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Writing *in* Canada



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PREFACE

This *ArtSource* guide introduces you to ways of getting more involved in writing and publishing in Canada.

You may have thought of writing poetry or a novel, but you're not sure where to start. Or you may already have published several short stories or newspaper articles, and you would like to take a new direction or write 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 writing and publishing. 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.

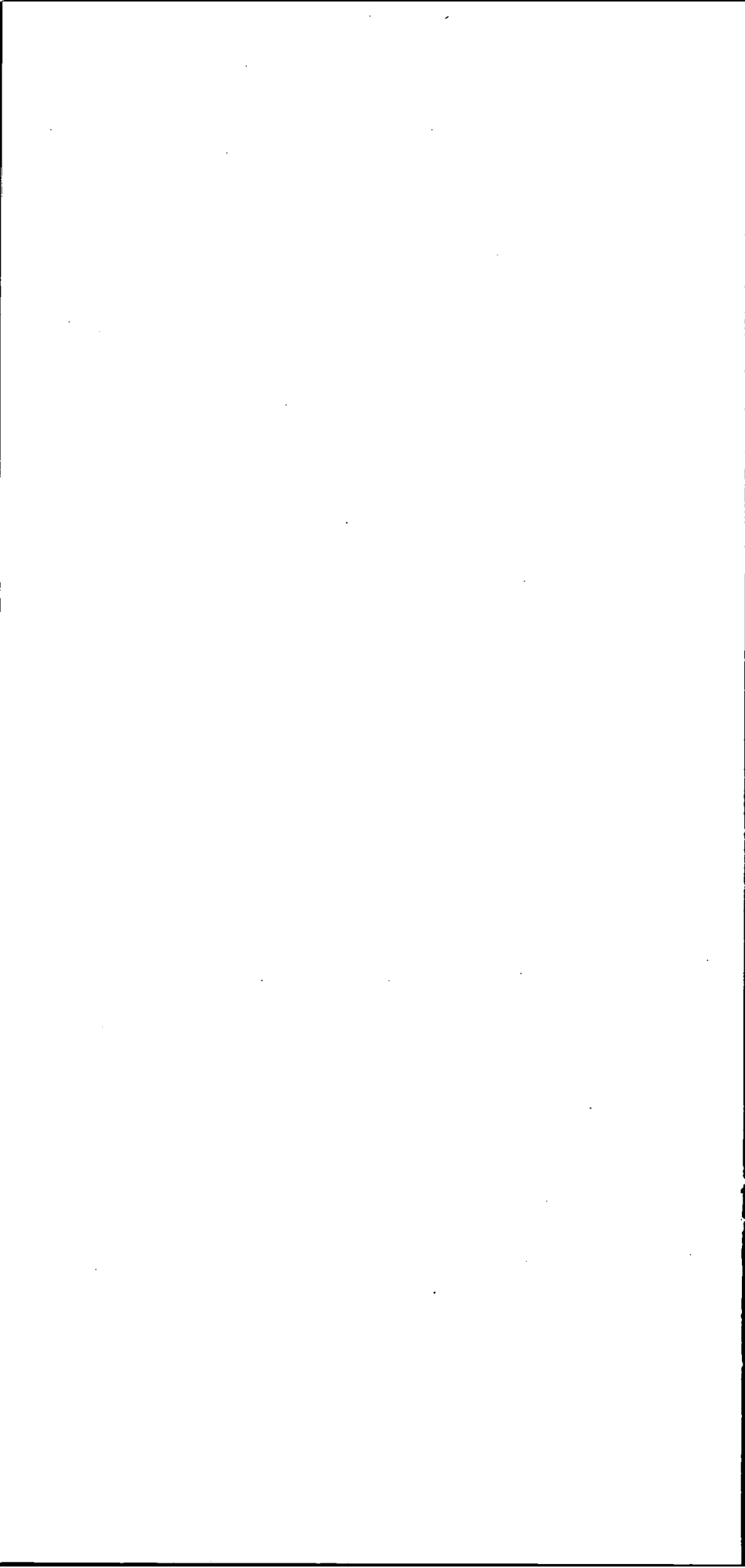
Every year millions of Canadians participate in artistic activities, and the number is growing. In fact if we think of the arts and culture as a single industry, it would be the country's fourth-largest employer. Taken together, publishing, the performing and visual arts, broadcasting, motion pictures, 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 writing for your own enjoyment, for gaining recognition from other writers, 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 writing.

Joy Kogawa, who prepared the introduction to this *ArtSource* guide on writing and publishing, has been a writer for most of her life. Born in Vancouver, she was interned as a child in work camps in British Columbia and Alberta during the Second World War. She has published three novels – *Obasan* (1981), *Naomi's Road* (1986) and *Itsuka* (1992) – and four major collections of poetry: *The Splintered Moon* (1967), *A Choice of Dreams* (1974), *Jericho Road* (1977) and *Woman in the Woods* (1985). *Obasan* is an account of the treatment of Japanese Canadians during the war, as seen through the eyes of a young girl. It received five major awards in Canada and the United States, and was instrumental in influencing the Canadian government's 1988 settlement with Japanese Canadians for their loss of liberty and property in the 1940s. Her children's novel *Naomi's Road* – also produced in a stage adaptation – is based on *Obasan*. *Itsuka* is a sequel to *Obasan*, continuing the personal complexities of the Japanese Canadian redress movement to the present day. Ms. Kogawa was appointed a Member of the Order of Canada in 1986 for her contributions to literature.



INTRODUCTION

by Joy Kogawa

A pen is a divining rod, a compass, a chisel – a tool the writer uses along the unmapped terrain of words. We pick up the pen, or sit in front of the computer or typewriter, staring at what is not yet seen, searching, waiting – and all this can sometimes be a form of contemplation, a sifting of the silence, an act of trust that the accurate word will be spoken through the obedient hand.

The key word for me is trust. I trust that what is meant to be written will come forth as I attend it. And so the most important discipline for me as a writer is the practice of that trust.

What I've learned over the years, is that faith grows by hindsight. As I look back, even at this moment as the hand swims across this sheet of paper, I trust that the insights will come. They have done so before. And I trust that later, the necessary skills will be there for the ongoing labour of rewriting.

And it is labour – hard labour, as most writers will attest. There's the terrible doubting, and the nagging sense that the work is never good enough. Then there are the times when, wonder of wonders, the piece begins to "write itself" and all seems well until the next day's rewriting when the agony starts all over again. Ruthlessly, you toss away some of your most precious phrases, knowing the work can't proceed with the added weight. As one writer put it, you "murder your darlings." You slash away and you trudge on to the exhaustion point and beyond.

Is there anything so satisfying as that moment when you finally get it right? "That's it. That's exactly it," you say to yourself. And no accolades can match the relief and the peace of that sense of atunement.

But this isn't the end. Having come through the writer's private inward journeying, the work now moves on in its outwardly mobile "otherly" direction. It goes to meet its publisher.

In this next phase of the writer's adventure, fortitude continues to be part of the necessary tool kit. The regular rejection slip is a bleak way of life. Most of us need communities to sustain us.

I was in Grand Forks, B.C., when I wrote my first short story, experienced my first blizzard of rejection slips, and huddled with my first writing group. That first story was written and rewritten over and over, word by word, until finally, four years after I'd started it, I was in my kitchen in Moose Jaw, Saskatchewan, reading the letter that told me it had been bought by *The Family Herald* for one hundred and twenty-five dollars. I could hardly breathe.

The main characters of the story – a badly over-written piece as I remember it – were a boy called Jimmy Parkins and his grandfather, both very white, very male, and very not me. It hadn't occurred to me that I could write about a Japanese Canadian housewife. The stories that I'd read all my life were about Caucasians – mostly male.

Those of us who are minority writers and women know very well what it's like to have our stories buried. We know the hunger for mutuality, the longing for our communities to be whole. We can therefore identify with our sisters and brothers in Québec, in the First Nations communities, in the Maritimes, in the Prairies, in the North. We know the hearts of communities everywhere that cry out for autonomy. This, our individual and common struggle, is surely the prism through which we can see how desperately our country is struggling against the massive forces that overwhelm our Canadian voices.

In a time when over 90% of our book-publishing industry is foreign-owned and Mammon reigns over us in all its glory, I believe Canadian writers must journey farther into the universe of our souls towards the power and passion that is waiting there to direct our pens. At the same time, as roots towards water and as leaves towards sunlight, we need to reach out to one another. As never before in Canada's history, we need to build communities of writers.

Not too long ago, I called Marie-Claire Blais out of my grief at the rift in our country, and she talked of the important bonds between writers in Québec and other parts of Canada. Whatever happens, connectedness matters. And most certainly, the bonds I am developing with deeply spiritual First Nations writers like Jeanette Armstrong fill me with hope. Then too, I hear about Inuit writers from Baffin Island and student writers elsewhere in Canada, connected by electronic communication to writers like Susan Musgrave in B.C. We are weaving ourselves together from the grass up.

We have abundant evidence that in the midst of our country's economic crisis we are being led by a spirit of justice that is more powerful than the anti-personal forces of Mammon. As we entrust ourselves, not so much to the shallow demands of sensation required by the market-place, but to our deeper truer visions, as we practise our trust, I believe our obedient pens will reach the "aha!" in the hearts of editors and publishers and together with them and our readers, we will discover our hearts' land, our own land, a country we are building together.

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."

Literature in Canada: suggestions for further reading

The northern half of North America has been a multilingual and multicultural 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. The earliest Canadian literature was sung and spoken in neither English nor French; some Algonquin and Huron tales, for instance, were recorded in the seventeenth century.

Published literature in Canada now includes tens of thousands of volumes in over 100 languages: plays, songs, novels, poetry and short stories written in every imaginable form and style. For an overview of the astonishing variety of Canadian literature, including writing 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 work originally published in English and in French: biography, book publishing, drama, literary bibliography, literary magazines, literary periodicals, literary prizes, literature, novel, poetry, and short fiction. For writing in other languages, see articles on ethnic literature and folklore.

L'encyclopédie du Canada.

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

For more direct information on how to find out about Canadian writing, the Department of the Secretary of State of Canada has published two short resource guides (free on request from the Canadian Studies Directorate, Secretary of State, Ottawa, Ontario K1A 0M5):

René Dionne.

Canadian Literature in French/La littérature canadienne de langue française.

Ottawa: Department of the Secretary of State/
Secrétariat d'État, 1988. [e/f]

Bruce Nesbitt.

Canadian Literature in English/La littérature canadienne de langue anglaise.

Ottawa: Department of the Secretary of State/
Secrétariat d'État, 1988. [e/f]

Each includes an introductory essay; comments on the most significant books; suggestions for further reading; a list of resource guides, finding aids and scholarly journals; microform, audio-visual and computer-based sources; and locating a supplier or distributor.

Far more comprehensive are four large works, the results of collaboration by dozens of scholars from across Canada:

Literary History of Canada: Canadian Literature in English.

2nd ed. 4 v. Toronto: University of Toronto Press, 1976-1990. [e]

I and II: ed. C.F. Klinck *et al.*, 1976. From the beginnings to 1960.

III: ed. C.F. Klinck *et al.* Rev ed., 1977. Covers 1960 to 1973.

IV: ed. W.H. New *et al.* 1990. Covers 1972 to 1984.

Carl F. Klinck *et al.*, eds.

Histoire littéraire du Canada: littérature canadienne de langue anglaise.

1st ed. Tr. Maurice Lebel. Québec: Presses de l'université Laval, 1970. [f]

Maurice Lemire *et al.*, eds.

Dictionnaire des œuvres littéraires du Québec.

Montréal: Fides, 1978-. [f]

I: Des origines à 1900. 2nd ed., 1980.

II: 1900-1939. 2nd ed., 1980.

III: 1940-1959. 1982.

IV: 1960-1969. 1984.

V: 1970-1975. 1987.

William Toye, ed.

The Oxford Companion to Canadian Literature.

Toronto: Oxford University Press, 1983. [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.

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 writers, 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 writers' 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 writing generally. Some actively represent the specific interests of particular writers, and are organized as formal lobby groups or unions. Others are less formal, set up to share information and bring together writers 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 writing, 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]

The 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 writers may join, such as:

- Canadian Authors Association
- Freelance Editors' Association of Canada
- Guild of Canadian Musical Theatre Writers
- League of Canadian Poets
- Periodical Writers Association of Canada
- Société des écrivains canadiens
- Union des écrivaines et écrivains québécois
- Writers' Union of Canada

More specific lists are included in two indispensable guides published for the Canadian Authors Association and the Union des écrivaines et écrivains québécois:

Fred Kerner and Barbara Florio Graham, eds.

*The Canadian Writer's Guide: Official Handbook of the
Canadian Authors Association.*

10th ed. Markham, Ontario: Fitzhenry and Whiteside, 1988 ("National Writers' Associations," pp. 359-361). [e]

Union des écrivaines et écrivains québécois.

Le métier d'écrivain: guide pratique.

Montréal: Boréal, 1988 ("Des associations et des organismes pour vous aider," pp. 127-138). [f]

If you're just starting out, either of those guides will give you an invaluable overview of the problems and delights of writing in Canada.

PROVINCIAL, TERRITORIAL AND MUNICIPAL GROUPS

Several national writers' associations have branches across Canada; the Canadian Authors Association, for instance, has 17 active branches. Some associations' branches are indicated in the Canadian Conference of the Arts' *Directory of the Arts/ L'Annuaire des arts*.

For British Columbia, Alberta, Saskatchewan and Manitoba, see:

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.

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 services for the arts and cultural heritage activities; depending on your interests, see the list for Alberta Culture and Multiculturalism, 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 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 associa-
tions, 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, ch. 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

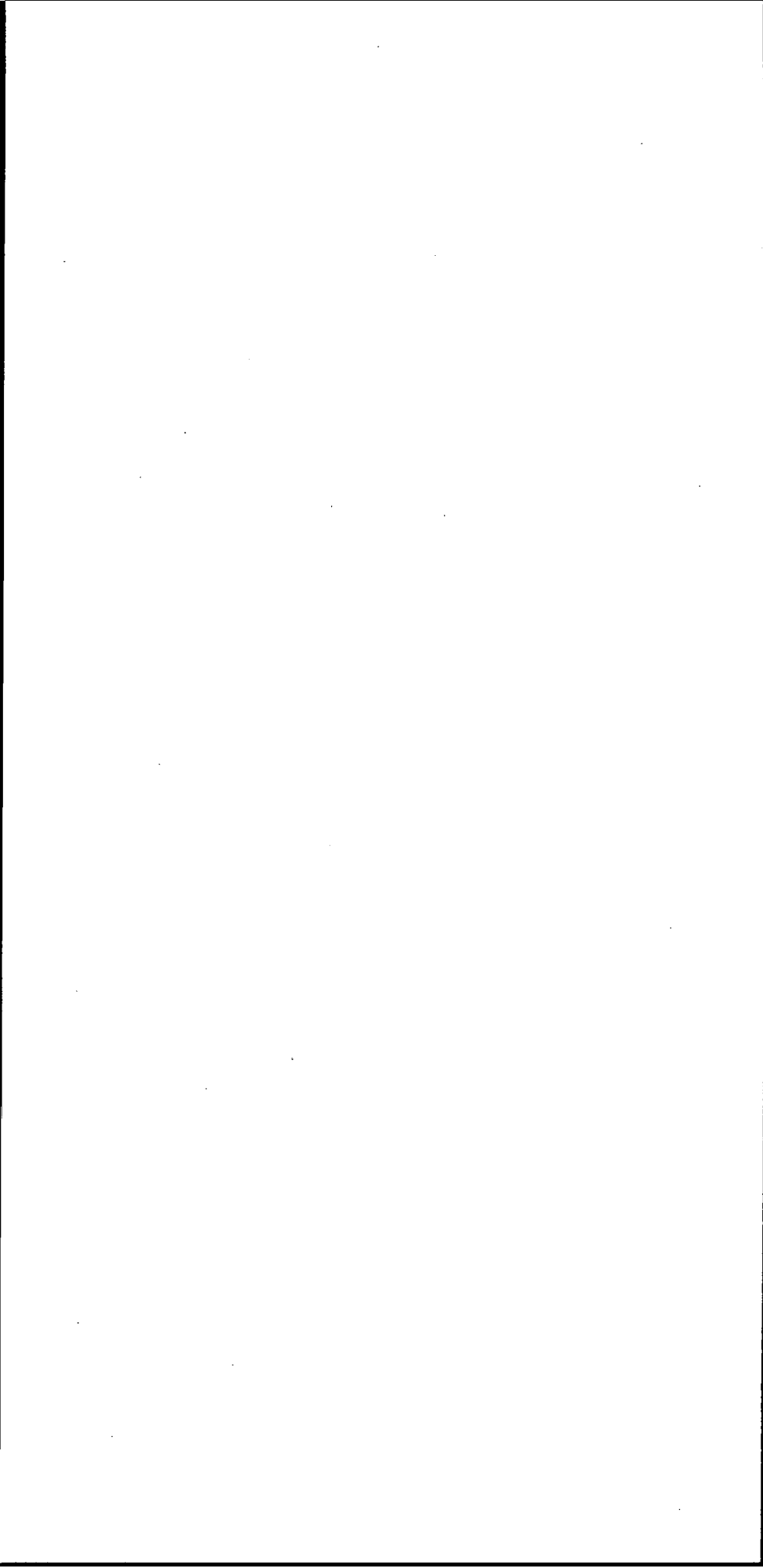
The Canadian Conference of the Arts' *Directory of the Arts/ L'Annuaire des arts* lists six Arts and Culture Centres in Corner Brook, Gander, Grand Falls, Labrador City, St. John's and Stephenville.

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



ArtSource



Artists traditionally developed their skills by apprenticing themselves to a master artist or artisan. Writers, 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 “writers” – can give you a sense of the variety of local opportunities.

You may be just starting out, or want to find out more about a particular kind of writing. First you should decide whether you intend to brush up on your grammatical skills, or whether you want to move directly to creative writing or journalism. In any case, 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.



Public readings are an excellent opportunity for learning more about contemporary poetry and fiction, and some programmes have openings for new writers. Many universities, colleges, libraries and writers' groups present readings regularly in dozens of towns and cities across Canada. Check with your local organization or your newspaper's arts column for announcements.

Many associations and institutions offer seminars, workshops, conferences, special programmes and summer institutes on specific aspects of writing. These can range from one-day or weekend sessions during the year to month-long intensive work, often in the summer. 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 writing 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 Département 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. Those potentially relevant to writing include:

- art and design (including publishing and electronic publishing)
- arts education
- creative writing and literature
- journalism
- radio, television, communications and media
- 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.

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.

A list of courses specifically for writers is included in:

Adrian Waller.

The Canadian Writer's Market.

9th ed. Toronto: McClelland and Stewart, 1990. [e]

"Courses in Creative Writing and Journalism," pp. 209-223.

Two brief essays on courses also appear in *The Canadian Writer's Guide: Official Handbook of the Canadian Authors Association*, mentioned earlier. 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 writing – 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]

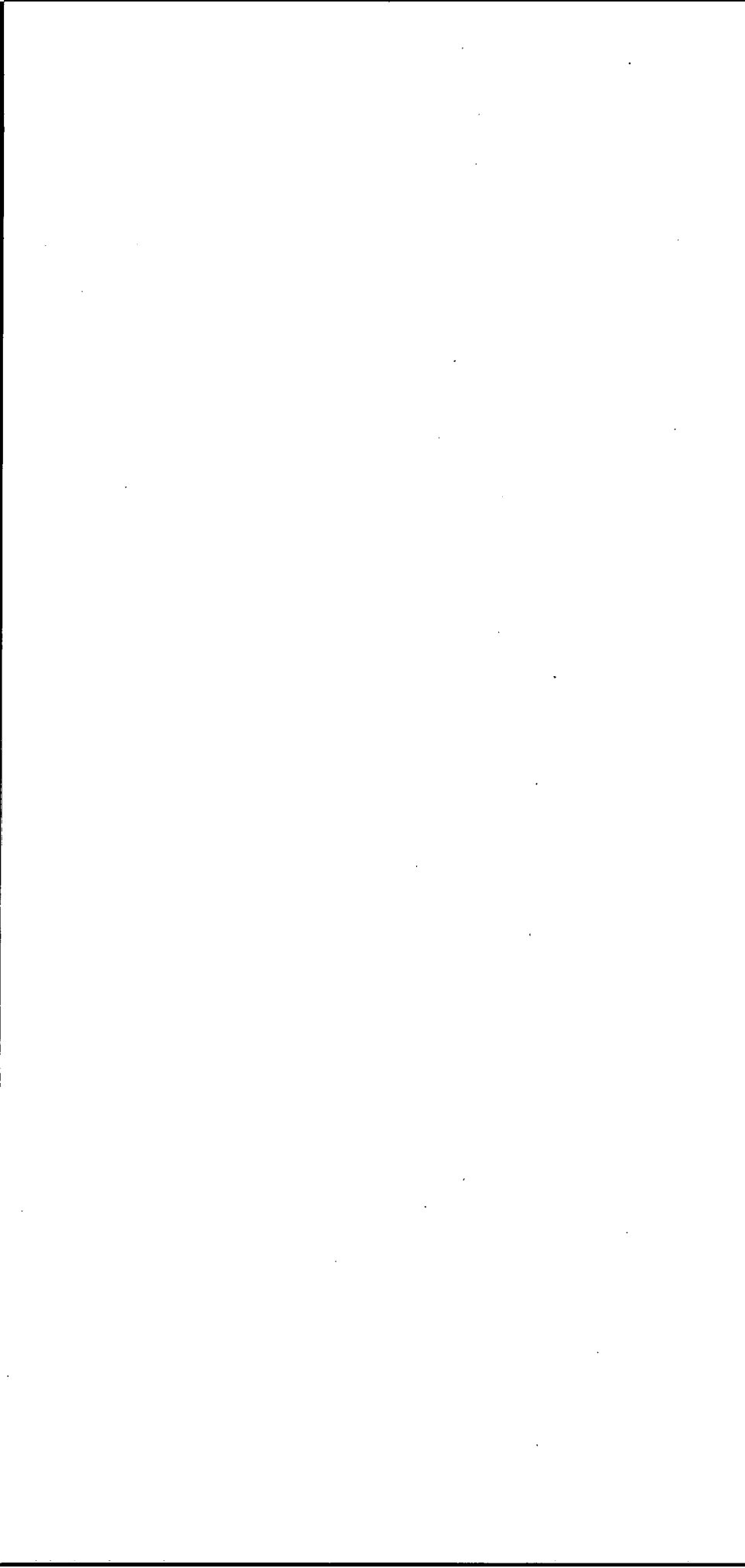
*International Exchange Programs/
Programmes d'échanges internationaux.*
Ottawa: External Affairs Canada/Affaires extérieures Canada,
1988. [e/f]

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



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 writers 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 writing you do, 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 writers: 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 Multiculturalism and Citizenship supports a number of programmes for which individual writers may apply. The Department of Communications assists professional non-profit cultural organizations through its Cultural Initiatives Program. Among federal agencies, the Canada Council offers grants to writers who have had at least one book published by a professional publishing house, or at least 40 poems or 120 pages of fiction published in recognized literary periodicals; its 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 Canada Council can be reached toll free at (800) 263-5588.

When seeking funding for scholarly works, you can contact the Aid to Scholarly Publications Program of the Social Science Federation of Canada/Canadian Federation for the Humanities at (613) 234-1269.

Grants, awards and prizes for writers are listed in the two guides highlighted earlier: the Canadian Authors Association's *The Canadian Writer's Guide* ("Awards Available to Canadian Writers," pp. 366-376), and the Union des écrivaines et écrivains québécois' *Le métier d'écrivain: guide pratique* ("Des bourses pour vivre" and "Des prix à gagner," pp. 139-154).

Four other Canadian guides also include very useful information:

Répertoire des prix littéraires.

Québec: Ministère des Affaires culturelles, 1987. [f]

Saskatchewan Literary Arts Handbook.

3rd ed. Regina: Saskatchewan Writers Guild, 1990. [e]

Includes the business of writing, education and writers' colonies; provincial and national organizations; financial assistance; Canadian periodicals; Canadian book publishers; Saskatchewan radio, television, newspaper and film markets; awards, prizes and competitions; Saskatchewan bookstores; and Saskatchewan archives and libraries.

Adrian Waller.

The Canadian Writer's Market.

9th ed. Toronto: McClelland and Stewart, 1990. [e]

"Prizes and Awards," pp. 198-208.

Gail D. Whitter, ed.

Literary Arts Directory II.

Vancouver: Federation of BC Writers, 1990. [e]

Includes funding, awards and competitions, organizations, education and workshops, festivals, libraries, periodicals, and publishers.

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]



NON-CANADIAN AWARDS

Individual Canadians may also be eligible for certain awards in the United States, France and the United Kingdom, although it is always best to explore Canadian possibilities first. Some standard handbooks include:

Sylvia K. Burak, ed.

The Writer's Handbook.

Boston: The Writer, 1991. [e]

"Literary Prize Offers," pp. 707-713.

Connie Wright Eidenier, ed.

1990 Children's Writer's & Illustrator's Market.

Cincinnati, Ohio: Writer's Digest Books, 1990. [e]

"Contests and Awards," pp. 207-216.

Jean Guenot.

Écrire: guide pratique de l'écrivain.

Saint-Cloud, France: 1982. [f]

"Des chapelles et des prix," pp. 245-266.

Kathy Henderson.

Market Guide for Young Writers.

2nd ed. White Hall, Virginia: Shoe Tree, 1988. [e]

"Understanding a Contest Listing" and "The Contest List," pp. 113-149.

Laurie Henry, ed.

1988 Fiction Writer's Market.

Cincinnati, Ohio: Writer's Digest Books, 1988. [e]

"Contests, Grants and Awards," pp. 519-540.

Judson Jerome, ed.

1991 Poet's Market.

Cincinnati, Ohio: Writer's Digest Books, 1990. [e]

"Contests and Awards," pp. 418-434.

Glenda Tennant Neff, ed.

1991 Writer's Market: Where & How to Sell What You Write.

Cincinnati, Ohio: Writer's Digest Books, 1990. [e]

"Contests and Awards," pp. 877-906.

Writers' & Artists' Yearbook: 1990.

London, England: Black, 1990. [e]

"Literary Prizes and Awards," pp. 551-576.

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



GETTING ESTABLISHED

This section shows you how to find out about getting published and selling your writing. From photocopying your poetry for your family to publishing an article in a national magazine, from reading a short story to friends in your living room to earning a living as a novelist - 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 writing means to you. Are you writing 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 published 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 writing 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 writing, you should make an effort to find out as much as you can about:

- actively selling your writing;
- 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.



PUBLISHING AND SELLING YOUR WRITING

You probably hope to see your writing published in print (writing for radio and television is covered separately in the *ArtSource* guide to film, video and photography). 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 publisher or editor, who is in business just as you are.

For an overview of the Canadian publishing and editing scene, as well as very helpful comments on publishing and selling your writing and suggestions for further reading, these guides and directories are exceptionally useful:

Marie Évangeline Arsenault.

Écrire: vade-mecum à l'usage des écrivains, journalistes et pigistes.

Montréal: Marché de l'écriture, 1981. [f]

Marie Évangeline Arsenault.

Écrire II: supplément au vade-mecum à l'usage des écrivains, journalistes et pigistes.

Montréal: Marché de l'écriture, 1982. [f]

Association of Canadian Publishers Handbook.

Toronto, 1992. [e]

Association of Canadian University Presses: Directory of Members/Association des presses universitaires canadiennes: Répertoire des membres.

Canada, 1992. [e/f]

Canadian Publishers Directory: Winter 1991.

Toronto: Quill & Quire, 1991. [e]

Includes all English and French publishers and distributors, publishers represented in Canada, and trade-related associations and services; published twice annually as a supplement to Quill & Quire.

James Deahl.

Poetry Markets for Canadians.

4th ed. Stratford and Toronto: Aya Press/The Mercury Press and the League of Canadian Poets, 1989. [e]

Eve Drobot and Hal Tennant, eds.

Words for Sale.

Rev. ed. Toronto: Macmillan for the Periodical Writers Association of Canada, 1990. [e]

Freelance Editors' Association of Canada: Directory of Members.

Toronto, 1993. [e]

Eleanor Harman and Ian Montagnes, eds.

The Thesis and the Book.

Toronto: University of Toronto Press, 1976. [e]

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]

Répertoire des éditeurs et leurs distributeurs: à l'usage exclusif des libraires.

Montréal: Association des libraires du Québec, 1990. [f]

Eunice Thorne and Ed Matheson, eds.

1990/91: The Book Trade in Canada with Who's Where/ L'Industrie du livre au Canada avec Où trouver qui

Ottawa: Ampersand Communications Services, 1991. [e/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]

You should also check with any associations that you join. For example, as well as *Words for Sale* the Periodical Writers Association of Canada publishes 1992-93 *Magazine Markets and Fees*, *The Write Way* (on the author-editor relationship), and an annual *Directory of Members*.

In your library you may come across dozens of other references under "authorship" – the subject catalogue's heading for guidebooks to writing. The Canadian market is somewhat different from those in the United States, the United Kingdom and France (for literary rights and translation, for instance). Nevertheless several standard guidebooks published in the U.S., U.K. and France are also useful to Canadian writers, and a few include some Canadian markets; see the list under "Non-Canadian awards" in the previous chapter.



STARTING A BUSINESS

Even if you expect to sell only a few pieces 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 writer – setting up a writing collective with other writers, or a commercial writing and editorial service, for example – 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 writing is not a commodity like toasters or light bulbs, starting up a business and marketing your writing 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]

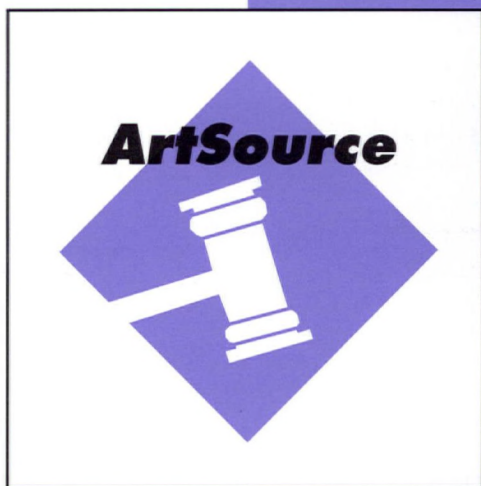
Tana Fletcher and Julia Rockler.

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

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

Innovative programmes that can use the talents of creative writers exist in every province and territory. In Ottawa, for example, Multicultural Arts for Schools and Communities hires established writers, musicians and visual artists to give presentations and workshops to students in schools (MASC, 501 Edison Avenue, Ottawa K2A 1V3; [613] 725-9119).





This section shows you how to find out about your legal rights and responsibilities as a writer. 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 a writer, such as copyright and royalties.

If you are involved in business as a writer, 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.

The six other ArtSource guides include publications for other art forms; if you are involved in a multi-media writing 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 writers and other 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 writers, 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 writing, 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. Although it is primarily of concern to visual artists, the question of moral rights may affect you:

*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]

For authors, a related right – the public lending right – has been recognized by the federal government. It has established the Public Lending Right Commission to pay authors limited royalties on their books held in public libraries; you must apply to:

Public Lending Right Commission
P.O. Box 1047
Ottawa, Ontario K1P 5V8
(613) 598-4378

Some groups have established copyright collectives to look after the interests of writers and other 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 book by Milrad and Agnew (listed in the first part of this section), and in many of the general guides listed in the earlier section on selling your art. The major guides published by the Canadian Authors Association, the Periodical Writers Association of Canada, and the Union des écrivaines et écrivains québécois are especially useful.

INCORPORATION

If you are in business as a writer, 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

As a creator, you should be aware of the possibility of your writing and publishing words that might be objected to as obscene under the law, or of publishing a libellous statement. Milrad and Agnew (see above) devote chapter 11 of their *The Art World* to obscenity and art. Adrian Waller touches on libel in *The Canadian Writer's Market* (listed in the previous section on selling your work).

Should you decide to be your own publisher, or start up business as a publisher, you are normally required to submit two copies of any publications to the National Library of Canada (Legal Deposit Office, National Library of Canada, 395 Wellington Street, Ottawa, ON K1A 0N4, [613] 995-9481) and, if you live in Québec, to the Bibliothèque nationale du Québec (125, rue Sherbrooke ouest, Montréal [Québec] H2X 1X4, [514] 873-1100).

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 writers needing an office, leases are discussed in:

Dino Tsantis.

The Artists' Studio and Housing Handbook.

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

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

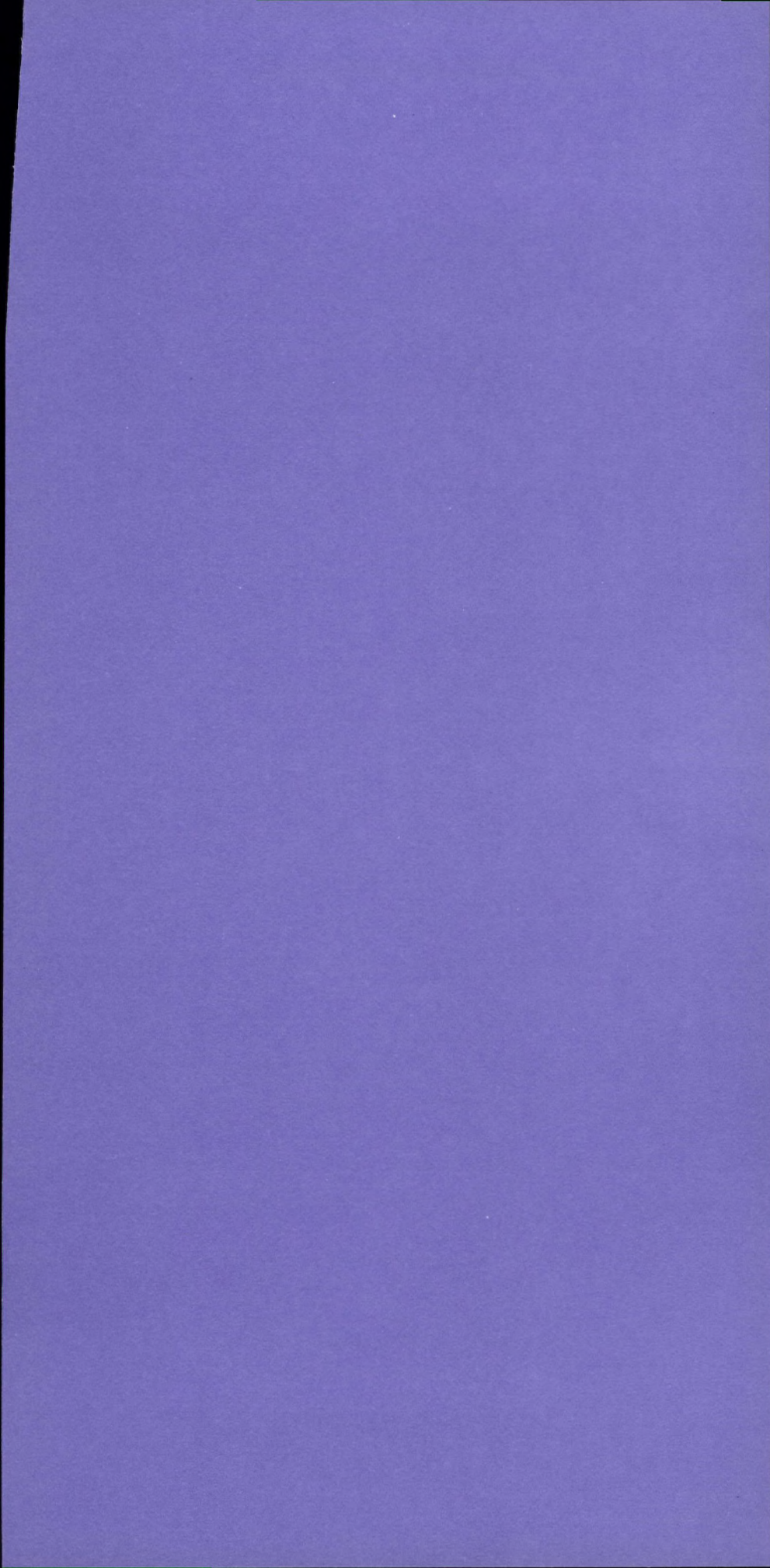
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The *ArtSource* series was developed by the Multiculturalism Program to provide artists with information and practical hints about participating in the arts in Canada. Each booklet includes sections on joining associations, developing skills, finding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

Seven *ArtSource* series titles are:

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