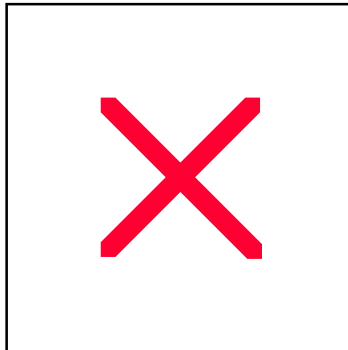


QUEBEC ENGLISH-LANGUAGE WRITERS AND PUBLISHERS

# RESEARCH PROJECT

## FINAL REPORT

August 22, 2005



AELAQ

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## EXECUTIVE SUMMARY

Raising the Profile of Quebec English-language minority writers is an initiative of the Joint Writers and Publishers Committee made up of members of the Quebec Writers' Federation (QWF) and the Association of English-language Publishers of Quebec (AELAQ). The research project's goals were to assess where Quebec's English-language writers stand in the Canadian literary community and to look for ways we can work together to raise their profile and that of Quebec's English-Language literature for the Canadian reading public.

The research was carried out by Mary Soderstrom, who along with working as a literary journalist, has published numerous books of non-fiction and fiction. For the marketing analysis, we hired the Toronto-based firm Omikron Marketing Services, a book trade marketing specialist whose previous clients have included McClelland & Stewart, Kids Can Press and Cormorant Books.

As the research found, Quebecers writing in English today are an accomplished group. Several of them are winners of major prizes. However, they are often not perceived as part of an active, interesting literary group, in large part because when people think "Quebec" they think "French," not English. Because of this lack of brand recognition, Quebec's English minority writers have a profile in the rest of Canada that is much lower than their accomplishments merit.

The following points clearly emerged from the research:

- ❖ though equipped with solid reviews, critical acclaim and international sales,<sup>i</sup> the English-language authors, as a minority in Quebec, lack a distinct Canadian profile and the solid Canadian exposure to attract commensurate levels of Canadian review coverage and the national sales that they desire;
- ❖ Canadian booksellers do not know of, nor do they recognize, English-language authors from Quebec, and when asked to name a few, they often respond with bemused silence;
- ❖ other constituents within the Canadian literary scene most often name Mordecai Richler as the only Quebec English-language author they know;
- ❖ some booksellers feel that the Quebec English-language authors', "voices have disappeared";
- ❖ Quebec writers are often "operating on the margins" and this decreases their publishers' desire to market and promote their works;
- ❖ publishers often neglect to submit Quebec English-language writers' works for awards;
- ❖ Canadian publishers not based in Quebec seem to have an incorrect understanding of the Montreal English-language media available for book promotion;
- ❖ only a very small percentage of Quebec's English-language authors, including some of the most accomplished, were invited to appear at the top six literary festivals in Canada.<sup>ii</sup>

The reason our writers are overlooked is not difficult to understand. Quebec is officially a French-speaking province with a lively Francophone culture. When book-page editors, radio producers, festival artistic directors and conference organizers decide to include a Quebec writer, they invariably think of French-language writers.

The Quebec English-language Writers and Publishers Research Project is the first step in a promotional campaign designed to increase the provincial and national visibility of Quebec's minority-language writers on book-review pages, in other media, at literary festivals and conferences and among literary agents and publishers in English Canada. Along with helping us design an effective promotional campaign for Quebec's minority-language writers, the Research Project has provided, for the first time, baseline data that we can use in evaluating the marketing and promotion campaign in the next phase of the project.

After reviewing the research and the marketing assessment from Omikron Marketing Services, the chief recommendation of the Joint Writers and Publishers Committee is that we proceed with a four-phase promotional campaign.

The first phase is to develop a brand for Quebec's English-language minority writers and produce accompanying promotional materials. The second is to hire a publicist who specializes in the Canadian book trade to travel to the major literary festivals over a one-year period with promotional visits to the local literary media and key literary opinion leaders to sell the brand.

The third is an evaluation phase, using the baseline data gathered in the research phase to measure our success in raising the profile of the minority-language writers. The fourth is a maintenance phase, with the QWF and the AELAQ pooling their resources, and seeking support from other funders (such as CALQ) to ensure that the promotion and maintenance of the brand are ongoing. The expected costs for this phase will also be much reduced, since the promotional packages will only have to be updated each year, not completely redone, and the contacts with key opinion-makers will have been made and will only have to be maintained.

Launching the promotional campaign in the spring of 2006 will be especially timely since Canadian Heritage is organizing *Québec scène* to take place in the spring of 2007 to feature Québec, including English-Québec, culture in the rest of Canada.

## **RAISING THE PROFILE OF QUEBEC ENGLISH-LANGUAGE WRITERS**

### **A vibrant but overlooked literature**

Quebec English-language writers and publishers have known for years that the literary activity in their community was being overlooked in the rest of Canada. This project was undertaken to determine whether this perception is true, and if true, what to do about it.

### **Methodology: definitions and data collection**

This project was overseen by the Joint Writers and Publishers Committee, made up of Simon Dardick, publisher of Véhicule Press, and Ian Ferrier, president of the Quebec Writers' Federation (QWF). Peter McFarlane served as coordinator and initial researcher and administrative services were provided by Lori Schubert, the QWF executive director.

The research was carried out by Mary Soderstrom, who along with working as a literary journalist has published numerous books of non-fiction and fiction. For the marketing analysis, we hired the Toronto-based firm Omikron Marketing Services, a book trade marketing specialist whose previous clients have included McClelland & Stewart, Kids Can Press and Cormorant Books.

We began the research phase with the basic question: who is a Quebec English-language writer?

For the purposes of data collection in the baseline period—Oct. 1, 2002 to Sept. 30, 2004—we used the definition used by the Quebec Writers' Federation to determine writers eligible for its prizes: a writer living in Quebec for three of the previous five years, and publishing in English. The list of submissions for the QWF literary awards served as a useful starting point for data collection, but an analysis of the *Montreal Review of Books* and other publications uncovered a few writers who were not entered in the QWF competition due to oversight or other reasons. They were added to the basic sample, which included 15 poets, 32 fiction writers, and 42 non-fiction writers. (See Annex 1)

In addition we collected some data for well-known Quebec writers who did not fall into the definition of Quebec English-language writers, either because they had not published in the baseline period, or because they were deceased or living elsewhere at the time. These included Mordecai Richler, Hugh Hood, Mavis Gallant, Yann Martel, Anne Carson, Ann Charney, Anita Rau Badami, Neil Bissoondath and Gail Scott. Subsequent research indicated that Colin McAdam, Tessa McWatt, Todd Swift and George Szanto might also be considered Quebec writers, as they either currently spend good portions of the year here, or consider themselves Quebec writers. Children's writers, playwrights and spoken-word performers were not included in the sample.

The second step was to determine which Quebec English-language writers were reviewed and where, and/or featured. The Quebec Writers' Federation had undertaken an informal

survey of selected media for the period Oct. 1, 2002 to September 30, 2003. These data were expanded by doing database searches of Infomart.ca and Proquest. In this way our researcher surveyed all the daily English newspapers in Canada's 15 largest centres, the *Montreal Review of Books*, *Books in Canada*, *The Literary Review of Canada*, *Maclean's*, *Saturday Night*, and *Time Canada* as well as selected US and British publications, and academic journals. Note was taken of all reviews, feature articles and announcements. These included event listings, because, while not as attention-grabbing as reviews and feature articles, they are part of any campaign to increase awareness about a writer. (See Annex 2.) Searches were done by writer's name as well as book name. Similar searches were made on Google.ca, Amazon.ca, Amazon.com and Chapters/Indigo.ca. In the last, searches were done to determine availability of books at three large Chapters/Indigo stores: Granville and Broadway in Vancouver, Bay and Bloor in Toronto and Southland Centre in Regina.

The research data is contained in four annexes at the end of this report:

- Annex 1: Books in Survey Period
- Annex 2: Media Survey
- Annex 3: Conversations with Writers and Opinion Leaders
- Annex 4: Quebec Minority-Language Writers at Canadian Festivals and Literary Events

### **Asking questions of book professionals and Quebec English-language writers**

In order to explore perceptions about Quebec English-language writers among booksellers, media, publicists, organizers of festivals and reading series, and academics with an interest in publishing, the researcher prepared a questionnaire, which also included questions about what makes a book or a writer successful. The questionnaires were frequently supported by face-to-face or telephone interviews.

A similar set of questions was posed to seven well-known Quebec English-language writers in order to learn about their experience with festivals, publicity and reception outside Quebec. They also were asked for their suggestions about how to raise the profile of Quebec English-language writers. (See Annex 3 for both questionnaires and a list of persons questioned. A total of 34 book-industry professionals completed the questionnaire or were interviewed.)

### **An illustrious history**

As Robert Allen, professor of English at Concordia University and frequent chair of Concordia's Creative Writing Program, says, there was a time in the mid-20th century when Canadian literature was largely Montreal-based. The city was the largest in the country, and its intellectual and cultural activity was nearly unchallenged. Many of the writers active then have passed into the Canadian Canon: A. M. Klein, F. R. Scott, Louis Dudek, Hugh MacLennan and Irving Layton among them. They were joined by Mordecai Richler and Leonard Cohen as the 20th century reached the three-quarters point. Many writers who would make their names elsewhere also spent time in Quebec. Margaret Atwood taught at Concordia's predecessor, Sir George Williams University,

and Michael Ondaatje studied at Bishop's University, while the poet P. K. Page was identified with Montreal long before she moved to British Columbia.

The wave of Quebec nationalism hit in the mid-1970s. Thousands of anglophones left Quebec over the next decade, while a rising tide of cultural activity in French made itself felt throughout Canada. Even people who couldn't speak French knew that exciting things were happening in Quebec: the CBC and other sources made it their business to inform the Rest of Canada about what was going on in *la belle province*. The result was a greater awareness of the bubbling French Quebec cultural scene—but what was happening in Quebec in English got lost amid the Francophone effervescence.

### **Quebec English-language writing today**

Quebec English-language writers working today are a varied and accomplished lot. Over the last 10 years English-language writers from Quebec have been finalists for 17 Governor General's Literary Awards and won three, twice made the short list for the Dublin/IMPAC Literary Prize, and won a Giller, a Man Booker Prize, and a Commonwealth First Novel Award.<sup>iii</sup>

During the baseline period, that quality was evident. To name only three examples, Lieutenant-General Roméo Dallaire's *Shake Hands with the Devil*, Mark Abley's *Spoken Here: Journeys Among Threatened Language* (a New York Times notable book for 2003) and Edeet Ravel's *Ten Thousand Lovers* all were well-reviewed internationally and sold well in Canada during the baseline period. The period also included the year when Yann Martel won the Man Booker Prize for *Life of Pi* (first published in Canada in 2001).

Nevertheless it was quickly determined that the most frequent reactions among Canadian book-business professionals to the phrase "Quebec English-language writers" were bemused silence, a quick reference to writers of an older generation active several decades ago, or confusion with Quebec French-language writers.

Some sample answers to the question: What do you think of when you hear the phrase "Quebec English-language writers?"

"Nothing really...maybe few and far between.." A British Columbia bookseller.

"Hm. Mordecai Richler and Leonard Cohen, I guess." A Toronto bookseller.

"Leonard Cohen and Irving Layton. Also Gabrielle Roy. Voices entirely different from what was coming from the rest of Canada. Don't get the sense that writing scene has continued, it is as if the voices have disappeared." An academic.

In fact, when asked what the phrase meant or to name a Quebec English-language writer, the book professionals listed 68 writers, 19 of whom—or 28 per cent—wrote in French or had never been based in Quebec.

This lack of brand recognition undoubtedly lies behind a corollary statistic: only 12 per cent (11 of 89) of the Quebec English-language writers who published during the baseline period were invited to appear at the six large literary festivals during those years. (See Annex 4.)

Lack of appreciation is nothing new. The seven veteran Quebec English-language writers notable for their prize nominations and/or their recognition in other countries who were surveyed said that this lack of appreciation of the current writing scene in Quebec is consistent with their experience. One woman, whose books have been translated into German, French and Italian and who speaks French, Italian and Polish fluently, noted that she had never been invited be part of an official delegation of Canadian writers to book fairs or other events.

Another woman who had been a GG finalist said the message she received from her publisher was that if she had been “raped, committed murder, or spent some time in a South American jail it would have been an enormous help in marketing the book.” But being a Montreal writer cut no ice. “They tend to forget you if you’re not present in Toronto.”

And a male writer who has been more successful than most Quebec English-language writers in carving out a reputation among festival directors, said that he thinks things are getting worse. “I’ve noticed that attitudes towards us are hardening as years go by. There was more openness in the first part of the ‘90s. Political correctness has frozen us out... We are no longer an interesting minority.”

Indeed, it that minority status in a majority French-speaking province which itself is a minority in English-speaking Canada that makes the problems faced by Quebec English-language writers unique.

We can see most sharply the invisible Quebec Anglo when it comes to Canadian literary Festivals. During the baseline period, not a single English-language Quebec writer was invited to the Harbourfront International Festival of Authors or to the year-long Harbourfront Reading Series. In fact, only five Quebec English-language authors were invited to any of the six major Festivals and reading series in Canada throughout the entire year. (Neil Bissoondath, David Homel, Erin Moure, Ibi Kaslik and Fred Reed).

### **What to do about it?**

When we started this project, we naively expected that book people would be in agreement about a half dozen things that were necessary to make a book successful, and that we could rather quickly apply them to raising the profile of Quebec English-language writers.

Indeed, some points were brought up over and over again. Taken together they may offer a plan for raising the profile of Quebec English-language writers.

## **A media campaign to “brand” Quebec English-language literature**

“Probably the most helpful thing would be if a *Globe and Mail* arts journalist were to be persuaded that there's a "Montreal Renaissance" going on,” wrote a writer who has been a critical and sales success in several genres. “Too much in the publishing world depends on the notion of heat—‘who's hot?’, etc. Montreal music has been declared ‘hot’ by the *New York Times*, no less. Maybe it should be the turn of Montreal's English-language writers?”

To break through in the media markets and on the Festival circuit, Quebec minority-language writers will have to develop a distinct profile or brand. With that, they can shape an attention-getting promotional package and then engage a professional to sell that package across the country to writers’-festival directors, bookstore managers and buyers, potential literary-award juries and committees, government ministries, departments and agencies, non-governmental agencies and organizations, influential newspaper book-review editors and other key opinion leaders in the Canadian literary community

This campaign could also include a number of innovative marketing ideas to book clubs, multimedia presentations, a stronger Internet presence and much greater promotion of the existing QWF Literary Award winners to a national audience. But by far the most effective way to put the minority writers on the map initially is by a media attention-getting brand, a first-class promotional package and face-to-face meetings with the opinion leaders and festival organizers to ensure that they understand that Quebec and Montreal are a hotbed not only for English-language musicians, but for English-language writers as well.

## **Conclusions**

Along with helping us design an effective promotional campaign for Quebec’s minority-language writers, the Research Project has provided, for the first time, accurate baseline data that can be used in evaluating the marketing a promotion campaign. The most effective way to proceed would be with a four-phase project.

- Develop a brand for Quebec’s English-language minority writers and produce appropriate promotional materials.
- Hire a publicist who specializes in the Canadian book trade to develop a promotional campaign, and to travel to the major literary festivals in a one-year period. This would include promotional visits to the literary media and key literary opinion leaders in the Festival cities (Halifax, Ottawa, Toronto, Winnipeg, Calgary and Vancouver) to sell the brand.
- Evaluate the success of the promotional campaign using baseline data from the research phase
- Have the QWF and the AELAQ collaborate to ensure that with the brand now established, they strengthen and use their existing resources and organizational

structures to sustain the marketing initiative with regular contact throughout the years with festival directors, literary media and opinion leaders.

ANNEXES

Annex 1: Books in Survey Period

Annex 1: Books in Survey Period						
Author	Title	Publisher	Google hits: 28/03/ 05	Sales rank: Amazon.ca Amazon.com	Availability at Chapters/Indigo	Total
				28/03/05	1. Vancouver: Granville/Broadway	
				28/03/05	2. Toronto: Bloor/Bay	
					3. Regina: Southland Centre	
					11/05/05	
<b>Fiction</b>						
<b>2002-2003</b>						
Bath, Dana	<i>Universal Recipients</i>	Arsenal Pulp Press	70	221,623 no rank: com	not available at any	4
Dagan, Esther A.	<i>Mask</i>	Amrad Publications	30	not listed	not available at any	2
Dagan, Esther A.	<i>Jerusalem: Snapshots from a Distance</i>	Amrad Publications	7	not listed: ca not listed: com	not available at any	2
Dubé, Peter	<i>Hovering World</i>	DC Books	79	298,698 ca 2,834,601 com	Vancouver: na, Toronto: 1, Regina: na	3
Frost, Corey	<i>My Own Devices</i>	Conundrum Press	59	172,735 ca 2,383,623 com	Vancouver::na, Toronto:1, Regina: na	5
Grandbois, Jean	<i>Mental Distortions</i>	Jean Grandbois	123	no rank: ca no rank: com	na	0
Homel, David	<i>The Speaking Cure</i>	Douglas & McIntyre	103	42,086 ca not available on com:L'analyste is	Vancouver:2, Toronto:1, Regina:2	23
Johnson, Robert	<i>Tables for One</i>	Price-Patterson Ltd.	35	323,806 ca 901,998 com	available online, not in surveyed stores	1

MacIntyre, Wendy	<i>The Applecross Spell</i>	XYZ Publishin g	25	543,307 ca	Vancouver: na, Toronto: 2,	3
				no listing: com	Regina: na	
McDevitt, Neale	<i>One Day Even Trevi Will Crumble</i>	Exile Editions	40	142,614 ca	good online	6
				not available: com	reviews, na in surveyed stores	
McGillis, Ian	<i>A Tourist's Guide to Glengarry</i>	Porcupine 's Quill	144	19,497 ca	Vancouver: 1, Toronto: 1	22, 45m Edm. Journa l
				1,576,691 com	Regina: 1 good review	
Packer, Miriam	<i>Song for My Father</i>	Guernica Press	69	304,549 ca	Vancouver: na, Toronto: 2	1
				no ranking: com	Regina: na	
Ravel, Edeet	<i>Ten Thousand Lovers</i>	McArthur & Co.	1530	31,014 ca	Vancouver: 16, Toronto: 17	30
				29,157 com	Regina: 5	
Sutherland, Ronald	<i>How Elvis Saved Quebec</i>	Borealis Press	40	not available: ca 1,613,138 com	Vancouver: na, Toronto: na Regina: na	1
Tausch, Julia	<i>Another Book About Another Broken Heart</i>	Conundrum Press	25	93,100 ca	Vancouver: 1, Toronto: 1	9
				no sales rank com	Regina: na	
<b>2003-2004</b>						
Bailey, Clayton	<i>The Expedition</i>	Great Plains Publicati ons	177	44,728 ca	Vancouver: na, Toronto: na, Regina: na	10
				no ranking com		
Brooke, John	<i>The Last Days of Montreal</i>	Signature Edition	21	119,113 ca	Vancouver: na, Toronto: 1	5
				no sales ranking: com	Regina: na	
Brown, Andy	<i>I Can See You Being Invisible</i>	DC Books/New Writers Series	122	no sales rank: ca 1,716,695 com	Vancouver: na, Toronto: na Regina: na	7
Blair, Michael	<i>A Hard Winter Rain</i>	Dundurn Press	25	304,134 ca	Vancouver: 4, Toronto: 4	3
				1,600,789 com	Regina: 4	
Durcan, Liam	<i>A Short Journey by Car</i>	Véhicule Press	47	19,925 ca	Vancouver: na, Toronto: 2	5
				2,530,371 com	Regina: 1	
Frost, Corey	<i>The Worthwhile Flux</i>	Conundrum Press	41	no rank: ca	Vancouver: 4, Toronto: 1	2
				no rank: com	Regina: 1	
Grant, N.A.T.	<i>Race without Rules</i>	Llumina Press	49	82,642 ca	Vancouver: na, Toronto: na	2
				1,724,351 com	Regina: na	

Kaslik, Ibi	<i>Skinny</i>	HarperCollins Canada	285	39,552 ca	Vancouver: 12, Toronto: 11	10
				815,808 com	Regina: 10	
Kramer, Greg	<i>Wally</i>	Cormorant Books, Inc	195	543,802 ca	Vancouver: 3, Toronto: 2,	4
				1.413.435 com	Regina: 1	
Moore, Jeffrey	<i>The Memory Artists</i>	Penguin Group (Canada)	509	77,283 ca	Vancouver: 3, Toronto: 2	17
				2,084,622 com	Regina: 3	
Palmer, Joe Darwin	<i>Watch Boys: and Other stories about Americans Abroad and at Home</i>	The Writers' Collective	25	526,406 ca	na	1
				1,720,101 com		
Paterson, Mark	<i>Other People's Showers</i>	Exile Editions, LTD	27	no sales rank: ca	Vancouver: na, Toronto: 2	6
				no listing com	Regina: na	
Phillips, Edward O.	<i>A Voyage on Sunday</i>	Cormorant Books, Inc	29	34,105 ca	Vancouver: 2, Toronto: 2	7
				no sales rank: com	Regina: 2	
Ravel, Edeet	<i>Look for Me</i>	Random House Canada	340	49,617 ca	Vancouver: 2, Toronto: 3	19
				146,085 com	Regina: 3	
Ravvin, Norman	<i>Lola by Night</i>	paperplates books	35	no sales rank: ca	Vancouver: na, Toronto: na	8
				no listing: com	Regina: na	
Sheppard, Gordon	<i>Ha! A Self-Murder Mystery</i>	McGill-Queen's University Press	64	13,994 ca	Vancouver: 2, Toronto: 5	13
				1,242,424 com	Regina: 1	
Singh, Jaspreet	<i>Seventeen Tomatoes: Tales from Kashmir</i>	Véhicule Press	88	41,133 ca	Vancouver: 1, Toronto: 1	5
				2,488,427 com: unavailable	Regina: 1	
Soderstrom, Mary	<i>After Surfing Ocean Beach</i>	Simon and Pierre (The Dundurn Group)	63	no sales rank: ca 2,256,105 com	Vancouver: 3, Toronto: 3 Regina: 3	8
Smith, Ray	<i>The Man Who Hated Emily Brontë</i>	The Porcupine 's Quill	58	33,643 ca	Vancouver: 3, Toronto: 2	4
				1,840,530 com	Regina: 2	

## **Annex 2: Media Survey**

Media surveyed, and total mentions of Quebec English-language writers and their books during the baseline period, October 1, 2002 to September 30, 2004:

Note: these include mentions of the target books and writers in calendars and in stories about prize nominees.

### Newspapers

Montreal Gazette			219
Vancouver Sun	29		
Ottawa Citizen		25	
Globe and Mail	23		
Toronto Star		20	
Calgary Herald	22		
National Post		21	
Books in Canada		18	
Victoria Times-Colonist			12
St. John's Telegram			9
Regina Leader Post			9
Literary Review of Canada			8
St. Catharines The Standard			8
Saskatoon Star Phoenix		6	
Halifax Daily News			5
The Guardian, Charlottetown		3	
Windsor Star		3	
Kingston Whig Standard		2	
Winnipeg Free press			1

### Other media:

Canadian Press			62
Canwest News Service			23
Academic Journals		15	
McLean's	1		
Other Magazines		44	
US Media	11		
Montreal Mirror		2	
Georgia Straight		1	
Now	0		
Eye	0		
Hour		0	
Imprint		0	

## **Annex 3: Conversations with Writers and Opinion Leaders**

First contacts with all persons questioned was made by telephone, with an e-mail follow-up and more telephone

conversations as required. The period of questioning was April 5 - May 15, 2005.<sup>iv</sup>

## **Questions**

The basic questionnaire was adjusted slightly, depending on the recipient. The basic questions were the following:

1. What do you think of when you hear the phrase "Quebec English-language writers?"
2. Did you feature any English-language writers from Quebec during the period October 1, 2002 to September 31, 2004? At another time? Who?
3. What influences your decision to feature a writer?
4. What do you think makes a book successful?
5. What makes a writer easy to sell?

Publicists and publishers representatives were also asked if they thought Quebec English-language writers faced problems not faced by writers from other parts of Canada, and if special methods had to be used to overcome these problems.

## **Those surveyed**

### **Booksellers**

Sebastian Hanna: Chapters/Indigo Head office  
Cheryl Watson: Chapters/Indigo Head office  
Holly McNally: McNally Robinson Winnipeg  
John Snyder: Book City Toronto  
Bryan Prince: Byran Prince Bookseller Hamiton  
Derek Murr: Pages Books and Magazines Toronto  
Mary Jo Anderson: Frog Hollow Books Halifax  
Samantha Holmes: Bolen Books Victoria  
Greg Gerrard: Pages on Kensington Calgary  
Michael Emery: University of Toronto Bookstore Toronto  
Emery, Hanna and Watson did not answer the questionnaire, despite repeated e-mails and telephone calls.

### **Festival organizers**

Charlene Diehl: Winnipeg International Literary Festival  
Anne Green: Banff-Calgary Wordfest  
Jane Hasting: Eden Mills Literary Festival  
Alma Lee: Vancouver International Literary Festival  
Sean Wilson: Ottawa International Writers' Festival  
Geoffrey Taylor: Harbourfront International Festival of Authors

### **Media**

Jack Kirchhoff: Globe and Mail  
James Grainger: Quill and Quire  
John Burns: Georgia Straight  
Philip Marchand: Toronto Star  
Pat Donnelly: Montreal Gazette  
George Murray: Bookninja

Paul Martin: Northwest Passage  
Mark Horton: Edmonton Journal  
Noah Richler: CBC/The Literary Atlas of Canada  
Cathy Hunter: Associate Producer, Sounds Like Canada, Between  
the Covers  
Carolyn Weaver: Fine print

### **Publicists**

Rita Schaffer: Montreal-based publicist  
Janey Yoon: Key Porter Books  
Rob Firing: HarperCollins Canada

### **Academics and Others**

Rowland Lorimer, Simon Fraser, Canadian Centre for Studies in  
Publishing  
Rob Allen, Concordia Creative Writing programme  
Bryan Pike, BC Book Prize/Rebus Creative  
Linda Gaboriau, translator  
Lee Shedden, sales rep  
Ronda Kellington, LPG

### **Writers**

The questionnaire was somewhat different:

1. Have you ever
  - a. been invited to a literary event outside Quebec?  
When?
  - b. been featured in national media (major national paper  
or electronic show)? When?
2. How was it arranged? By your publisher? A friend? An agent  
or publicist? Yourself?
3. Did you get good support from your publisher in trying to  
market yourself and your books outside Quebec?
4. In your experience what sort of publicity and/or promotion  
is the most important in building a literary reputation and  
in selling a particular book?
5. What do you think should be done to raise the profile of  
Quebec English-language writers outside Quebec?

Mark Abley  
Ann Charney  
Julie Keith  
David Homel  
Peter McFarlane  
Merrily Weisbord  
Gail Scott

### **Annex 4: Quebec Minority-Language Writers at Canadian Festivals and Literary Events**

Quebec English-language writers invited to festivals during  
the baseline period October 1, 2002 to September 30, 2004:

**Harbourfront International Festival of Authors  
and Harbourfront Reading Series**

No Quebec English language writers at IFOA during baseline period.

**Vancouver International Festival of Writers**

Neil Bissoondath  
David Homel.  
Erín Moure

**WordFest: Banff-Calgary International Writers Festival**

Neil Bissoondath  
Ibi Kaslik  
Fred Reed

**Eden Mills Writers' Festival**

Eric Ormsby  
Patricia Pearson  
Jaspreet Singh

**Winnipeg International Writers Festival**

Jon Paul Fiorentino

## NOTES

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<sup>i</sup> See Annex 1 for a suggestion of sales success. Dallaire's book had the best Amazon.ca and Amazon.com rating: 18, and 10,397 respectively when the on-line booksellers were surveyed May 10, 2005. Edeet Ravel's *Ten Thousand Lovers* (a Heather Reisman pick) followed Dallaire on Amazon.com at 29,157. On Amazon.ca Leo Kolber's *Leo: A Life* (7,268) and Charles Taylor's *Modern Social Imaginaries* (8,309) were the next highest scoring. But since no reliable source surveys all booksellers, no best-selling list is really accurate.

<sup>ii</sup> Six festivals were approached: The Vancouver International Writers' Festival, the Harbourfront International Festival of Authors, WordFest: Banff-Calgary International Writers Festival, Ottawa International Writers Festival, The Eden Mills Writers' Festival and the Winnipeg International Writers Festival. In each case, a responsible official filled out the questionnaire. Answers to the question about which Quebec English-language writers had appeared during the baseline period were cross-checked against lists of participants on the festivals' websites, where possible.

<sup>iii</sup> The writers included were resident in Quebec at the time the prize was offered.

The Governor General's Awards for Translation and for Children's Literature are not included. It should be noted that Quebecers have won the prize for translation into English in all ten years, and twice for Children's Literature, text.

The Governor General's Award nominees and winners:: 1995, Fiction: *The Jaguar Temple*, Julie Keith, NuAge Editions; Non-fiction: *The Last House of Ulster: A Family in Belfast*, Charles Foran, HarperCollins; 1996: Poetry, *Search Procedures*, Erin Moure, House of Anansi Press; Non-Fiction, *A Blue Boy in a Black Dress*, T. F. Rigelhof, Oberon Press; 1998, \*Poetry: *White Stone: The Alice Poems*, Stephanie Bolster, Signal Editions/Véhicule Press; Fiction: *The Worlds Within Her*, Neil Bissoondath, Alfred A. Knopf Canada; *Can You Wave Bye Bye, Baby?*, Elyse Gasco, McClelland & Stewart ; 2000, Non-fiction : *\*Notes from the Hyena's Belly*, Nega Mezlekia, Penguin Books Canada; 2001, Fiction: *Life of Pi*, Yann Martel, Alfred A. Knopf Canada; Poetry: *Men in the Off Hours*, Anne Carson, Alfred A. Knopf Canada; Non-fiction: *The Taste of Metal: A Deserter's Story*, Jack Todd, Harper Flamingo Canada, 2002, Poetry: *O Ciudadán*, Erin Moure, House of Anansi Press; Non-fiction: *When Words Deny the World*: Stephen Henighan, The Porcupine's Quill; 2003, Fiction: *Ten Thousand Lovers*, Edeet Ravel, Review, an imprint of Headline Book Publishing; 2004, Fiction: *Some Great Thing*, Colin McAdam, Raincoast Books, Poetry: *The Burning Eaves*, David Manicom, Oolichan Books; Non-fiction: *\*Shake Hands with the Devil*, Lt.-Gen. Roméo Dallaire, Random House Canada (\* denotes winner)

Giller Prize: 1997, Mordecai Richler for *Barney's Version*

Dublin/IMPAC long list: 2002 Anita Rau Badami for *Hero's Walk*, and Tess Fragoulis for *Ariadne's Dream*

Man Booker Prize: 2004 Yann Martel for *Life of Pi*

Commonwealth First Novel Award: 2000 Jeffrey Moore for *Prisoner in a Red Rose Chain*