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Film, Video *and* Photography *in* Canada



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PREFACE

This *ArtSource* guide introduces you to ways of getting more involved in film, video and photography in Canada.

You may have thought of taking up photography or writing a film script, but you're not sure where to start. Or you may already have sold a radio drama or produced a videotape for your community cablevision station, and you would like to take a new direction or work with film 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 film, video and photography. 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, motion pictures, broadcasting, sound and video recording, the visual and performing arts, publishing, and 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 getting involved in film for your own enjoyment, for gaining recognition from other film people, 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; information on grants and funding for which you can apply; suggestions for getting established and marketing your work; and legal aspects of creating and selling your art and services.

Atom Egoyan, who prepared the introduction to this *ArtSource* guide, is one of Canada's best-known film directors. Born in Cairo to Armenian parents and educated in Toronto, he directed and produced his first film while he was still a student at Trinity College. *Next of Kin* (1984), his first feature film, appeared when he was 24, and received the Golden Ducat Award at the Mannheim International Filmweek in Germany. He wrote, directed and produced three feature films in the following seven years, all of them widely honoured at festivals in Canada, the United States, France, Germany, Italy, Spain and Hong Kong. *Family Viewing* (1987) appeared in the New Directors/New Films series at the Museum of Modern Art in New York, and both *Speaking Parts* (1989) and *The Adjuster* (1991) were invited to première at the Cannes Film Festival. The director of numerous television productions and short films, Mr. Egoyan is also a playwright.

by Atom Egoyan

Art forms involving photographic reproduction have always been popular. Most people have access to a camera, and video technology is becoming an everyday fixture in our homes. Photographic images, be they still or moving, are so easy to make that it often becomes confusing to tell the difference between artistic expression and casual snapshots.

The difference, I believe, comes from what you are thinking and feeling while you are looking through a lens. Is your attitude that of a casual observer – recording pictures of family, friends and places – or are you using the lens to examine and explore your subject? What is your relationship to the subject matter? How are you using the lens to explore these ideas?

A photograph gives a very immediate sense of what is going on in the mind of the person who took the image. There is very little that comes between the photographer's vision and the observer of the finished picture, save for a few chemical baths. In video, the process is instantaneous. The art of making film, video and still images, from a technical point of view, is easy to understand.

And yet, when we watch a movie or look at a picture, we are often mystified and impressed by it for very strange reasons. We think of it as something outside of ourselves, something we could never be a part of. Hollywood stars, beautiful glossy images and exotic locations seem far removed from our realities.

This mystification of the image is an extremely powerful political tool. It can be used to sway peoples' minds in directions they are not aware of. This manipulation, though an inherent part of any representative art form, is also the basis of photography's industrial expression: advertising.

A film image seduces us into believing it as reality. It presents us with a very tangible world, one that usually invites our participation.

As someone who came to Canada at an early age, not knowing English, film images had a special meaning to me. They introduced me to places full of glamour and magic that I desperately wanted to be a part of. Everyone I saw on screen behaved in such a perfect way that I was irresistibly attracted. I wanted to create my own perfect worlds.

And yet, years later, when I started to make my own images, I was surprised to discover that what I felt when I looked through a lens was not a simple emotion at all. Rather than try and imitate the style of images that influenced my introduction to this culture, I found that I wanted to question *why* I had been seduced by those images in the first place.

I took the images that had dominated my upbringing and, trying to be as honest as possible, broke them apart, attempting to find a new order.

As Canadians, we are particularly susceptible to the media images generated south of the border. Most of our major cities are well within direct satellite transmission of the major American broadcasters, and thus we are in the curious situation of always trying to measure up to the standards of a culture very different from ours. Our film-going public is completely seduced by American film products, and our movies have failed to capture any large domestic audience.

These facts, while sobering, offer a challenge to the Canadian media artist. How do we represent *ourselves* in the shadow of this Goliath? What do images of ourselves mean in a society where there are so few eyes willing to look at them? These are certainly provocative questions, and, rather than discouraging the young artist, must become part of the dialogue they hope to establish.

My chosen path, film, is a very expensive medium. Many people are astonished and intimidated by film budgets. Yet it is as entirely possible to make a superb and deeply committed work on a borrowed video camera with no budget as it is with millions of dollars. I made my first film for \$300. Now, over ten years later, I could have made it on video for even less.

In a world already saturated with images, the decision to contribute even more must be met with consideration and thought. And while it is important to be suspicious of the proliferation of photographic representations in our society, one must always recognize the communicative power that a carefully observed picture, video or film can have.

We are a country in search of images, both of ourselves and of the things we want to be. The Canadian media artist is in the exciting position of being able to help shape a young and very fragile nation into a state of its own consciousness.

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."

**FILM, VIDEO AND PHOTOGRAPHY
IN CANADA: SUGGESTIONS
FOR FURTHER READING**

While no single source can give an adequate overview of the past 150 years' creative accomplishment in Canadian film and photography, an encyclopedia is a good place to start:

The Canadian Encyclopedia.

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

Includes articles on documentary film, experimental film, film animation, film censorship, film distribution, film festivals and prizes, photography, and video art.

L'encyclopédie du Canada.

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

For more direct information on how to find out about film, video and photography, several of these surveys include suggestions for further reading on their areas:

David Clandfield.

Canadian Film.

Toronto: Oxford University Press, 1987.

Michel Coulombe *et al.*, eds.

Le dictionnaire du cinéma québécois.

2nd ed. Montréal: Boréal, 1991. [f]

Pierre Dessureault, Martha Hanna and Martha Langford, eds.
Contemporary Canadian Photography from the Collection of the National Film Board/Photographie canadienne contemporaine de la collection de l'Office national du film.
Edmonton: Hurtig, 1984. [e/f]

Seth Feldman, ed.
Take Two.
Toronto: Irwin, 1984. [e]

Ralph Greenhill and Andrew Birrell.
Canadian Photography: 1839-1920.
Toronto: Coach House, 1979. [e]

Lilly Koltun *et al.*
Private Realms of Light: Amateur Photography in Canada, 1839-1940/Le cœur au métier: la photographie amateur au Canada, 1839-1940.
Markham, Ontario: Fitzhenry and Whiteside, 1984/
Ottawa: Archives publiques Canada, 1984.

Yves Lever.
Histoire générale du cinéma au Québec.
Montréal: Boréal, 1988. [f]

Peter Morris.
Embattled Shadows: A History of Canadian Cinema, 1895-1939.
Montréal: McGill-Queen's University Press, 1978. [e]

Peter Morris.
The Film Companion.
Toronto: Irwin, 1984. [e]

Réné Payant, ed.
Vidéo.
Montréal: Arttextes, 1986. [f]

1991-92 Who's Who in Canadian Film and Television/ Qui est qui au cinéma et à la télévision au Canada.
Toronto/Waterloo: published for the Academy of Canadian Cinema and Television/Académie canadienne du cinéma et de la télévision by Wilfrid Laurier University Press, 1991. [e/f]

Elke Town, ed.
Video by Artists 2.
Toronto: Art Metropole, 1986. [e]

The extraordinary productions of the National Film Board of Canada – some 7,800 films over 50 years – are recorded in:

Donald W. Bidd, ed.
The NFB Film Guide: The Productions of the National Film Board of Canada from 1939 to 1989/Le répertoire des films de l'ONF: la production de l'Office national du film du Canada de 1939 à 1989.
2 v. Montréal: National Film Board of Canada with National Archives of Canada (Moving Image and Sound Archives), Department of the Secretary of State of Canada (Canadian Studies Directorate), la Cinémathèque québécoise: musée du cinéma and UTLAS International Canada/l'Office national du film du Canada avec les Archives nationales du Canada (Division des archives audio-visuelles), le Secrétariat d'État du Canada (Direction des études canadiennes), la Cinémathèque québécoise: musée du cinéma et UTLAS International Canada, 1991. [e/f]

A useful overview of the NFB is:

Gary Evans.

In the National Interest: A Chronicle of the National Film Board of Canada from 1949-1989.

Toronto: University of Toronto Press, 1991. [e]

Complete details on long and short films, video and television (on videotape) are published regularly in the series:

Film/Video Canadiana: A Guide to Canadian Films and Videos/Film/Vidéo Canadiana: le répertoire des films et vidéos canadiens.

Ottawa: National Library of Canada, National Archives of Canada, Moving Image and Sound Archives and La Cinémathèque québécoise: musée du cinéma/Bibliothèque nationale du Canada, Archives nationales du Canada, Division des archives audiovisuelles, et La Cinémathèque québécoise: musée du cinéma. [e/f]

Continuing the series begun as *Film Canadiana* (1969). FVC is the computerized form of *Film/Video Canadiana*, a national information system for Canadian audio-visual materials managed by the National Film Board of Canada. FVC is available online at NFB offices across Canada (Audiovisual Information Services, National Film Board, P.O. Box 6100, Station A, Montréal, Québec H3C 3H5).

A full listing of feature films appears in:

D.J. Turner and Micheline Morisset.

*Canadian Feature Film Index/
Index des films canadiens de long métrage, 1913-1985.*

Ottawa: National Film, Television and Sound Archives, Public Archives of Canada/Archives nationales du film, de la télévision et de l'enregistrement sonore, Archives publiques du Canada, 1987. [e/f]

For writing on film in Québec, see:

Madeleine Fournier-Renaud and Pierre Véronneau,

Écrits sur le cinéma: bibliographie québécoise, 1911-1981.

Montréal: La Cinémathèque québécoise, 1982. [f]

RADIO AND TELEVISION: THE MEDIA ARTS

The art of making films and videos actually involves many skills, including directing, producing, camera-work, editing and writing. When they are combined with those necessary for creating radio and television shows, and holography and computer-assisted art, the whole field is sometimes described as the media arts.

Because scriptwriting and screenwriting for the various media arts are so closely connected with other media skills, this *ArtSource* guide includes information on writing for radio and television.

The Canadian Encyclopedia gives an overview of radio and television: see articles on broadcasting, radio drama in both English and French, radio programming, television, television drama in English and in French, and television programming.

For more detail, see:

Howard Fink.

Canadian National Theatre on the Air, 1925-61: CBC-CRBC-CNR Radio Drama in English, A Descriptive Bibliography and Union List.

Toronto: University of Toronto Press, 1983. [e]

N. Alice Frick.

Image in the Mind: CBC Radio Drama, 1944-1954.

Toronto: Canadian Stage and Arts, 1987. [e]

Renée Legris *et al.*

Dictionnaire des auteurs du radio-feuilleton québécois.

Montréal: Fides, 1981. [f]

Mary Jane Miller.

Turn Up the Contrast: CBC Television Drama since 1952.

Vancouver: University of British Columbia Press and CBC Enterprises, 1987. [e]

Pierre Pagé and Renée Legris.

Répertoire des dramatiques québécoises à la télévision, 1952-1977: vingt-cinq ans de télévision à Radio-Canada: téléthéâtres, feuilletons, dramatiques pour enfants.

Montréal: Fides, 1977. [f]

Finally, two popular trade magazines for Canada's film and broadcasting industries are *Playback* [e] and *Qui fait quoi?* [f].

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.

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

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.



JOINING AN ASSOCIATION



JOINING AN ASSOCIATION

Creative expression 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 people interested in film, video and photography, 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 these arts 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 film generally. Some actively represent the specific interests of particular filmmakers and photographers, and are organized as formal lobby groups or unions. Others are less formal, set up to share information and bring together people with common interests.

Many associations offer a wide variety of services for relatively modest membership fees: a bulletin or magazine; meetings, seminars and conferences; a voice on the provincial or national arts scene; and guidance for the beginner and expert alike. Their regular newsletters are an excellent source of information on current happenings in your field, government policies and programs that might be relevant to your interests, and news about other members.

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 media artists may join, such as:

- Academy of Canadian Cinema and Television
- Alliance of Canadian Cinema, Television and Radio Artists (ACTRA)
- Association des réalisateurs et réalisatrices de films du Québec
- Association of Canadian Film Craftspeople
- Broadcast Council of CUPE
- Canadian Film Institute
- Canadian Society of Cinematographers
- Canadian Television Producers and Directors Association
- The Children's Broadcast Institute
- Directors' Guild of Canada
- National Association of Broadcast Employees and Technicians (NABET)
- National Federation of Communication Workers
- Société des auteurs, recherchistes, documentalistes et compositeurs (SARDeC)
- Syndicat des techniciennes et techniciens du cinéma et de la vidéo du Québec (STCVQ)
- Syndicat général du cinéma et de la télévision

Listings of unions, guilds and other associations are also published in:

Action: Guide to Film and Television Production in Canada, 1990/Action: guide sur la production cinématographique et télévisuelle au Canada, 1990.

Toronto: Canadian Film and Television Association/

Association canadienne de cinéma-télévision, 1990. [e/f]

Directory of the Canadian Film, Television and Video Industry: 1991/Répertoire de l'industrie canadienne du film, de la télévision et de la vidéo: 1991.

Montréal: Telefilm Canada, 1991. [e/f]

Film Canada Yearbook: 1991.

Toronto: Cine-Communications, 1991. [e]

Sandy P.G. Flanagan, ed.

Reel West Digest 1991: A Directory for Film, Video and Audio Visual Production in Western Canada.

Burnaby, B.C.: Reel West, 1991. [e]

Photo Life.

XIV.8 (September 1989) [e]

"Club Directory: Where to Go for Camera Camaraderie from Whitehorse to St. John's," pp. 12-15.

Répertoire cinéma-vidéo guide Montréal: 1987-1988.

3rd ed. Montréal: Shuter-Springhurst Communications, 1987. [e/f]

Toronto Film & Video Guide: 1989-1990.

6th ed. Toronto: Shuter-Springhurst Communications, 1989. [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, p. 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 fransaskoise

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]

Who's Who Directory of Art Galleries and Service Organizations in Ontario.

Toronto: Ontario Association of Art Galleries, 1989. [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 Montréal/
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



Independent film and video co-operatives exist in every major city, and many are members of the Independent Film and Video Alliance/Alliance de la vidéo et du cinéma indépendant (IFVA/AVCI, 5505 Saint Laurent Boul., Suite 3000, Montreal, Quebec H2T 1S6; [514] 277-0328). The Liaison of Independent Filmmakers of Toronto, for example, offers a newsletter, equipment rentals, workshops and screenings for its 450 members, and encourages filmmaking among multiracial and multicultural communities (LIFT, 345 Adelaide Street West, Suite 505, Toronto, Ontario M5V 1R5; [416] 596-8233).

ArtSource



DEVELOPING YOUR SKILLS

Artists traditionally developed their skills by apprenticing themselves to a master artist or artisan. Photographers and filmmakers, too, were taught to follow prescribed models of excellence. 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 “video” – can give you a sense of the variety of local opportunities.

You may be just starting out, or want to find out more about film, video and photography. 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.



If your interests lie in professional development to work in television, one of the best-known annual gatherings is the Banff Television Festival (BTF, Box 1020, Banff, Alberta T0L 0C0; [403] 762-3060). The CTV Television Network offers a number of fellowships annually for emerging writers, directors and producers who could not otherwise afford to attend the festival (CTV Fellowships, c/o The Banff Television Festival).

Many associations and institutions offer seminars, workshops, conferences, special programmes and summer institutes on specific aspects of the media arts. These can range from one-day or weekend sessions during the year to month-long intensive work, often in the summer. For instance, Cinémathèque Canada and Algonquin College of Applied Arts and Technology organize an annual week-long Summer Institute of Film and Television/*Rencontre festival ciné-vidéo* in Ottawa. Because the topics 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
- cinematography, film studies, photography and video
- creative writing and literature
- radio, television, communications and media
- recreation and leisure studies (including cultural programming)
- theatre and drama

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.

A summary list of film courses appears in:

Film Canada Yearbook: 1991.

Toronto: Cine-Communications, 1991. [e]

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 film, video and photography – 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 Resources for Canadian Artists.

Toronto: Visual Arts Ontario, 1983. [e]

*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.*

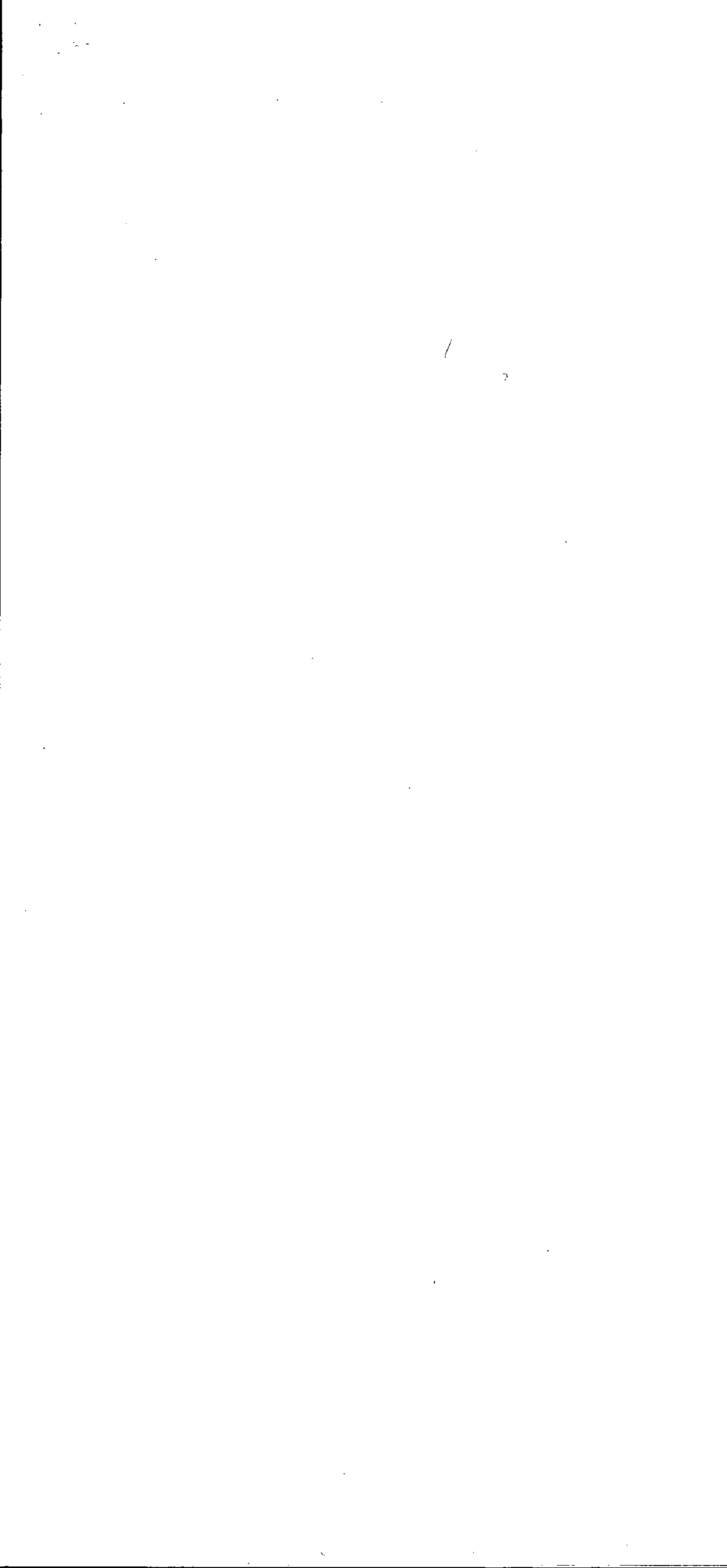
3rd ed. Ottawa: Canadian Bureau for International Education/
Bureau canadien de l'éducation internationale, 1991. [e/f]

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 artists 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 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 media art 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 media artists: 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. Two federal agencies are directly involved in film, video and photography: the Canada Council and Telefilm Canada. The Canada Council generally offers grants to independent, professional filmmakers, including scriptwriters; photographers with at least one professional exhibition or a complete portfolio professionally published; and video artists recognized as professionals. 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 can be reached toll free at (800) 263-5588.



Telefilm Canada has several programmes to support the film, video and television industries, in partnership with the private sector. A summary is given in the agency's *Directory of the Canadian Film, Television and Video Industry: 1992/ Répertoire de l'industrie canadienne du film, de la télévision et de la vidéo: 1992* (head office: Telefilm Canada, Tour de la Banque Nationale, 600 de la Gauchetière Street West, 14th Floor, Montréal, Québec H3B 4L2; [514] 283-6363).

The National Film Board often assists filmmakers with finishing costs or services. Check with the Head Office in Ottawa at (613) 992-3615 or with one of the regional offices across the country.

Three indispensable guides offer information and advice on funding for the media arts:

Action: Canadian Production Guide 1992/

Action: Guide sur la production au Canada 1992.

Toronto: Canadian Film & Television Production Association/
Association canadienne de production de film et télévision, 1992. [e/f]
"Public Funding," pp. 7-21; "Private Investment," pp. 22-28.

Film Canada Yearbook: 1991.

Toronto: Cine-Communications, 1991. [e]
"Government," pp. 119-126.

Barbara Hehner, ed.

Making It: The Business of Film and Television Production in Canada.

Toronto: Academy of Canadian Cinema & Television and Doubleday, 1987. [e]

David J. Patterson and Michael MacMillan, "Financing Your Production," pp. 60-95.

If you're just starting out, these guides will give you a very useful overview of the problems and delights of filmmaking and video in Canada. For screenwriting and scriptwriting, you should also check the funding sources noted in the *ArtSource* guide to writing and publishing.

Although it is mainly directed at arts organizations in British Columbia, a helpful 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 selling your work in film, video and photography. From photographing historic sites to selling a screenplay, from videotaping a local choral concert to earning a living as a film director – 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 art means to you. Are you interested in the media arts 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 the media arts 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.

If you've decided that you are interested in making money from your art, you should make an effort to find out as much as you can about:

- actively selling your work;
- 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.

SELLING YOUR WORK

You probably hope to see your work produced, distributed, exhibited, or broadcast. 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 number of professionals – producers, directors, or gallery owners, among others – who are in business just as you are.

For an overview of the Canadian media arts scene, as well as very helpful comments on getting established and suggestions for further reading, these guides and directories are exceptionally useful:

Action: Canadian Production Guide 1992/

Action: Guide sur la production au Canada 1992.

Toronto: Canadian Film & Television Production Association/

Association canadienne de production de film et télévision, 1992. [e/f]

Includes "Canada's Co-Production Treaties/Liste des ententes de coproductions" and "Broadcasters/Exhibitors/Télédiffuseurs et exploitants."





Jean Basile.
L'écriture radio-télé.
Montréal: Société Radio-Canada, 1986. [f]

Eleanor Beattie.
The Handbook of Canadian Film.
2nd ed. Toronto: Peter Martin and Take One Magazine, 1977. [e]
Although many of the addresses are now out of date, the topics covered are still useful.

Christian Bruyère.
Selling It: A Guide to the International Film and Video Market.
Vancouver: B.C. Film and Video Industry Association, n.d. [e]

*Directory of the Canadian Film, Television and Video Industry/
Répertoire de l'industrie canadienne du film, de la télévision
et de la vidéo: 1992.*

Montréal: Telefilm Canada, 1992. [e/f]
Lists broadcasters, pay-TV companies, and Canadian and international film and video festivals.

Film Canada Yearbook: 1991.
Toronto: Cine-Communications, 1991. [e]
Includes television markets (TV, pay-TV and specialty-service channels and networks) and a list of festivals and awards.

Barbara Hehner, ed.
Making It: The Business of Film and Television Production in Canada.
Toronto: Academy of Canadian Cinema & Television and Doubleday, 1987. [e]
Includes chapters on Canadian and international markets, and on publicity and promotion.

Jurgen Hesse.
The Radio Documentary Handbook: Creating, Producing and Selling for Broadcast.
North Vancouver: Self-Counsel, 1987. [e]

Eileen Kernaghan et al.
The Upper Left-Hand Corner: A Writer's Guide for the Northwest.
3rd ed. Vancouver: Self-Counsel, 1986. [e]
Writers Associations and Groups, pp. 14-19. Includes brief chapters on radio and television writing, and on television, radio, film and video markets.

Fred Kerner and Barbara Florio Graham, eds.
The Canadian Writer's Guide: Official Handbook of the Canadian Authors Association.
11th ed. Markham, Ontario: Fitzhenry and Whiteside, 1992. [e]
Includes brief chapters on writing a screenplay; scripts for TV and film; radio plays and talk-pieces; and script and radio markets.

Denis Turcotte and Céline Marquis.
Le Monde des médias et des communications au Québec: répertoire descriptif: 1991-1992.
Sainte-Foy, Québec: Québec dans le monde, 1991. [f]

Union des écrivaines et écrivains québécois.
Le métier d'écrivain: guide pratique.
Montréal: Boréal, 1988. [f]

Adrian Waller.
The Canadian Writer's Market.
9th ed. Toronto: McClelland and Stewart, 1990. [e]

Foreign markets (and other information useful for marketing, such as awards and festivals) are listed in many standard annual sourcebooks:

Annuaire du cinéma, télévision, vidéo 1986.
Paris: Bellefaye, 1986. [f]

AV Market Place.
New York: Bowker, 1989. [e]

Shmuel Bension, ed.
The Producer's Masterguide, 1989: The International Production Manual for Motion Pictures, Broadcast Television, Commercials, Cable and Videotape Industries.
New York: New York Production Manual, 1989. [e]

Peter Cowie, ed.
Variety International Film Guide 1991.
London, England: Deutsch, 1991. [e]

A. Delaplaine, ed.
The Dramatist's Bible: Script Requirements & Submission Procedures of Theatres and other Producing Organizations in the English-Speaking World, 1988.
Miami: International Society of Dramatists, 1988. [e]

Henry Horenstein *et al.*
The Photographer's Source: A Complete Catalogue.
New York: Simon and Schuster, 1989. [e]

Kemps International Film & Television Year Book 1990/91.
3 v. London, England: Kemps, 1990. [e]

Sam A. Marshall and Veronica Gliatti.
1991 Photographer's Market: Where & How to Sell Your Photographs.
Cincinnati, Ohio: Writer's Digest, 1990. [e]

Barry Monush, William Pay and Patricia Thompson, eds.
1991 International Motion Picture Almanac.
New York: Quigley, 1991. [e]

Richard Paterson, ed.
International TV & Video Guide 1985.
London, England: Tantivy, 1984. [e]

Writers' & Artists' Yearbook: 1991.
London, England: Black, 1991. [e]

The six other *ArtSource* guides also include more information on marketing and exhibiting specific artistic creations in many media.



Even if you expect to sell only one short production or a few images each year, you will still be starting up a small business. You have a product 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 artist – setting up a video collective with other video artists, 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 product, and how to make sure that they actually get what you have to sell.

While filmmaking is not a commodity like toasters or light bulbs, starting up a business and marketing your work 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]

Film festivals provide excellent opportunities to mix with people active in the industry. Many include a concurrent trade forum, workshops or panels just for this purpose. There is a listing of Canadian film festivals in the *Telefilm Directory* cited in the Finding Money section above.



ArtSource



This section shows you how to find out about your legal rights and responsibilities as an artist. 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 royalties.

If you are involved in business as a filmmaker, video artist or photographer, 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.

For entertainment law generally, see:

W. Merrill Leckie *et al.*

Sports and Entertainment Law.

Vancouver: Continuing Legal Education Society of British Columbia, 1986. [e]

More specific information written by lawyers for media artists is included in Barbara Hehner's *Making It*, mentioned in the last chapter.

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 media artists, 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 also issues information circulars on musical works and contrivances, performing rights societies, and authorship.

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. [e/f]

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

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 books by Milrad and Agnew, Hehner, and Du Vernet (listed in the first part of this section)

INCORPORATION

If you are in business as a media artist, 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, and Du Varnet discusses it for photography. 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 art 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 artists needing a studio, leases are discussed in:

Dino Tsantis.
The Artists' Studio & 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 hazards that can arise in some artistic activities:

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 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

Writing in Canada

Folk Arts and Crafts in Canada

Visual Arts in Canada: Painting, Drawing and Sculpture

Theatre in Canada

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