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Dance *in* Canada



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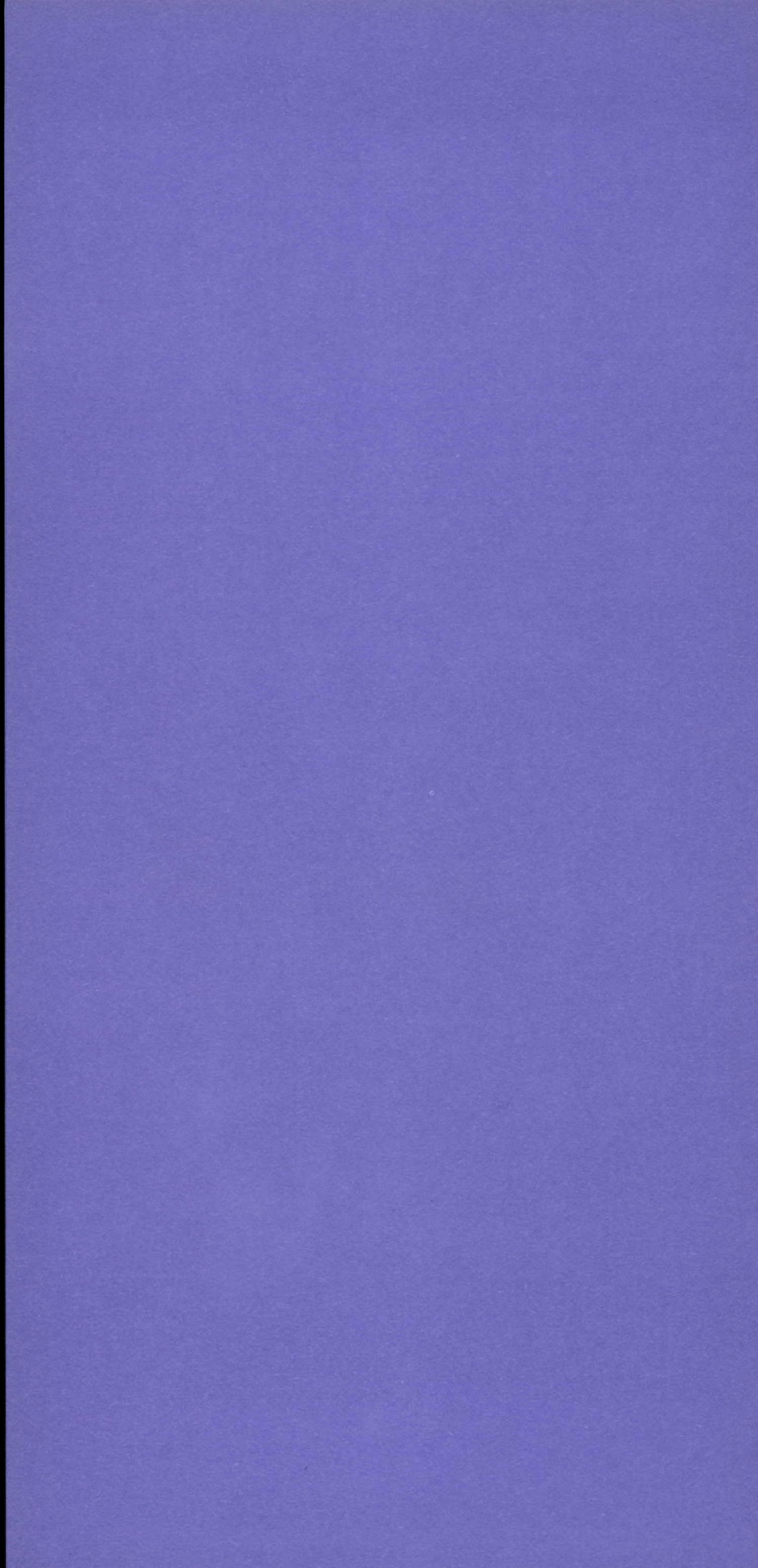
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Dance *in* Canada



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PREFACE

This *ArtSource* guide introduces you to ways of getting more involved in dance in Canada.

You may have thought of taking up jazz ballet or Scottish country dancing, but you're not sure where to start. Or you may already have choreographed a short production or organized a dance festival for your community, and you would like to take a new direction or dance full time. Perhaps you would like to develop your skills, or share them with a broader public.

Whatever your level of interest and experience, this guide shows you how to find reliable information about dance. It is one of seven *ArtSource* guides to the arts; each is designed to encourage Canadians from all cultural backgrounds to take part in the nation's rich artistic life.

Every year millions of Canadians participate in artistic activities, and the number is growing. In fact if we think of the arts and culture as a single industry, it would be the country's fourth-largest employer. Taken together, the performing and visual arts, publishing, motion pictures, broadcasting, sound and video recording, and cultural institutions like libraries make up an important part of our national economy. More significantly, the arts contribute to our quality of life and the cultural pluralism inherent in being Canadians.

The arts connect us, and yet many Canadians face barriers to full participation in the arts. One key to access is information – knowing where to look for services and support, and how to find out about the experience of others.

You may be looking for practical hints about dancing for your own enjoyment, for gaining recognition from other dancers, or for wider public acknowledgement. The *ArtSource* guides do not assume distinctions between amateur and professional, between fine art and the art of everyday life, or between minority and mainstream. More and more the contemporary arts scene in Canada is characterized by a blurring of old, restrictive lines and an appreciation of the value of every kind of cultural expression.

The heart of each guide is an overview of the arts field, written by a distinguished Canadian artist. The following sections then present a note on cultural diversity and artistic practice (written by Harvey Brodtkin and Penny McCann), together with some basic sources for background on the field; associations you can join; developing your skills further; sources of grants and funding for which you can apply; suggestions for getting established and marketing your artistic talents; and legal aspects of creating and selling your art and services.

John Alleyne, who prepared the introduction to this *ArtSource* guide, has been a dancer since he was 11 years old. Born in Barbados and raised in Montréal, he studied at the National Ballet School until 1978, when he joined Germany's Stuttgart Ballet. At Stuttgart he began developing his career as a choreographer, and he created several original ballets for the company's main stage. In 1984 he joined the National Ballet of Canada in Toronto, establishing himself as one of the company's leading soloists. By 1990 he was resident choreographer of the National Ballet. He was appointed Artistic Director of Ballet British Columbia in 1992.

One of Canada's foremost dance innovators, Mr. Alleyne has choreographed many original works, including *Have Steps Will Travel* and *Trapdance* for the National Ballet, *Talk about Wings* and *Go Slow* for Ballet British Columbia, *Weiderkehr* for the Stuttgart Ballet, *Blue-Eyed Trek* and *Nighttalk* for the National Ballet School of Canada, *Flying to Paris* for the Wiesbaden Ballet, and *Untitled: Exercise No. 15* for Winnipeg's Contemporary Dancers. *Time Out with Lola* (1991), Alleyne's seventh ballet for the National Ballet, has been widely praised. In 1990 his work won the Best Choreography award at the United States International Ballet Competition. He has been described as "daring and unconventional" and "recognized worldwide as one of the most exciting and talented choreographers at work today."



DANCE IN CANADA

by John Alleyne

If you're not personally involved in dance in Canada, you're probably unaware of the broad spectrum of people, companies, styles and ideas that constitute this widespread and multifaceted community; it is both daunting and thrilling. I've been involved in dance for 25 of my 32 years, yet each day I discover new aspects of this creative world that constantly take me by surprise.

So often, both in Canada and abroad, we hear mention of the élitism that many believe goes hand in hand with the performing arts. But dance can be many things to many people. Most countries are characterized by language, literature, music, folk traditions, politics, religions, geography and dress. From this base, dances are created which reflect the individuality of a culture. Yet Canadian culture is composed of a multitude of cultural demarcations. Whether of Native Canadian, Slavic, Asian, Caribbean (like myself), Western European or South American origin, generations of Canadians have woven a multilayered, multicultural heritage. And so in Canada, dance reflects cultures and peoples that in their multiplicity have created a unique Canadian identity. This diversity has allowed many cultures to share and ultimately produce artists who cannot help but be influenced by each other. Dance in Canada is inclusive, not exclusive.

In dance terms, endless choreographic possibilities have been nurtured. Rather than alienating ourselves from each other, the dance community has instead added to the idea of the mosaic, and the resulting compositions possess a unique stamp which we can proudly call Canadian.

There was a time when Canada needed to found dance companies modelled after European ballet and American modern dance traditions. Over the past fifty years many traditions were explored, altered and challenged. Today a dance community has not only emerged, but gone through the awkward stages of adolescence and emerged independent, confident and individual. Theatrical dance in this country no longer has to borrow. Companies have established their own identities, styles, schools and home-grown dancers and choreographers. Yes, dance in Canada is influenced by the cross-section of cultures that form it, but these variants and innovations have in turn helped create a unique culture.

My work as a dancer and choreographer represents my upbringing as a black Barbadian immigrant to Canada, my training as a classical ballet dancer and my professional years as a performer in West Germany and now Canada. For others in my professional community, varying genres of ballet, modern dance, contact improvisation, rap, jazz, folk, and ethnic dance techniques are the foundation by which they

reveal their own geographical landscape: Prairie vastness, inner-city tensions, cries for social justice and the beauty of our country's architectural newness.

The results, in the world of dance, have proven Canadian and refreshingly original. Today, the Festival de nouvelle danse in Montréal, Ottawa's Dance Canada Dance Festival, Fringe Festivals in Vancouver, Winnipeg and Toronto and the work of independent dancers, choreographers and companies large and small across the country are applauded internationally.

Sometimes I wonder if it is our typically Canadian selfless and self-effacing nature that makes us the last to acknowledge our cultural wealth. As a dancer I must reach out to my fellow Canadians and encourage everyone to share in the wealth of our artistic creations. And all of us should look inward to our own accomplishments to understand and experience the richness and potential of our dance community.

In dance, these concerns are now being addressed through education, training and accessibility. Guidebooks such as this one can help to eliminate unnecessary barriers and misconceptions. Ultimately, we want you to see our dance artists, whether in an opera house, concert hall, auditorium, performance space, warehouse or park; the movement is the thing.

What is particularly dynamic about dance in this country is the potential for shoring between the professional and non-professional dance worlds. By bringing dance into classrooms, community centres, seniors' homes, parks and television screens across the country, dance artists and companies can become integral, accepted and non-threatening. Through outreach, the lines that separate dancers from viewers, critics and patrons will become less visible as we share our creative visions and expectations in the audience/performer experience.

Those who decide to make careers of dance are gifted with a natural physical aptitude for movement and commit themselves, often from a very young age, to a professional lifetime of performance, studies and rigorous training. But, like all the arts, dance is participatory for makers and viewers alike; everyone can dance.

The audience/performer experience is immediate and reflects human nature's singular and collective expression. Dancing is a form of personal expression, of which we are all to some extent capable; it allows us to realize our physical, intellectual and psychological potential. You can even dance in a wheelchair!

It goes without saying that dance in Canada needs the general public as audiences and supporters. What we still need to realize is that the general public needs dance to be part of everyday life as an enriching, joyous activity as well as a provocative, challenging expression of our socio-cultural pulse.

Your reaction to a dance – whether as performer or viewer – is culturally bound, and in Canada this unleashes a multitude of valid possibilities. What audiences and artists are ultimately left with is a personal, physical expression of ourselves and the world around us.

Cultural minorities and artistic practice

As we strive to recognize the many forms of cultural expression that enrich our country, we encounter firm traditions and new frontiers, expected patterns and surprising directions. Although the benefits of a vital and diverse artistic practice may be acknowledged, the means of encouraging practitioners and including creators from all backgrounds are still developing. While current circumstances always change, artists must consistently lobby for adequate support, training opportunities, affordable studio space and many other requirements necessary to create an environment where cultural expression can flourish.

Recent advances in telecommunications have brought Canadians – and all peoples – closer together, yet Canada, in relative terms, will always be a huge and regionalized country. Many artists in rural and small-town settings will continue to have difficulty in reaching audiences and in accessing art and cultural institutions.

Canada's cultural and visible minority artists face even greater barriers to their success. Or from a different perspective, Canadian audiences face barriers to their full appreciation of the contribution that cultural minorities have to offer.

Most arts and cultural structures in Canada today are founded on British and European traditions. Partly as a result, it has been difficult for many Canadian artists whose work is rooted in other cultural traditions to participate fully in the arts in Canada.

For example, in 1984 three dub poets – Lillian Allen, Clifton Joseph and Devon Haughton – were denied membership in the League of Canadian Poets. They were considered “performers” as opposed to “poets.” In summing up the incident, Lillian Allen clearly underscores the need for greater understanding among artists, and among Canadians generally: “Whether this poetry ever becomes part of Canadian literature has little to do with what we say or how. It's rather a matter of whether our society can come to terms with differences” (*This Magazine*, XXI.7 [1987-88], p. 20).

While we still have a considerable way to go, we have begun to come to terms with differences. For instance, the Canada Council has hired a Racial Equality Coordinator and has significantly opened up its programmes in music and dance. The Alliance of Canadian Cinema, Television and Radio Artists (ACTRA) has published and circulated a catalogue actively promoting visible minority performers. Whether through confrontation, negotiation, or simply smart management, institutions are beginning to change their staffing, programming, outreach, governance and marketing.

Individually and in collectives, artists and the organizations that serve them are all in this arena of progress and change together. And those who have remained on the sidelines will soon be drawn into the play. For example, all artists must enter the debate about cultural appropriation if we are to arrive at some sensible and workable considerations for deciding who should or should not be telling whose story. And beyond the arts community, all Canadians will need to develop the ability to understand and enjoy art that may be rooted in cultural traditions different from their own.

There are new voices in the arts in Canada today, many voices that for too long have remained unheard. These voices may be different, and they may even change the way we make art. But Canadian art has *grown* from difference. In order to express a sensibility native to Canada, the Group of Seven had to reach beyond the conventions of the European artistic establishment. When J.E.H. MacDonald's *The Tangled Garden* was exhibited in London in 1916, Dennis Reid notes that it was universally dismissed by critics as an "offensive, radical gesture," because it wasn't in harmony with traditional subjects and approaches of the time (*The Group of Seven*, 1970, p. 124). But Canadian art is not European art – it comes out of different landscapes, different cultures and different sensibilities.

So when faced with the imperative of including more cultural minority artists in Canadian plays, and films, and art schools, we must keep in mind the small ways and the big ways that we colonize and exclude. We *can* change the shape of Canadian art, making it (in the words of Lillian Allen) "diverse, pluralistic, and yes, maybe even a little funky."

Dance can offer opportunities for innovative collaboration. For example, Karen Jamieson enlisted the help of Kenneth Harris, a hereditary chief of the Gitksan people, and a group of traditional and modern Native dancers and musicians. Together they produced Gawa Gyani, a dance drama based on the Gitksan creation myth of Sc'a waa (Karen Jamieson Dance Company, 185 East 11th Avenue, Vancouver, B.C.. V5T 2C1; [604] 872-5658).

Dance in Canada: suggestions for further reading

The northern half of North America has been a multicultural and multilingual area for well over 10,000 years. The peoples who met the first Europeans in what is now Canada spoke more than 50 Indian and Inuit languages, and dance was an integral part of daily and religious life. For an overview of the astonishing variety of Canadian dance, including dance that reflects Canada's multicultural heritage, an encyclopedia is a good place to start:

The Canadian Encyclopedia.

2nd ed. 4 v. Edmonton: Hurtig, 1988. [e]

Includes articles on ballet, dance education, dance history, dance on television and film, folk dance, modern dance, native peoples, and Sun Dance, among others.

L'encyclopédie du Canada.

1st ed. 3 v. Montréal: Stanké, 1987. [f]

For slightly more information on how to find out about dance, some of these surveys include suggestions for further reading on their areas:

Carmelle Bégin.

Dance: Roots, Rituals and Romance/

Danseries: portrait de notre culture.

Hull, Québec: Canadian Museum of Civilization/
Musée canadien des civilisations, 1989. [e/f]

Ken Bell.

The National Ballet of Canada: A Celebration.

Toronto: University of Toronto Press, 1978. [e]

Roland Lorrain.

Les grands ballets canadiens, ou cette femme qui nous fit danser.

Montréal: Éditions du Jour, 1973. [f]

Andrew Oxenham and Michael Crabb.

Dance Today in Canada.

Toronto: Simon and Pierre, 1977. [e]

Timothy Plumtre.

Simply Dance: Inside Canadian Dance: A Report.

Ottawa: Hickling-Johnston, 1982. [e]

Colin H. Quigley.

Close to the Floor: Folk Dance in Newfoundland.

St. John's: Memorial University of Newfoundland, 1985. [e]

Reginald Laubin and Gladys Laubin.

Indian Dances of North America: Their Importance to Indian Life.

Norman, Oklahoma: University of Oklahoma Press, 1977. [e]

Répertoire de danses canadiennes-françaises.

Montréal: Centre de documentation du Conseil canadien des arts populaires, 1979. [f]

Robert-Lionel Séguin.

La danse traditionnelle au Québec.

Sillery, Québec: Presses de l'Université du Québec, 1986. [f]

Gloria Varley.
To Be a Dancer: Canada's National Ballet.
Toronto: Peter Martin, 1971. [e]

Simonne Voyer.
*La danse traditionnelle dans l'est du Canada:
quadrilles et cotillons.*
Québec: Presses de l'Université Laval, 1986. [f]

Herbert Whittaker.
Canada's National Ballet.
Toronto: McClelland and Stewart, 1967. [e]

Max Wyman.
Dance Canada: An Illustrated History.
Vancouver: Douglas and McIntyre, 1989. [e]

Max Wyman.
The Royal Winnipeg Ballet: The First 40 Years.
Toronto: Doubleday, 1978. [e]

Bohdan Zerebecky.
A Survey of the History of Ukrainian Dance.
2nd rev. ed. Saskatoon: Ukrainian Canadian Committee,
Saskatchewan Provincial Council, 1986. [e]

More detail is included in:

Lyne Bellehumeur.
Répertoire de documents audio-visuels traitant la danse.
Montréal: Fédération des loisirs-danse du Québec, 1987. [f]

Clifford Collier and Pierre Guilmette.
*Dance Resources in Canadian Libraries/
Ressources sur la danse des bibliothèques canadiennes.*
Ottawa: National Library of Canada/
Bibliothèque nationale du Canada, 1982. [e/f]

You might also consider reviewing magazines and journals
such as *Dance Connection* and *Step-Text* [e].

*You can ask for almost all of the publications listed in this guide
at your local public library. If you can't find the item you want at
your library, your librarian can probably get it for you through
the Interlibrary Loan service.*

*If you don't have a local library, look under the Provincial
Government section in the Blue Pages of the telephone directory
for your district. Most provinces and territories have a toll-free
general information number you can call to find out about public
library services.*

*Many of the books are published annually or revised at regular
intervals, and you may find a more recent edition of some of the
titles listed here.*

*An [e] or [f] following a title indicates that it was published in
English or in French; [e/f] means that it is available in both
languages.*



ArtSource



Expressing yourself through dance can be a very personal and individual activity, or it can be a collaborative effort. Joining an association can not only put you in touch with other dancers, but also provide you with services and support. Even if you don't normally like to join clubs and associations, you'll soon find that dancers' groups are friendly, helpful and useful.

No matter what your interests, there is likely to be at least one local, provincial, regional or national association of like-minded people devoted to your specialty or to dance generally. Some actively represent the specific interests of particular dancers, and are organized as formal lobby groups or unions. Others are less formal, set up to share information and bring together dancers with common interests.

Many associations offer a wide variety of services for relatively modest membership fees: a newsletter or magazine; meetings, seminars and conferences; a voice on the provincial or national arts scene; and guidance for the beginner and expert alike.

Associations will become even more important in Canada for another reason. Uniquely in the world, in 1991 the federal government introduced legislation on the status of the artist. Under the proposed law, the government clearly establishes the right of associations representing artists to be legally recognized. Under the jurisdiction of a new Canadian Artists and Producers Professional Relations Tribunal, it allows for the certification of artists' associations to bargain "in respect of remuneration and the terms and conditions of engagement of artists," and to provide "appropriate protection for the professional interests of the artists they represent."

NATIONAL GROUPS

Some national associations are umbrella groups that can direct you to their local or provincial affiliate; others welcome individual members. For the arts generally in Canada, the major organization is:

The Canadian Conference of the Arts

189 Laurier Avenue East

Ottawa, ON K1N 6P1

(613) 238-3561

The CCA is a voluntary association of 600 arts associations (organizational members), representing 200,000 artists and cultural supporters. Individuals may also join; full-time students and senior citizens pay very low fees. It organizes conferences and publishes several directories, guides and the bulletin Proscenium [e/f].



The most useful directory of national arts associations is published annually by the Canadian Conference of the Arts:

*Directory of the Arts 1992 (Updated: June, 1992)/
L'Annuaire des arts 1992 (mise à jour, juin 1992).*

Ottawa: Canadian Conference of the Arts/
Conférence canadienne des arts, 1992. [e/f]

This directory lists and describes federal government departments and agencies (Parliament, central agencies, departments and cultural agencies); provincial government departments and agencies; and national arts associations (broadcasting, copyright, crafts, dance, education, film, heritage and conservation, multidisciplinary, music, publishing, recording, theatre, visual and applied arts, and writing). It also includes established national associations that dancers may join, such as:

- Association for Native Development in the Performing and Visual Arts
- Canadian Association for Professional Dance Organizations (CAPDO)
- Canadian Dance Teachers Association
- Dance in Canada Association
- Dancer Transition Centre
- Le Regroupement des professionnels de la danse du Québec

An indispensable guide for dancers that offers information on associations is:

Murray Geddes et al., eds.

*The Canadian Dancers' Survival Manual:
A Resource Directory for the Dance Community.*

Toronto: Dancers' Forum of the Dance in Canada Association,
1980. [e]

While some of the information is now out of date, the manual provides 36 brief essays on production, lifestyle and resources generally, and specific comments province by province (in some cases, city by city).

For dancers in Alberta and Ontario, see also:

John Armstrong, Michael Lupien and Lisa Doolittle.

The Alberta Dance Directory.

Edmonton: Alberta Dance Alliance, 1988. [e]

Dance Ontario Directory.

Toronto: Dance Ontario, 1988. [e]

PROVINCIAL, TERRITORIAL AND MUNICIPAL GROUPS

Finding a local association that caters to your interests can be as simple as looking under "Arts – Organizations" and "Associations" in the Yellow Pages of your telephone directory. Many cities and municipalities also have local arts programmes and officers who know about local groups: phone your city hall.

Some public libraries keep a file of local associations. Your library may have these directories of a wide variety of associations:



Associations Canada 1992.

2nd ed. Mississauga, Ontario: Canadian Almanac and Directory, 1992. [e]

Brian Land and Wendy Alexander, eds.
*Directory of Associations in Canada/
Répertoire des associations du Canada.*

13th ed. Toronto: Micromedia, 1993. [e/f]

Includes 18,000 associations under 1,500 subjects, with addresses, telephone numbers and the names of people to contact; updated annually.

You may live in an area that is served by a community arts council, whose members are knowledgeable about local activities. These councils are committees of community representatives, usually serving voluntarily; some councils are appointed or established by provincial governments.

If you can't find what you need by looking in your telephone directory or at your local library, the following list of directories, voluntary and government councils, and provincial and territorial government departments can help you locate an appropriate association.

Yukon

Yukon Arts Council

P.O. Box 5120
Whitehorse, YT Y1A 4S3
(403) 668-6284

Association franco-yukonnaise

C.P. 5205
302, rue Strickland
Whitehorse (Yukon) Y1A 4Z1
(403) 668-2663

Northwest Territories

Arts Liaison Coordinator

Cultural Affairs

Department of Education, Culture and Employment Government of the Northwest Territories

Box 1320
Yellowknife, NT X1A 2L9
(403) 920-3103

Fédération franco-ténoise

C.P. 1325
Yellowknife (T.N.-O.) X1A 2N9
(403) 920-2919

British Columbia

The Arts Resource Book.

Vancouver: Assembly of British Columbia Arts Councils, 1991. [e]
Includes "Community Arts Councils," a list of 83 local arts councils
in the province.

La Fédération des francophones de la Colombie-Britannique

1575 - 7^e avenue ouest
Vancouver (C.-B.) V6J 1S1
(604) 732-1420

Alberta

The Canadian Conference of the Arts' *Directory of the Arts/*
L'Annuaire des arts has a full list of provincial government ser-
vices for the arts and cultural heritage activities; depending
on your interests, see the list for Alberta Culture and Multi-
culturalism, and for Government of Alberta Agencies.



Association canadienne-française de l'Alberta

8923 - 82^e avenue - pièce 200
Edmonton (Alberta) T6C 0Z2
(403) 466-1680

Saskatchewan

Saskatchewan Arts Board

2550 Broad Street
Regina, SK S4P 3V7
(800) 667-7526 toll-free in Saskatchewan;
(306) 787-4056

Commission culturelle francsaskoise

218 - 514, avenue Victoria est
Régina (Saskatchewan) S4N 0N7
(306) 565-8916

Manitoba

Manitoba Arts Council

525 - 93 Lombard Avenue
Winnipeg, MB R3B 3B1
(204) 945-2237

Centre culturel franco-manitobain

340, boulevard Provencher
Saint-Boniface (Manitoba) R2H 0G7
(204) 233-8972

Ontario

Cultural Resources in Ontario/Ressources culturelles en Ontario.

Toronto: Ontario Ministry of Citizenship and Culture/Ministère des
Affaires civiques et culturelles de l'Ontario, 1986. [e/f]

Includes "Community Arts Councils," a list of 57 local arts councils, and
associations for broadcasting; crafts; dance; film, video and photography;
heritage; literary arts and publishing; music; recording arts; theatre;
visual arts; and multidisciplinary.

Arts and Heritage Directory/
Répertoire des arts et du patrimoine.

Ottawa: City of Ottawa, Department of Recreation and Culture/
Service des loisirs et de la culture, 1992. [e/f]

City of Scarborough Arts Directory: 1989.
Scarborough, Ontario: Scarborough Parks and Recreation, 1989. [e]

City of Toronto: Directory of Services.
Toronto: Toronto City Clerk's Department, 1989. [e]

Directory of Community Services for Hamilton-Wentworth: 1989-90.
Regional Municipality of Hamilton-Wentworth: Community Information Service, 1989. [e]

Directory of Community Services in Metropolitan Toronto: 1990.
Toronto: Community Information Centre of Metropolitan Toronto, 1990. [e]



Québec

Denis Turcotte and Céline Marquis.
Le Monde de la culture au Québec: répertoire descriptif, édition 1990-1991.

Sainte-Foy, Québec: Québec dans le monde, 1990. [f]
An inventory of 1,783 cultural resources in Québec, including associations, with addresses and telephone numbers, and a subject index; "Annex 1" lists the province's 11 regional arts councils (Conseils régionaux de la culture).

Directory of Community Services of Greater Montreal/ Répertoire des services communautaires du grand Montréal.
Montréal: Information and Referral Centre of Greater Montreal Foundation/Centre d'information et de consultation de la Fondation du Grand Montréal, 1988. [e/f]

New Brunswick

Arts Branch
New Brunswick Department of Municipalities, Culture and Housing
P.O. Box 6000
Fredericton, NB E3B 5H1
(506) 453-2555

Conseil provincial des sociétés culturelles
27, rue John
Moncton (N.-B.) E1C 2G7
(506) 858-8000

Prince Edward Island

Prince Edward Island Council of the Arts
Box 2234
Charlottetown, PE C1A 8B9
(902) 368-4410

Fédération culturelle de l'Île-du-Prince-Édouard
a/s Directeur exécutif
5, prom. Acadian
Hillsborough Park (Î.-P.-É.) C1C 1M2
(902) 368-1895

Nova Scotia

See your telephone directory for the nearest arts council: Lunenburg County Arts Council; Shelburne County Council for the Performing Arts; Yarmouth Arts Council; Annapolis Royal Community Arts Council; Inverness Arts Council; Cobequid Arts Council; and Avon Arts Council.

Cultural Federations of Nova Scotia

901 - 1809 Barrington Street
Halifax, NS B3J 3K8
(902) 425-6373

A federation of federations grouping dance, heritage, multicultural, choral, designer crafts, drama, writers and visual arts organizations.

Conseil culturel acadien de la Nouvelle-Écosse

1106, South Park Street
Halifax (Nouvelle-Écosse) B3H 2W7
(902) 421-1772



Newfoundland

The Canadian Conference of the Arts' *Directory of the Arts/ L'Annuaire des arts* lists six Arts and Culture Centres in Corner Brook, Gander, Grand Falls, Labrador City, St. John's and Stephenville.

Newfoundland and Labrador Arts Council

P.O. Box 98, Station C
St. John's, Newfoundland A1C 5H5
(709) 726-2212

Fédération des francophones de Terre-Neuve et du Labrador

265, rue Duckworth
Saint-Jean (Terre-Neuve) A1C 1G9
(709) 722-0627

DEVELOPING YOUR SKILLS

ArtSource



DEVELOPING YOUR SKILLS

Artists traditionally developed their skills by apprenticing themselves to a master artist or artisan. Apprenticeship is a way of learning an art by working with an accomplished expert for a certain time. It has been replaced almost completely by private schools and the public education system. Yet one basic principle still carries on: learning by doing.

STARTING OUT

Practical guidance and the inspiration of a good teacher aren't qualities that you can find in the Yellow Pages of the telephone directory. But it's a good place to start, to see what your community has to offer. A quick skim of the index – from “adult training courses” to “yoga instruction” – can give you a sense of the variety of local opportunities.

You may be just starting out, or want to find out more about dance. You can often find an inexpensive introductory course offered by your local school board, usually a non-credit course given in the evening, on weekends, or during the summer.

Many associations and institutions offer seminars, workshops, conferences, special programmes and summer institutes on specific aspects of dance. These can range from one-day or weekend sessions during the year to month-long intensive work, often in the summer. For instance, every two years the Dance in Canada Association organizes a Dance in Canada Conference and Canada Dance Festival. Because the topics of many of these offerings vary from year to year, your most up-to-date source of information is an association newsletter. Your local college or arts institution (see *Who Teaches What in the Arts*, listed below) can also put your name on their mailing list for notices of upcoming events.



FURTHER TRAINING

If you are interested in more advanced work (possibly leading to a certificate, diploma or degree), a broad variety of programmes are given by universities, private specialized institutions, community and regional colleges and CEGEPs (the *Collèges d'enseignement général et professionnel*, or colleges of general and professional training, in Québec).

The federal Department of Communications has sponsored a valuable guide to college-level and university programmes:

Jocelyne Rouleau, ed.

Who Teaches What in the Arts/ Qui enseigne quoi en arts.

Ottawa: Canadian Conference of the Arts for the Department of Communications/ Conférence canadienne des arts pour le ministère des Communications, 1989. [e/f]

***Who Teaches What in the Arts: 1990-1991 Update/
Qui enseigne quoi en arts: mise à jour 1990-1991.***

Ottawa: Canadian Conference of the Arts/Conférence canadienne des arts, 1990. [e/f]

The guide lists 55 university-level, 100 college-level and 24 specialized institutions throughout Canada, and indicates which programmes they offer, including:

- arts administration
- arts education
- dance
- fine arts
- music
- radio, television, communications and media
- recreation and leisure studies (including cultural programming)

Individual entries for each institution include addresses and general telephone numbers, telephone numbers of student-aid officers for loans and grants, general and specific admission requirements for certificates, diplomas and degrees, years to complete each programme, number of students accepted, and languages of instruction.

University and college calendars describe their course offerings and faculty members; calendars for institutions in your area are usually available at your local public library. The course offerings and services available at all Canadian universities are summarized in:

Elizabeth M. Rice and Colleen A. LaPlante, eds.

***Directory of Canadian Universities/
Répertoire des universités canadiennes: 1991.***

Ottawa: Association of Universities and Colleges of Canada/
Association des universités et collèges du Canada, 1991. [e/f]

Published every two years. Descriptions are written in the language of instruction at each university. Includes a bibliography of further reading on Canadian universities, including admissions, student aid, mature and part-time students, and student services.

If you hope to study with a particular person at a university, but aren't sure where he or she teaches, this annual reference book lists every faculty member in Canada:

Commonwealth Universities Yearbook 1990.

Vol. 2. London, England: Association of Commonwealth Universities, 1990. [e]

"Canada," pp. 952-1506, including a brief description of all Canadian universities; vol. 4 contains a complete index of names.

For ideas on career opportunities, see:

Guide to Employment and Other Funding Programs for Arts and Culture Organizations.

6th ed. Toronto: Toronto Arts Council, 1991. [e]

OPPORTUNITIES IN OTHER COUNTRIES

One of the most fascinating aspects of dance – and indeed all the arts – is learning about and sharing the visions of artists in other countries. If you are interested in studying or taking courses in another country, many nations have extensive documentation on all aspects of their arts; check your local library, and speak to experienced members of an association. Other sources include:

*International Directory to Canadian Studies/
Répertoire international des études canadiennes.*
Ottawa: International Council for Canadian Studies/
Conseil international d'études canadiennes, 1989. [e/f]

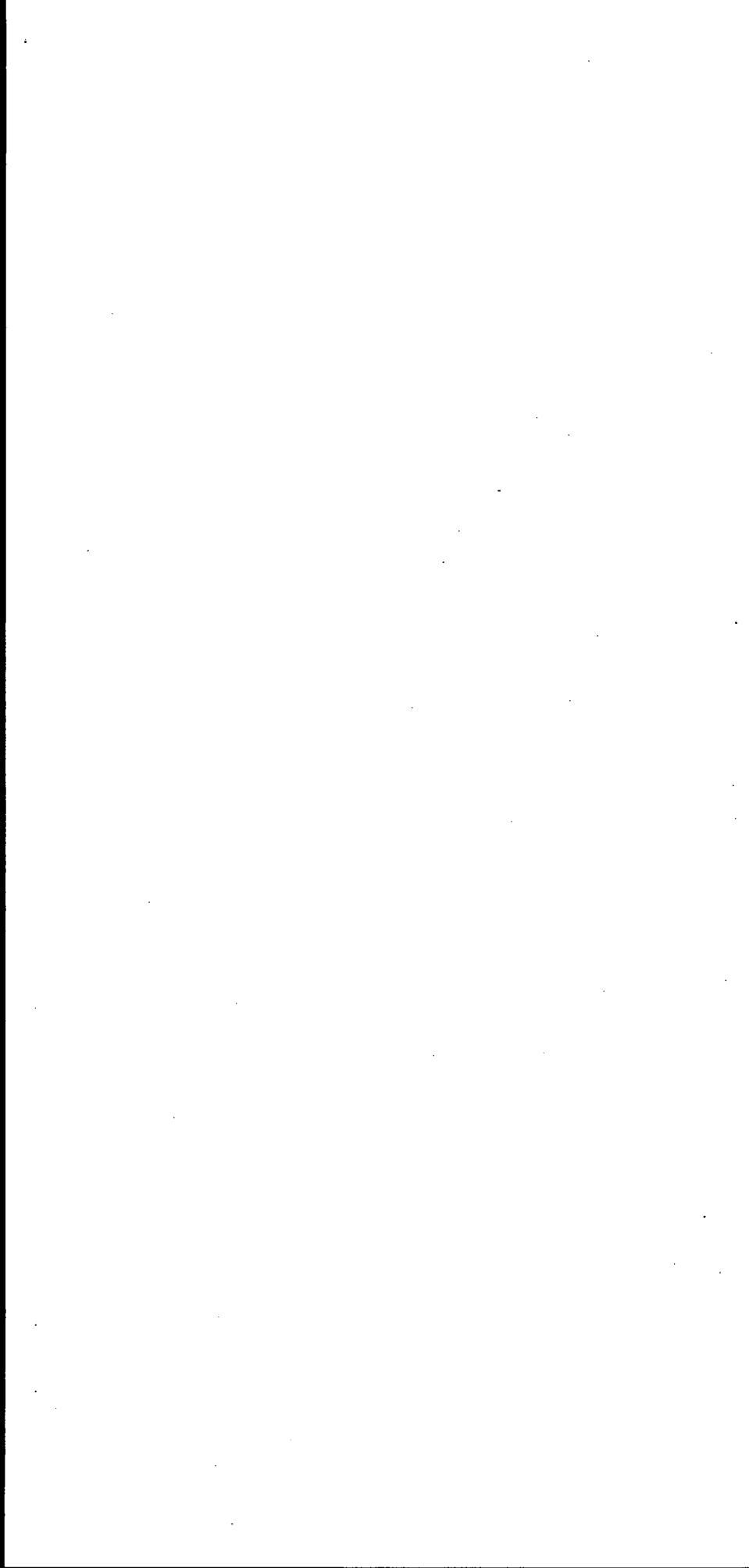
*International Exchange Programs/
Programmes d'échanges internationaux.*
Ottawa: External Affairs Canada/Affaires extérieures Canada,
1988. [e/f]

Alan Cumyn et al.
*What in the World Is Going On? A Guide for Canadians
Wishing to Work, Volunteer or Study in Other Countries/
Le Tour du monde en 1001 projets: un guide pour les
Canadiens désirant travailler ou étudier à l'étranger.*
3rd ed. Ottawa: Canadian Bureau for International Education/
Bureau canadien de l'éducation internationale, 1991. [e/f]

Some High Commissions and embassies accredited to Canada have good libraries and information resources on arts opportunities; others have very limited facilities. If you want to approach an embassy directly, the names and addresses of all diplomatic representatives accredited to Canada are published twice yearly in:

*Diplomatic, Consular and Other Representatives in Canada/
Représentants diplomatiques, consulaires et autres au Canada.*
Ottawa: External Affairs and International Trade Canada/
Affaires extérieures et Commerce extérieur Canada. [e/f]





ArtSource



FINDING MONEY

This section shows you how to find out about grants and applying for them. There are hundreds of programmes to help fund artists and arts organizations in every imaginable field, and thousands of grants available every year. But the demand is high, and you will probably be competing with many other dancers when you apply for support.

The arts are big business in Canada. The federal, provincial, territorial and municipal governments all spend significant amounts of money every year on the arts and cultural activities: well over \$5 billion in 1988-89 alone, for instance. Corporations donate another \$16 million; many foundations also support the arts.

On the other hand, the amount that reaches individual artists, including full-time artists, is relatively small. Income-tax statistics show that the average artist's income is well below the poverty line, and the professional actor's union ACTRA reported in 1986, for example, that only one-third of its Toronto members made more than \$5,000 a year.

WHERE TO BEGIN

The most useful sources of information about funding are often experienced members or staff of an association, and arts liaison officers at various levels of government. They are usually familiar with the nuts-and-bolts issues of whether you might be eligible for a grant, where best to apply, and how to write an application.

They are also in a good position to advise you about two common questions. The first applies to most arts areas: who decides whether your past work and experience (your track record) are good enough – or your potential high enough – to deserve funding? The short answer is simple. It is decided by the people with the money to give out. But sometimes there are other considerations that could apply to you, such as where you live, what kind of dance you are involved in, your personal circumstances, the stage of your artistic development, and many others.

Don't be discouraged if your first application isn't successful. Most competitions are judged by experienced assessors who try very hard to be fair. A rejection isn't necessarily a reflection on you or your work, but may simply mean that there wasn't enough money to fund all the best applications. Or it could mean that although your project was good, it didn't fit the criteria of the organization you applied to.

A second question is equally important to dancers: who establishes the distinction between amateur and professional? The answer isn't clear-cut, but in general the lines between them are blurring, and some granting agencies are beginning to recognize how artificial they can be.



BASIC SOURCES

A successful grant application has two characteristics. First, it shows that you have found out all you could about the granting programme, and understood exactly how your project will fit in with the programme's requirements. Often this is no more complicated than telephoning the person in charge; it's usually best to check the information listed below before you phone, so that you have a sense of other programmes' offerings as well.

Second, it shows that you have followed the instructions for applying, completely and exactly. Assessors report that an amazing number of applications fail on technicalities because they are incomplete or don't answer a critical question.

The most comprehensive list of government funding programmes is the Canadian Conference of the Arts' *Directory of the Arts*, mentioned earlier. It lists federal, provincial and territorial government departments and agencies, and indicates whether they offer support to artists; it also includes names, addresses and telephone numbers of people to contact for further information.

At the federal level, the Department of Communications assists professional non-profit cultural organizations through its Cultural Initiatives Program. The Canada Council offers grants to dance professionals, including dancers, choreographers, teachers, notators, curators, critics, technicians, historians, accompanists and administrators. Emphasis is on creation and production. The Council's Explorations Program also encourages artists, whether well-established or not, to venture into new fields. For information about application deadlines, selection procedures and eligibility criteria, contact the Canada Council, 99 Metcalfe Street, Post Office Box 1047, Ottawa, Ontario K1P 5V8. The Council's toll free line is (800) 263-5588.

The national dance associations listed earlier publish newsletters, which often include notices of scholarships, grants and other sources of funds. Some agencies have special programs, such as the Ontario Art Council's Culture Specific Dance Program.

For general advice and principles on seeking funds from an American perspective, one guide is particularly helpful:

Hoover, Deborah A.
Supporting Yourself as an Artist: A Practical Guide.
New York: Oxford University Press, 1985. [e]

Although it is mainly directed at arts organizations in British Columbia, a useful guidebook on applying for funding has been compiled by the Assembly of British Columbia Arts Councils (201 - 3737 Oak Street, Vancouver, B.C. V6H 2M4; [604] 738-0749):

The Arts Resource Book.
Vancouver: Assembly of British Columbia Arts Councils, 1991. [e]
Includes sections on Fundraising: the big picture; Insights from fundraisers; Funders: the other side of the fence; Municipal and provincial government programs; Federal government programs; Foundations; and More resources. Written from many points of view; includes interviews with fundraisers and granters.

Also directed at organizations, although not specifically arts groups, is:

Joyce Young.
Fundraising for Non-Profit Groups: How to Get Money from Corporations, Foundations, and Government.
3rd ed. North Vancouver: Self-Counsel, 1989. [e]



FOUNDATIONS AND CORPORATIONS

A two-volume publication gives a complete picture of Canadian foundations in every province, and some in the United States. Foundations are set up by families, companies and communities as a way of giving money to charities and other endeavours that they consider worthwhile. Some assist artists, although each foundation determines to whom, where, and for what purpose it gives grants.

Allan Arlett and Norah McClintock, eds.

Canadian Directory to Foundations (Incorporating the Canadian Index to Foundation Grants).

8th ed. 2 vols. Toronto: Canadian Centre for Philanthropy, 1988, 1989. [e]

Vol. 1 (1988) lists foundations giving a total of more than \$10,000 annually, with details of each grant over \$500. Includes hints on raising funds, application procedures, and extensive indexes. Vol. 2 (1989) adds a large number of foundations to those listed in the first volume, with details on each grant over \$1,000, and includes 108 foundations giving less than \$10,000 annually.

Businesses tend to support arts organizations, rather than individual artists. But for a particular project you might be able to persuade a local company to donate a service or product, in exchange for appropriate acknowledgement. The best general guide is:

Approaching Corporations for Support: A Guide for Arts Organizations.

2nd ed. Toronto: Council for Business and the Arts in Canada, 1991. [e]



GETTING ESTABLISHED

ArtSource



GETTING ESTABLISHED

This section shows you how to find out about getting established and earning money in dance. From putting on a jazz ballet show with friends to videotaping a performance of your kathakali group for cablevision, from auditioning for a chorus line to earning a living as a choreographer - at some point you will probably wonder what it would be like to go public with your private productions.

THE FIRST STEP

The first step is to think carefully about what your dancing means to you. Are you dancing for purely personal expression, or are you working to reach a particular audience? Are you looking for the recognition of your peers, or are you mainly interested in getting established and being paid for your work?

It is you who decides how fully you want to enter the marketplace. There is no definite line you cross, and suddenly find yourself a professional rather than an amateur. Nor does every form of dance have a clear line separating levels of skill. Your experience (and that of people whose judgement you trust) will tell you when you have met and gone beyond a certain level of accomplishment.



Dance management organizations may help you to get established. There are several across the country, such as Diagramme-Gestion Culturelle (Montréal), (514) 273-7785; DUO (Dance Umbrella of Ontario), (416) 360-6429; VIDA (Vancouver Independent Dance Association), (604) 872-2375.

If you've decided that you are interested in selling your dance skills, you should make an effort to find out as much as you can about:

- actively selling your skills;
- starting a business; and
- the principles of marketing.

Although each of these topics is related, at the beginning you may find it helpful to think of them separately.

PERFORMING AND SELLING YOUR SKILLS

You probably hope to perform publicly. If you are to be successful, you should realize that you must appeal to more than a vague general public: your work must also appeal to a choreographer, artistic director, or dance-company manager, who are in business just as you are.

For an overview of the Canadian dance scene, as well as helpful comments on performing and selling your skills, three Canadian guides offer some introductory considerations: *The Canadian Dancers' Survival Manual*, mentioned earlier, and:

Nora Baird Campbell, ed.
Dance Manager's Handbook.
Toronto: Dance in Canada Association, 1986. [e]

*Touring Artists' Directory of the Performing Arts in Canada/
Répertoire des artistes et compagnies de tournée au Canada*.
8th ed. Ottawa: Canada Council Touring Office/
Office des tournées du Conseil des arts du Canada, 1989. [e/f]

Three others are more technical:

J.C. Bourgeois and O.A. Charlebois, eds.
*The Market for Classical Dance: A Report Prepared for the
Research and Statistics Directorate, Arts and Culture Section,
Department of Communications.*
Ottawa: Demand Research Consultants, 1982. [e]

J.C. Bourgeois and O.A. Charlebois, eds.
*The Market for Modern Dance: A Report Prepared for the
Research and Statistics Directorate, Arts and Culture Section,
Department of Communications.*
Ottawa: Demand Research Consultants, 1982. [e]

Linda Zwicker.
"Dancing in the Dark": A Look at Ontario Dance Markets.
Toronto: Dance in Canada, 1980. [e]

Foreign markets and other information useful for marketing are listed in several standard annual sourcebooks, such as:

Sabine Gay.
Guide du show business: guide professionnel du spectacle.
Paris: S.E.R.P., 1987. [f]

Carol Spivak and Richard A. Weinstock.
Best Festivals of North America: A Performing Arts Guide.
3rd ed. Ventura, California: Printwheel Press, 1989. [e]

Stern's Performing Arts Directory 1991.
New York: Stern, 1991. [e]
*Lists Canadian ballet, ethnic, folk, national and modern dance
companies.*

The six other *ArtSource* guides also include more information on marketing and exhibiting specific artistic creations in many media. You should also check with any associations that you join.

STARTING A BUSINESS

Even if you expect to work only a few weeks each year, you will still be starting up a small business. You have a service to sell, just like any business. You should have a basic understanding of planning and finances, for example. (The legal aspects of starting up a business are covered in the next section on artists and the law.)

Your library and bookstore will have a section of business books; what you want is basic information, not management theory. Because the business environment in Canada has several unique features, at this stage you should look for books that deal specifically with Canada, rather than the United Kingdom or the United States. The Canadian publisher Self-Counsel Press (1481 Charlotte Road, North Vancouver, B.C. V7J 1H1) specializes in basic self-help books, and has a number of inexpensive and popular titles that can be helpful:

Edna Sheedy.
*Start and Run a Profitable Home-Based Business:
Your Step-by-Step, First-Year Guide.*
North Vancouver: Self-Counsel, 1990. [e]



Clive G. Cornish.

Basic Accounting for the Small Business: Simple, Foolproof Techniques for Keeping Your Books Straight and Staying Out of Trouble.

8th ed. North Vancouver: Self-Counsel, 1990. [e]

If you are thinking of more than being a solo free-lance dancer – setting up a small professional group with other dancers, for instance – you might also consider the services of the Federal Business Development Bank/Banque fédérale de développement (BFD). The FBDB is a federal Crown corporation that assists new small businesses by loans and loan guarantees, venture capital and management services such as counselling and training. Its Counselling Service for Business (CASE) has 1,100 counsellors on call, and the FBDB and CASE have 45 offices in every province and territory (head office: Federal Business Development Bank, 800 Victoria Square, Tour de la Place-Victoria, P.O. Box 335, Montréal, Québec H4Z 1L4; telephone toll-free [800] 361-2126):

Starting a Business in Canada: A Guide for New Canadians/Établir une entreprise au Canada: un guide pour les néo-Canadiens.

Montréal: FBDB/BFD, 1990. [e/f]

CASE: Counselling Service for Business/Consultation au service des entreprises.

Montréal: FBDB/BFD, 1990. [e/f]



MARKETING

Marketing is knowing how to sell, when, where and to whom. You should understand what your potential customers want, how you can satisfy them, how to tell them about your services, and how to make sure that they actually get what you have to sell.

While dancing is not a service like repairing toasters or selling light bulbs, starting up a business and marketing your skills have many features in common with other businesses.

Again, your library and bookstore will have a selection of titles introducing you to marketing. Some basic guidebooks include:

Jean Withers and Carol Vipperman.

Marketing Your Service: A Planning Guide for Small Business.

North Vancouver: Self-Counsel, 1987. [e]

Tana Fletcher and Julia Rockler.

Getting Publicity: A Do-It-Yourself Guide for Small Business and Non-Profit Groups.

North Vancouver: Self-Counsel, 1990. [e]

ArtSource



This section shows you how to find out about your legal rights and responsibilities in dance. Some of these, of course, apply to most Canadian residents and citizens, such as federal and provincial income taxes, municipal taxes, and the Goods and Services Tax. Others are particularly relevant to your status as an artist, such as copyright and fees.

If you are involved in dance as a business, you should also be aware of the laws affecting contracts, incorporation, debts and bankruptcy.

LEGAL ADVICE

Since all levels of government – federal, territorial, provincial and municipal – constantly revise and update their laws and regulations, the information in this section is not meant to be legal advice for your particular situation.

For that you should consult a trusted adviser, usually a lawyer or notary. Some provincial bar associations (organizations of lawyers) and university-based law schools offer free or inexpensive advice for straightforward questions, and many law firms have special introductory arrangements by which they charge low fees for your first visit.

The one comprehensive guide to arts and the law in Canada is now too out-of-date to be relied on completely, but it does give an overview of several important issues:

Aaron Milrad and Ella Agnew.

The Art World: Law, Business & Practice in Canada.

Toronto: Merritt, 1980. [e]

Chapters on copyright; commercial sales; purchase; non-profit organizations; public galleries and museums; Cultural Property Export and Import Act; taxation and gifts; corporate ownership and disposition of art; taxation and the artist; commercial art dealers; and obscenity and art.

More specific information for dancers is included in *The Canadian Dancers' Survival Manual*, although parts may also be out of date. The six other *ArtSource* guides include publications for other art forms; if you are involved in a multi-media project, you should be aware of the specific issues concerning those forms.

TAXES

The standard general taxation guide for artists is:

Arthur Drache.

Taxation and the Arts: A Practical Guide/
La fiscalité et les arts: un guide pratique.

Ottawa: Canadian Conference of the Arts/

Conférence canadienne des arts, 1987. [e/f]

If you have business income as an artist, Revenue Canada's current *Business and Professional Income Tax Guide/Guide d'impôt – Revenus d'entreprise ou de profession libérale* [e/f] is your starting point. Several annual publications cover business income and allowable expenses; ask at your bookstore and library.

Revenue Canada issues many of its major interpretations of the *Income Tax Act* from time to time in an *Interpretation Bulletin/Bulletin d'interprétation*, which you can get from your closest Revenue Canada – Taxation office (see the federal government



Blue Pages of your telephone directory) by mail or in person. The reference numbers, dates and titles of current *Interpretation Bulletins* affecting artists include:

- IT-504R. 6 March 1989.
"Visual Artists and Writers"
(applies to the 1988 and following tax years). [e/f]
- IT-504. 17 March 1986.
"Visual Artists and Writers"
(applies to tax years before 1988). [e/f]
- IT-525. 20 April 1990.
"Performing Artists"
(applies to 1988 and following tax years; replaces IT-312, IT-312 Special Release, and IT-311). [e/f]
- IT-312. 29 March 1985.
"Special Release: Musicians and Other Performers"
(applies to tax years before 1988; amends IT-312 of 3 May 1976). [e/f]
- IT-312. 3 May 1976.
"Musicians and Other Performers"
(applies to tax years before 1988). [e/f]
- IT-311. 30 April 1976.
"Deduction of Expenses by Musicians and Other Self-Employed Performers"
(applies to tax years before 1988). [e/f]

The Goods and Services Tax and its application to artists, including dancers, are covered in two publications:

*Introduction to the GST for Individual Artists/
Introduction à la TPS à l'intention des artistes (particuliers).*
Ottawa: Canada Council and the Canadian Conference of the Arts/
Conseil des arts du Canada et Conférence canadienne des arts,
1991. [e/f]

*Introduction to the GST for Arts Organizations/
Introduction à la TPS à l'intention des artistes (organismes).*
Ottawa: Canada Council and the Canadian Conference of the Arts/
Conseil des arts du Canada et Conférence canadienne des arts,
1991. [e/f]

COPYRIGHT AND ROYALTIES

Copyright protects you from the unauthorized reproduction of your work, among other benefits. The federal Department of Consumer and Corporate Affairs is responsible for copyright, and the 1988 Copyright Act is explained briefly in:

*Copyright: Questions and Answers/
Le droit d'auteur: questions et réponses.*
Ottawa: Consumer and Corporate Affairs Canada/
Consommation et Affaires commerciales Canada, 1988. [e/f]

Consumer and Corporate Affairs issues information circulars on "Authorship" (no. 6, 1987); "Describing the Nature of a Work" (Nos. 7(1) and 7(2), 1987); and "Slogans/Titles/Short Phrases/Names" (No. 8, 1987).



Trademarks can be protected by law if they are properly registered:

*General Trade-Mark Information/
Information générale sur les marques de commerce.*
Ottawa: Consumer and Corporate Affairs Canada/
Consommation et Affaires commerciales Canada, 1990. [e/f]

Marijo Coates.
Register Your Trade Mark in Canada: A Complete Step-by-Step Guide.
North Vancouver: Self-Counsel, 1991. [e]

A relatively new area in copyright is the field of exhibition rights and moral rights:

The Right of Public Presentation: A Guide to the Exhibition Right/Guide sur le droit d'exposition.
Ottawa: Canadian Conference of the Arts/
Conférence canadienne des arts, 1991.

Some groups have established copyright collectives to look after the interests of artists: Cancopy, the Canadian Reprography Collective, for example. Most associations also have detailed information on copyright and royalties.



CONTRACTS AND FEES

Almost any agreement, written or verbal, is a kind of contract. For many artistic transactions involving the exchange of goods, services or money, a formal written contract is not necessary; for others, it is highly desirable. You can find a summary of contract law in the book by Milrad and Agnew. Associations can offer guidance on fees, as can the guide by Murray Geddes, listed earlier.

INCORPORATION

If you are in business as a dancer, you are already operating in one of three ways: as a "sole proprietor" (on your own), as a partner (with one or more other people), or as a corporation. A corporation is a separate legal entity, distinct from its owner or owners (shareholders). You can incorporate either federally or provincially.

Incorporation can have important tax implications, and there are both advantages and disadvantages. Since your individual circumstances will determine whether it is to your advantage to incorporate, you should definitely seek advice.

Self-Counsel Press, mentioned earlier, publishes a series of *Incorporation and Business Guides* for incorporation federally, and provincially for British Columbia, Alberta, Saskatchewan, Manitoba and Ontario.

OTHER LEGAL ISSUES

You should be aware of the possibility that someone could object to one of your creations as obscene under the law. Milrad and Agnew (listed above) devote chapter 11 of *The Art World* to obscenity. A panel discussion sponsored by the group Film and Video against Censorship is recorded in:

Anna Gronau, Gary Kinsman, and Varda Burstyn.

Sex, Politics and Censorship.

Toronto: Canadian Artists' Representation Ontario and the Association of National Non-Profit Artist Centres, 1984. [e]



If you are involved in dance as a business, good planning should help avoid financial difficulties. But you should know about handling your affairs to avoid bankruptcy; see, for example:

Allan A. Parker.

Credit, Debt and Bankruptcy: How to Handle Your Personal Finances.

8th ed. North Vancouver: Self-Counsel, 1990. [e]

As this *ArtSource* guide goes to press, the federal government is revising the law concerning bankruptcy; you should seek advice about the provisions in effect.

Similarly, the new federal legislation on the status of the artist has not yet been proclaimed. Most associations should be able to tell you if it has any benefits or implications for you individually.

Information on insurance for your belongings and property is available from your insurance agent; see:

Hamish Buchanan.

Information for Artists: Insurance.

Toronto: Canadian Artists' Representation Ontario, 1985. [e]

For dancers needing a studio, leases are discussed in:

Dino Tsantis.

The Artists' Studio and Housing Handbook.

Toronto: Canadian Artists' Representation Ontario, 1985. [e]

If you are thinking of employing someone, and of course for your own safety, you should be aware of the health risks that can arise in some artistic activities:

France Cormier, ed.

Droits et obligations des artistes et producteurs en regard de la santé et de la sécurité du travail.

Montréal: Conférence des associations de créateurs et créatrices du Québec, 1990. [f]

Danse professionnelle au Québec: nature, fréquence, gravité des blessures et leur prévention: rapport de recherche.

Montréal: Université de Montréal, Groupe de recherche sur les aspects sociaux de la prévention en santé et en sécurité du travail, 1988. [f]

Michael McCann.

Health Hazards Manual for Artists/

Manuel de sécurité à l'usage des artistes et des artisans.

New York: Foundation of the Community of Artists, 1981/

Ottawa: CARFAC, n.d. [e/f]

The Medical Aspects of Dance.

London, Ontario: Sports Dynamics, 1986. [e]

The Safer Arts: The Health Hazards of Arts and Crafts

Materials/Artisanat sans danger...ou presque:

soyez conscients des risques pour la santé.

Ottawa: Minister of National Health and Welfare/

ministre de la Santé nationale et du Bien-être social, 1988. [e/f]



*Great art consists of going beyond reality and not in evading it.
One must be able to say "That is how it is – and something
more." Art lies in that "more."*

– Hector de Saint-Denys-Garneau

Art binds us together more than any other human activity in life.

– Arthur Lismer

NOTES

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The *ArtSource* series was developed by the Multiculturalism Program to provide artists with information and practical hints about participating in the arts in Canada. Each booklet includes sections on joining associations, developing skills, finding sources for funding, as well as legal and other aspects of becoming established as an artist.

Seven *ArtSource* series titles are:

Dance in Canada

Film, Video and Photography in Canada

Music in Canada

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Visual Arts in Canada: Painting, Drawing and Sculpture

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