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# Theatre *in* Canada



***artSource***

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# Theatre *in* Canada





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## PREFACE

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

You may have thought of joining a little-theatre or mime group, but you're not sure where to start. Or you may already have written a play or been a stage manager for your community drama festival, and you would like to take a new direction or act 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 the theatre. It is one of seven *ArtSource* guides to the arts; each is designed to encourage Canadians from all cultural backgrounds to take part in the nation's rich artistic life.

Every year millions of Canadians participate in artistic activities, and the number is growing. In fact if we think of the arts and culture as a single industry, it would be the country's fourth-largest employer. Taken together, the performing and visual arts, motion pictures, broadcasting, sound and video recording, publishing, 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 the theatre and acting for your own enjoyment, for gaining recognition from other theatre 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; suggestions for developing your skills further; information on grants and funding for which you can apply; marketing

your art and artistic talents; and the legal aspects of creating and selling your art and services.

Donna Spencer, who prepared the introduction to this *ArtSource* guide, has worked in the arts – mainly theatre and contemporary dance – in Vancouver for 18 years. A former chairperson of the Vancouver City Council's Committee on the Arts, she is the founding director and founding chairperson of the Vancouver Cultural Alliance, an alliance of more than 150 professional arts organizations.

Ms Spencer is the Artistic Director and Managing Director of the Firehall Arts Centre in Vancouver, where she has introduced an apprenticeship training programme for theatre artists of colour. She is an advocate of non-traditional casting and of making the arts accessible to all Canadians, both as audience members and as practitioners. Her recent productions include a cross-country tour of R.A. Shiomi's play *Rosie's Cafe*, and (with Denis Simpson) *The Coloured Museum*.





by Donna Spencer

The world of the theatre is the world of the imagination – the world of the soul. It is a world that anyone can enter through many different doors. By attending live performances, volunteering to work for a theatre company in your community, or training to become involved in the professional theatre community, you can join the growing ranks of Canadians enjoying the excitement and benefits of the theatre. The theatre tells stories and provokes thought, discussion and laughter. It is an art form that encourages literacy, awareness and self-knowledge in its performers, directors and designers, and gives audiences the opportunity to experience many different worlds. Every performance is a voyage and every voyage is made different by the audience, the cast and the crew.

To work in the theatre is to work in one of the most exciting and challenging professions in the world. It is to work in the imagination, in the soul and in the dreams of people. It is to work in other ages, in other countries and in other cultures without leaving your own. And it is an art form to be shared and enjoyed by everyone.

When you step into the world of theatre as a performer, you can learn to tell your own stories, or you can choose to help tell those stories playwrights have already written. To pursue a career as a professional actor, you must develop a number of life skills as well as your talents as a performer. You need to have a tremendous amount of persistence and patience, and a great sense of humour. You need the ability to adapt to many different situations, and a sense of self-esteem that will allow you to go on working even if you have auditioned and auditioned and auditioned and still haven't been cast. As an actor you must work continually on your performance skills: taking voice, movement and dance classes; doing workshops and scene study; reading scripts; and studying other art forms. In the theatre your body and your mind are your instrument – you have to keep them in tune at all times.

To build on your experience and to add to your résumé while developing a career, you can audition and work for professional theatre, community theatre groups, or you can even organize your own productions. Wonderful possibilities exist for anyone trying to break into the professional theatre world, such as the Canadian Fringe Theatre Festivals. Many of the major cities have a fringe festival that allows those wanting to produce a show in the festival to do so. The festival organizers call for applications, and acceptance to participate is generally on a first-come, first-served, or on a lottery basis. There is a fee required for participation, and the festival will provide you with a venue or performance space, technical assistance,



and often an audience. Many productions and performers have been discovered by professional theatre producers and artistic directors at fringe festivals.

Not everyone has the ability or desire to be an actor, but may still have a tremendous wish and ability to be part of the theatre. The people working behind the scenes help the actors take the audiences on an fascinating journey through the playwright's eyes. When you go to a play you see the performers, but backstage will be a stage crew operating the lighting and sound and setting the properties, and a stage manager who is coordinating all aspects of the production. In the realization of the playwright's script there will have been a director; designers of costumes, sets, lighting, and sound; carpenters; wardrobe personnel; and properties builders. And in bringing the performance to the stage there will likely have been an artistic director, a general manager or administrator, a publicist, a box-office manager, and others working in support roles. Each of them is devoted to helping bring theatre to audiences for their response, sometimes their displeasure, but most often their enjoyment.

The life of these dedicated Canadian theatre artists is not an easy one. It is not glamorous: salaries are low and working conditions vary from theatre company to theatre company and from region to region. While commercial theatre projects like touring productions of *Phantom of the Opera* pay higher salaries and may offer somewhat better working conditions, the majority of paid positions in the Canadian theatre community are provided by not-for-profit societies whose main purpose is the production of theatre. These not-for-profit theatre companies generally draw some government subsidy, but are more and more reliant on earned revenues from the box office, workshops and fundraising events for their operating budgets. Balancing that budget in the not-for-profit theatres in Canada has become more difficult, as government subsidies have not kept pace with inflation and box-office revenues have declined.

However, at this time when theatre in Canada is faced with an economic crisis, it is being forced to re-evaluate what it has been, what it has become, and why it exists. This re-evaluation is undoubtedly leading to the formation of a more Canadian theatre – a theatre that is here because it reflects Canada and does not feel the need to look to the United States or overseas for hit plays and a sense of values. To achieve this we must build on what has happened in the past with our pioneering Canadian playwrights, actors and directors. But now the theatre must open its doors to include all Canadians and not remain the almost exclusively white, male-dominated profession of the past. Only in the last ten years have women moved into positions such as artistic director,

and the percentage of those still remains low. The percentage of artistic directors from cultural minority backgrounds is even lower.

The theatre community has always prided itself on being one big family, and just as the nuclear family has been forced to address change so must the theatre family. It must look beyond what has been traditionally acceptable. Just as the numerous styles of Chinese opera came from the people and for the people, so did Greek tragedy, Shakespeare and Molière. Canadian theatre is evolving to one that reflects all Canadians in the scripts performed, the actors performing, in its behind-the-scenes personnel and in its audiences. It should not be something that only a few enjoy, understand, have access to, or feel comfortable with. The theatre is for all.

Yes, this is my dream – but it is a dream that can be and will be realized if people believe in it. Canadian producers are beginning more and more to recognize the many talented artists from minority backgrounds; some have introduced colour-blind casting to their productions: selecting the best person for a role, regardless of race, gender and age (where appropriate). Work opportunities for those from minority backgrounds are slowly improving but the old adage that has faced women embarking on professional careers, unfortunately, applies here as well: “you have to be twice as good and work twice as hard.”

As we move towards the 21st century Canadians are faced with many changes and challenges. A vibrant, inclusive theatre has a role to play in helping us to understand these changes and challenges, and in fostering a greater awareness and communication between Canadians. We must continue to illuminate our stages with the living realities of Canada – we must take pride in the accomplishments of all our theatre artists, not just the few who have worked in *Phantom of the Opera* or at the Stratford Festival. We must insist that all who are committed, dedicated and talented have access to our theatres. Gender and racial bias do not belong in an art form whose very foundation is pinned to an openness of spirit and trust. It is time for change!

### **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."

### **Theatre 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, and theatre was an integral part of daily social and religious life. While no single source can give an adequate overview of the variety and accomplishment of the past, an encyclopedia is a good place to start:

*The Canadian Encyclopedia.*

2<sup>nd</sup> ed. 4 v. Edmonton: Hurtig, 1988. [e]

*Includes articles on drama and on theatre in both English and French, Dominion Drama Festival, little-theatre movement, musical theatre, Native religion, theatre education, and theatre for young audiences, among others.*

*L'encyclopédie du Canada.*

1<sup>st</sup> ed. 3 v. Montréal: Stanké, 1987. [f]

For more information on how to find out about Canadian drama, 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]

Far more analytical and comprehensive are three large works that include drama and theatre, the results of collaboration by dozens of scholars from across Canada:

*Literary History of Canada: Canadian Literature in English.*

2<sup>nd</sup> 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.*

1<sup>st</sup> 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. 2<sup>nd</sup> ed., 1980.

II: 1900-1939. 2<sup>nd</sup> ed., 1980.

III: 1940-1959. 1982.

IV: 1960-1969. 1984.

V: 1970-1975. 1987.

For other aspects of the theatre and performing arts, several of these surveys include suggestions for further reading:

Cheryle Atwater, Nancy Haselhen and Terry Peachey.

*The Circus.*

North Burnaby, B.C.: Expanducators, 1982. [e]

Hélène Beauchamp.

*Le théâtre pour enfants au Québec: 1950-1980.*

Montréal: Hurtubise HMH, 1985. [f]

Eugene Benson and L.W. Conolly.

*The Oxford Companion to Canadian Theatre.*

Toronto: Oxford University Press, 1989. [e]

Joyce Doolittle and Zina Barnieh.

*A Mirror of Our Dreams: Children and the Theatre in Canada, with a Chapter on Québec by Hélène Beauchamp.*

Vancouver: Talon, 1979. [e]

Chantal Hébert.

*Le Burlesque au Québec: un divertissement populaire.*

Ville LaSalle, Québec: Hurtubise HMH, 1981. [f]

Sheilagh S. Jameson.

*Chautauqua in Canada.*

2<sup>nd</sup> ed. Calgary: Glenbow-Alberta Institute, 1987. [e]

Micheline Legendre.  
*Marionettes: art et tradition.*  
Montréal: Leméac, 1986. [f]

Adrian Pecknold.  
*Mime: The Step Beyond Words.*  
2<sup>nd</sup> ed. Toronto: NC, 1985. [e]

Renate Usmiani.  
*Second Stage: The Alternative Theatre Movement in Canada.*  
Vancouver: University of British Columbia Press, 1983. [e]

Robert Wallace.  
*Producing Marginality: Theatre and Criticism in Canada.*  
Fifth House Publishers, 1990. [e]

Anton Wagner, ed.  
*Contemporary Canadian Theatre: New World Visions:  
A Collection of Essays Prepared by the Canadian Theatre Critics  
Association/ Association des critiques de théâtre du Canada.*  
Toronto: Simon and Pierre, 1985. [e]

Radio and television drama are included in the *ArtSource* guide to film, video and photography.

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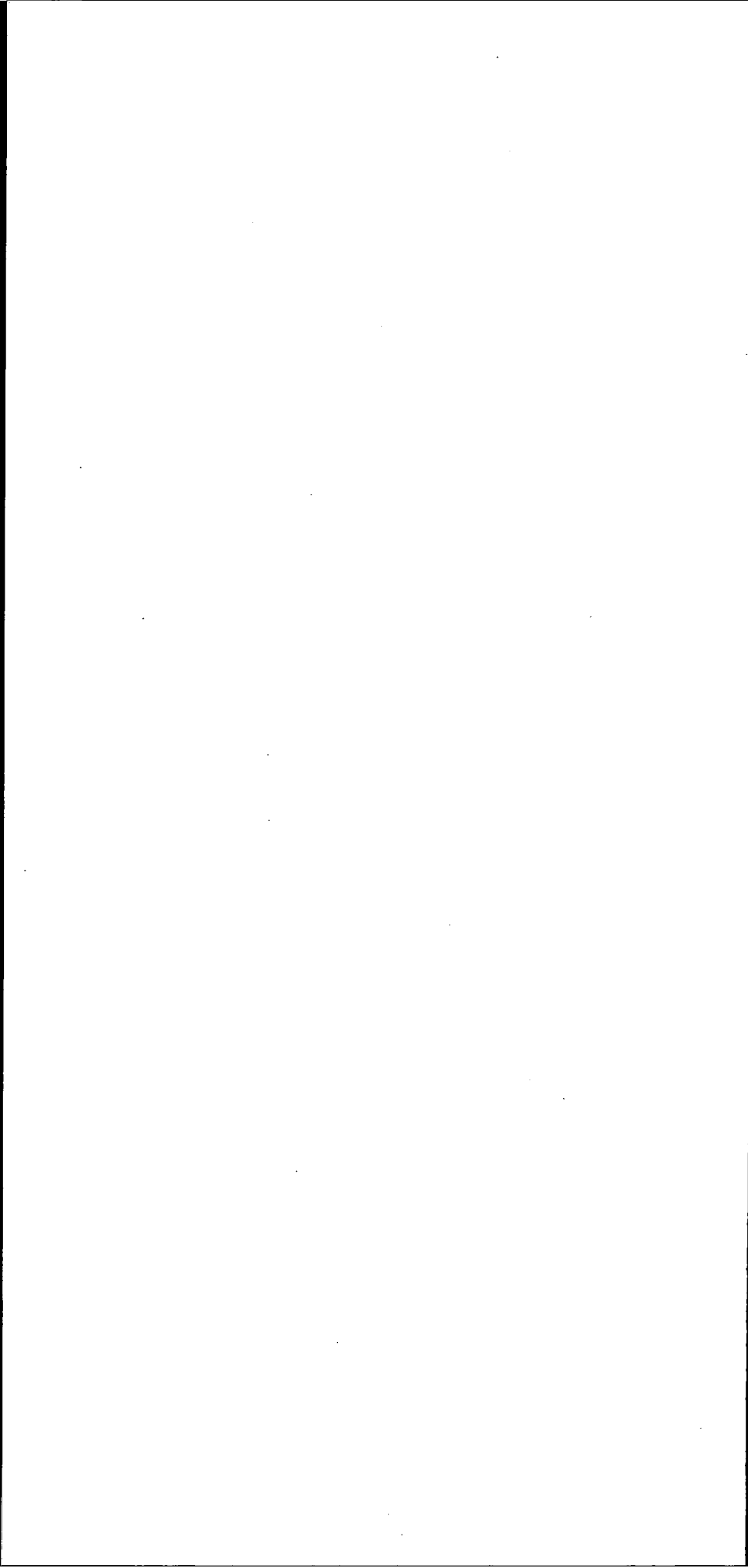
*You can ask for almost all of the publications listed in this guide at your local public library. If you can't find the item you want at your library, your librarian can probably get it for you through the Interlibrary Loan service.*

*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.*

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JOINING AN ASSOCIATION

**ArtSource**



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 theatre people, 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 theatre 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 theatre generally. Some actively represent the specific interests of particular artists, and are organized as formal lobby groups or unions. Others are less formal, set up to share information and bring together actors and other theatre 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 work, 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 – such as Theatre Canada/National Multicultural Theatre Association – 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 [eff].*



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 theatre people may join, such as:*

- Association for Native Development in the Performing and Visual Arts
- Canadian Arts Presenters Associations (CAPACOA)
- Canadian Association of Artists' Managers (CAAM)
- Canadian Association of Festivals and Events (CAFE)
- Associated Designers of Canada
- Association for Canadian Theatre History
- Canadian Actors' Equity Association
- Canadian Centre of the International Theatre Institute
- Canadian Institute for Theatre Technology (CITT)
- Canadian Theatre Critics Association (CTCA)
- CCYDA-Drama Canada
- Centre d'essai des auteurs dramatiques
- Centre francophone de l'Association du théâtre pour l'enfance et la jeunesse
- International Alliance of Theatrical Stage Employees (IATSE)
- Playwrights Union of Canada (PUC)
- Professional Association of Canadian Theatres (PACT)
- Union des artistes
- Union internationale de la marionnette (UNIMA)

More specific information is included in six very helpful general guides:

Brigitte Beaulne *et al.*

*Le Petit manuel des coulisses: organisation d'une troupe et production d'un spectacle de théâtre.*

Ottawa: Théâtre Action, 1986. [f]

Gaylyn Britton.  
*Getting Organized: Theatrical Directory and  
1990 Datebook Calendar.*  
Toronto: Moonlighters, 1989. [e]

Gaylyn Britton.  
*How to Become an Actor...and Survive.*  
Toronto: Moonlighters, 1986. [e]

Dave Carley and Peter Caldwell.  
*How to Get There from Here!*  
Rev. ed. Toronto: Theatre Ontario, 1986. [e]  
Section G, "Everything You always Wanted to Know about Unions  
(But Were Afraid to Ask)."

Claude Desjardins, ed.  
*Qui fait quoi 92: film/vidéo, télévision/  
radio, publicité, disque, scène.*  
Montréal: Revue Qui fait quoi, 1993. [f]  
"Associations et organismes," pp. 227-239.

Miriam Newhouse and Peter Messaline.  
*The Actor's Survival Kit.*  
Toronto: Simon and Pierre, 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.*  
2<sup>nd</sup> 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.*  
13<sup>th</sup> ed. Toronto: Micromedia, 1993. [e]  
*Includes 18,000 associations under 1,500 subjects, with addresses, tele-  
phone 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<sup>e</sup> 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<sup>e</sup> 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 associations, with addresses and telephone numbers, and a subject index; "Annex 1" lists the province's 11 regional arts councils (Conseils régionaux de la culture).

### *Directory of Community Services of Greater Montreal/ Répertoire des services communautaires du grand Montréal.*

Montréal: Information and Referral Centre of Greater Montreal Foundation/Centre d'information et de consultation de la Fondation du Grand Montréal, 1988. [e/f]



## New Brunswick

### Arts Branch

#### New Brunswick Department of Municipalities, Culture and Housing

P.O. Box 6000  
Fredericton, NB E3B 5H1  
(506) 453-2555

### Conseil provincial des sociétés culturelles

27, rue John  
Moncton (N.-B.) E1C 2G7  
(506) 858-8000

## Prince Edward Island

### Prince Edward Island Council of the Arts

Box 2234  
Charlottetown, PE C1A 8B9  
(902) 368-4410

### Fédération culturelle de l'Île-du-Prince-Édouard

a/s Directeur exécutif  
5, 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

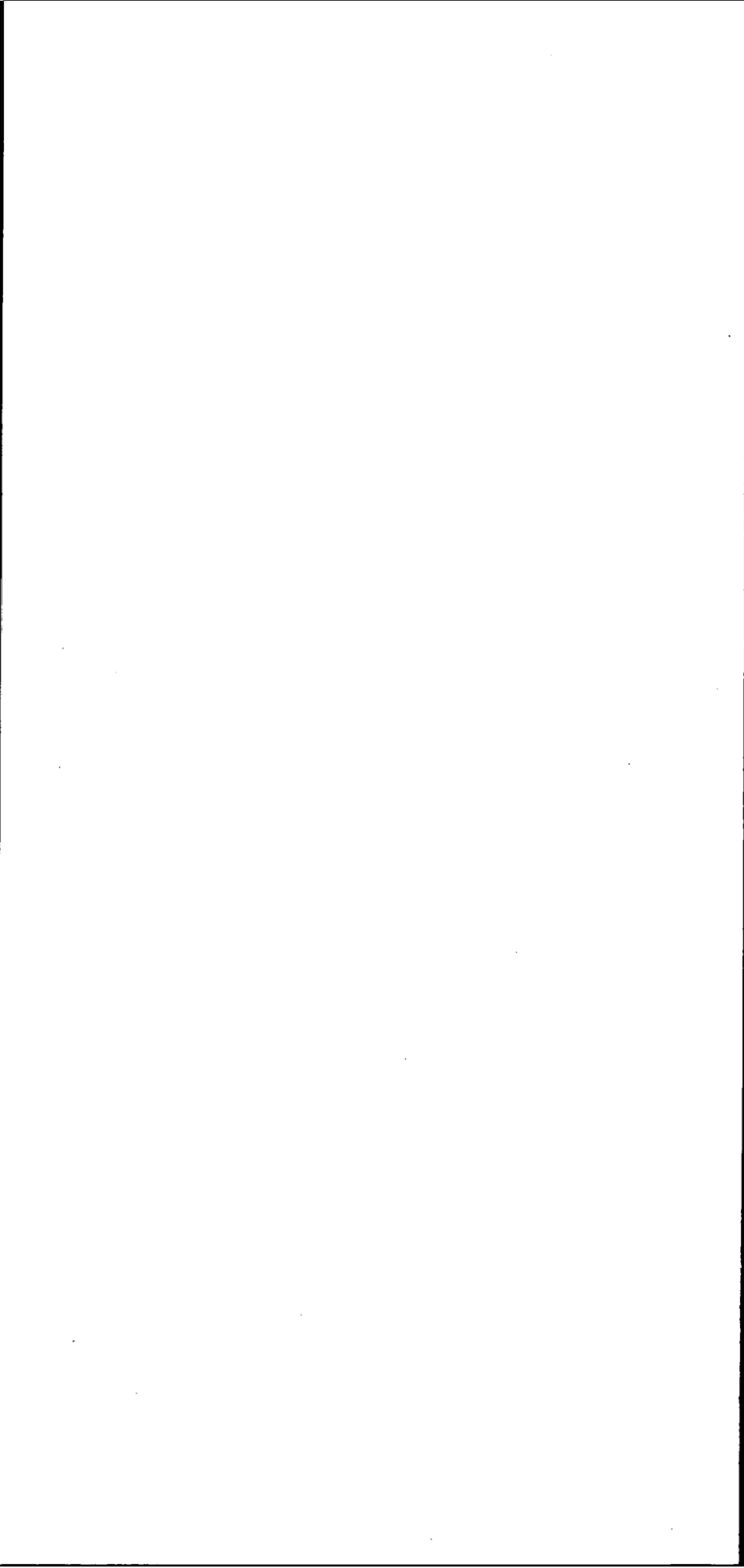
The Canadian Conference of the Arts' *Directory of the Arts/ L'Annuaire des arts* lists six Arts and Culture Centres in Corner Brook, Gander, Grand Falls, Labrador City, St. John's and Stephenville.

### 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. 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 “youth organizations and centres” – can give you a sense of the variety of local opportunities.

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

Many associations, community theatre groups and professional companies offer seminars, workshops, conferences, special programmes and summer institutes on specific aspects of acting and the theatre. These can range from one-day or weekend sessions during the year to month-long intensive work, often in the summer. For instance, Theatre Ontario offers week-long summer courses and a Youth Theatre Course each year.

Because the topics of many of these offerings vary from year to year, your most up-to-date source of information is an association newsletter. Your local college or arts institution (see *Who Teaches What in the Arts*, listed below) can also put your name on their mailing list for notices of upcoming events.



## FURTHER TRAINING

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

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

Jocelyne Rouleau, ed.

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

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

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

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

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

- art and design (including apparel design)
- arts administration
- arts education
- dance

- fine arts
- music
- 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.*

Other sources of information on theatrical training in Canada include Theatre Ontario's *Theatre Arts Part-Time* for metropolitan Toronto and *Post-Secondary Theatre Training in Ontario* (1988; Theatre Ontario, 344 Bloor Street West, 6th Floor, Toronto, Ontario M5S 3A7), and a now somewhat outdated guide:

Duligal, Susan, ed.  
*A Directory of Canadian Theatre Schools, 1982-83.*  
 Downsview, Ontario: CTR, 1982. [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.*  
 6<sup>th</sup> ed. Toronto: Toronto Arts Council, 1991. [e]





## OPPORTUNITIES IN OTHER COUNTRIES

One of the most fascinating aspects of the performing arts – 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]

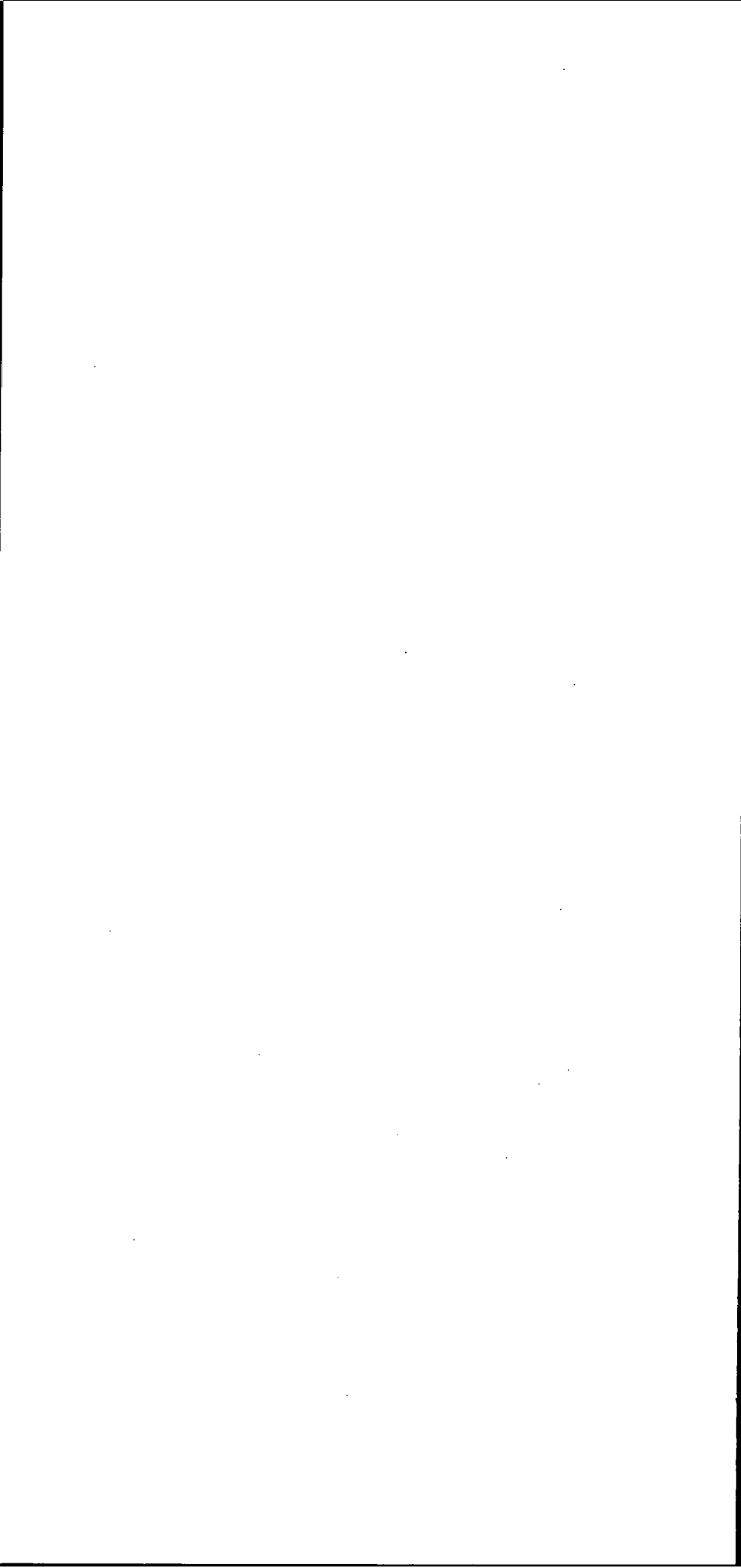
*International Exchange Programs/  
Programmes d'échanges internationaux.*  
Ottawa: External Affairs Canada/Affaires extérieures Canada, 1988.  
[e/f]

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.*  
3<sup>rd</sup> 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 performing 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 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 theatre work 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 actors and other theatre people: who establishes the distinction between amateur and professional? The answer isn't clear-cut, but in general the lines between them are blurring, and some granting agencies are beginning to recognize how artificial they can be.

## BASIC SOURCES

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

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

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







At the federal level, the Department of Communications assists professional non-profit cultural organizations through its Cultural Initiatives Program. The Department of Multiculturalism and Citizenship supports theatre through grants under the Heritage Cultures and Languages Program. Among federal agencies, the Canada Council offers grants to theatre professionals, including actors, administrators, clowns, composers, critics, designers, directors, dramaturges, mimes, movement teachers, playwrights, production personnel, puppeteers, stage managers and voice teachers. 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 Canada Council's toll free line is (800) 263-5588.

Advice about funding and finding work, and general information on the theatre, is included in the six guides (mentioned earlier) by Brigitte Beaulne, Gaylyn Britton, Dave Carley and Peter Caldwell, Claude Desjardins, and Miriam Newhouse and Peter Messaline.

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

Deborah A. Hoover.

*Supporting Yourself as an Artist: A Practical Guide.*

New York: Oxford University Press, 1985. [e]

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

*The Arts Resource Book.*

Vancouver: Assembly of British Columbia Arts Councils, 1991. [e]

*Includes sections on Fundraising: the big picture; Insights from fundraisers; Funders: the other side of the fence; Municipal and provincial government programs; Federal government programs; Foundations; and More resources. Written from many points of view; includes interviews with fundraisers and granters.*

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

Joyce Young.

*Fundraising for Non-Profit Groups: How to Get Money from Corporations, Foundations, and Government.*

3<sup>rd</sup> 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).*

8<sup>th</sup> 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.

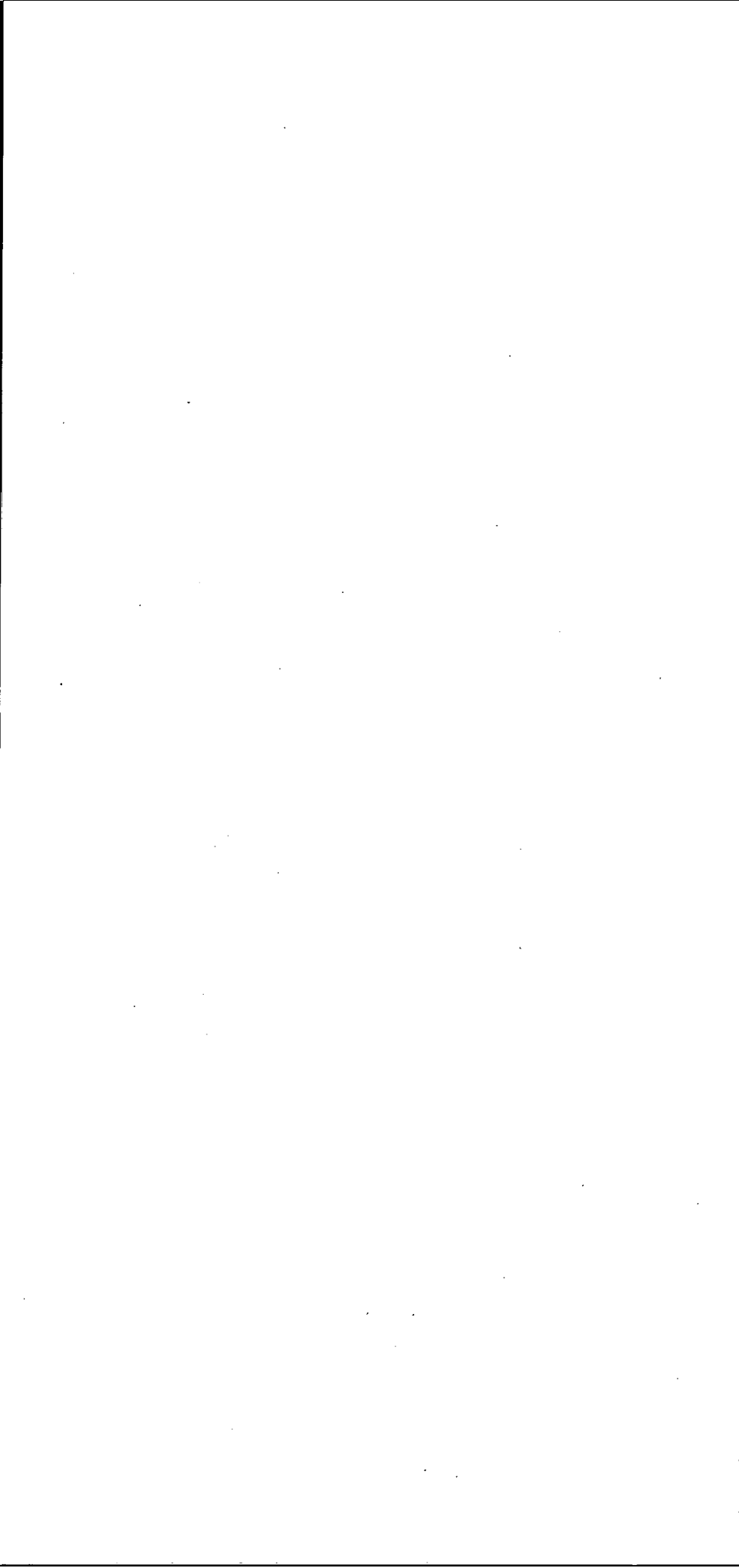


Businesses tend to support arts organizations, rather than individual artists. But for a particular project you might be able to persuade a local company to donate a service or product, in exchange for appropriate acknowledgement. The best general guide is:

*Approaching Corporations for Support:*

*A Guide for Arts Organizations.*

2<sup>nd</sup> 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 theatrical skills. From putting on a mime show for friends to directing a little-theatre production, from auditioning for a walk-on part to earning a living as an actor - 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 theatre work means to you. Are you interested in the theatre 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 produced 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 theatre 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 theatrical skills, you should make an effort to find out as much as you can about:

- actively selling your services;
- 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 SERVICES

You probably hope to appear in a public production. 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 director or producer, who is in business just as you are. You must also consider the pros and cons of joining an actors' union.

For an overview of the Canadian theatrical scene, as well as useful comments on selling your services, the six handbooks already mentioned in section 3 of this guide are exceptionally helpful.

You should be aware of theatrical activities in your area; the physical building that we usually think of as a single theatre may actually be the home base for several different groups and companies:

Pierre Lavoie and Pierre MacDuff, eds.

*Répertoire théâtral du Québec, 1989-1990.*

4<sup>th</sup> ed. Montréal: Cahiers de théâtre Jeu, 1989. [f]

Elizabeth Mitchell.

*The Theatre Listing: A Directory of English-Language Canadian Theatres from Coast to Coast.*

Toronto: PACT Communications Centre, 1989. [e]

*Professional Theatre Companies in Canada.*

Toronto: Theatre Ontario, 1985. [e]





*Community Theatres in Ontario.*  
Toronto: Theatre Ontario, 1985. [e]

Many non-Canadian sourcebooks provide potentially useful information on getting involved in the theatre; for example:

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

Janice Papolos.  
*The Performing Artist's Handbook. Cincinnati, Ohio: Writer's Digest, 1984. [e]*

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

*Stern's Performing Arts Directory 1991.*  
New York: Stern, 1991. [e]

Clive Swift.  
*The Job of Acting: A Guide to Working in the Theatre.*  
2<sup>nd</sup> rev. ed. London: Harrap, 1984. [e]

## STARTING A BUSINESS

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

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

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

Clive G. Cornish.  
*Basic Accounting for the Small Business: Simple, Foolproof Techniques for Keeping Your Books Straight and Staying Out of Trouble.*  
8<sup>th</sup> ed. North Vancouver: Self-Counsel, 1990. [e]

If you are thinking of more than being a solo free-lance actor – setting up a small professional group with other theatre people, for instance – you might also consider the services of the Federal Business Development Bank (FBDB)/Banque fédérale de développement (BFD). The FBDB is a federal Crown corporation that assists new small businesses by loans and loan guar-



antees, venture capital and management services such as counselling and training. Its Counselling Service for Business (CASE) has 1,100 counsellors on call, and the FBDB and CASE have 45 offices in every province and territory (head office: Federal Business Development Bank, 800 Victoria Square, Tour de la Place-Victoria, P.O. Box 335, Montréal, Québec H4Z 1L4; telephone toll-free [800] 361-2126):

*Starting a Business in Canada: A Guide for New Canadians/Établir une entreprise au Canada: un guide pour les néo-Canadiens.*  
Montréal: FBDB/BFD, 1990. [e/f]

*CASE: Counselling Service for Business/ Consultation au service des entreprises.*  
Montréal: FBDB/BFD, 1990. [e/f]



## MARKETING

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

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

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

Brian Brennan.  
*How to Get Media Coverage: A Practical Guide for Performers and Publicists: Valuable Tips from a Veteran Journalist.*  
Calgary: Entertainment Publications, 1989. [e]

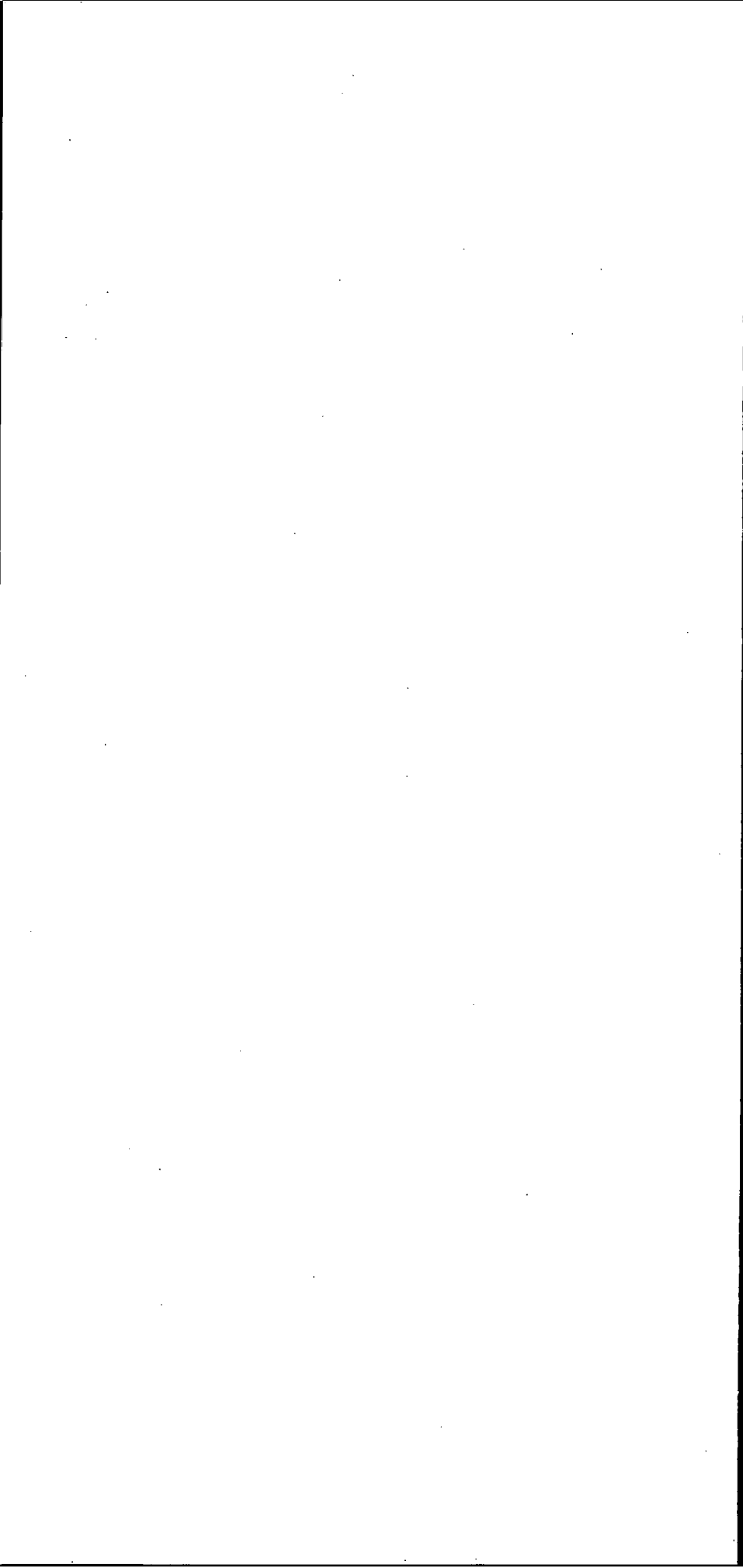
Tana Fletcher and Julia Rockler.  
*Getting Publicity: A Do-It-Yourself Guide for Small Business and Non-Profit Groups.*  
North Vancouver: Self-Counsel, 1990. [e]

Jean Withers and Carol Vipperman.  
*Marketing Your Service: A Planning Guide for Small Business.*  
North Vancouver: Self-Counsel, 1987. [e]

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

Associations are excellent sources of information, whether through informal networking or more formal workshops or information sessions (see Section 3). Try to discover more about topics such as the auditioning process, location of audition notices, and the process of working with an agent or manager.





**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 fees.**

**If you are involved in business as an actor or other theatre person, 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 several aspects of the performing arts, see also:

W. Merrill Leckie *et al.*

*Sports and Entertainment Law.*

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

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 are covered in two publications:

*Introduction to the GST for Individual Artists/*

*Introduction à la TPS à l'intention des artistes (particuliers).*

Ottawa: Canada Council and the Canadian Conference of the Arts/Conseil des arts du Canada et Conférence canadienne des arts, 1991. [e/f]

*Introduction to the GST for Arts Organizations/*

*Introduction à la TPS à l'intention des artistes (organismes).*

Ottawa: Canada Council and the Canadian Conference of the Arts/Conseil des arts du Canada et Conférence canadienne des arts, 1991. [e/f]

## COPYRIGHT AND ROYALTIES

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

*Copyright: Questions and Answers/*

*Le droit d'auteur: questions et réponses.*

Ottawa: Consumer and Corporate Affairs Canada/

Consommation et Affaires commerciales Canada, 1988. [e/f]

Consumer and Corporate Affairs issues information circulars on 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 AND FEES

Almost any agreement, written or verbal, is a kind of contract. For many artistic transactions involving the exchange of goods, services or money, a formal written contract is not necessary; for others, it is highly desirable. You can find a summary of contract law in the book by Milrad and Agnew. Associations are good sources of information on fees.

## INCORPORATION

If you are in business as an 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 performances as obscene under the law. Milrad and Agnew (listed above) devote chapter 11 of *The Art World* to obscenity. A panel discussion sponsored by the group Film and Video against Censorship is recorded in:

Anna Gronau, Gary Kinsman, and Varda Burstyn.  
*Sex, Politics and Censorship.*

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

If you are involved in the theatre 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.*

8<sup>th</sup> 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]

If you need rehearsal or other space, leases are discussed in:

Dino Tsantis.

*The Artists' Studio and Housing Handbook.*

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

If you are thinking of employing someone, and of course for your own safety, you should know about the health risks that can arise in some performing arts activities:

France Cormier, ed.

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

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

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

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



Michael McCann.

*Health Hazards Manual for Artists/*

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

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

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

*The Medical Aspects of Dance.*

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

*The Safer Arts: The Health Hazards of Arts and Crafts*

*Materials/Artisanat sans danger...ou presque: soyez conscients des risques pour la santé.*

Ottawa: Minister of National Health and Welfare/

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



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*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*

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

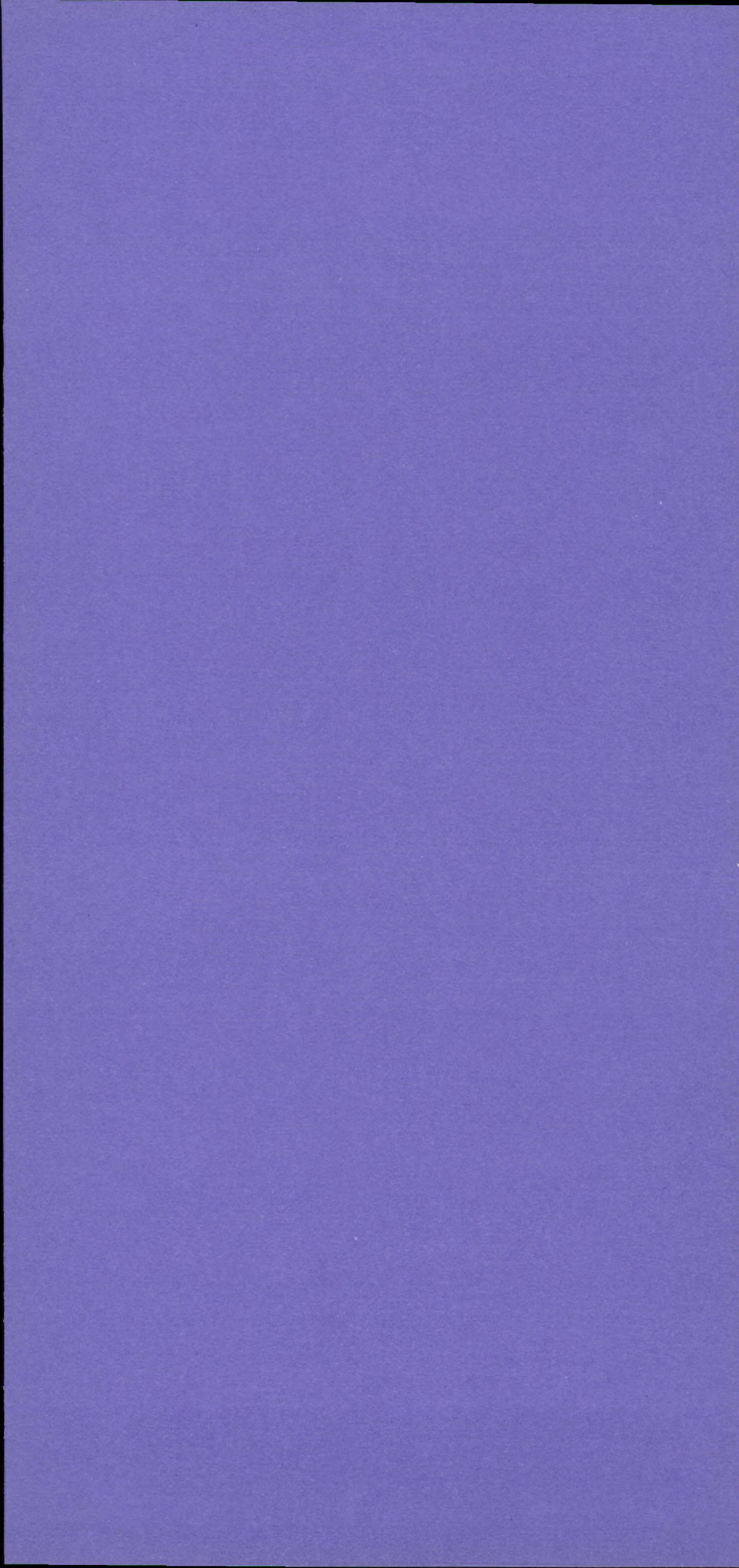
*– Arthur Lismer*

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**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.

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