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Visual Arts *in* Canada

Painting, Drawing and Sculpture



artSource

Resource Guides to the Arts

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Visual Arts *in* Canada

Painting, Drawing and Sculpture



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PREFACE	iv
----------------------	-----------

PAINT, SCULPT, DRAW!	1
-----------------------------------	----------

THE VISUAL ARTS:

COMING TO TERMS WITH DIFFERENCES	5
---	----------

Cultural minorities and artistic practice	5
The visual arts in Canada: suggestions for further reading.....	6



JOINING AN ASSOCIATION	9
-------------------------------------	----------

National groups	11
Provincial, territorial and municipal groups ...	12
Yukon	13
Northwest Territories	13
British Columbia	13
Alberta	13
Saskatchewan.....	14
Manitoba	14
Ontario	14
Québec	15
New Brunswick.....	15
Prince Edward Island.....	15
Nova Scotia	15
Newfoundland.....	16



DEVELOPING YOUR SKILLS	17
-------------------------------------	-----------

Starting out	19
Further training	19
Opportunities in other countries.....	21



FINDING MONEY	23
----------------------------	-----------

Where to begin.....	25
Basic sources	25
Non-Canadian awards	26
Foundations and corporations	27



GETTING ESTABLISHED	29
----------------------------------	-----------

The first step.....	31
Exhibiting and selling your art.....	31
Starting a business	32
Marketing	33



ARTISTS AND THE LAW	35
----------------------------------	-----------

Legal advice	37
Taxes	37
Copyright and royalties	38
Contracts and fees	39
Incorporation.....	40
Other legal issues	40

PREFACE

This *ArtSource* guide introduces you to ways of getting more involved in the visual arts in Canada.

You may have thought of taking up sketching or watercolours, but you're not sure where to start. Or you may already have sold a few of your oil paintings or sculptures, and you would like to take a new direction or paint 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 painting, drawing and sculpture. 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 visual and performing arts, publishing, 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 the visual arts for your own enjoyment, for gaining recognition from other artists, 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 art; and legal aspects of create and selling your art and services.

Gerald McMaster, who prepared the introduction to this *ArtSource* guide on the visual arts, has been an artist for most of his life. Born in North Battleford, Saskatchewan, he grew up on the Red Pheasant Reserve and studied at the Institute of American Indian Art in Santa Fe, New Mexico, and the Minneapolis College of Art and Design in Minnesota. From 1977 to 1981 he was the Indian Art Program Coordinator at the Saskatchewan Indian Federated College, University of Regina; there, he has said, his artistic references focused on issues of Native concern, presenting them in an atmosphere of conflict. His tendency to a one-point perspective lessened over time, and he began to express a multiplicity of viewpoints in his painting. An undercurrent in his writing and art is his response to the wrongs of written history, poetry and novels, and the inaccuracies of Hollywood dramas: "the Native artist has attempted to redefine the image of the Indian, to discard the clichés of the 'noble' or 'innocent' savage, and to reconsider his role in history." The most recent exhibition of his paintings, the provocative *Cowboy/Indian Show* (1991) at the McMichael Gallery, Kleinberg, Ontario, has been widely praised. Since 1981 he has been the Curator of Contemporary Indian Art at the Canadian Museum of Civilization in Hull, Québec. Mr. McMaster has also been the curator of many exhibitions, including *Challenges* (1985) at the de Meervart Cultural Centre in Amsterdam, *In the Shadow of the Sun* (1988-90), *Public/Private Gatherings* (1991) and *Indigena* (1992), all at the Canadian Museum of Civilization.

by Gerald McMaster

What a piece of work is a man! How noble in reason!
how infinite in faculty! ...in action how like an angel! in
apprehension how like a god! the beauty of the world!
the paragon of animals! Shakespeare, *Hamlet*

I was probably in Grade 11 or 12 when a former art instructor stopped me in the street. He hadn't seen me for a while, since I stopped attending his private classes. Instead, other thrills like sports monopolized my time. The solitary concentration demanded by art could not compete with sports' physicality and comradeship, especially for a young Native boy, who was trying to be socially accepted. Sports participation seemed a quicker way to that end; art was definitely not macho enough!

As this familiar man pulled over, stepped out of his car and walked over to me, we exchanged some pleasantries. He wanted to know why I had stopped coming to his classes. If money was the problem, he said, he would find some other way for me to continue. I made some excuse. He ended his questioning and in a patriarchal tone said: "Gerry, I want to make you an artist!" I stood in stunned silence, staring at the ground, not wanting to betray his confidence. I felt guilt. Somehow I couldn't explain my contradictory situation. He was surely exasperated by my aloofness. I never saw him again. I went back to the playing fields.

I questioned whether I underestimated or misdirected myself. I wondered if indeed he could make me an artist, or was it up to me? As it was, did he know something he couldn't tell me or, more importantly, did he understand my situation?

Shortly after, I completed high school. With a confused sense of direction, and my friends each going their own way, sports seemed like a long way away. The comradeship had disappeared and suddenly I was faced with an even greater challenge. What was I going to do with myself? Suddenly I was not used to being alone.

Quite by accident and some luck, I found a job in Saskatoon at the new Saskatchewan Indian Cultural College. Somehow they had known of my latent artistic aptitude. Because of this and the lack of art education on Indian reserves, they wanted me to promote the notion of "Indian art and culture" in the schools.

What a challenge. My knowledge of "Indians" and "Indian art" was as deep as my skin colour. To assist me, I was joined by a better-known artist, and together we criss-crossed the province for one year. It was an important year and a turning point in my life. I learned a lot about myself from him, and he repeatedly instilled within me the pride of being "Indian." He would say, "always know who you are, and remember that you are the true Canadian, a true Native, because your roots are six feet deep into this earth."

Gradually, being socially accepted no longer had the same importance; instead, my direction deviated towards understanding my roots through Native art and culture. Did we have any influence on the children in the reserve schools? I occasionally meet someone who remembers the work we did, which makes me feel good. Unfortunately my artist/friend/mentor accidentally drowned a few years later, but not before giving me something – (en)courage(ment).

In retrospect, these two people had a profound effect on my decision to pursue art and culture studies. Not that I denounce sports, but I saw its limitations; for an individual with a strong focus, art studies have opened many, many wonderful doors.

To the reader: are you focused?

As a beginning artist, you may or will hear the phrase "the poor artist." I often wonder: does that mean poor monetarily, poor intellectually, or worse still, both? Anyhow, the poor artist, the story goes, lives the life of a "boho" (bohemian): poor, distraught, anxious, eating one meal a day, living in below-average conditions in a low-rental district of a large indifferent city.

I know these and other images to be true, but they are just as much stereotypes. Somehow big cities attract everybody, but most of the time they can only distract the artist. Do you need the big city to be creative? Does it need you? It's presumably true that an artist's annual income is below the poverty line, but I want to know, does it mean it has to stay that way? Do you have to starve to be successful? Try to create while on an empty stomach; it is an impossible task. Those who do starve shrivel up and disappear; others, well, they become reincarnated in successful art-related fields: as art historians, curators, art counsellors, dealers, collectors. You know what I mean! Just don't give up! As for the circumstances, few artists can enjoy working in their studios full-time. I know of several artists who divide their time with other activities, usually referred to as having a day job, to pay the bills. Believe me, I learned that very quickly.

If you do find a day job and balance your life (and there's no one yet who can tell you how to do this), begin working. You may get discouraged occasionally. Try looking at another artist's work for some ideas. Everyone used to tell me to look at "The Masters." Rarely did I acknowledge receiving anything from them, except of course that their work was old and from another time.

For me, I need to see something new. Every chance I get, I try to see what other artists are doing, to see what medium they're using, how they're applying it. Don't feel ashamed if you walk away with an idea. Go home and try it. Chances are you will create your own idea. Do this with a master's work if you want, but don't feel guilty. You will change the idea to suit your own sensibility anyhow.

Today we hear and speak about the importance of understanding and expressing oneself in the "spirit of the times." What does this mean? It means that within the world's complexity, an outstanding artistic and intellectual phenomenon can occur, attracting everyone to it. Artists want to produce within its aura, but its trendiness can become a young artist's Achilles heel. Its excitement can cause confusion and disillusion: this is its oppositeness.

Most artists confronted by this situation, including many young artists, ask themselves, what can I do? My answer is quite simply this: *follow your instincts*. If you must follow a trend, so be it; if not, don't be discouraged. If your instincts aren't readily apparent, think pragmatically and read this guidebook. Anyhow, the "spirit of the times" will always be there, usually in a different guise, so enjoy your own moments.

My greatest personal challenge is an on-going struggle to remain focussed. I don't worry about whether my creations are art or not, but I have to keep focussed on the urgency that maintains my art, that keeps me practising it.

As a practitioner, I stay clear of explaining the complexities, intricacies, ironies and deep psychological meanings of my work (if they do exist other than in my head!). Rather I repeat often to myself: *paint, sculpt, draw!* I try to allow the content of my work to speak for itself. If someone asks me, there's my opening, and I take advantage of it.

Do try and remain focused; never lose sight of it. You have what it takes! Not to lose focus is critical.

In fact, as you finish reading this, try to think of your next new work. Don't wait for inspiration to smack you in the head; probably it won't strike if you simply wait for it. Instead, try to understand the joy of creating all the time, not day-dreaming about what your work will eventually look like. As a final product it may be great, but it's useless to you once it's finished. If you sell it, of course, it will help you buy things, but that's a different kind of usefulness.

Remember, art's true beauty is in the execution – the doing! Ask a dancer, a singer, a musician. Chances are they will agree: it's the "process." It's that moment when you mix the right colour or apply it the right way. It's like saying the right thing at the right time – that is beauty.

Separate yourself from the audience. They will enjoy its finality, and their own reactions. You are the artist: enjoy the making.

Now you've just begun. Between you and me, there's more art where that came from. So go ahead: make your day, find a day job, but don't give up your art.

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."

The visual arts in Canada: suggestions for further reading

The northern half of North America has been a multicultural and multilingual area for well over 10,000 years. The peoples who met the first Europeans in what is now Canada spoke more than 50 Indian and Inuit languages, and all had their own artistic traditions. To those, immigrants from a hundred other nations have added and built on their own artistic heritages. While no single source can give an adequate overview of the astonishing creativity of the past and present in the visual arts, an encyclopedia is a good place to start:

The Canadian Encyclopedia.

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

Includes articles on: cartoons, drawing, folk art, graphic art and design, Indian art, Inuit art, painting, pictographs and petroglyphs, printmaking, public art, and sculpture, among others.

L'encyclopédie du Canada.

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

For more direct information on how to find out about the visual arts, many of these surveys include suggestions for further reading on their areas:

Marilyn Berger and Patricia Black, eds.

Directory of Vertical File Collections on Art and Architecture Represented by ARLIS/M/O/Q/Répertoire des dossiers documentaires de l'art et de l'architecture dans les régions représentées à la Section ARLIS/M/O/Q.

Montreal, 1989. [e/f]

David Burnett and Marilyn Schiff.

Contemporary Canadian Art.

Edmonton: Hurtig in association with the Art Gallery of Ontario, 1983.

[e]

C.F. Feest.

Native Arts of North America.

Toronto: Oxford University Press, 1980. [e]

J. Russell Harper.

Painting in Canada: A History.

2nd ed. Toronto: University of Toronto Press, 1977. [e]

J. Russell Harper.

La peinture au Canada: des origines à nos jours.

Québec: Presses de l'Université Laval, 1966. [f]

Loren R. Lerner and Mary F. Williamson.

Art and Architecture in Canada: A Bibliography and Guide to the Literature to 1981/Art et architecture au Canada: Bibliographie et guide de la documentation jusqu'en 1981.

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

Jerrold Morris.

100 Years of Canadian Drawings.

Toronto: Methuen, 1980. [e]

Jerrold Morris,

100 ans de dessins canadiens.

Montréal: France-Amérique, 1980. [f]

Dennis Reid.

A Concise History of Canadian Painting.

Toronto: Oxford University Press, 1973. [e]

Sculpture canadienne.

Montréal: Graph, 1967. [f]

George Swinton.

Sculpture of the Eskimo.

Toronto: McClelland and Stewart, 1972. [e]

George Swinton.

La sculpture des Esquimaux du Canada.

Montréal: La Presse, 1976. [f]

William J. Withrow.

Contemporary Canadian Painting.

Toronto: McClelland and Stewart, 1972. [e]

William J. Withrow.

La peinture canadienne contemporaine.

Montréal: Éditions du Jour, 1973. [f]

The most complete list of locations for publications on Canadian art is :

Fine Arts Library Resources in Canada/Ressources bibliographiques dans le domaine des beaux-arts au Canada.

2 v. Ottawa: National Library of Canada/Bibliothèque nationale du Canada, 1978. [e/f]

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

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

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

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

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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 artists, 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 artists' 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 the visual arts 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 artists 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 art, 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 the Association of National Non-Profit Artists' Centres (ANNPAC) – 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 artists may join, such as:

- Association for Native Development in the Performing and Visual Arts
- Canadian Artists' Representation/Le Front des artistes canadiens (CARFAC)
- Canadian Society for Education through Art
- Canadian Society of Children's Authors, Illustrators and Performers
- Canadian Society of Painters in Water Colour
- Pastel Society of Canada
- The Print and Drawing Council of Canada
- Sculptors' Society of Canada

More specific lists of associations are included in four indispensable guides:

C. Gahlinger-Beaune.

Canadian Artists' Survival Manual.

Thunder Bay, Ontario: Penumbra, 1988. [e]

Ninon Gauthier.

Vivre des arts visuels: guide à l'intention des artistes en arts visuels.

Québec: Gouvernement du Québec, 1987. [f]

10 chapters of practical advice and suggestions on the realities of the artistic life; "Carnet d'adresses," pp. 85-88.

Sarah Yates, ed.

Information for Artists: A Practical Guide for Visual Artists.

Rev. ed. Toronto: Canadian Artists' Representation Ontario, 1990. [e]
22 sections on presenting yourself, reaching an audience, the granting system, taking care of business and resource listings; "Contact List," pp. 22:1 - 22:4.

Hennie L. Wolff, ed.

Visual Arts Handbook.

3rd ed. Toronto: Visual Arts Ontario, 1991. [e]

770 pages of information on artist colonies, associations (pp. 17-142), funding, galleries, resources, schools, workshops and a bibliography.

For artists in Saskatchewan and Manitoba, see also:

Laureen Marchand.

Saskatchewan Visual Arts Handbook.

4th ed. Regina: Canadian Artists' Representation Saskatchewan and Arts and Multiculturalism Branch, 1991. [e]

How to Survive as an Artist.

Winnipeg: Canadian Artists' Representation/

Le Front des artistes canadiens, Manitoba, 1987. [e]

If you're just starting out, these guides will give you an invaluable overview of the problems and delights of pursuing the visual arts in Canada.

PROVINCIAL, TERRITORIAL AND MUNICIPAL GROUPS

Some national artists' associations – notably CARFAC – have branches across Canada, and are indicated in the Canadian Conference of the Arts' *Directory of the Arts/L'Annuaire des arts*.

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 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 fransaskoise

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

Manitoba



Manitoba Arts Council

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

Centre culturel franco-manitobain

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

Ontario

Cultural Resources in Ontario/Ressources culturelles en Ontario.

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

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

Arts and Heritage Directory/

Répertoire des arts et du patrimoine.

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

City of Scarborough Arts Directory: 1989.

Scarborough, Ontario: Scarborough Parks and Recreation, 1989. [e]

City of Toronto: Directory of Services.

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

David Hyttenrauch.

Where It's At: Pertinent Publications on the Arts.

Windsor, Ontario: Arts Council Windsor and Region, 1985. [e]

Directory of Community Services for Hamilton-Wentworth: 1989-90.

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

Directory of Community Services in Metropolitan Toronto: 1990.

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

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

Toronto: Ontario Association of Art Galleries, 1989. [e]

Québec

Denis Turcotte and Céline Marquis.

Le Monde de la culture au Québec: répertoire descriptif, édition 1990-1991.

Sainte-Foy, Québec: Québec dans le monde, 1990. [f]

An inventory of 1,783 cultural resources in Québec, including associations, with addresses and telephone numbers, and a subject index;

"Annex 1" lists the province's 11 regional arts councils (Conseils régionaux de la culture).

Directory of Community Services of Greater Montreal/

Répertoire des services communautaires du grand Montréal.

Montreal: 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 “weavers” – can give you a sense of the variety of local opportunities.

You may be just starting out, or want to find out more about drawing, painting, or sculpture. 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.



Established artists are often willing to help serious newcomers with suggestions and advice, especially if you are concerned about overcoming barriers to getting established. For example, Mentoring Artists for Women's Art in Winnipeg is an imaginative programme that helps women who want to practice visual arts by introducing them to experienced artists (MAWA, 175 McDermot Avenue, 3rd Floor, Winnipeg, Manitoba R3B 0S1; [204] 949-9490).

Many associations and institutions offer seminars, workshops, conferences, special programmes and summer institutes on specific aspects of the visual arts. 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 visual arts 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:

- architecture
- art and design (including apparel design, commercial design, communication and design, fashion design, graphic design, industrial design, interior design, publishing, electronic publishing, computer animation, and computer graphics)
- art history
- arts administration
- arts education
- crafts (including ceramics, pottery, glass, jewellery, metalwork, textiles and fibres)
- fine arts
- folklore (including Native studies)
- museum studies (including curatorial studies)
- recreation and leisure studies (including cultural programming)
- visual arts

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.

As well as the schools noted in the four essential guides noted earlier, a summary list of art schools in Canada is included in:

American Art Directory: 1991-92.

53rd ed. New York: R.R. Bowker, 1991. [e]

The magazine *Artpost* publishes an annual directory of Canadian and foreign art schools offering summer art courses; the list normally appears in its summer issue.

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 art-related career opportunities, see:

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

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

Susan H. Haubensstock and David Joselit.

Career Opportunities in Art.

New York: Facts on File, 1988. [e]



OPPORTUNITIES IN OTHER COUNTRIES

One of the most fascinating aspects of the visual 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 Resources for Canadian Artists.

Toronto: Visual Arts Ontario, 1983. [e]

International Exchange Programs/

Programmes d'échanges internationaux.

Ottawa: External Affairs 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]

FINDING MONEY

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 artists when you apply for support.

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

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

WHERE TO BEGIN

The most useful sources of information about funding are 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 visual arts 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 artists: who establishes the distinction between amateur and professional? The answer isn't clear-cut, but in general the lines between them are blurring, and some granting agencies are beginning to recognize how artificial they can be.



BASIC SOURCES

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

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

The most comprehensive list of government funding programmes is the Canadian Conference of the Arts' *Directory of the Arts*, mentioned earlier. It lists federal, provincial and territorial government departments and agencies, and indicates

whether they offer support to artists; it also includes names, addresses and telephone numbers of people to contact for further information.

At the federal level, the Department of Communications assists professional non-profit cultural organizations through its Cultural Initiatives Program. Among federal agencies, the Canada Council offers grants to individuals who are "seriously engaged in the practice of visual arts"; its category of Multidisciplinary Work and Performance Art is intended for performance artists and artists who work primarily within the visual arts, and whose work crosses generally accepted disciplinary boundaries. The Council's Explorations Program also encourages artists, whether well-established or not, to venture into new fields. For information about application deadlines, selection procedures and eligibility criteria, contact the Canada Council, 99 Metcalfe Street, Post Office Box 1047, Ottawa, Ontario K1P 5V8. The Council can be reached toll free at (800) 263-5588.

The four Canadian guides highlighted earlier offer suggestions on grants, awards and prizes for artists.

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 and the United Kingdom, although it is always best to explore Canadian possibilities first. Some standard handbooks include:

American Art Directory: 1991-92.

53rd ed. New York: R.R. Bowker, 1991. [e]

Deborah A. Hoover.

Supporting Yourself as an Artist: A Practical Guide.

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



Toby Klayman and Judith Cobbett-Steinberg.
The Artist's Survival Manual: A Complete Guide to Marketing Your Work.
New York: Scribner's, 1984. [e]

Rita K. Roosevelt.
Money Business: Grants and Awards to Creative Artists.
Rev. ed. Boston, Massachusetts: Artists Foundation, 1982. [e]

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

FOUNDATIONS AND CORPORATIONS

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

Allan Arlett and Norah McClintock, eds.
Canadian Directory to Foundations (Incorporating the Canadian Index to Foundation Grants).
8th ed. 2 vols. Toronto: Canadian Centre for Philanthropy, 1988, 1989. [e]

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

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

Approaching Corporations for Support: A Guide for Arts Organizations.
2nd ed. Toronto: Council for Business and the Arts in Canada, 1991. [e]



GETTING ESTABLISHED

ArtSource



GETTING ESTABLISHED

This section shows you how to find out about getting established and selling your art. From sketching a member of your family to selling your paintings to a gallery, from designing a logo for your community newsletter to earning a living as a sculptor – at some point you will probably wonder what it would be like to go public with your private productions.

THE FIRST STEP

The first step is to think carefully about what your art means to you. Are you drawing or painting 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 exhibiting and being paid for your work?

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

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

- actively selling your art;
- 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.

EXHIBITING AND SELLING YOUR ART

You probably hope to exhibit your painting, drawing or sculpture at some point. 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 gallery owner or other arts professionals, who are in business just as you are.

For an overview of the Canadian visual arts scene, as well as very helpful comments on exhibiting and selling your art and suggestions for further reading, the four guides by

Gahlinger-Beaune, Gauthier, Yates and Wolff (listed earlier) are exceptionally useful. You should also check with any associations that you join.

In the United States, a wide-ranging and thoughtful guide to the arts as business has been published in cooperation with the National Endowment for the Arts (the American equivalent of the Canada Council). Although it is addressed to American artists and collectors, many of the essays are applicable to Canadians as well:

Lee Caplin, ed.

The Business of Art.

2nd ed. Englewood Cliffs, New Jersey: Prentice Hall, 1989. [e]

31 essays by experienced artists, dealers, collectors and administrators on planning; protecting; marketing; exhibiting; buying and selling; and the politics of art.



Other than the basic Canadian guides already mentioned, several standard annual sourcebooks of markets (almost all American), or with marketing suggestions, include:

Susan Connor, ed.

1990 Artist's Market: Where & How to Sell Your Artwork.

Cincinnati, Ohio: Writer's Digest, 1989. [e]

Connie Wright Eidenier, ed.

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

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

Writers' & Artists' Yearbook: 1991.

London, England: Black, 1991. [e]



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

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 artist – setting up a collective or a commercial studio with other artists, for instance – you might also consider the services of the Federal Business Development Bank/Banque fédérale de développement (BFD). The FBDB is a federal Crown corporation that assists new small businesses by loans and loan guarantees, venture capital and management services such as counselling and training. Its Counselling Service for Business (CASE) has 1,100 counsellors on call, and the FBDB and CASE have 45 offices in every province and territory (head office: Federal

Business Development Bank, 800 Victoria Square, Tour de la Place-Victoria, P.O. Box 335, Montréal, Québec H4Z 1L4; telephone toll-free [800] 361-2126):

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

Montréal: FBDB/BFD, 1990. [e/f]

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

Montréal: FBDB/BFD, 1990. [e/f]

MARKETING

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

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



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

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

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]

Douglas A. Gray and Donald G. Cyr.

Marketing Your Product: A Planning Guide for Small Business.

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

Jean Withers and Carol Vipperman.

Marketing Your Service: A Planning Guide for Small Business.

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

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 artist, 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 four basic guides by C. Gahlinger-Beaune, Ninon Gauthier, Sarah Yates and Hennie L. Wolff (noted earlier) include legal information and practical advice.

For visual artists in Ontario, Canadian Artists' Representation Ontario (CARO) operates ALAS, the Artists' Legal Advice Services, for its members (CARO, 183 Bathurst Street, Toronto, Ontario M5T 2R7, telephone [416] 360-0780).

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.

Both Canadian Artists' Representation Ontario (CARO), an affiliate of Canadian Artists' Representation/Le Front des artistes canadiens (CARFAC), and CARFAC itself have published several information sheets and booklets for professional artists, including:

Mark Burnham.

Moral Rights in Copyright.

Toronto: CARO, 1982. [e]

Susan Crean.

Copyright and Canadian Slide Libraries.

Toronto: CARO, 1977. [e]

Cyndra MacDowall.

An Introduction to Copyright.

Toronto: CARO, 1981. [e]

P. Walsh.

Copyright for Canadian Visual Artists.

2nd ed. Ottawa: CARFAC, 1981. [e]

For copies of their current publications lists, contact CARO at the address above, or CARFAC, 189 Laurier Avenue East, Ottawa, Ontario K1N 6P1, telephone (613) 235-6277.

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 (listed in the first part of this section), and in some of the general guides listed in the earlier section on selling your art.



Among their guides for professional artists, CARO and CARFAC have published:

CARFAC Recommended Minimum Fee Schedule/Le barème des tarifs minimums d'exposition recommandés par CARFAC.
Ottawa: CARFAC, 1989. [e,f]

Peter Denny and Deborah Meldazy.
Some Facts about Artists' Relations with Their Dealers in Ontario.
Toronto: CARO, 1977. [e]

Judy Gouin.
The Cost of Earning as a Visual Artist.
Toronto: CARO, 1980. [e]

Paul Sanderson.
Model Agreements for Visual Artists: A Guide to Contracts in the Visual Arts.
Toronto: CARO, 1982. [e]

Sanderson, Paul.
Model Releases.
Toronto: CARO, 1985. [e]

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

Anna Gronau, Gary Kinsman, and Varda Burstyn.
Sex, Politics and Censorship.
Toronto: Canadian Artists' Representation Ontario and the Association of National Non-Profit Artist Centres, 1984. [e]



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

Allan A. Parker.

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

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

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

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

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

Hamish Buchanan.

Information for Artists: Insurance.

Toronto: CARO, 1985. [e]

For artists needing a studio, leases are discussed in:

Dino Tsantis.

The Artists' Studio and Housing Handbook.

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

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

Michael McCann.

Health Hazards Manual for Artists/

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

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

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

The Safer Arts: The Health Hazards of Arts and Crafts

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

Ottawa: Minister of National Health and Welfare/

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

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

- Hector de Saint-Denys-Garneau

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

- Arthur Lismer



NOTES

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

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