round of funding to see if we can share some translation services, some publicity, communications.”

The source of such innovative approaches to filling such necessary organizational posts once again came from the outside. “This is the model that CLD came up with that we’ve been trying out, that they started up in Trois Rivières. The CLD is very much into creating full-time positions. We’re not as big on that. We work with self-employed contractors. We figure that it’s employment too. But the model has been adapted to this region, and we have to contribute 50%. Still, having these resources available brings us a step forward because it enables us to organize better.”

The conclusion to draw here is that organizations that work individually may very well be able to sustain their projects for the time being. But only collaboration, especially that which invites outside organizations into its strategic planning, yields the sort of innovation that’s needed for growth and development to take place in a meaningful way.

CONCLUSIONS

- In regional communities dealing with limited audiences, communication is essential to, at minimum, planning calendars.
- Many parties expressed interest in taking collaboration further into joint marketing efforts, but lamented the lack of skilled personnel to dedicate to the project.
- Resource sharing for temporary skilled positions is an effective new model to build organizational capacity on a budget.
- Third-party organizations such as the CLDs were helping cultural organizations overcome their human-resources limitations in such areas, but that work has come to an end due to provincial budget cuts.

4) PROMOTION

Promotion is an essential component of any artistic and/or cultural activity, so it’s no surprise that this aspect of cultural work in the ESCQ has received much consideration from our interview participants.

KEY POINTS

- Promotional efforts remain an individual concern for each organization, and are often a valuable aspect of one's strategy and efforts.
- Cultural participants are generally not open to collaborating with others on promotion because promotional budgets are already quite limited. Collaboration in this domain is viewed as a form of dilution.
- The desire may exist to add another level of collaborative promotion above and beyond the individual strategies, if the budget and the resources were to come from elsewhere.
- Promotion remains largely regional, as audiences tend not to travel beyond a 20- to 40-minute radius.
- Cross-promotional efforts with the tourism sector typically arise when the opportunity presents itself, as opposed to being part of an embedded strategy. Participants generally don't find they yield enough results to justify the human resources invested into their organization.

DISCUSSION HIGHLIGHTS

a) Promotion is relative to distance travelled

Audience habits are not easy to change, and given the cumulative experiences of our participants, being over-ambitious with ***a promotional effort isn't likely to generate audiences from further off than a 40-minute drive***. Partly, this is because transportation options within the regions are limited, as are road conditions, and so audience often limit themselves to cars and daytime events, as well as weekend stays.

Weekend travellers are the market tier that ESCQ regions are often most interested in attracting. They not only come in for the culture, but along the way they invest in the restaurants and accommodations, among other purchases. Therefore, ***their numbers have the potential to leave a big economic footprint.***

"The weekender, short escape market is the most consistent to try to access," confirms Wakefield's Peter MacGibbon. Almost all of the art forms, with the exception of dance, have an audience here. The Wakefield International Film Festival draws 35% of its audience from Ottawa, and those audiences are growing. The festival takes place over four weekends in February.

“Even the way it’s formatted, we see a much better draw for matinees. Evening shows don’t do as well. It’s clear that people like to come up, have an activity, then go out to dinner, and go home. People realize there are benefits to getting out of town. There’s free parking, no line-ups, prices are cheaper, great dining options, good B&B’s and hotels.”

Wakefield is fortunate enough to have urban centres Ottawa and Gatineau within its 20- to 40-minute radius. That characteristic adds a degree of sustainability to the audiences the village’s events can attract. “It’s very important to us to promote to Ottawa and Gatineau,” say Kerstin Petersson. “We are a very big region here and we have lots of places along the way. Wakefield is one of the biggest of them, and we only have 2,000 people now. There’s only so many things you can bring people out for, so you do need that. Otherwise you’re not sustainable. We have the Black Sheep Inn here, a famous place. If they didn’t have people come up from Ottawa, they wouldn’t survive.”

b) Collaboration on promotional efforts is theoretically appealing, but practically complicated

Plans to coordinate cultural groups to speak with one promotional voice are theoretically attractive, but fraught with complications in practice.

“We would love to have a schedule that presents everything the community has organized for the year, so that we can promote it as one and people can know that if you come here every Thursday or every Saturday, you will get this play or that concert,” says Petersson.

“We’re individually organized enough to have enough events to do that. But it’s very labour-intensive to go beyond that and coordinate everyone’s communications in one direction when we barely have enough people to manage our own individual operations. But that would make it easier to market, because you have one brochure for the summer. And once people are up here, they can learn about all the other things. And then we can have spin-offs. There’s lots to dream up once people get here.”

c) Cultural and tourism sector collaborations on promotional packages are seen as too time-intensive for the results they produce

As with other aspects of this report, ***budget and human resource limitations are the main obstacles***. With little funding available, much of it is allocated to the actual production of the culture.

As Blair MacKay says, “Our promotional efforts are fairly regional. But a lot of that is a monetary issue.” So collaboration between culture and tourism is often seen as something that will happen anyways, unofficially, if the cultural product is strong enough to draw the audience.

“Some people do put together packages between the cultural and tourism sectors, but it’s not that common,” says MacKay. “It’s a collaborative thing, but it’s fraught with a lot of problems. We have collaborations with restaurants where we do kiosks at our festival, and that promotes the area’s offerings. But in terms of packages for tourists, they happen but I’m not sure how successful they are.

“It’s kind of complicated, and the audience you attract for that is small. With the limited resources that are available, you really have to focus on who you’re going to reach. That kind of collaborative effort takes a lot of volunteerism or time. It’s better to focus on what the event is and getting people there.”

d) Promotional spending must grow to pay for expertise and accountability

For long-term gains to be made, participants realize that promotional efforts must eventually claim a greater portion of their overall budgets.

“If you can pay somebody instead of having volunteers, there’s more accountability for the work. It makes the whole plan unpredictable,” says Kerstin Petersson. MacGibbon believes there needs to be a strategy in place to instigate such growth. “At the festivals, we try to document what percentage we pay, say, a graphic designer, so it escalates from 15% of what they would normally charge at the beginning, to 30% now. The goal is that eventually we’ll have built in a full-time position.”

Beyond budgets and organizational capacity, the changing media landscape, already a complicated issue in cities, has left ESCQ with even fewer options. “For promotion, we rely very heavily on the local newspaper,” says Audrey Wall of Hudson. “We’re down to just one; the other has folded. They are very supportive, but they’re trying to support the whole of the community, so our little area sometimes feels as though it gets squeezed out. The Montreal papers don’t seem to recognize us too much. We’re a little bit too far off their radar. The other towns are all busy with their local things. It’s a bit of a struggle for promoting things.”

In Wakefield, it’s much the same dynamic, confirms Kerstin Petersson. “We have the regional newspaper, *The Low Down to Hull and Back*, *The West Quebec Post*. Several email newsletters. We’re connecting with groups in other areas. There’s a lot of word of mouth by getting into particular communities with events. There’s no local TV station, certainly nothing for non-francophones. We have our own database from over the years. We have Facebook, the website. We don’t do much

print advertising because it's really expensive and we're not sure how effective it is."

e) Sponsorship is the most effective form of collaboration between the arts and commerce sectors

The most concrete cross-promotional relationships between culture and commerce occur at the level of event sponsorship. Local businesses will exchange goods or services that are already within their domain for visibility, as part of a sense of civic pride.

"The music festival will do shows at public and/or private venues, which then promote that venue," says MacKay. "We work with the hotels and restaurants to accommodate the artists we're bringing into town. Those kinds of collaborations happen regardless, and provide lots of room for visibility for the area's businesses. One of the problems with marketing is if you give people too many things to look at, they no longer know where to look. It gets confusing very quickly."

Audrey Wall also finds that this sponsorship dynamic offers the most mutually beneficial arrangement. "Certainly in terms of food and accommodations, when we bring our authors they give us free accommodations, a certain allowance of free food from the grocery store. For the St. Patrick's Day parade, the local paint store provides the paint, the local pub brings in the celebrities."

Peter MacGibbon sees a great deal of this sort of promotional collaboration happening in Wakefield, though he senses that more investment in the community by the retail sector would in the end benefit everyone. "The hospitality and tourism business contribute a lot, they sponsor a lot of activities, shows, festivals. But it's more on a civic level.

"To get to the next level, there's a lot of infrastructure work that needs to be done to beautify the community in places, and they could contribute more there, to solidify Wakefield's brand. Wakefield has its own culture and its own economic dynamism, which is not mimicked in the surrounding area. But it's only supported to a moderate degree by the municipality."

In Knowlton, that next level of integration between commercial sponsorship and the arts was part of the CLD's mandate. "Ed Humphrey worked in the CLD as the cultural agent for the last 5 years before he was let go. He had a plan. He got training two days a week to be able to make a list of local industries that might become cultural sponsors. What they wanted was a pot for the whole district that would be aiming at \$50-100,000 per industry to put into a cultural fund. Ed got quite well advanced in that project, and the industries were expressing an interest in seeing a really nice outline of what there could be to support in cultural tourism.

“I think he had picked five that were on the verge of putting some serious money into an envelope that would be administered by a cultural committee. Then people would write applications for that sponsorship. The whole thing was moving on a very nice track for a while. So the closure of the CLD’s cultural agent post was absolutely detrimental to this work. I don’t know that anybody at the CLD has picked up that dossier but a lot of work in those files was valuable, and the initial introductions have been done. Training was given on a very professional level. It’s a really advanced skill in cultural tourism that we need, and he was getting trained for it. It’s not something that everybody knows how to do.”

CONCLUSIONS

- Most ESCQ cultural organizations would like to spend more than they currently do on promotion, but their budgets are limited.
- Print promotions (brochures, posters, catalogues) are still prized, though they are expensive. Collaboration on this level seems beyond the means of many parties.
- Promotional expenditures are better invested in human resources that can gather expertise and grow with an organization and its needs.
- Sponsorship can alleviate some of the more quotidian costs of hosting artists.

5) ACCESS TO MARKETS & OPPORTUNITIES

The impulse in terms of market access is to think that rural cultural communities would like to draw ever-larger audience from nearby urban centres. And that’s true, to an extent. But many of the participants we spoke to noted that a second, equally viable market share could come from neighbouring Francophone communities. Market access is also limited by each community’s ability to voice obstacles, challenges, and grievances to provincial and federal levels of government.

KEY POINTS

- The greatest untapped market for the ESCQ's cultural participants are neighbouring Francophone communities.
- As language barriers begin to thaw, cultural participants are eager to attract French-speaking audiences, especially for art forms not based in language. In this respect, artisans have the most to gain.
- The arts & culture sectors of the ESCQ would benefit from having an outside organization with the ear of the provincial and federal governments to collect and communicate the trends of their challenges and grievances.

DISCUSSION HIGHLIGHTS

a) Language is still an issue, but not as rigid a division as it once was

In terms of the fundamentals of growth – an access to markets and opportunities – for the ESCQ, ***the traditional barriers familiar to linguistic minorities still exist, though the attitudes on both sides of the French-English equation are slowly changing.*** “Language is a barrier, between the artists and some of the community activists, both of whom focus inward,” Peter MacGibbon confirms. “But in the last few years people have reached out a bit more.”

That shift in attitude is coming from French-speaking communities as much as new generations of English-speakers. Sometimes the right open-minded person in a position of influence makes all the difference.

“We have something in the region called CLDs, and we’ve seen the one for the Gatineau region has hired a full-time cultural officer, Claudine Chauret,” says Peter MacGibbon. “She has become very interested in what’s going on up and down the valley. That’s progress. Also, so much of this comes through volunteerism.”

The desire to interact more with Francophone neighbours is palpable in Hudson as well. “The biggest hurdle in terms of market access here is that it’s an Anglophone community,” says Carol Outram. “I think we have to learn to be more resourceful in terms of reaching the Francophones. Our promotions are unilingual. Areas become known for certain things, and Hudson is known for being English. I think we could reach a few more Francophones because Quebec has a very strong artisan culture.”

Audrey Wall concurs. “The big tourism market that we aren’t accessing sufficiently is the francophone market just next door, Vaudreuil, Dorion, a large growing area. We live in a little pocket here, because we’re a little English town and most of our

events take place in English. The music is the exception. But certainly if we want to expand and grow, that's where we need to look to."

In order to make inroads into this market, she's working with regional level of government. "We're liaising with the MRC, so we make attempts, but I would say we haven't even broken into the local French papers that much."

b) Access to government would create greater efficiencies in communicating structural obstacles

Much work is being done with the ESCQ's arts & culture sectors via regional levels of government, but ***all participants voice concerns that their structural grievances are not being heard by at provincial and federal levels***. As Carol Outram poignantly words it, "I think if you're looking at promoting arts & culture as an industry for the regions of Quebec, having those lines of communication open between communities would be very beneficial."

Certainly there is enough activity underway for these regions' cumulative accomplishments to be called a "creative industry". The goal at this juncture is to create opportunities for all that time and effort to rise from industriousness and yield a more sustainable local economy.

In some cases, the limitation is a matter of geography. "Provincially it's always been hard in the past because our region has never been blessed by attention from Quebec City," Kerstin Petterson. "On the federal level, we've worked with PCH and by extension ELAN, because we are a minority in French Quebec."

In his interview, Peter MacGibbon articulates the same point further. "The Outaouais tends to be cut off from Montreal. It's just not that well known in the rest of Quebec, not the way the Townships are. Outaouais is a federalist region, so they must be getting support from Ottawa. But Ottawa sees a provincial issue, and says it should be dealt with through that department. The federal agencies may not be able to interfere with provincial jurisdictions."

Another part of the limitation is a matter of perceived professionalism. "Theatre Wakefield isn't regarded as a professional company because a lot of the people working in the theatre are amateurs," says Petersson. "The Canada Council in the past did not really want to touch us because we were not professional actors. But that is changing with their new guidelines. We now have the history and the track record of putting on professional stuff as presenters. So now we have a grant-writer as part of the shared resources from the CLD." Changes within the Canada Council guidelines are proving to have a positive effect on the ESCQ, in combination with ascending support from regional offices of government.

Sometimes the limitation isn't so much a matter of perceived professionalism as it is of organizational size vs. available funding category. Blair MacKay has problems connecting with provincial and federal organizations for support. "Federally, the competition is fierce. If you go in with the big festivals, then you're competing with the Montreal Jazz Festival, the Toronto Jazz Festival. We can't really do that. If you're not in festivals, then you're building communities through heritage and, again, the competition is fierce and the demands are more limiting in what you can have as priorities. So you're caught between trying to grow and getting more funding."

Provincially, the problem is more one of where an organization's budget fits in the larger portfolio for culture. "At the provincial level, there are a number of mandates for festivals with budgets of \$200,000 and up," says MacKay. "But how you get to that is a matter of getting sponsorship, unless our town's kicking in finds on the side. In terms of bigger areas, they'll be doing that. Ours won't. So you're kinda stuck with not having that kind of budget. I'd have to find major sponsors, which is probably what they want you to do, but they're not so simple to get. So government funding is complicated in that way."

The solution, according to participants, is to have culturally specific representation for the ESCQ arts communities, from an outside organization that has open channels of communication with provincial and federal levels of government.

"An outside organization would be very useful to bringing the Outaouais onto the radar of the rest of the province," says Peter MacGibbon. "Larger organizations like ELAN have the ear of federal departments as a result of the wide perspective they take on. It's very easy for me to get down to details and finer points that are unique to our area, and that's important. But it's hard to communicate that at the federal level.

"The Heritage Canada office in Montreal gives tremendous support to the regions, as part of its Official Linguistic Minorities department. But it's very difficult for me to call up the DEC (Développement économique Canada), which is the branch of Industry Canada (renamed 2016 as Innovation, Science and Economic Development Canada) that operates in Quebec, and say that this is a particular area to which they should be paying attention."

c) Sustainability is the most telling indicator of sector health

In Hudson, Blair MacKay voices similar concerns. "If someone could communicate to the government that all these medium-sized festivals are integral to the culture, that they're the ones who create diversity and promote the area, and that's the ultimate goal of funding, well the more difficult it is for them to access funding, the less of a chance they'll be sustainable. ***Sustainability is the whole thing. It's***

that much harder for the next festival to get started after one fails. There has to be an annual structure there to enable a minimum of sustainability. Because then you can't make plans."

The ability to plan is a key component of sustainability and growth. Many opportunities are simply not feasible without a sense of stability for the future. For these communities, more funding is not necessarily the problem; fairness in access to funding is more accurate. The ability to stabilize creative industry in the regions will have an outsize effect of the strength of its culture and, in turn, its surrounding economy.

One of the most visible casualties of such instability in recent years has been the Brome Lake Duck Festival. Despite drawing upwards of 30,000 visitors annually to the region, the festival was chronically under-funded for many years and has seen its budget supervision move between the town, the tourism association, and the chamber of commerce.

Beyond that, the festival was never able to develop a sustainable model that catered to its cultural and commercial ideals. Outgoing president Jessica Brown, a prominent member of the local business community, has complained of not getting the cultural support she believes the festival deserves. "We're promoting the region, the culinary skills of our chefs, as well as our wines, but by funding terms this is not considered cultural."

At the same time, the project was not supported by the local business community either, who did not see a direct benefit to their activities. "People in the area think the duck festival is really more to advantage the duck business," says Kate Holbrook. "But the duck industry only gives a very small amount, so they don't see it as a marketing activity that they particularly need. They sell their duck to China and Brazil; they don't really need local people."

The Brome Lake Duck Festival stands as a telling example of what happens to events that do not fall within clearly designated mandates for culture. Local industry will only offer so much support, and that support has to be beneficial to their interests. Local government, meanwhile, fluctuates according to the priorities of its elected officials.

Often times, such grievances are never heard beyond local circles. An outside organization with provincial reach could do more to collect such research from these disparate communities. "In terms of having someone see if other medium-sized festivals like ours have the same grievances regarding the funding dynamics with the budgets, that would be a great idea," affirms Blair MacKay. "Someone to talk to all these festivals and see what are their demands and try to facilitate easier access to funding. That outside organization would have to solicit that information. No one has the time to forward it voluntarily."

Peter MacGibbon put the conclusive point more succinctly. “ELAN or a larger organization can look at what’s going on and say, these are winning conditions in this region, and they just need a bit of recognition. I just feel that sometimes these potential resources are sometimes misdirected because we need that third-party organization to validate what’s happening.”

CONCLUSIONS

- As language divisions thaw, greater efforts can be put into translation of promotional materials to attract larger audiences from within the 40-minute travel radius.
- Access to government agencies is not only a function of obtaining funding, but also of communicating structural obstacles in the system that can be rectified to produce greater efficiencies for all.
- Failure of cultural events is more than just an organization-specific problem. It affects the overall health of regional cultural sectors.

APPENDIX 2

FULL ANALYSIS OF RECENT PROJECTS: CULTURAL TOURISM & TOURING

The following report discusses and analyzes the findings of three previous ELAN Quebec projects undertaken, between 2011 and 2015, on the subjects of the province's artists; their distinctive regional, national, and international circumstances for disseminating their work via touring; and the obstacles and opportunities between their work and access to markets.

The report also draws on numerous other literatures available from provincial and national funding bodies, as well as online sources from within artist communities. For more information on these reports, please consult the Literature Review.

The goal of this report is to compare and contrast findings in previous projects, discern patterns of activity, and capitalize on conclusions that could illustrate a potential path forward to projects that will, in the end, improve market access for Quebec's touring artists.

The conclusions will look at several sides of the issue, from strengthening regional Quebec associations that could be open to cultivating viable venues for touring artists, to centralizing a communication network in Montreal for artists with regional touring aspirations, to promoting professionalization programs for individuals interested in gaining experience in management, production, booking, and other necessary positions within the creative industry that are currently understaffed.

CONTEXT & BACKGROUND

According to a statistical profile presented by the Department of Canadian Heritage, Quebec's Anglophones possess the highest per-capita representation of artists within their community of any Official Language group in Canada.

The last long-form Canadian census (2006) indicated that nearly 1.00% of Quebec's English-speaking population were artists, compared with 0.52% of Francophones living in the rest of Canada, 0.56% of Francophones within Quebec, and 0.65% of the overall Canadian population.

Contrary to the experience of the Francophone minority in the rest of Canada, they do not receive targeted provincial support, nor do they benefit from the specific patronage from their province.

These performers are generally ignored by Quebec's mainstream francophone media and event production network, and are often not invited to key provincial touring venues such as Les Maisons de la culture, which are more often located in predominantly French-speaking communities.

ESQ performers face market access barriers that include the wide dispersal of potential audiences throughout Quebec, a lack of English and French-language media coverage, and a lack of incentive for mainstream presenters to support English-language performances. They are often not served by other established networks outside of Quebec either, which invariably think of any Quebec artists as Francophone.

Quebec's English-language artists, who make up the largest and most productive per-capita community of artists in the country, are also one of the most limited in their ability to develop and professionalize their touring and event production capabilities.

For many artists, this geographic handicap poses a range of consequences, among them stunted development and career prospects, lost opportunities due to the cost of travel, and relocation to other urban centres that provide more welcoming touring and event-production opportunities.

TWO ELAN PROJECTS & ONE STUDY: 2011 – 2015

The following pages outline the purposes, activities, and findings of the two ELAN projects and one study undertaken between 2011 and 2015:

1. Project: Arts and Community Culture on the Road (ACCORD)

The first of two initiatives in the regions of Quebec, for ACCORD the organization developed a case-study touring network throughout various rural communities in order to gain a better understanding of available expertise and venues, and possible obstacles.

2. Project: Arts Alive! Community Initiative to Reinvigorate Cultural Unity, Identity & Talent (CIRCUIT)

The second of two ELAN initiatives into the regions of Quebec. For Arts Alive, the organization sought to further develop its communications network from ACCORD by being the catalyst for six community mini-festivals.

3. Study: A Market Access Strategy for Official Language Minority Community Artists in Quebec

This project had the broadest exploratory mandate of the three and therefore delivers the greatest context with which to view the other two undertakings. Here, ELAN interviewed 110 Quebec-based artists and industry professionals about standard practices, needs, and market access limitations.

EXPLORATORY INITIATIVES: REGIONAL TOURING NETWORKS

On the subject of cultivating a regional touring circuit across Quebec's English-speaking regions, ELAN has twice previously taken on projects designed to explore such possibilities.

The first such project was ACCORD (Arts and Community Culture on the Road), undertaken between April 2011 and March 2013. Here, ELAN toured artists to 26 communities across Quebec, in order to demonstrate that basic infrastructure exists to begin creating a regular touring network.

The second such project was ARTS ALIVE: Community Initiative to Reinvigorate Cultural Identity & Talent (CIRCUIT), undertaken between June 2014 and March 2015. Here, the organization sought to build on the network on contacts made during ACCORD in order to organize a series of regional mini-festivals.

In both cases, the purpose of the activities was to gauge potential participants, local interest, and available expertise in the cultivation of a cultural network connecting Montreal to Quebec's regions. A parallel priority was to foster a sense of cohesion via cultural activity within rural communities where such feelings of solidarity and belonging were in low supply.

ARTS AND COMMUNITY CULTURE ON THE ROAD (ACCORD) April 2011 – March 2013

Project & Purpose

The ACCORD project enabled a good deal of useful networking, giving ELAN an insight into the situation in Western Quebec, Quebec City and the Laurentians. Twenty-six events featuring seventy-four artists were held over the course of the pilot project.

Though Quebec has many regional enclaves of English-speaking communities, artists performing solely in the English language have had difficulty connecting with audiences beyond Montreal. Sometimes Anglophone communities have no discernible social presence, and often they don't have the necessary budgets to host such events.

The regional associations of the Quebec Community Groups Network (QCGN) are often the only organizational presence in many communities, and as such are highly valued. But their concerns tend to reflect the needs of an ageing population who have health and social welfare needs, as well as problems of youth retention.

These regional associations are quite experienced in creating community events, but they lack experience and the necessary information in employing artists.

The regional associations are all at different stages of development. Some can manage extra projects, while other find it difficult. ESCQ residents expressed a need for regional associations, because they create social solidarity, and without that cohesion the prevailing demographic drift away from the province means that communities are more likely to gradually fade away.

Volunteers bear a big load in the regional associations and also in community arts groups. Several people lamented the lack of a staff person to deal with special projects. The best results come about when community organizations have enough people to devote a staff member to arts and culture.

An Exemplary Case Study: Eastern Townships

A touring network already exists at a very modest level in the Eastern Townships. There the Townshippers' Association has taken the lead in revitalizing arts and culture in the community. One important factor has been the development of a cultural position on staff, whose primary job it is to be in touch with the local arts milieu and to coordinate with cultural bureaucrats and politicians as well as the media. The Townshippers' Association has developed its capacity to fundraise with its Research and Cultural Foundation, a charitable foundation created to attract donations.

These small local venues seem to be open to ideas from artists' groups, and to be affordable for them. A new local radio station provides lively promotion.

Municipal, Provincial, and Federal Government Involvement

Local municipal governments (MRCs and CLDs) have cultural development officers with budgets.

The Quebec government encourages regional communities to come up with cultural development policies.

Health Canada has project grants available for social projects.

Conclusions

By building on existing infrastructure and linking communities via a communication network, a touring circuit in Southern Quebec could be sustainable.

In an ideal situation, each regional association would actively liaise with local artists to create events. The main challenge is a lack of money to employ staff members with time for special projects. Regional Associations might consider hiring candidates with arts expertise and administrative experience for posts whenever there are vacancies.

Communities should increase ties to local cultural development bureaucrats, who may be receptive to funding special events with tourism potential.

In the absence of such project coordinators on staff, perhaps local government's cultural development officers could be persuaded to step in. In addition to local government, the Community Economic Development and Employability Corporation (CEDEC) is a good potential partner.

A more central kind of coordination would also help. ELAN might supply a staff member to partner with the regional associations to push towards greater cultural access right across the province.

ARTS ALIVE! QUEBEC

Community Initiative to Reinvigorate Cultural Unity, Identity & Talent (CIRCUIT)

June 2014 – March 31, 2015 (Part 1)

Project & Purpose

With Arts Alive! Quebec (AAQ), ELAN sought to capitalize on the regional network of participants and venues it had initiated with ACCORD, by proposing a series of mini-festivals. Cumulatively, the project engaged eighteen representatives from six regions: Quebec City, Eastern Townships, Huntingdon, West Island, Hudson, and Wakefield.

The CIRCUIT project involved almost 100 volunteers working on organizing committees, programming committees, meeting with local businesses and media as well as distributing promotional material. These six communities represent more than 80% of the total English-speaking population in Quebec.

The template design for AAQ events consisted of two evenings of artistic activities, which encompassed performances ranging from music to theatre to dance. Afternoon arts fairs showcased local musicians, writers, visual artists and filmmakers. Some took place in one venue, while others took place in various locations throughout their communities. Two of the AAQ weekends extended over 4 days, and two communities extended their events over two different weekends.

The project succeeded in strengthening relationships, and in helping ELAN gain a stronger sense of localized community dynamics, principal actors and venues that could be significant in the establishment of a regional touring network.

Regions, Venues, Networks

In **Quebec City**, where Anglophones constitute only 2% of the population, the Morrin Centre exists for the English community in a wonderful historic building in the old town. Executive Director **Barry McCullough** and Communications Director **Hoffmann Wolff** are in contact with many of the area's artists.

In the **Eastern Townships**, a large group of artists spanning many disciplines are already used to working together. They have the support of the Townshippers' Association and with ties to local business. Theatre Lac-Brome, in Knowlton, is a natural venue for cultural events.

In **Huntingdon**, a rural area along the U.S. border that attracts tourists only during apple-picking season, Americans are a potential audience. **Grove Hall**, which used to be part of a church, is a venue that has great potential and scenic grounds. Owners **Mark and Tina Bye** of the **Rural Arts Project**, and dance teacher **Neva Shelton** are devoted to the musical scene in the Chateauguay Valley, and the development of dance. They have the support of the local MRC.

The West Island is the largest Anglophone region in the province. The **Casgrain Building of John Abbott College**, which features a theatre, studios and agora, is the most suitable venue in the area, and Principal **John Halpin**, the Theatre Department's **Christopher Brown**, and the Art Department's **Sheila Nadimi** were instrumental contacts, as was **Claudine Ascher** of the **Dollard Centre of the Arts**.

In Hudson, is a prosperous community with a strong sense of local history, the **Hudson Village Theatre** has greatly benefitted cultural fabric of the region. Executive Director **Kalina Skulska** was instrumental in bringing together local groups to focus on the CIRCUIT project. Hudson looks to both Montreal and the West Island for audiences.

Wakefield is only twenty minutes from Ottawa, which means that although its inhabitants live in Quebec, they are constantly looking westward for audiences and tourists. Citizens have collectively created the new **Wakefield La Pêche Community Centre**. **Theatre Wakefield** has offers an annual film festival, a summer film workshop for youth, and most recently the *Ta Da!* Festival. They have already reached out to other arts organizations in the Des Collines area of the Outaouais with the aim of creating their own local circuit.

Conclusions

The six communities involved in 2015 felt that a valuable foundation was laid and that it is important to consolidate those assets. The arts festivals strengthened community ties among volunteers from community arts organizations, attracted the support from local merchants and municipalities alike, created confidence in minority-language leadership, and gave new status to minority-language arts and culture.

Recognizing the talent that already exists in minority-language communities reinforced a sense of solidarity in the audience, and pride in the artists themselves. The events forged a sense of partnership and community between usually separate artistic organizations. Participating artists from across discipline lines got to meet and work together, a welcome development in communities where creative disciplines tend to work in silos.

New partnerships were formed between cultural groups and merchants, promoting a sense of ownership and empowerment for all members of the community. ELAN's role is to serve as an Arts & Culture catalyst for Quebec's English-speaking population.

STUDY: A MARKET ACCESS STRATEGY FOR OFFICIAL LANGUAGE MINORITY COMMUNITY ARTISTS IN QUEBEC

Overview

In 2013, the Canada Council launched an initiative to facilitate market access in which they wished to include a minority-language component. The Council funded ELAN to elaborate a *Market Access Strategy for Performing Arts* on behalf of the English-speaking community of Quebec. This work began in May 2015 and concluded in December.

In order to formulate a comprehensive picture of the current situation faced by the arts community, the organization conducted 110 in-depth interviews with performers, arts producers, managers, and agents in the fields of dance, theatre, and music. The results were divided into three designations for a clearer perspective of needs: Emerging, Mid-Career, and Established Artists.

For the most part, the interviewees learned that artists who fall into the Established category have little to need for assistance with their careers. Therefore, the needs uncovered here are aimed at Mid-Career and Emerging Artists.

Needs Assessment

1. Greater Professional Support Networks

2.

Artists across the performance disciplines and market access levels expressed a need for more short-term ad hoc assistance from skilled administrators, agents, managers and producers to help promote their work.

Tour-ready Mid-career artists often don't have enough time or knowledge to properly handle all the necessary tour logistics, marketing, or bookkeeping. They need human resources support, but are not yet generating enough revenue to hire someone to apply for grants or keep the accounts, nor to be engaged by an agent who will handle tour logistics.

Emerging artists often do not have the knowledge of where to look for funding, how to put together a media kit, or how to find presenters and venues for their work. Both groups need short term, project-oriented access to producers, marketers, agents, and managers.

There are especially not enough agents in circulation to meet the needs of ESQ artists. More individuals should be encouraged to professionalize in this line of work, with some form of salary subsidy available to those learning on the job, as well as more skills-training workshops at festivals and showcases.

Interviewees supported a call for a multi-tiered, open-door, professionalization-support centre to help artists in all development aspects, from pre-production through creation, to presentation and touring. At the top tier is a small core of Established artists with whom these centres could work on an ongoing, long-term basis. At the next level is a larger rotating group of artists whom the producers support on a project-to-project basis, in relationships usually lasting between one to three years. The third level of support comes in short consultations available to any artist on an open-door basis.

2. More Showcases for Industry Contact and Networking

Ninety-six per cent (96%) of the non-performing arts professionals interviewed called for an increase in opportunities to present their clients' work at festivals and international showcases. Ideally, they would prefer to have performances included as a curated cohort at a festival organized by an umbrella group, such as the POP Montréal, M for Montréal, or showcases at SXSW, NXNE, The Great Escape, and other key industry events.

Emerging artists benefit from working with partners like Pop Montreal (music) and Tangente (dance) who curate targeted showcases that provide regional, provincial, and national performance opportunities. Mid-career artists with some touring experience seek support to attend key national and international contact events, such as professional showcases and major festivals.

An increased presence in national and international markets will result in growing recognition of the talent and value of English-speaking Quebec artists.

3. More Accessible Funding for Tours & Recognized Showcases

Ninety-three per cent (93%) of the artists we interviewed have had some experience with touring, and 90% of the interviewees reported that they need to tour, whether as an artistic goal, for revenue sources, to fulfill their organizational mandate, or a combination of the three.

Travel and touring grants for performing artists are available through the Canada Council, CALQ, and FACTOR. Virtually all touring grants are structured so that the artist has to secure a presenting opportunity before they can request funding. Travel grants take from six to eight weeks to obtain, but securing touring funding can take many months. During that time, negotiations are stalled and opportunities may be lost. An overwhelming majority of artists and agents confirmed that the timing of grant distributions has affected their negotiations with presenters.

Interviewees support the pre-approval of advance travel funding for specific milestone showcases, such as performing at key industry-recognized events or festivals likely to be attended by highly placed presenters and booking agents. ESQ artists would also benefit greatly from targeted inclusion in programs like La Bourse RIDEAU and CINARS Biennale. Such inclusion within these mainly francophone-driven organizations should be encouraged through funding incentives.

Encouraging ESQ artists to apply for showcase opportunities like CINARS and supporting them once they are accepted would increase their overall opportunities

for touring. Among the previously-described supports would be pre-authorization of travel funds, access to agents and promoters on an ad hoc basis, and administrative support for ensuring that promotional materials are appropriate and widely available.

4. Cultivation of Regional Touring Networks

Emerging and Mid-career artists need more touring experience – and the resulting media coverage – to develop their portfolios and expand their overall touring capacity. Of the 90% who expressed a need to increase touring, 80% were from the Emerging or Mid-career cohorts.

Since ESQ artists are not provincially recognized as a group in specific need of support, engaging in regional travel is a unique disadvantage for them. Touring across a broader geographic region is essential but timely and prohibitively expensive for Emerging and Mid-career artists in a province the size of Quebec.

Interviewees supported a call for small, timely grants to artists travelling to perform in regional venues. A simple application process and rapid approval turnover would be most helpful. At the same time, the development of a network of venues and presenters across Quebec that provide Emerging English-speaking artists and groups with opportunities to tour would make touring more sustainable.

SWOT ANALYSIS: STRENGTHS, WEAKNESSES, OPPORTUNITIES, THREATS

Strengths

- Quebec Anglophones who identify as artists represent the greatest per-capita community of artists across Canada. A critical mass of artists exists here to have an influential creative class.
- Support for the arts within Quebec is historically strong.

- Montreal is considered the cultural capital of Canada.
- Montreal has numerous neighbourhoods (Mile End, Plateau, St. Henri) that have already acted as incubators for creative micro-economies, demonstrating that the theories espoused here can and have worked within Quebec already.
- Communities such as Wakefield have set a precedent to demonstrate that a creative economy can be desirable for rural communities as well.

Weaknesses

- Access to more mainstream cultural funds and organization are limited without fluent knowledge of French.
- Access to mainstream media and venues is limited, given that Quebec's mainstream audiences are French-speaking.
- Historically, Quebec's Anglophone artists have gone under-recognized by the rest of Canada, who mostly tend to think of Quebec as a home for French arts and culture.

Opportunities

- Quebec is well located, equidistant to populous communities within Ontario, the Maritimes, and the North eastern United States. Opportunities to find national and international audiences are relatively close at hand.
- Online platforms are increasingly changing the means by which audiences access arts and culture, creating new opportunities for a geographically isolated community.

Threats

- Given the current weakness of the Canadian dollar, efforts to expand ESCQ artist touring internationally will be much more expensive.
- Artist visa requirements for touring within the US are prohibitively expensive.
- As a linguistic minority, the ESCQ has historically faced political opposition against the proliferation of English within Quebec's culture any time its success has grown visible enough to attract mainstream attention.

APPENDIX 3

FULL ANALYSIS OF RECENT STUDIES: CREATIVE ECONOMICS, CULTURAL TOURISM & TOURING

EXECUTIVE SUMMARY

This report seeks to define the role of Quebec's **artists** within the province's emerging **creative economy** by ascertaining the trend's roots and innovative **business models**. Once the role of the arts and artists is determined, this report proceeds to explore how the **creative sector** can contribute their economic potential to the province's rural English-speaking **communities**.

PART 1: ARTISTS & THE CREATIVE ECONOMY

d. Innovation & the Creative Economy

Drawing upon recent editorials and government reports (see Literature Review), this section outlines the case for creative approaches to generating innovation within the Canadian economy. The concept of the creative economy is introduced, as is Canada's current standing in innovation within the larger global picture.

e. Creative Economics Return On Investment vs. Value-Chain Models

The creative economy measures the value of creative innovations through a different impact assessment, known as the value-chain model. Implicating numerous national and international reports on the subject, this report contrasts the parameters and objectives of the value-chain evaluation vs. the standard Return-On-Investment (ROI), and how this differentiation can change one's perspective on the value of non-profit organizations and culture as commercial drivers.

f. Extending the Urban Creative Economy: Human Resources, Non-Profit Organizations, and Value-Chain Models in Rural Quebec

Applying the preceding value-chain model to the case of Quebec, the report looks at Montreal's creative economy, its existing non-profit organizations, and the work being done to generate value chains within and beyond the urban sphere.

PART 2: COMMUNITIES & ECONOMIC INNOVATION

d. Wakefield, Quebec: A Case-Study in Creative Economies & Rural Needs

Moving into rural Quebec, the report looks specifically at the case study of Wakefield, a community that has undergone a series of workshops and internal assessments on the potential value chain of culture and commerce working together within their community. The natural meeting of these two spheres emerges in cultural tourism, which allows the community to maintain control over the future of their own economic prospects.

e. Cultural Tourism: A Potential Driver for Rural-Based Creative Economies

Cultural tourism is a growing market currently receiving a lot of attention in Quebec. Among its proponents is CEDEC (Community Economic Development and Employability Corporation). This report takes a close look at CEDEC's Tourism 2025 strategy and meets with principals of the strategy to examine their working structure.

f. Cultural Tourism in Quebec: Striking the Right Balance Between Commerce & Culture to the Benefit of Communities

CEDEC has centralized their cultural tourism operation in Montreal, through the cultivation of a communication network with regional tourism associations and various government entities. They have expertise on the commercial side of the endeavor, but the cultural side of the equation could benefit from a like-minded Montreal-based partnership with a non-profit organization bearing greater cultural expertise.

PART 1: ARTISTS & THE CREATIVE ECONOMY

1a) INNOVATION & THE CREATIVE ECONOMY

As the authors of **The Globe & Mail** article “**Canada Must Refuel for Cultural Creativity**”(all bolded titles appear in Literature Review), emphasize, the global economy is currently expanding to involve more creative economies that employ the cultural milieu in commercial practices in order to provoke opportunities for innovative practices that make possible new connections between previously independent economic sectors.

According to authors Edgar Cowan (media consultant), John Hobday (former director, Canada Council), and Ian Wilson (librarian and archivist), “as we face the challenges of a highly competitive global digital economy, Canada’s under-capitalized but lively and diverse cultural and creative resources could become important strategic innovation assets.”

Canada is performing poorly in terms of global innovation standards. The **Conference Board of Canada**, which measures Canada’s innovativeness against 17 peer countries, ranks the nation 14th. The reality of where the nation ranks and where it ought to be is stark; the 2011 report ***Innovation Canada: A Call to Action*** states that “the ultimate source of the long-term competitiveness of businesses and the quality of life of Canadians.”

Cowan, Hobday and Wilson call for a “new innovative economic road map, firmly linking dynamic creative and cultural sectors with open and welcoming business and technology sectors.” According to the authors, as of 2012 Canada’s creative economy already generates more than \$46 billion and employs more than 600,000 people.

In a 2008 report entitled ***Valuing Culture: Measuring and Understanding Canada’s Creative Economy*** and assembled in collaboration with **Industry Canada**, the **Conference Board of Canada** pegs those numbers even higher. “Taking into account the substantial direct, indirect, and induced contributions of the arts and culture industries,” that document “estimates that the culture sector’s economic footprint was \$84.6 billion in 2007, constituting 7.4 per cent of Canada’s gross domestic product (GDP). Employment in the culture sector exceeded 1 million jobs.”

With greater government recognition, these efforts could be mobilized into a truly effective force. Among the valuable correlations put forward by the Conference Board report is that there is a “growing recognition of the important linkages between arts and culture industries and urban and rural development”.

The **United Nations Development Programme** has stated that, “culture provides the social basis that allows for stimulating creativity, innovation, human progress and well-being. In this sense, culture can be seen as a driving force for human

development, in respect of economic growth and also as a means of leading a more fulfilling intellectual, emotional, moral and spiritual life.”

The potential opportunities for the arts & culture sector to stimulate the creative economy in ways that strengthen linkages between Quebec’s English-speaking urban and rural communities are the focus of this ELAN report.

1b. CREATIVE ECONOMICS: RETURN ON INVESTMENT VS. VALUE-CHAIN MODELS

In a report entitled *The Creative Economy and the English Speaking Communities in Quebec*, written by Tracy Zhang, PH.D. (Simone de Beauvoir Institute, Concordia University) on behalf of the **Quebec English-Speaking Communities Research Network (QUESCREN)** and submitted to **Industry Canada**, the author explores the framework of the creative economy in terms of Quebec’s English-Speaking Communities (ESCQ).

An accurate measurement of the creative economy endeavors calls for a different assessment model than the one typically used by other industries to reflect Return on Investment (ROI). The QUESCREN report notes that the creative economy is not a simple measurement of an isolated input vs. output calculation model. This impact model has been historically disadvantageous to the economic value of creativity. Rather, creative projects may have little direct economic impact in and of themselves while fostering financial gains for surrounding economies in the number of people they attract.

Thusly, in the *Canadian Framework for Cultural Statistics* report developed by **Statistics Canada** in 2004, the department recommends a “value chain” approach to quantifying the creative economy. According to the **United Nations Conference on Trade and Development (UNCTAD)** 2010 report, *Creative Economy Report 2010. Creative Economy: A Feasible Development Option*, “The underlying assumption is that the creative economy is a measurable socio-economic process, comprised of a chain of activities, from creation, production, distribution, to retail and consumption.”

The “value chain” impact of culture implies that all residual or indirect social spending resulting from a cultural activity can be seen as part of the investment’s return. A concert attracts people who spend money on transportation to get there, dinner beforehand, and drinks afterward. They participate in only one cultural activity, but an interwoven ecosystem of economic sectors reaps the benefits.

Such is the value of a creative class within an emergent creative economy, according to urban ideologist **Richard Florida**. Artists attract innovative thinking, which in turn nurtures innovative re-wiring of economic habits within a pre-existing geography. The cost of instigating such an economic boost are relatively low; it’s

more a matter of providing opportunity for authentic culture to flourish. Cultural attraction attracts audiences, and audiences in turn nourish an economic ecosystem.

Culture and commerce are more inter-related than previous correlation models have afforded them to be. According to QUESRCEN's report, the "UNCTAD and Statistics Canada definitions of the creative economy are significant in that they address the complex structures of the creative industries and help us appreciate, understand and measure their economic importance. However, in our view, they overlook contributions by the non-profit sector and the dynamic relationship between the for-profit and non-profit sectors."

In Quebec's English speaking communities and elsewhere, the creative economy is in part a function of non-profit sectors stimulating local economic variables via cultural attraction. Zhang notes that, "English-speakers are said to have a high participation rate in the arts, culture and heritage sectors." According to **Heritage Canada's Statistical Profiles of Artists in the OLMC** report, Anglophones in Quebec who identified as artists made up 0.99% of the population, a rate approximately one-third higher than the rate of such identification across all Canadian populations (0.65%) and nearing double that of equivalent Francophone within Quebec (0.56%).

Montreal is the primary instigator for such claims, and the author notes rightly that there is "a lack of understanding and awareness among researchers and community organizers of rural forms of creative economy." In its report ***La culture à Montréal: chiffres, tendances, et pratique innovantes***, the **Chambre de Commerce du Montréal Métropolitain** is already exploring the implications of the creative economy within the city's significant French-language cultural sector, as part of its current ten-year strategic plan.

But the implications of such an economy for the ESCQ remain a largely unexplored space. ELAN aims to explore those implications in more concrete terms.

1c. EXTENDING THE URBAN CREATIVE ECONOMY: HUMAN RESOURCES, NON-PROFIT ORGANIZATIONS & VALUE-CHAIN MODELS IN RURAL QUEBEC

In order to best understand how a value-chain approach could best serve the needs of rural ESCQ communities, it is valuable to first understand what they lack and what attributes are within reach in the overall region. In Quebec, the QUESRCEN report argues, the natural capital for the English-speaking community's creative economy is Montreal due to five socio-economic factors:

- Montreal has a **critical mass of the English-speaking community** that would desire the cultural goods and services on offer in the ESCQ's rural communities.
- The city's English-speaking population has a **high participation rate in the creative economic sectors**. As the main producers of English-language cultural goods and services in Quebec, they possess the expertise required to formulate sustainable economies.
- Montreal already has a **burgeoning creative economy sector, comprised of innovative arts and cultural initiatives**. These organizations and groups, not necessarily Anglophone, provide a valuable source of inspiration for understanding the roles of public interventions in the creative economy and continuously offer new perspectives that can be applied elsewhere.
- The creative economy has built a reputation for **Montreal as a cultural capital of Canada capable of attracting international cultural tourists**. This has the potential to benefit surrounding regions within 90 minutes of the city. At the other end of the spectrum, interest in Quebecois cultural output has spurred the demand for this newfound cultural capital within international markets, creating the need for sustainable touring formats.
- Montreal's **cultural workers in general find it easier to sustain their careers** by taking advantage of the city's affordable working and living spaces. So a relatively large number of such workers stay here, with the potential to cultivate their expertise of the region along the way.
- Quebec has a **variety of social-economic organizations that prioritize community needs and interests**. Although these organizations do not directly promote the arts, culture, and heritage sectors of the ESCQ, they foster a sustainable environment, in which the ESCQ (especially in more rural communities) can establish viable means to enhance their economic and cultural lives.

As one can determine from these five factors, beyond adequate government programs, the most significant factor in sustaining a creative economy is human resources. In this case, a creative class would include cultural workers with the precise expertise to achieve desired results, combining their skillset with artists capable of attracting the necessary audiences to have an economic impact within a region.

Funding mechanisms are but one part of the equation; how these funds are accessed and the expertise with which they are strategically used are the other. Any means of extending Montreal's creative economy through a value-chain model for its surrounding orbit of ESCQ communities would require the development of

sustainable human resources in these regions, or some form of centralized human-resources sharing.

The sharing and/or development of such human resources in Quebec are typically the function of the non-profit sector. In order to stimulate the creative economies of the ESCQ, the most suitable place to start would be in focusing on non-profit organizations who could undertake the work of serving as or cultivating the necessary human resources needed to experiment in developing the most adequate value-chain economic stimulant for each region.

PART 2: COMMUNITIES & ECONOMIC INNOVATION

2a. WAKEFIELD, QUEBEC: A MODEL FOR OTHER COMMUNITIES

Within the rural regions of Quebec, the need for the development of such creative-economy sectors is palpable. In 2012, the community of Wakefield, Quebec, organized a series of workshops undertaken called the ***Wow! How? Now! Creative Economy Workshop*** in order ascertain the growth need of their community, in conjunction with local stakeholders **Wakefield Ensemble, Theatre Wakefield**, and the **Wakefield Library**, as well as local businesses and provincial non-profit organizations such as **CEDEC (Community Economic Development and Employability Corporation)**.

The community was interested in exploring how the creative economy could foster new revenue streams in a region that was growing regardless. The *Wow! How? Now!* report cites three objectives as consensus interests for cultural and commercial stakeholders involved:

- To improve local knowledge of the creative economy by establishing a business vitality initiative for Wakefield and its catchment area. [sEp]
- To improve local artists' and cultural volunteers' visibility in the value-chain of what makes Wakefield a cultural, historical, and economic hub of the Lower Gatineau Valley.
- To improve access to support from the various levels of government by developing a communications and advocacy plan for the village that includes strategies for creating jobs in all sectors that relate to local arts and culture. [sEp]

"What do business and artists have in common?" the deliberations asked. The report states that, **"Tourism, in one form or another, is the main source of overlapping economic activity. Web-based technology is changing the**

nature of tourism, making mass marketing easy, affordable, and precise. The village could potentially use a main 'go-to' website to present itself with one voice."

The community was aware of their needs, but faced the obstacle of possessing the necessary skillsets within their community to instigate the necessary changes. The report cites that, "It was suggested that the village needs more people acting as cultural lobbyists who would need to gain an awareness of Agenda 21c, Quebec's innovative policy that puts culture as a fourth pillar of the economy. **To grow and promote cross-sectoral opportunities under this agenda requires further human-resource skills development and coordination.**"

The Wow! How? Now! report concludes that the greater underlying need is to **"take charge of our collective future by creating worthwhile jobs**, rather than waiting for others to bring jobs we don't like." They decided on the need to **"create a communications and advocacy plan that includes a strategy for creating jobs.**

The plan should also articulate our collective values so that we can **educate Regional and Provincial leadership about our collective aspirations.**"

2b. CULTURAL TOURISM: A POTENTIAL DRIVER FOR RURAL-BASED CREATIVE ECONOMIES

Tourism is the main source of overlapping economic activity between commerce and culture. In Quebec, commerce-oriented organizations such as the **Community Economic Development and Employability Corporation (CEDEC)** have recognized that the fusion of culture & heritage on the one hand, and tourism on the other, have great potential as overlapping economic sectors in the ESCQ.

The non-profit organization's ***Tourism 2025: CEDEC's Plan for Creating 46,900 Jobs and Adding \$5.2 Billion to the Economy*** strategy document outlines how cultural tourism represents a major area of opportunity for development within English-speaking communities in Quebec as a means to:

- Diversify economies
- Start new businesses
- Create jobs

According to the 2025 Tourism strategy document, **"Tourism represents a major area of opportunity for development within English-speaking communities in Quebec as a means to diversify economies, start new businesses and create jobs.** Recent decreases in international tourists coming to Canada have sparked a renewed interest at all levels of government to support development of this sector.

These trends have been reflected in the numerical research compiled by **UQAM's *Transat Chair of Tourism*** reports, which detail the percentage of regional, national, and international tourists arriving into Quebec and their subsequent movements across the regions of the province.

“With a growing number of special interest tourists attracted to culture and heritage, and neighbouring Ontario, American, and distant British markets showing a strong interest in cultural tourism, there is **untapped tourism development potential for English-speaking communities within Quebec.**”

Pointing to the underlying value-chain economic model, the report states that, “cultural tourists tend to stay longer and spend more during their stays.” The trend toward cultural tourism is international in scope. “Culture and heritage travel accounted for 40% of all international tourism in 2007 compared to 37% in 1995, according to the Organization for Economic Co-operation and Development (OECD) and the World Tourism Organization.”

Looking for further insights into CEDEC's plans for the ESCQ's cultural tourism development, ELAN scheduled a meeting with the organization. At the meeting, **ELAN Executive Director Guy Rodgers** and **ELAN Project Manager Dimitri Nasrallah** met with **CEDEC Chief Executive Office John Buck** and **Provincial Development Officer – Project Lead for Tourism Development Allen Richards**.

ELAN learned that:

- CEDEC's role in their strategy is largely structural. The organization acts as a central conduit for communication with Regional Tourism Associations (RTAs), Montreal's hotel and tourism industry, and various government bodies. After assimilating everyone's concerns and desires, they formulate their proposal with an eye to the big picture.
- Beyond acting as a conduit for many branches of communication, CEDEC also acts as an incubator for information between government, urban, and rural tourism sectors. This is valuable work that is not occurring elsewhere, and allows for the collection of communications and case studies to build cumulatively, allowing for precedents, eliminating costly repetition, and creating the circumstances for more efficient development.
- CEDEC has a full-time position in the **Project Lead for Tourism Development** dedicated to this relationship dynamic between government, urban, and rural interests, meaning incubated information can be acted upon and strategies can be adapted as needed.

- CEDEC sees great potential for cultural tourism in the ESCQ. To that end, they issue a periodic **Tourism Intelligence Network newsletter** that highlights cultural offerings in the regions.
- From the perspective of an arts organization CEDEC possesses much more developed expertise in the commercial part of the cultural tourism equation. However, they could benefit greatly from the participation of a similarly-structured organization with experience, knowledge, and networks within the cultural half of the project.

2c. CULTURAL TOURISM IN QUEBEC: STRIKING THE RIGHT BALANCE BETWEEN COMMERCE & CULTURE TO THE BENEFIT OF COMMUNITIES

Montreal and its pool of expertise is a crucial component in the development of any economic growth plan between the provincial and federal governments, and the ESCQ regions.

The QUESCREN report states that this need has been expressed most notably from rural stakeholders: “Interviewees from rural communities generally felt that the urban centers have concentrated institutional, human, and technical support from various sources. These interviewees expressed that individuals and groups active in the rural creative economy want to establish direct relationships with funding agencies. They want to play more active roles with large urban-based organizations in terms of applying for project-based grants.”

In terms of cultural tourism, the commercial end of the equation is already being ably overseen by CEDEC, which has dedicated its communication network, information-archiving capabilities, and strategic coordination to the provincial project.

The cultural portion of the “cultural tourism equation would benefit from a Montreal-based non-profit organizational partner acting on the same level as CEDEC but focussing on the arts, culture, and heritage sectors as its priority for developing communication networks, information-archiving capabilities, and strategic coordination.

Ideally, ESCQ regions in Quebec would be best served in developing their creative economies if CEDEC and a cultural counterpart worked in partnership toward developing cohesive projects on this portfolio. CEDEC has demonstrated that positioning a full-time **Project Lead for Tourism Development** position has yielded results in galvanizing all the available resources into a unified and presentable strategy.

What is currently missing is such a role within a cultural organization to liaise continuously with CEDEC, government, the RTAs, cultural workers and artists.

APPENDIX 4

FULL LITERATURE REVIEW: CULTURAL TOURISM & REGIONAL TOURING

The following literature review, conducted on behalf of the English Language Arts Network of Quebec (ELAN), gathers the available research and literature conducted in recent years on the subjects of:

- Heritage and culture within the English-speaking communities of Quebec (ESCQ)
- Tourism prospects in the ESCQ
- The creative economy, both within the ESCQ and generally
- The relationship, in terms of cultural economy, between Quebec's urban and rural regions.

The goal is to ascertain any intersections, recommendations, or associations among the various documents that could grant stronger context for the development of future projects.

The assembly of this annotated bibliography was guided by several goals:

4. The first goal called for identifying all the relevant literature already available about cultural tourism and touring networks within the ESCQ communities, in order to most accurately evaluate what research has already been conducted.
5. The second goal was to better identify where, within the available literature, gaps in research exist.
6. The third goal was to formulate a better understanding of what additions in the literature on tourism/touring within the ESCQ would be needed to formulate a new project for this community that would build upon the work already underway.
7. The fourth goal was to identify potential partners who are interested in pursuing activities in this direction further than they already have.

QUEBEC'S ENGLISH-SPEAKING COMMUNITIES: Creative Economy, Culture & the Tourism Sector

Community Economic Development and Employability Corporation (CEDEC). (2015). *Tourism 2025: CEDEC's Plan for Creating 46,900 Jobs and Adding \$5.2 Billion to the Economy*.

A strategy synopsis document declaring CEDEC's willingness to act as a leader and partner in the development of the ESCQ's tourism sector through the development of rural regions' cultural and heritage assets.

Community Economic Development and Employability Corporation (CEDEC). (2015). *Tourism Intelligence Network: Editions 1 & 2*.

Periodic newsletters highlighting cultural activities in the ESQ regions with an eye toward promoting cultural tourism. Culture & heritage attractions are increasingly seen as strategically aligned with the commercial and economic prospects of such communities via their ability to attract tourists to the area whose spending then branches out to other sectors.

Conference Board of Canada. (2008). *Valuing Culture: Measuring and Understanding Canada's Creative Economy*.

This report seeks to outline the properties of the new creative economy as an accountable and measurable commercially minded undertaking to be included within the economy as a whole. It blends creativity, online activity, innovation, culture, and tourism into one interlocking paradigm that seeks to a new kind of end-user: the "prosumer", an emerging strand of generational consumer who values taking part in the production process as part of the acquisition of goods and services.

Cowan, Edgar; Hobday, John; and Wilson, Ian. (2012). Canada Must Refuel for Cultural Creativity. *The Globe and Mail*.

This opinion piece in Canada's national newspaper highlights calls on federal and provincial governments to do more to stimulate their cultural sectors in order to better compete globally in the emerging creative economy. The writers cite the creative economy as a wellspring for innovation and ideas that has significant repercussions on the larger economy.

MacGibbon, Peter. (2012). *Report on the Wow! How? Now! Creative Economy Workshop held at the Wakefield La Pêche Community Centre*.

One of the few reports to outline, in detail, the needs and concerns of the creative economy from a rural-regional perspective. Wakefield offers a prime example of what can be possible within each rural ESCQ community if

residents organize to express their needs (to control the growth and sustainability of their local economy) with the ambition to take part in a larger network of communities (to lobby for greater recognition and funds). This report offers a template for other communities eager to implement infrastructure to connect them to larger cultural and funding mechanisms.

Mendel, David. (2011). *Le tourisme culturel à Québec: vers une nouvelle approche profitable et durable*.

A French-language report written for the occasion of Quebec City's 25th anniversary as a UNESCO cultural heritage city. The author analyzes the role of cultural tourism as a driving economic factor of the region's vibrancy.

Transat Chair of Tourism, UQAM. (2012). *Pilot Project on Tourism and Official Language Minority Communities Part 2,3, 4*.

An extensive multi-part report from the Université du Québec à Montréal (UQAM) Transat Chair of Tourism, prepared for Industry Canada with the goal of providing foundational statistics about 33 ESCQ for broader documentation within Canada's official language minority communities (OLMC). Beyond foundational statistics about the language, demographics, and population circumstances of each community, the report outlines the tourism capacities available in each, as well as current and projected tourism funding for each region.

Zhang, Tracy, PhD. (2012). *The Creative Economy and the English Speaking Communities of Quebec*.

Zhang's report, prepared on behalf of the Quebec English-Speaking Communities Research Network (QUESCREN) applies the Conference Board of Canada's definition of the creative economy to the specific circumstances of the ESCQ. It highlights the potentials of supporting such an economy in a community connected primarily via language, heritage, and culture, with geographic support from a major urban centre and clientele (Montreal). This report proposes structural relationships between urban and rural regions upon which sustainable economies can be constructed, and what economic activities might be most beneficial to combine and pursue.

QUEBEC'S ENGLISH-SPEAKING COMMUNITIES: Artist Performance & Touring Networks

Canada Council for the Arts (2015). *Touring Handbook*.

<http://canadacouncil.ca/audience-and-market-development-office/on-the-road/touring-handbook>

The national institution's guide to artists considering touring their works within Canada. Discusses such subjects as relevant people, finances, sales, contracts and negotiations, granting opportunities, and other relevant considerations.

Canada Council for the Arts (2015). *International Touring Handbook*.

<http://canadacouncil.ca/audience-and-market-development-office/on-the-road/touring-handbook-international>

An international counterpart to the domestic touring handbook listed above.

Canada Council for the Arts (2015). *Performing Arts Directory*.

<http://canadacouncil.ca/en/council/resources/performing-arts-directory>

Resource available to those researching global presenters, festivals and government sources by discipline. Lacks results internationally, but extensive Canadian listings.

English Language Arts Network. (2013). *Arts and Community Culture on the Road (ACCORD) Report*.

This report, written by ELAN ACCORD's pilot project manager Elsa Bolam, details the events, outcomes, and recommendations distilled from the two-year touring and infrastructure initiative undertaken by the organization. The organization undertook to create a multi-disciplinary touring circuit across the communities of the ESCQ, and along the way identified many key players within rural communities, outlined the varying infrastructures that already exist across the region, presented event results given the resources available at the time, and put forward recommendations as to how future projects could improve upon the project's experiences.

English Language Arts Network. (2013). *Arts and Community Culture on the Road (ACCORD) Events Report*.

An addendum to the ACCORD Report that specifies activities undertaken in each community for the purposes of the project. Also names the individuals involved. Potentially useful for any development of future projects where resources such as venues and contact personnel will be required.

English Language Arts Network. (2013). *Arts and Community Culture on the Road (ACCORD) Events Road Map*.

This geo-mapping initiative is a complementary document to the ACCORD report. It visualizes the locations of and distances between all the relevant ESCQ communities discussed in that report, many of which are discussed in other reports as well. This document will prove useful in any presentation of potential tourism/touring initiative to be undertaken in the future.

English Language Arts Network. (2014). *A Market Access Strategy for Official Language Minority Artists in Quebec*.

Commissioned by the Canada Council for the Arts, this Market Access report explores and articulates the unique problems facing ESQ performers who endeavor to promote their work via touring and showcases. The researchers interview 110 artists and related professionals, dividing them into three professional designations (established, mid-career, emerging) and addressing obstacles such as access to networks, expertise, showcases, and funding.

English Language Arts Network. (2015). *Community Initiative to Reinvigorate Cultural, Unity, Identity, & Talent (CIRCUIT): Project Report*.

A follow-up project for ELAN on the work first undertaken with the ACCORD initiative. Working with same project manager (Elsa Bolam), the organization continues its work with the English-speaking regions of Quebec by seeking to organize multiple-day cultural events in Quebec City, Eastern Townships, Huntingdon, West Island, Hudson, and Wakefield. The finding outlined underline regional needs and capabilities in terms of culture, as well as the arts' usefulness as a tool to promote community solidarity.

Studio 303 (2015). *Taking the Leap*.

<http://www.takingtheleap.org/en>

A comprehensive overview of event curation, production, and touring specifically for members of Montreal's dance community. Re:Tours has touring testimonials from artists such as Dana Michel, Virginie Brunelle, Jacob Wren, Mélanie Demers, etc. Also has an introductory guide to self-producing. Includes resources, centers, venues, funding bodies, contact events.

Quebec Danse (2015). *Organismes de services et associations*.

<http://www.quebecdanse.org/ressources/organismes-de-services-et-associations>

How-to advice for young choreographers in English. More info under "Resources" tab, available only in French. Includes funding, health, organizations, presenters, festivals and some publications.