

# The status of the artist

*Report of the Task Force*

**August 1986**

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THE ARTIST**

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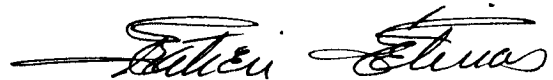
The Honourable Flora MacDonald  
Minister of Communications  
Journal Tower North  
300 Slater Street  
Ottawa, Ontario  
K1A 0C8

Dear Miss MacDonald:

We, the undersigned, members of the Task Force created on May 7, 1986, by your predecessor, the Honourable Marcel Masse, to determine means for improving the status of the artist in Canada and, in particular, to submit a legislative agenda and a plan for action, have the honor to submit the following report.



Paul Siren,  
Co-Chairman



Gratien Gélinas, O.C.,  
Co-Chairman

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## FOREWORD

On May 7, 1986, the former Minister of Communications, the Honourable Marcel Masse, established the Task Force on the Status of the Artist.

The mandate of the Task Force was to undertake broad consultations with the Canadian artistic profession and to develop an action plan which would result in improved conditions for Canadian artists working in all disciplines. Due to the urgency attributed to this issue by the Minister, the Task Force was asked to complete its studies within six weeks.

The fulfilment of this mandate would have been impossible without the enthusiastic participation of Canadian artists and their organizations, and the strong commitment of the Government of Canada to the principles of the Belgrade Convention on the Status of the Artist.

We appreciate the efforts of the many artists and organizations who met with us during our Canadian tour, and who sometimes travelled on very short notice. We have tried to reflect in this report their hopes and frustrations, as well as the ideas they have shared with us. We are also grateful to the Task Force staff who worked with us and who have given generously of themselves during the long hours of this short mandate.

Our meetings with the artistic profession in Halifax, Moncton, Montreal, Ottawa, Toronto, Winnipeg, Saskatoon, Edmonton and Vancouver confirmed the sense of urgency for action which motivated the establishment of this Task Force.

From the body of these representations and submissions, lines of consensus began to develop upon which we have attempted to construct practical, attainable recommendations which will result in measureable improvements in the quality of life for the artistic profession.

However, this report cannot be all inclusive. We have not addressed several issues considered central to the status of the artist. Funding for the arts, the "arm's-length" principle, the broadcasting, film and video industries, and the National Arts

Centre are subjects which have been entrusted to other Task Forces; these topics are left to our colleagues charged with their review.

We wish to emphasize that this report is only the beginning of a process which must lead to the recognition and redefinition of the artistic profession in Canadian life. The attention, energy and the will of all levels of government, the private sector and the artistic profession must be sustained until this objective is achieved. In addition to the specific measures recommended, we have advocated the creation of the National Advisory Committee on the Status of the Artist (NACSA). The vitality and dedication of Canadian artists to their profession and to our national life merit our collective efforts to assure that they enjoy an equitable and just place in our society.

It is our hope that this report will facilitate this process.

You will hear people say that poverty is the best spur to the artist. They have never felt the iron of it in their flesh. They do not know how mean it makes you. It exposes you to endless humiliation, it cuts your wings, it eats into your soul like a cancer. It is not wealth one asks for, but just enough to preserve one's dignity, to work unhampered, to be generous, frank, and independent.

- from Of Human Bondage by  
W. Somerset Maugham



## RECOMMENDATIONS

### A plan for action

1. The Government of Canada, through the Minister of Communications, should immediately establish a National Advisory Committee on the Status of the Artist, and provide sufficient human and financial resources to effectively represent the Canadian artistic community to all levels of government in the development, implementation and monitoring of legislative or policy changes that affect the artistic profession.

### Taxation

2. We recommend that the unique nature of the artistic profession henceforth be recognized in the Income Tax Act, and that artists be granted a specific status similar to that of farmers and fishermen.
3. We recommend that the artist's dual status (employee and/or self-employed) be recognized and applied within the Income Tax Act, based on artists' needs.
4. We recommend that a level of non-taxable income be established below which the artist would not be taxed under the Income Tax Act. We suggest that this level of income be comparable to that granted to Canadian Members of Parliament (\$18,700 in 1986).
5. We recommend that the Income Tax Act be amended to permit the artist to average that part of his or her income which is derived from artistic work over a period of five (5) years, as is now provided for specific occupational categories within the Act.
6. We recommend that the Income Tax Act be amended to permit artists to use a modified accrual method for accounting purposes, similar to that used by farmers and fishermen.

7. We recommend that
  - a) The Income Tax Act be amended so that the artist would no longer be subject to the criterion of reasonable expectation of profit.
  - b) Until the Income Tax Act is amended in accordance with a), any artist, regardless of taxation status, be allowed to deduct expenses, costs and losses incurred in art production from any income sources. The artist should also be allowed to deduct legitimate expenses incurred to maintain the currency of professional skills.
8. We recommend that project grants, awards and travel allowances be considered as business income and that the related expenses be deductible.
9. We recommend that for donations and legacies, Revenue Canada grant artists the same privileges currently available to collectors, that tax legislation provide financial incentives to encourage artists to donate their works to charitable organizations, and we further recommend that the maximum deductible limit for income tax purposes be removed.
10. We recommend that federal sales tax (FST) on limited edition prints and serigraphs be abolished.
11. We recommend further that, in order to resolve all the problems posed by FST, a joint committee with equal representation (Revenue Canada, Finance, Communications/cultural community) be formed in the near future with the mandate to reach agreement on taxation, customs and excise matters, particularly regarding the issues raised in the Disney Report, in accordance with recommendation 31 of the Sub-committee on the Taxation of Visual and Performing Artists and Writers.

12. We recommend that the Income Tax Act be amended so that cultural and artistic organizations dedicated to national cultural development can avail themselves of the same privileges now granted to charitable organizations.
13. We recommend that general and generous tax incentives be established to encourage cultural investment for individuals as well as for large and small businesses.
14. We recommend the formation of a standing joint committee with equal representation (Revenue Canada, Finance, Communications/artistic community) to solve all the problems arising from interpretation of the Income Tax Act as it affects artists, their works and productions.
15. We endorse the adoption of the "indicator matrix" as shown in Appendix B of the report of the Sub-committee on the Taxation of Visual and Performing Artists and Writers concerning the criteria to be used in the definition of the professional artist.

#### Collective bargaining rights and the artist

16. We recommend that
  - a) Within the next session of Parliament, legislation should be enacted to recognize organizations representing self-employed professional artists as collective bargaining agents. This should include the necessary administrative mechanisms required to apply such legislation.
  - b) The departments of Justice and Consumer and Corporate Affairs should declare a moratorium on the investigation of artistic organizations involved in collective bargaining under the provisions of the Combines Investigation Act until legislation granting collective bargaining rights to such organizations is enacted.

Copyright: New rights for creators

17. We recommend that

a) Within the next parliamentary session, the Parliament of Canada should undertake passage of legislation to revise the Copyright Act and to enact neighboring rights legislation for performing artists, in order to affirm the moral rights of artists to the full enjoyment of economic benefits generated by their work.

b) Responsibility for the Copyright Act and neighboring rights legislation should be the sole responsibility of the Department of Communications.

Employment status and the artistic profession

18. As a primary condition of funding, all levels of government and their funding agencies should require producers, businesses, institutions and the cultural industries to recompense artists involved in the funded undertaking at no less than the minimum scale of artists' fees established by their disciplinary or representative bodies.

19. All levels of government and agencies should adopt a policy devoted to the commissioning of Canadian visual art at a level of no less than 1 percent of capital development costs for public facilities, or buildings intended for occupancy by government or public agencies.

To ensure fairness in the commissioning of such works, a selection committee with appropriate representation from the professional visual arts community should be established.

20. The Canada Employment and Immigration Commission should re-introduce the mobility assistance program, with revised criteria that allow artists in search of employment, including short-term assignments, to benefit from this program.

21. The Government of Canada and its agencies should develop an expanded translation and dubbing program, accessible to the individual artist, cultural organizations and industries, to promote broader access to artistic products throughout the entire Canadian market.

**Social benefits and the artist**

22. The provisions of the Unemployment Insurance Program should be amended within the next parliamentary session, to allow the extension of benefits to professional artists in disciplines where eligibility criteria can be developed, regardless of employment status.

We further recommend that Unemployment Insurance Program coverage also be used to provide maternity benefits to women artists.

23. The Canada Employment and Immigration Commission should enhance and further develop, at a regional level, in-house specialists in the artistic profession to assist in the identification and placement of artists within the range of opportunities consistent with the realities of professional training and experience.
24. The current laws restricting the access of self-employed artists to private pensions should be amended to extend their access to such plans.
25. We recommend that
- a) The provisions of the Workers' Compensation Act should be amended to extend coverage to the professional artist, regardless of employment status.
  - b) The National Advisory Committee on the Status of the Artist, in co-operation with the artistic community and its organizations, should investigate the development of a disability insurance program to address the needs and realities of the profession.

**Health and safety**

26. We recommend the establishment, in each province, of an occupational health and safety board with representation from the artistic community, producers and government agencies, for the purpose of informing, advising, educating and protecting artists in all disciplines on matters of health, safety standards, equipment and procedures.

27. We recommend the subsidization and establishment, at a national level, of a comprehensive support system with a specialized medical career-counselling program for artists. Dancers, visual artists and craftspersons are particularly prone to temporary or permanent injuries.
28. We recommend that
  - a) All materials, equipment and products related to artistic production should be specifically labelled under the Hazardous Products Act.
  - b) Provision should be made for provincial occupational health and safety boards to make available to professional artists, at reasonable cost, protective and safety equipment for the practice of art.
29. The federal government should initiate discussions with provincial governments concerning the implementation of compulsory health and safety programs in all artistic disciplines at all levels of the educational system, including private and public schools.
30. Municipalities should ensure that compulsory safety and health standards are updated and implemented in all educational institutions, private schools and studios, commercial establishments and galleries.

**Education, training and public perception of the artist**

31. The Government of Canada, in co-operation with provincial governments, recognizing the important role of the major national training institutions under their jurisdiction should provide them with adequate annual levels of financial support to maintain and further standards of excellence.
32. All levels of government and their agencies which subsidize the professional development of the artist, in co-operation with the private sector and the artistic community, should design a national strategy for the development of the artistic profession in Canada, supported by adequate levels of financial resources.

33. We recommend that

a) The Government of Canada should initiate discussions with provincial education authorities to design a Canadian arts education program as a core subject for all Canadian students at the primary and secondary levels.

b) Education authorities should consider employing professional artists as arts educators within the school system, regardless of their academic qualifications.

34. Arts funding agencies at all levels of government should provide financial support on a matching basis with broadcasters, newspapers and magazines, to promote the upgrading of critical skills within the arts journalism profession in Canada.

35. The Department of Communications, in co-operation with provincial arts funding sources, should provide the necessary funding or incentives for private funding to the Canadian Conference of the Arts to initiate its arts awareness media program.

#### Artists' rights

36. Freedom of artistic expression is essential to all forms of creative activity. All levels of government should respect and promote this principle in their legislation and policies.

37. All levels of government, and their departments and agencies which provide services or programs to the artistic community, or which affect the artist directly, should develop and consult an artistic advisory board to provide advice on artistic life and practice. Artists who sit on such boards should receive reasonable payment for their services.

## CHAPTER I A PLAN FOR ACTION

Member states should endeavour ... to take appropriate measures to have the opinions of artists and the professional and trade organizations representing them ... taken carefully into account in the formulation and execution of their cultural policies. To this end, they are invited to make the necessary arrangements for artists and their organizations to participate in discussions, decision-making processes and the subsequent implementation of measures ...

- Belgrade Convention on the Status of the Artist, Section VII, 1980

The Task Force on the Status of the Artist maintains that if this report and its recommendations are to result in measurable improvements in the status of the artist, serious attention must be given to their implementation.

The development of an agenda for change was a major part of the mandate given to the Task Force by the Minister of Communications. It is our opinion that this report must also develop mechanisms which will facilitate the implementation of the measures we have recommended.

The Task Force is aware that many of the recommendations will require close co-operation with the artistic community and all levels of government. A context for such negotiations must be created that will sustain attention to the status of the artist until changes are attained.

Such a context must consider the three fronts on which progress must be sought:

- . action by the Government of Canada;
- . federal-provincial collaboration; and



- . collaboration with all elements of the artistic profession and the private sector.

The Task Force believes that the Government of Canada is able to move quickly and unilaterally on a number of priority recommendations contained in this report:

- 1) recognition of the artistic profession within the Income Tax Act and other related recommendations;
- 2) extension of collective bargaining rights to the artistic profession, regardless of employment status;
- 3) enactment of revisions to the Copyright Act and of a performers' rights act;
- 4) enactment of legislation extending the right to participate in private pension plans to the professional artist, regardless of employment status;
- 5) inclusion in the next federal budget of a policy assigning 1 percent of the construction budgets of public buildings, or new buildings leased to public agencies, to the purchase and commission of Canadian visual arts;
- 6) implementation of a funding policy by all departments and agencies requiring producers, businesses or institutions to recompense artists involved in the undertaking at no less than the minimum scale of artist's fees established by the organization representing the appropriate discipline.

These six objectives should be achieved by the Government in the next session of Parliament.

#### Federal/provincial agenda

Another series of recommendations affects areas of provincial jurisdiction or shared federal-provincial responsibilities. It is imperative that these recommendations be placed on the agenda of meetings between federal and provincial ministers:

- 1) the extension of the Workers' Compensation Program and the development of health and safety standards for the artistic profession;

- 2) the development or enhancement of Canadian arts education programs for primary and secondary school students;
- 3) the formulation of a national development strategy for the artistic profession in Canada, with special attention to the co-operative financing of national training institutions;
- 4) the implementation at the provincial level of a policy assigning 1 percent of the construction budgets of public buildings, or new buildings leased to public agencies, to the purchase and commission of Canadian visual arts;
- 5) the implementation at the provincial level of the policy requiring mandatory payment of no less than established minimum artist's fees to all individuals, organizations or institutions receiving government financial assistance for artistic ventures, including cultural industries; and
- 6) the abolition of censorship provisions for artistic works or activities.

#### National Advisory Committee on the Status of the Artist

The urgency of several of these measures merits concrete action within the next 18 months. However, since many of these areas are complex, the Task Force understands that a longer period of time is required if truly effective changes are to be achieved.

It is apparent to us that the artistic profession must be directly involved in the development and implementation of all measures that affect their lives. If positive results are to be obtained from this process, it is imperative that legislators and policy-makers have recourse to the expertise and insight of the artistic profession.

The Task Force therefore recommends the immediate establishment of a National Advisory Committee on the Status of the Artist. This body, composed of representatives of the major

artistic organizations, agencies and individual artists, would assume several essential functions integral to the status of the artist, with a five-year mandate:

- . become the artistic profession's advisory body on legislation, to assist legislators and policy-makers at all levels of government in Canada;
- . monitor the development, implementation and impact of legislative or policy changes which directly or indirectly affect the artistic profession in Canada;
- . through close contact with Canadian artists in all regions, disciplines and levels of achievement, continue to research and propose further measures to strengthen the artistic profession in Canada; and
- . issue an annual progress report to the Minister of Communications and his provincial counterparts on the implementation of recommendations intended to advance the status of the artist in Canada.

To be effective, the National Advisory Committee on the Status of the Artist must be truly representative of the artistic profession in Canada and be granted the human and financial resources required to fulfil its mandate. It must also enjoy all the appropriate autonomy to promote and advocate the interests of the Canadian artistic profession.

We have received representations on problems that are impossible to resolve adequately in the brief time of our mandate, but are deserving of serious and thoughtful attention. The role and realities of professional women, native and ethnocultural artists must not be overlooked as progress is sought. We encourage the National Advisory Committee to undertake, as one of its first tasks, additional research and consultation to improve understanding of these groups' needs.

The creation of the National Advisory Committee on the Status of the Artist will be an affirmation of the Government of Canada's commitment to seeking realistic solutions to the problems of Canadian artists.

### Recommendation

1. The Government of Canada, through the Minister of Communications, should immediately establish a National Advisory Committee on the Status of the Artist, and provide sufficient human and financial resources to effectively represent the Canadian artistic community to all levels of government in the development, implementation and monitoring of legislative or policy changes that affect the artistic profession.

### Conclusion

The Task Force on the Status of the Artist has proposed 37 recommendations in this report, only 13 of which have been included in the priority action plan. This should not be understood as an abandonment or repudiation of the remaining recommendations.

We place real importance on these measures and consider them worthy of active follow-up. The proposed National Advisory Committee on the Status of the Artist is urged to work toward implementation of these recommendations. Legislators and policy-makers are similarly encouraged to act quickly.

When this Task Force was appointed, the Minister of Communications had identified the status of the artist as a priority. He similarly attributed considerable urgency to the development of an action plan that would bring results.

Following extensive consultations with Canada's artistic profession, the Task Force heartily endorses the Minister's position on this issue.

What is at stake is one of our nation's most accomplished and productive sectors, and, more fundamentally, our national cultural identity. Canadian artists do not ask for special treatment, only for equitable treatment and recognition of their role in our national life. The Task Force earnestly hopes the measures it has recommended will answer this worthy request.

## CHAPTER II TAXATION

Convinced of the uncertainty of artists' incomes and their sudden fluctuations, of the special features of artistic activity and of the fact that many artistic callings can be followed only for a relatively short period of life, Member States are invited to ... take into account in their taxation system the particular conditions of artists' work and activity.

Taking into account the fact that a work of art should be considered neither as a consumer good nor as an investment, Member States are invited to consider the possibility of alleviating indirect taxation on works of art and on artistic performances at the time of their creation, dissemination or first sale, and this in the interest of artists or of development of the arts.

- Belgrade Convention on the Status of the Artist, Section VI, 7.(a) and (c), 1980

We firmly believe that the tax structure can, and should, play an essential part in encouraging art and culture in Canada.

We believe that tax policy must form an integral part of a range of interactive and interdependent federal programs aimed at providing a rational and comprehensive approach to the development of cultural life.

We endorse the general conclusions and recommendations of the Disney Report (Federal Tax Issues of Concern to the Arts Community in Canada, 1979) and those of the Sub-committee on the Taxation of Visual and Performing Artists and Writers (June 1984).

At this stage, we can but share the sense of impatience felt by our nation's artists. We are encouraged, however, by the resolute efforts and substantial progress achieved recently by the Department of Revenue. The Department's interpretation bulletins are now more consistent with the realities of the artistic profession in our country. It should be noted nevertheless that most Western nations have recognized the need for tax policies which reflect the specific needs of the artist.

At the same time, we are aware that these measures are only one of many means to further the artist's essential need for sufficient time to perfect his work, while still being able to earn a living.

#### The Income Tax Act and the status of the artist

In our view, the only way to deal fairly with the artistic community and to solve the problems arising from the taxation of visual and performing artists and writers is to make provision within the Income Tax Act for the distinctive character and particular nature of the artistic and cultural professions. This would require that the Act be amended and the status of the artist recognized, in a manner similar to farmers and fishermen.

The working conditions and economic environment of the artist are so unique that establishment of a specific category within the Income Tax Act is imperative.

Taxation is, in fact, a fundamental problem facing the artist, and it would be appropriate to settle this matter as a first priority.

#### **Recommendation**

- 2. We recommend that the unique nature of the artistic profession henceforth be recognized in the Income Tax Act, and that artists be granted a specific status similar to that of farmers and fishermen.**

#### Dual status

Artists usually work on a freelance basis for several people at once, and on several projects simultaneously during a given year. Frequently, artists must find secondary employment, often

as paid employees, to supplement the income they derive from their creative work.

The artist can thus be found working, both on a freelance basis and as an employee at the same time, in various capacities within, or completely outside, his or her chosen discipline or field of artistic activity.

This situation is even more prevalent in the outlying regions than in the major urban centres. It is serious because, under these circumstances, the artist can no longer devote his or her energies to the full-time pursuit of the artist's essential calling. Since artists inevitably expend large portions of their incomes producing artistic works, they thus become the principal participants in subsidizing cultural development in Canada.

#### **Recommendation**

- 3. We recommend that the artist's dual status (employee and/or self-employed) be recognized and applied within the Income Tax Act, based on artists' needs.**

#### **Minimum income**

It is clear to us that the largest subsidy to the cultural life of Canada comes not from governments, corporations or other patrons, but from the artists themselves through their unpaid or underpaid labour.

- Report of the Federal Cultural Policy Review Committee, (p. 4)

Canadian artists undeniably contribute to the national life of our society and their contribution is surely of inestimable value. Their investment is not only their talent but very often all their other resources as well.

Canada's Parliament grants a non-taxable allowance to its members, and we consider that artists should also be able to benefit from similar tax advantages. Such an allowance would, in effect, constitute a minimum threshold of security. This kind of minimum non-taxable income already exists in certain countries, such as Ireland.

#### Recommendation

4. We recommend that a level of non-taxable income be established below which the artist would not be taxed under the Income Tax Act. We suggest that this level of income be comparable to that granted to Canadian Members of Parliament (\$18,700 in 1986).

#### Income averaging

Artists, among other occupational groups, are exposed to the inherent risks of income fluctuation. Farmers and fishermen for example, know these risks well, and they are now protected against them through specific provisions in the Income Tax Act. For example, an artist can have a very good year followed by three bad ones and then an average one. A Canadian artist who in one year earns \$20,000 (well above the average income level) could earn a negligible income the following year.

To protect the artist against the uncertainties inherent in the artistic sector, we consider it essential that the artist be allowed to average his or her income over a minimum period of five (5) years.

#### Recommendation

5. We recommend that the Income Tax Act be amended to permit the artist to average that part of his or her income which is derived from artistic work over a period of five (5) years, as is now provided for specified occupational categories within the Act.

#### Modified accrual method

At present, self-employed artists must declare their revenue using the accrual method of accounting. This means that they must include in their income all amounts due to them, even those not received.

This method applies to all self-employed individuals except, once again, farmers and fishermen who are allowed to use the cash accrual method of accounting. Artists should be allowed to calculate their incomes using the cash method rather than the accrual method. Accounts receivable and accounts payable have little meaning in the artistic sphere. It would be more realistic to make an inventory of works in progress and of finished products.



### Recommendation

6. We recommend that the Income Tax Act be amended to permit artists to use a modified accrual method for accounting purposes, similar to that used by farmers and fishermen.

#### Reasonable expectation of profit

Some works of art acquire value over a period of years and, for this reason, cannot be compared with other merchandise that is produced using standard manufacturing methods. Works of art have nothing in common with mass-produced items.

Further, the artist cannot expect a reasonable income until his reputation is established or his works are recognized. For the artist, the notion of "reasonable expectation of profit" is an alien concept.

This concept is ineffective in its application to the economic activities of an artist who is necessarily obliged to seek diverse sources of income.

#### Deductibility

Since artists invest heavily in their creative work, we believe they should be allowed to deduct the expenses so incurred from their taxable incomes. Artists must constantly be on the look-out for the latest techniques or new methods, and strive ceaselessly to improve their knowledge of their craft.

In so doing, the artist incurs costs and expenses in the hope of developing his or her talents; the artist's world is one of risk, sudden success, and ephemeral fame. It seems perfectly normal that an artist's expenses during his or her career be considered as an investment to be deducted from any income the artist may realize in the future. It is only from this perspective that one can discern the real gains that constitute an artist's true income.

#### Recommendation

7. We recommend that

a) The Income Tax Act be amended so that the artist would no longer be subject to the criterion of reasonable expectation of profit.

b) Until the Income Tax Act is amended in accordance with a), any artist, regardless of taxation status, be allowed to deduct expenses, costs and losses incurred in art production from any income sources. The artist should also be allowed to deduct legitimate expenses incurred to maintain the currency of professional skills.

#### Grants and awards

Artists earn so little that they should not be deprived of a part of their potential income. Rather, we would hope that project grants, travel allowances and awards could be viewed as part of an investment in the artist's cultural and artistic production, and subject to the same deductions allowed for business activities.

#### Recommendation

8. We recommend that project grants, awards and travel allowances be considered as business income and that the related expenses be deductible.

#### Donations and legacies

Art collectors obtain receipts for charitable donations of works of art showing amounts equivalent to the full market value of the donated artistic work, thus enabling them to deduct the full amount for taxation purposes.

In contrast, artists who make similar donations (from their stock) must first add the full market value of the work to their income before deducting the equivalent amount. Therefore, they are no further ahead. (In addition, if the value of the work exceeds 20 percent of their income, they cannot deduct the full amount in the first year. Since their average incomes are not very high, there is little advantage in making a donation of their work.)

Artists therefore point out that there is no financial incentive to make donations of their works. We believe artists should be able to benefit from the same tax advantages granted to others.

#### **Recommendation**

9. We recommend that for donations and legacies, Revenue Canada grant artists the same privileges currently available to collectors, that tax legislation provide financial incentives to encourage artists to donate their works to charitable organizations, and we further recommend that the maximum deductible limit for income tax purposes be removed.

#### **Federal sales tax**

The problems raised when federal sales tax is applied to the field of art are, unfortunately, complex. These problems concern the status of some graphic works, materials used in the production of art works, printed documents produced by artistic organizations and the status of the "teaching establishment." The same is true of customs duty and excise tax.

Thus, we were told about a musician who was obliged to import some strings for his instrument and who had to pay an exorbitant tax because the strings were made of silver.

Consequently, we believe these issues should be analysed in greater depth and we urge those responsible to do so with all haste.

#### **Recommendations**

10. We recommend that federal sales tax (FST) on limited edition prints and serigraphs be abolished.
11. We recommend further that, in order to resolve all the problems posed by FST, a joint committee with equal representation (Revenue Canada, Finance, Communications/cultural community) be formed in the near future with the mandate to reach agreement on taxation, customs and excise matters, particularly regarding the issues raised in the Disney Report, in accordance with recommendation 31 of the Sub-committee on the Taxation of Visual and Performing Artists and Writers.

### Charitable status

We believe it highly important to Canadian cultural life and development that some mechanisms be established to foster the growth of organizations devoted to national cultural development and encourage them to accumulate the requisite funds to expand.

To ensure the growth and economic stability of these organizations, it would seem necessary, therefore, to establish the means by which this might be accomplished. It has been judged appropriate to grant special status to amateur athletic organizations in Canada. Artistic organizations exclusively devoted to cultural development should be extended the same advantage.

### **Recommendation**

12. **We recommend that the Income Tax Act be amended so that cultural and artistic organizations dedicated to national cultural development can avail themselves of the same privileges now granted to charitable organizations.**

### Tax incentives

We also believe that cultural investment in this country should be encouraged and mobilized. The vast majority of artists and the groups that represent them have stated that it would be much easier to plan their financial development if they could rely on tax incentives for individuals as well as for businesses.

### **Recommendation**

13. **We recommend that general and generous tax incentives be established to encourage cultural investment for individuals as well as for large and small businesses.**

### Advisory committees

As already mentioned, some of the problems raised before the Task Force on the Status of the Artist are highly complex.

For this reason, we believe joint committees of experts should be established in collaboration with the departments concerned and the cultural community to seek solutions to these various problems.

**Recommendation**

14. We recommend the formation of a standing joint committee with equal representation (Revenue Canada, Finance, Communications/artistic community) to solve all the problems arising from interpretation of the Income Tax Act as it affects artists, their works and productions.

**Criteria**

During all our consultations, concern was expressed regarding the definition of "the professional artist."

It should be noted that in the Western world today, there seems to be general acceptance of a concept called an "indicator matrix." By defining a certain number of criteria, this concept has the advantage of coming as close as possible to a self-definition of the artist. In this sense, we endorse those criteria advanced by the Sub-committee on the Taxation of Visual and Performing Artists and Writers (Appendix B of their report).

**Recommendation**

15. We endorse the adoption of the "indicator matrix" as shown in Appendix B of the report of the Sub-committee on the Taxation of Visual and Performing Artists and Writers concerning the criteria to be used in the definition of the professional artist.

Evidently, a number of the issues raised by the artists or their representatives warrant more in-depth analysis and detailed study. We recommend, therefore, that they be referred to the Advisory Committee on the Status of the Artist whose formation we have recommended.

CHAPTER III  
COLLECTIVE BARGAINING RIGHTS AND THE ARTIST

Recognizing the part played by professional and trade union organizations in the protection of employment and working conditions, Member States are invited to take appropriate steps to:

observe and secure observance of the standards relating to freedom of association, to the right to organize and to collective bargaining ... and ensure that these standards and the general principles ... may apply to artists.

- Belgrade Convention on the Status of the Artist, Section VI, 4.(a), 1980

The Union des Artistes, ACTRA, the Canadian Actors' Equity, the American Federation of Musicians, and the Independent Artists' Union called upon this Task Force to recognize and legitimize the existence of four decades of collective bargaining on behalf of the Canadian artist.

Statutory recognition of collective bargaining rights for these and similar organizations representing self-employed artists will parallel collective bargaining rights granted to Canadian workers and provide legal stability to organizations representing such artists.

A compelling argument for the provision of this right is the fact that current average income levels for all artistic disciplines consistently fall below the poverty line.

Under present legislation, not only are self-employed artists unable to engage in collective bargaining, but efforts by organizations such as the Union des Artistes, ACTRA and the Canadian Actors' Equity have been subject to enquiries under the Combines Investigation Act.

If the economic rights of the artistic profession are to be effectively defined and protected, this situation must be rectified.

#### **Recommendation**

**16. We recommend that**

a) Within the next session of Parliament, legislation should be enacted to recognize organizations representing self-employed professional artists as collective bargaining agents. This should include the necessary administrative mechanisms required to apply such legislation.

b) The departments of Justice and Consumer and Corporate Affairs should declare a moratorium on the investigation of artistic organizations involved in collective bargaining under the provisions of the Combines Investigation Act until legislation granting collective bargaining rights to such organizations is enacted.

**CHAPTER IV**  
**COPYRIGHT: NEW RIGHTS FOR CREATORS**

Recognizing in general that national and international legislation concerning the status of the artist is lagging behind the general advances in technology, the development of the media of mass communication, the means of mechanical reproduction of works of art and of performances ... and the decisive part played by the cultural industries, Member States are invited to ...

ensure that the artist is remunerated for the distribution and commercial exploitation of his work, and provide for the artist to maintain control of his work against unauthorized exploitation, modification or distribution;

provide, to the extent possible, for a system guaranteeing the exclusive moral and material rights of artists in respect of any prejudice connected with the technical development of new communication and reproduction media, and of cultural industries ...

- Belgrade Convention on the Status of the Artist, Section VI, 6.(a) and (b), 1980

On October 10, 1985, the Subcommittee of the Standing Committee on Communications and Culture submitted its report on the revision of the Copyright Act, A Charter of Rights for Creators, to Parliament.

The report outlined the proposed revisions to the Copyright Act that would bring the protections offered through its provisions up-to-date with the new technological realities and moral principles of modern society.

In February, the Government issued its response to these recommendations and laid the groundwork for enabling legislation to revise the Act.



We endorse, without reservation, the call of Canadian artists for speedy passage of legislation that could effect these revisions. The proposed revisions will have a decisive effect in establishing the moral rights of artists in the face of new developments in the fields of distribution and utilization of artistic works resulting from technological changes and developments.

#### **Recommendation**

**17. We recommend that**

**a) Within the next parliamentary session, the Parliament of Canada should undertake passage of legislation to revise the Copyright Act and to enact neighboring rights legislation for performing artists, in order to affirm the moral rights of artists to the full enjoyment of economic benefits generated by their work.**

**b) Responsibility for the Copyright Act and neighboring rights legislation should be the sole responsibility of the Department of Communications.**

**CHAPTER V**  
**EMPLOYMENT STATUS AND THE ARTISTIC PROFESSION**

Member States should ...

Endeavour to take the necessary steps to see that artists enjoy the same rights as are conferred on a comparable group of the active population by national and international legislation in respect of employment and living and working conditions, and see that self-employed artists enjoy, within reasonable limits, protection as regards income and social security.

- Belgrade Convention on the Status of the Artist, Section V, 3., 1980

The issue of artists' employment status is presented as a central factor in virtually every area we have addressed in this report.

Employment status takes one of two forms, that of "employee" or "self-employed." In Canada, access to social benefits such as unemployment insurance, collective bargaining rights, private pension rights, workplace safety regulations, maternity benefits and disability insurance are available to employees only.

Yet, the majority of Canadian artists insist on being classified as "self-employed." In spite of the fact that "self-employed" individuals cannot benefit from the protections and rights provided to employees, the ability to deduct legitimate expenses against earned income for taxation purposes is considered invaluable to them. Such deductions include the purchase, maintenance and repair of tools and instruments and other capital costs related to the artistic profession.

In view of their woefully inadequate income levels, artists require and merit compensation that respects their choice of employment status and grants them access to the social protections afforded to "employees."

One possible alternative that exists is the "dual status" approach introduced in several countries around the world. This approach allows individuals access to social benefits and legislative protections afforded to employees, while at the same time maintaining a "self-employed" status for taxation purposes.

While we found no clear consensus among Canadian artists on a blanket application of a "dual status" policy, we have attempted through our recommendations to achieve comparable benefits for the artist.

### Employment and income

In many respects, the income and employment realities of artists are the most accurate measure of their status in Canadian society. In every city the Task Force visited, artists and their organizations presented stark figures on the income earned by the profession. It is worth repeating that not one discipline of the arts in Canada earns an average income above the poverty line.

Artists have pointed to two causal factors for this situation: 1) lack of collective bargaining or effective negotiation strength; and 2) lack of employment or income opportunities.

It is apparent that artists want to work at their profession and exact a living wage from these efforts. In every province the plea was the same: "We want to work!"

The question of augmenting employment opportunities for Canadian artists cannot be resolved by the actions of the Government of Canada alone. The entire gamut of arts players must be involved, including provincial and municipal governments, arts agencies and the producers and employers of artistic talent.

All levels of government in Canada are currently involved in supporting the arts, and a good number administer funding to the arts community directly or through "arm's-length" agencies. To ensure that a greater and more equitable share of these financial resources is directed to the professional artist, the Task Force recommends a new policy be adopted by all arts-funding agencies.

**Recommendation**

18. As a primary condition of funding, all levels of government and their funding agencies should require producers, businesses, institutions and the cultural industries to recompense artists involved in the funded undertaking at no less than the minimum scale of artists' fees established by their disciplinary or representative bodies.

The cultural industries serve as important sources of income and dissemination for artists in the performing and literary arts. Aside from the professional art dealer, however, the visual artist has limited recourse to industrial outlets. This deficiency may be partially responsible for the especially low income of visual artists. We believe some remedy must be found for this discipline. We see the potential for some relief to this problem in the proliferation of capital development of public facilities, or buildings intended for occupancy by government or public agencies.

**Recommendation**

19. All levels of government and agencies should adopt a policy devoted to the commissioning of Canadian visual art at a level of no less than 1 percent of capital development costs for public facilities, or buildings intended for occupancy by government or public agencies.

To ensure fairness in the commissioning of such works, a selection committee with appropriate representation from the professional visual arts community should be established.

The mobility of artists, especially performing artists, is often an essential element in their quest for employment. Financial constraints facing arts organizations have resulted in shortened seasons and productions that require fewer and fewer performers. Such realities force artists to travel further afield to locate even short-term engagements. The cost of domestic travel in Canada is high, and artists must have access to forms of financial assistance to relieve the speculative nature of such investments.

#### Recommendation

20. **The Canada Employment and Immigration Commission should re-introduce the mobility assistance program, with revised criteria that allow artists in search of employment, including short-term assignments, to benefit from this program.**

Artists in the film, video and literary fields in Canada have long been concerned with fuller access to the entire Canadian market. The works of Quebec and Francophone artists are of interest and importance to all of Canada, and vice versa. The Task Force has received many submissions to this effect. The result of such increased access would not only be greater economic returns to the artist, but enhanced appreciation of and respect for our own cultural identity.

#### Recommendation

21. **The Government of Canada and its agencies should develop an expanded translation and dubbing program, accessible to the individual artist, cultural organizations and industries, to promote broader access to artistic products throughout the entire Canadian market.**

It is apparent that these recommendations will offer some improvement in artists' income. A much more comprehensive strategy must be developed to raise the general level of income of artists and security of employment. This task must be urgently and thoughtfully addressed if Canadian artists are ever to escape from their generally impoverished state.

## CHAPTER VI SOCIAL BENEFITS AND THE ARTIST

Member States are invited to endeavour ... to provide the same social protection for employed and self-employed artists as that usually granted respectively to other employed and self-employed groups. Provision should likewise be made for measures to extend appropriate social protection to dependent members of the family. The social security system which Member States may find it well to adopt, improve or supplement should take into consideration the special features of artistic activity, characterized by the intermittent nature of employment and the sharp variations in the incomes of many artists without, however, this entailing a limitation of the artist's freedom to create, publish and disseminate his work.

- Belgrade Convention on the Status of the Artist,  
Section VI, 5., 1980

Canadian society has developed a safety net of social benefits and programs intended to provide universal care and protection for every Canadian citizen.

By the vagaries of their profession, artists are currently excluded from these programs, or in the case of the Canada Pension Plan, do not enjoy adequate levels of income to achieve any real benefit from the program.

As a signatory to the Belgrade Convention on the Status of the Artist, Canada has committed itself to granting artists social benefits enjoyed by other sectors of the labor force.

To extend the safety net of social benefits to artists, this Task Force has focussed on three areas:

- . unemployment insurance;
- . pension provisions; and
- . workers' compensation and disability insurance.

### Unemployment insurance

The matter of unemployment insurance and the artistic profession has been the subject of considerable study.

The Disney Report of 1979 which addressed taxation and the artist recommended that:

appropriate unemployment insurance coverage be provided to performing artists, with instructions to the several departments to resolve the technical problems and provide detailed rules for the implementation of the coverage. Consideration should be given at the same time to acceptance of the principle that coverage should also be provided for creative artists.

In 1984, the Subcommittee of the Standing Committee on Communications and Culture released its report on the taxation of visual and performing artists and writers and recommended that: "performing artists be eligible for unemployment insurance coverage regardless of their status for taxation purposes."

Artists from across Canada expressed their desire to be eligible for unemployment insurance to this Task Force. Only writers and some craftspersons were exceptions to this expression.

This Task Force believes it is now time for the Government of Canada to act on these recommendations. The low income levels of Canadian artists, coupled with the scarcity of employment opportunities, require Canadian society to provide some protection to the artist to assure income in the event of unemployment.

This Task Force adds its voice to the Disney Report, the Subcommittee Report and the artistic profession in calling for the extension of unemployment insurance benefits to the artistic profession.

#### Recommendation

22. The provisions of the Unemployment Insurance Program should be amended within the next parliamentary session, to allow the extension of benefits to professional artists in disciplines where eligibility criteria can be developed, regardless of employment status.

We further recommend that Unemployment Insurance Program coverage also be used to provide maternity benefits to women artists.

The Task Force agrees that an important premise of the Unemployment Insurance Program is that the recipient must be in active search of employment, while receiving benefits.

However, the question of acceptable employment is a crucial one for the professional artist. An unemployed violinist could not accept the task of loading concrete blocks as "acceptable" employment. An accident involving the fingers or hands could wipe out the achievements of many long years of training. The requirements and realities of artistic training must be considered in the search for acceptable employment. Serious attention must be given to the development of skills within the Canada Employment and Immigration Commission at a regional level, to effectively match the broad range of artistic skills with opportunities most suited to the artist.

#### Recommendation

23. The Canada Employment and Immigration Commission should enhance and further develop, at a regional level, in-house specialists in the artistic profession to assist in the identification and placement of artists within the range of opportunities consistent with the realities of professional training and experience.

#### Retirement pensions

Although all Canadians are eligible to participate in the Canada Pension Plan by contributing to the fund, the levels of artistic income rarely permit consistent contributions to provide a reasonable pension income. As this problem affects not only the artistic profession, but also other low-income categories of



Canada's labor force, this Task Force does not consider it desirable to grant artists special treatment under the Canada Pension Plan.

However, there are other opportunities available through which retirement income might be effectively provided. Current provisions of Canadian law restrict self-employed individuals from participating in private pension plans. Although some artistic organizations establish Registered Retirement Savings Plans for their members, to which "employers" and members contribute, these are not real pension plans. The individual unaffiliated artist, however, has no recourse to such provisions for retirement income. We believe it is imperative for Canadian society to permit all professional artists to participate in private pension plans, which will provide an adequate retirement income, in return for the contributions they have made to Canadian life.

#### **Recommendation**

- 24. The current laws restricting the access of self-employed artists to private pensions should be amended to extend their access to such plans.**

#### **Workers' compensation and disability insurance**

As self-employed individuals, the majority of Canadian artists have no recourse to workers' compensation or disability insurance.

Yet, artists run the constant risk of occupational injuries or hazards that have the potential to temporarily or, in some cases, permanently disrupt their income.

For example, dancers are one group of professionals at constant risk of injuries that in some cases end careers prematurely. Visual artists and craftspersons must routinely work with toxic materials or in unsafe conditions.

Without recourse to compensation and disability insurance programs, the artist faces serious financial hardship. This situation places an unacceptable burden on the artistic profession.

### Recommendation

25. We recommend that

- a) The provisions of the Workers' Compensation Act should be amended to extend coverage to the professional artist, regardless of employment status.
  
- b) The National Advisory Committee on the Status of the Artist, in co-operation with the artistic community and its organizations, should investigate the development of a disability insurance program to address the needs and realities of the profession.

#### Day care and the artist

The changing nature of the Canadian labor market in recent decades has created new challenges for the worker.

One such change has been most evident in the increasing importance and participation of women in the work force. As a result of this reality, Canadian society has become more aware of the need for a quality, affordable day-care system.

While the Task Force recognizes the need for access by parents to such services, this requirement extends beyond the artistic profession.

This Task Force joins the interests of the artistic profession to other sections of the working population in urging all levels of government to find the means to provide quality day care at a cost that reflects the varied income levels within the Canadian work force.

## CHAPTER VII HEALTH AND SAFETY

... in order to preserve the health and prolong the professional activity of certain categories of artists (for example ballet dancers, dancers, vocalists) Member States are invited to provide them with adequate medical care not only in the event of incapacity for work but also for the purpose of preventing illness, and to consider the possibility of research into the health problems peculiar to artistic professions.

- 1980 Belgrade Convention on the Status of the Artist, Section VI, 7.(b), 1980

Occupational health and safety programs are further areas in which self-employed artists and performers are found to be vulnerable and inadequately protected. Because of their occupational and income status, these artists cannot benefit from any of the present government social programs covering health, security, disability, rehabilitation and compensation extended to the regular salaried employee.

Although artistic disciplines vary widely in form, three elements - training, practice and mobility - remain constant and unchangeable factors. Each of these elements is crucial to a successful artistic career. This constancy of artistic discipline can be ensured if health and safety programs are properly addressed. The establishment of such programs would also serve to encourage Canadian artists to expand in their profession as well as prompt the development of new talent.

### Recommendation

26. We recommend the establishment, in each province, of an occupational health and safety board with representation from the artistic community, producers and government agencies, for the purpose of informing, advising, educating and protecting artists in all disciplines on matters of health, safety standards, equipment and procedures.

Occupational health and safety boards would be responsible for the preparation and publication of procedures relating to the protection of artists working in each discipline.

Dancers, just as professional athletes, require specialized attention and care before, during and after their careers. As yet, there is little or no available preventive medical care regarding nutritional counselling and common physical ailments or injuries pertaining to their discipline. The same unfortunate situation exists in the realm of rehabilitation and physiotherapy programs for dancers recovering from injuries, temporary stress and fatigue. Furthermore, since female dancers lack maternity benefit programs, they struggle to return to the stage much too soon to bolster their income, thus occasioning regrettable and otherwise avoidable injuries to their bodies and affecting their general well-being. Without specialized compensation or rehabilitation programs, dancers afflicted with permanent debilitating injuries find themselves financially and psychologically stricken. In these sad cases, long years of discipline and hard work translate into little more than poverty and mental anguish.

Concerned government authorities and the general public must appreciate that a dancer's body is his or her only instrument or vehicle for artistic expression. At least 10 years of training plus an estimated 15 years of professional dancing impose great stress and rapid aging on the dancer's body. With these purposes and concerns in mind, the Regroupement des professionnels de la danse du Québec inc. is conducting a two-phase in-depth research study on preventive medicine and occupational illnesses relating to dancers and practitioners (choreographers, teachers). Upon completion, the report will be submitted to the Commission de la santé et de la sécurité du travail (Occupational Health and Safety Board). Another group, the Toronto-based Dancer Transition Centre, has undertaken to provide a much needed type of "support system" for dancers and practitioners who require career redirection and occupational health attention during or at the end of their short-lived careers. To maintain these services, this centre and its affiliated offices are in urgent need of continuing private-sector and government funding.

#### **Recommendation**

27. We recommend the subsidization and establishment, at a national level, of a comprehensive support system with a specialized medical career-counselling program for artists. Dancers, visual artists and craftspersons are particularly prone to temporary or permanent injuries.

Singers and musicians, comprising a major part of the cultural labor force, face physical and mental health hazards in the daily performance of their work.

Sculptors, engravers and craftspersons deal with potentially hazardous tools, weights and equipment, facing similar problems to those of mechanics, machinists, chemists and laboratory workers who, as employees, are in many cases protected by workers' compensation. Painters, set designers and other artists must contend with volatile and potentially toxic and lethal chemicals, some of which are insufficiently labelled. Eye injuries are a relatively common occurrence.

During the Task Force hearings, it became apparent that artists in general suffer in their workplace (studios, educational institutions) from lack of proper ventilation, lighting, protective clothing, materials and equipment. The number of complaints regarding respiratory and visual ailments were numerous, ranging from minor discomfort, to symptoms and illnesses causing the interruption, cessation or change of artistic activity.

#### **Recommendation**

28. We recommend that

a) All materials, equipment and products related to artistic production should be specifically labelled under the Hazardous Products Act.

b) Provision should be made for provincial occupational health and safety boards to make available to professional artists, at reasonable cost, protective and safety equipment for the practice of art.

It was also observed that fire equipment, fire escapes, proper wiring and circuit protection, protective eyewear, fume ventilators, and first-aid kits and procedures are often overlooked. Insufficient financing, poor education or the lack of health and safety programs at all educational levels result in numerous tragic accidents.

Visual artists emphasized the fact that education of art students is inadequate in the fields of occupational health and safety, leaving new graduates proficient in artistic skills and techniques but lacking in practical knowledge of common safety skills.

Artists called for the introduction of standard, compulsory safety courses in each province for art teachers and students at all levels of the educational system. These programs should not fall victim to government cuts or freezes.

#### **Recommendations**

- 29. The federal government should initiate discussions with provincial governments concerning the implementation of compulsory health and safety programs in all artistic disciplines at all levels of the educational system, including private and public schools.**
- 30. Municipalities should ensure that compulsory safety and health standards are updated and implemented in all educational institutions, private schools and studios, commercial establishments and galleries.**

**CHAPTER VIII**  
**EDUCATION, TRAINING AND PUBLIC PERCEPTION OF THE ARTIST**

Member States should encourage all activities designed to highlight the action of artists for cultural development, including in particular activities carried out by the mass media and the educational system, and for the employment of leisure for cultural purposes.

- Belgrade Convention on the Status of the Artist, Section III, 2., 1980

Member States should encourage, at school and from an early age, all measures tending to strengthen respect for artistic creation and the discovery and development of artistic vocations, and should bear in mind that, if it is to be effective, the stimulation of artistic creativity calls for provision of the necessary professional training of talent to produce works of outstanding quality.

- Belgrade Convention on the Status of the Artist, Section IV, 1., 1980

We received a wide range of comments and suggestions regarding education, training and the public perception of the artistic profession in Canadian society, which support the spirit of the Belgrade Convention.

**Professional education and training**

Artistic talent does not appear spontaneously in a society. The quest for excellence in the arts is the result of proper training and discipline within a field of endeavor.

To promote excellence among Canada's artists, our society has several national institutions dedicated to the development and honing of artistic talent. Institutions such as the National Ballet School, National Theatre School and National Film Board have trained professional artists who have achieved national and international recognition. The value of these institutions in the support of artistic excellence is beyond question.

However, they must constantly seek funding to continue their activities. If the status of the artist in Canada is to be assured, such institutions must receive adequate levels of financial support to allow them to concentrate effectively on nurturing artistic excellence.

#### **Recommendation**

- 31. The Government of Canada, in co-operation with provincial governments, recognizing the important role of the major national training institutions under their jurisdiction should provide them with adequate annual levels of financial support to maintain and further standards of excellence.**

#### **Professional development**

The education of professional artists does not end with graduation or the conferring of a degree. If they are to compete nationally and internationally and keep abreast of the changes within their profession, artists must continually upgrade or refine their skills. Currently, professional artists face income disruption, temporary relocation and other difficulties when they choose to continue their education. Funding to assist in meeting the costs of professional development is extremely limited. The Arts Award Service of the Canada Council provides assistance on an annual basis only, which makes it difficult for professional artists to consider multi-year courses. Professional development of Canadian artists is vital for the continued strengthening of our national cultural identity.

We encourage all levels of government and their agencies, as well as sources within the private sector, to commit themselves to a strategic approach to the development of the artistic profession in Canada.

#### **Recommendation**

- 32. All levels of government and their agencies which subsidize the professional development of the artist, in co-operation with the private sector and the artistic community, should design a national strategy for the development of the artistic profession in Canada, supported by adequate levels of financial resources.**



### Public education

The Belgrade Convention accords equivalent attention to a broader appreciation by the general public of the importance of the arts.

In its submissions to the Task Force, the Canadian artistic community expressed a great deal of concern about the lack of public understanding of the arts. Its suggestions focussed primarily on two areas:

- . arts in the education system, especially at the primary and secondary levels; and
- . the role of the media in recognition, promotion and coverage of the arts.

### The arts in the education system

It is the opinion of this Task Force that if the artistic profession and Canadian cultural identity are to be appreciated on a broader basis in our society, they must be included in the formal courses of study of every Canadian student.

Generally, the arts play a minor role in the current school system. Limited experiments in enriched arts programs, artists-in-residence programs and similar ventures are often the first victims of budget cuts within the education system.

If more importance were placed on the arts, especially at the primary and secondary levels of education, the long-term results would be a broader audience base for Canadian arts and increased participation in Canadian cultural pursuits.

### **Recommendation**

**33. We recommend that**

- a) The Government of Canada should initiate discussions with provincial education authorities to design a Canadian arts education program as a core subject for all Canadian students at the primary and secondary levels.**

- b) Education authorities should consider employing professional artists as arts educators within the school system, regardless of their academic qualifications.**

The arts and the media

The mass media play a dominant role in directing and shaping the perceptions of the general public.

Canadian artists have expressed their frustrations and aspirations with respect to media visibility and access by the arts. They feel improved and expanded arts coverage by the mass media would result in larger audiences and enhanced appreciation of their profession.

**Recommendation**

- 34. Arts funding agencies at all levels of government should provide financial support on a matching basis with broadcasters, newspapers and magazines, to promote the upgrading of critical skills within the arts journalism profession in Canada.**

The artistic profession should study the mass media with a view to actively and aggressively promoting its interests and views.

The Canadian Conference of the Arts is developing a proposal for a arts promotion media campaign similar to the highly successful "PARTICIPATION" program used to promote physical fitness.

The Task Force endorses such efforts, which could be successfully directed to increase public support of the arts. While such efforts can be endlessly expanded and refined, the process must have a starting point.

**Recommendation**

- 35. The Department of Communications, in co-operation with provincial arts funding sources, should provide the necessary funding or incentives for private funding to the Canadian Conference of the Arts to initiate its arts awareness media program.**

## CHAPTER IX ARTISTS' RIGHTS

Since freedom of expression and communication is the essential prerequisite for all artistic activities, Member States should see that artists are unequivocally accorded the protection provided for in this respect by international and national legislation concerning human rights.

- Belgrade Convention on the Status of the Artist, Section III, 6., 1980

Members states should ...

Recognize the right of trade union and professional organizations of artists to represent and defend the interests of their members and give them the opportunity to advise the public authorities on suitable measures for stimulating artistic activity and ensuring its protection and development.

- Belgrade Convention on the Status of the Artist, Section V, 5., 1980

In 1983, when the new Canadian Constitution was enacted, it included "A Charter of Fundamental Rights and Freedoms." This Charter provides for the freedom of expression of all Canadians, but fails to explicitly include the freedom of creative or artistic expression. Although the current interpretations of this provision assert that such freedoms are implicit in the Charter, the Canadian artist is still faced with the spectre of censorship, or artistic control from a variety of governments and their agencies.

Many artists across Canada have expressed their fear and abhorrence of such censorship powers, which threaten their work.

If Canadian artists are to work freely within their profession, they must enjoy freedom from such arbitrary standards as "artistic merit" or "good taste." The role of the artist throughout history has been to act as a social critic, to explore

all areas of human existence and to present us with a reflection of ourselves. Any attempt to curtail the freedom of artistic expression is a fundamental attack on artists and their role in society.

#### **Recommendation**

- 36. Freedom of artistic expression is essential to all forms of creative activity. All levels of government should respect and promote this principle in their legislation and policies.**

Aside from the issue of freedom of expression, artists as professionals have certain rights and responsibilities toward the development of their profession, and how it is perceived and treated by the agents of society.

In its meetings with artists from across Canada, the Task Force found that many problems and complaints directed at government and its agencies could have been avoided or quickly resolved, had artists been party to the process of policy or program development and delivery. As individuals who attempt to earn a livelihood in the arts, and have trained long to do so, artists have a fundamental right to be involved in decisions that affect their lives.

#### **Recommendation**

- 37. All levels of government, and their departments and agencies which provide services or programs to the artistic community, or which affect the artist directly, should develop and consult an artistic advisory board to provide advice on artistic life and practice. Artists who sit on such boards should receive reasonable payment for their services.**

## CHAPTER X OVERVIEW OF REPRESENTATIONS AND OBSERVATIONS

The consultations of the Task Force on the Status of the Artist with artists and their organizations from all regions and disciplines in Canada revealed a wide range of views on this issue. Although our report focusses on those areas on which a consensus was reached, opinions presented to us received our careful consideration.

We feel it is important to reconstruct the full spectrum of concerns brought to our attention, so that the complexities of this issue may be better understood.

### Yes, but what do you do for a living?

Public perception of the artistic profession constituted one of the major problems drawn to our attention.

Generally, Canadian artists feel their profession is neither understood nor appreciated by the public. The artistic profession is perceived as marginal, and perhaps not at all as a profession of value to society. It is certainly not viewed as a source of livelihood or as a profession but as a form of self-indulgence or as a curious hobby.

Such perceptions are more than annoyances for the artist. They are often at the base of real difficulties for the profession. Transactions as basic as obtaining a telephone service, credit or automatic banking cards present insurmountable obstacles for a "self-employed" professional artist. The assumption formed as a result of public perception of the artist is that artists are shiftless, irresponsible characters whom society would do best to avoid.

The remedies offered by the artistic community centre on the education system and the role of the mass media in public education. Within the formal education system, especially at the elementary and secondary levels of study, arts education should figure more prominently in the core curriculum.

Currently the arts are relegated to a minor role within the education system. In fact, the limited arts education programs available are often the first victims of cutbacks or program elimination in times of financial constraints.

Only when students are able to study Canadian art history, literature, theatre and music as a basic part of their education can we hope to instill a sense of respect and value for the artistic profession. These subjects can foster a greater appreciation of the unique nature of Canadian society, its history and its people. Artists further suggest that the education system hire professional artists in formal teaching roles for these subjects.

The mass media are another major force responsible for the development of public perception. Artists suggested to us that the media play a dual role in addressing the perception of the artistic profession.

The Canadian mass media were soundly criticized for their coverage of the arts, both in terms of quality and quantity. Artists pointed to the inconsistent level of critical skills in Canadian newspapers, magazines, radio and television. Artists urged the mass media to assume responsibility for the development of credible, skilled arts journalists. They expressed the hope that the mass media would grant the arts the same level of professional and comprehensive coverage currently given to sports.

The artistic profession was equally concerned with how it might make better use of the mass media. The suggestion of a national arts awareness program similar to the "PARTICIPACTION" program used to promote physical fitness was heard most often. This active use of the power of the media could not only increase public awareness of the arts, but also in the long term, feed the public demand for the arts and promote their visibility in the mass media.

Only when Canadians become more aware of the extensive contributions made to our society by the artistic profession will efforts for professional recognition become a reality in our national life.

### Taxation and the artist

The issue of taxation and the Canadian artistic profession provokes extensive discussion across all disciplines of the arts.

The Task Force heard expressions of frustration among Canadian artists in their dealings with taxation questions. Although the efforts of Revenue Canada over the past few years have alleviated some difficulties, the limitations of the Income Tax Act are cited as a principal source of the problems facing the artistic profession.

The current provisions of the Income Tax Act fail to recognize the special needs and realities of the artist. The "reasonable expectation of profit" that is the premise for taxation of the self-employed individual has little bearing on the realities of the profession. Nor does the Act adequately recognize the extensive investments an artist must make in the form of art supplies and equipment, the purchase and maintenance of musical instruments, costumes and make-up, or in the time invested by writers in material which may or may not be published.

The artistic profession has brought forward a number of suggestions that could relieve some of these difficulties through amendments to the Income Tax Act.

Such amendments must include a separate section dealing with the professional artist and should offer specific remedies that guarantee access to social programs, regardless of employment status, and allow deduction of legitimate artistic expenses. The removal of "the reasonable expectation of profit" applied to self-employed artists was considered imperative.

Artists voiced similar concern over issues related to federal sales tax, customs and excise, especially regarding the importing of art materials and supplies. They encouraged efforts to familiarize taxation officials with artistic realities. The Task Force heard from many organizations denied charitable status by Revenue Canada. Some called for the establishment of special provisions wherein cultural pursuits constitute acceptable criteria for such status, and under which requests from the artistic community can be consistently assessed. Other suggestions included revisions to "charitable" donations criteria to provide tax deductions to individuals for the support of the arts through ticket sales, subscriptions and book purchases.

Artists encouraged Revenue Canada to establish a standing advisory committee to assist them with judgements that affect Canadian artists and their organizations.

Private pension plans were another focal point of comment from Canada's artistic community. Under the current provisions of Canadian law, "self-employed" individuals are not allowed to participate in private pension plans. Artistic organizations such as ACTRA, the Union des Artistes, the American Federation of Musicians, the Canadian Actors' Equity and SARDEC establish RRSP's on behalf of their members; however, these are not pensions. Given the limited benefits from the Canada Pension Plan accrued by most artists over the course of their career, private pension plans are seen by many artists as their best prospect for an adequate retirement income.

#### Social benefits: Working without a safety net

We received a number of submissions from Canadian artists on their difficulties in accessing the "safety net" of social programs and protections available to most Canadians.

The Unemployment Insurance Program was the subject of numerous briefs. Most Canadian artists classified as "self-employed" cannot benefit from the protections afforded by the program in the event of unemployment or disruption of income due to pregnancy and childbirth. In a profession such as the performing arts, where unemployment and under-employment is chronic, and where income levels rarely exceed the poverty line, access to the Unemployment Insurance Program is seen as vital to financial survival.

Health and safety matters formed another area of real concern for visual and performing artists. The "self-employed" status of artists has resulted in scant attention to the regulation and control of their working conditions. We heard of serious health costs paid by artists exposed to unsafe working conditions, sometimes resulting in permanent disabilities or death.

Some organizations such as the Dancer Transition Centre, the Regroupement des professionnels de la danse du Québec inc., the Canadian Crafts Council and the Canadian Artists' Representation have undertaken to address health and safety concerns within their profession. However, artists maintain that until such functions become the responsibility of government, inadequate progress will be made.



In the event of work-related injuries or disabilities, most artists have no access to the benefits of workers' compensation or disability insurance. We heard several examples of artists whose careers were abruptly ended by work-related injuries without benefit of any form of income support, and who were subsequently required to start a second career. Artists from all disciplines have asked that their profession receive coverage by programs such as disability insurance or the Workers' Compensation Program.

Canadian artists are also very concerned with prospects of retirement income. Although all Canadians can participate in the Canada Pension Plan, the level of artistic earnings rarely permits adequate levels of contributions to assure them a reasonable retirement income. The Task Force heard many suggestions on this topic including immediate eligibility for maximum Canada Pension Plan benefits after 25 years as a professional artist, regardless of the level of contributions to the program.

From the comments presented to the Task Force by Canadian artists, it is apparent that many members of this profession fall through the "safety net" of social programs created ostensibly to protect all members of Canadian society.

#### Artists' income: Life below the poverty line

Perhaps the best indicator of the status of the artist in Canadian society is the profession's average income level. The Task Force has seen statistics indicating that no single artistic discipline, on average, earned an income above the poverty line.

Over the course of our consultations, artists and their organizations presented current data which depict a crisis situation in terms of artists' income; a situation even more severe than generally recognized.

In Montreal, the Regroupement des professionnels de la danse du Québec inc. indicated that the average annual income of a dancer in Quebec was \$3,500, while a choreographer earns \$1,800 on average. In Toronto, ACTRA officials told the Task Force that 66.9 percent of their members earn \$5,000 or less per annum. The American Federation of Musicians (Quebec) revealed that 80 percent of their members earn \$5,000 or less per annum.

The Task Force heard about visual artists' problems finding affordable living and studio space when their average annual income barely exceeds \$7,000. Other basic requirements such as proper housing, artistic supplies and dental care often require the support of parents, mates or friends, for whom no legal or charitable benefits exist.

Artists without access to the financial assistance of others subsidize their work themselves and receive inadequate compensation for the long years of training and discipline they have invested in their profession.

We heard many suggestions for the alleviation of this problem. The Independent Artists' Union in Toronto has proposed a guaranteed annual income of \$24,000 for professional Canadian artists. In Quebec, SARDEC has called for a surtax on blank audio and video cassettes that would be returned to artists. Many Canadian artists demanded major infusions of money to arts-funding bodies such as the Canada Council and its provincial counterparts.

The Task Force finds it both remarkable and unfair that Canadian artists have been able to garner national and international recognition for their work, while laboring beneath the poverty line.

#### The artistic profession: A call for legislative recognition

While public perception of the artistic profession is problematic, artists feel the lack of legislative recognition imposes serious obstacles for all disciplines.

The Income Tax Act is the focal point of many of these grievances, as it fails to provide a framework through which the specific realities and requirements of the artistic profession may be recognized. This omission has resulted in more than 20 years of difficulties for the professional artist in dealing with taxation. Artists from across Canada have asked that their profession be granted specific recognition under the Income Tax Act, not unlike that granted farmers, fishermen, hairdressers or taxicab drivers.

Such provisions must reflect the fact that, by nature, the artistic profession is not driven by the "reasonable expectation of profit," but is often highly speculative and yields sporadic

income. There must be recognition of the investment artists are required to make in art supplies and equipment, musical instruments, maintenance and repair, costumes, make-up and other tools of the trade. Without exception, artists expressed their support for the recommendations of the Disney Report on the Taxation of the Artist (1979) and the Report of the Sub-committee on the Taxation of Visual and Performing Artists and Writers (1984) as a basis for revisions to the Income Tax Act.

Canadian artists have called for legislative recognition of the fundamental rights of the artistic worker to collective bargaining. At present, the Canada Labour Code extends this right only to professions or occupational groups where an employer-employee relationship exists. This excludes the majority of Canadian artists who are classified as self-employed individuals.

The repercussions of this lack of recognition are particularly acute for artistic organizations such as the Union des Artistes, ACTRA, SARDEC, the Canadian Actors' Equity, and the American Federation of Musicians, which negotiate collective agreements for their members. This legislative gap places these and similar organizations at risk of prosecution under the Combines Investigation Act, which views such attempts as illegal conspiracies to control market forces.

Canadian artists, who in some cases enter into dozens of contracts annually for their services, must have recourse to an effective collective bargaining right, if they ever hope to attain income levels that properly recognize and recompense their training and expertise.

Artists also called upon the Government of Canada to immediately enact the proposed amendments outlined in the Report of the Sub-committee on the Revision of Copyright, A Charter of Rights for Creators (1985), which presents a solid framework upon which further improvements can be made in consultation with the artistic profession.

#### Development of the profession: Training the professional

The Task Force was impressed by the concerns articulated by many artists regarding the development of their profession as well as the training and upgrading of professional artists in Canada.

Concern was expressed for the funding and future of national training institutions in disciplines such as ballet, theatre and film. If the artistic profession is to develop in terms of both national and international standards of excellence, institutions through which values can be taught and transmitted must be more generously supported. If Canada is seriously committed to the development of the artistic profession, greater attention, resources and energy must be channelled to national training centres.

This Task Force heard with interest about those artists who have seized upon new technologies in an effort to expand the range of artistic tools. We also learned of the difficulties these artists face in obtaining financial support and recognition from traditional funding sources for works based on new technologies. Artists involved in this new type of work require significant levels of financial support and must seek access to both technical and financial assistance to continue their explorations in this area.

Canadian video artists who have received international acclaim for their work must often use poorly maintained or outdated equipment. Access to state-of-the-art video technology is difficult, due to the limitations of available sources of video technology at affordable rates.

The problem of professional development for artists who have already embarked upon a career is another area of concern brought to our attention. In order to undertake such training, artists must forego income possibilities and often relocate for the period of study. Artists have expressed some frustrations with the levels of financial support available for these studies and the annual basis on which the limited funds are awarded. Artists advocate a more strategic approach to the support of professional development, one which nurtures an investment by funding bodies in the artistic profession over the longer term.

#### **Canadian realities: Fundamental considerations**

During our visits across the country, we were made aware of how important the regional realities of Canada are within the artistic profession. Artists from the Maritimes, the Prairies, Quebec and British Columbia insisted upon recognition as equally important partners and contributors to Canadian artistic life.

This equality must, in their view, be recognized by funding agencies and national service organizations. Suggestions were made regarding the distribution of funds on a regional basis in an effort to secure an equitable share of resources and tangible recognition for the diverse contributions made by all Canadian artists. Also, national service organizations were called upon to ensure that their energies be directed more effectively to address the regional issues and realities within the artistic profession.

Canadian society takes great pride in the "mosaic" of ethno-cultural and racial groups that make up our national identity. Professional artists from these groups feel left out of the mainstream of Canadian artistic life. Funding and cultural development policies are so designed that they isolate from their peers native artists who draw upon their rich cultural heritage. Artists within the ethnocultural communities struggle for recognition not as "multicultural artists" but as Canadian professional artists. They ask cultural policy-makers to bring an end to this situation and to work with them to enrich our common artistic heritage by granting them full recognition and participation.

In recent years, Canadian society has begun to redress the injustices and inequality suffered by women. Some of these problems are deeply rooted in the values of our society; however, many artists expressed discontentment with the current problems experienced by women artists. It is our view that the removal of sexist impediments requires urgent attention and action.

#### Cultural sovereignty and national identity

Despite the real adversities facing Canadian artists, the Task Force is impressed that these difficulties have not diminished their dedication to the cultural values of our society.

Canadian artists are conscious of the fact that they play an important role in articulating and enlivening Canadian culture and have expressed deep concern about the impact of "free-trade" negotiations on our cultural identity. They feel the threat to Canadian cultural sovereignty is one we must all be prepared to resist.

The Task Force endorses these concerns and wishes to draw attention to Pericles' warning: "If you shrink from the labors of sovereignty, do not claim any of its honors."

### Cultural identity

The Task Force on Program Review (Nielsen Task Force) called attention to the fundamental importance of national cultural identity.

If artistic and cultural activities are a major method of developing and articulating the distinctive characteristics of a community and society, then these activities become an important means of developing the image of that community to both its own members and to members of other societies. From this perspective, the allocation of significant public resources to the arts and cultural activities becomes an imperative for any government concerned about the future of the community over which it presides.

This kind of value-based justification is not unique to arts and culture. In fact, it pertains to the vast share of federal government expenditures. Old-age pensions, medicare, family allowances and welfare payments would all have difficulty surviving a strict cost-benefit analysis or assessment of their economic impact. So would national defence, which is based on the value judgement that our way of life is worth allocating significant public resources to defend.

The Canadian artists who appeared before us agreed with this assessment of the importance of the artistic profession in Canada and expressed their enthusiasm for continuing to contribute to our national cultural identity.

**APPENDIX 1  
PARTICIPANTS IN PUBLIC HEARINGS**

| <u>Name</u>             | <u>Organization or discipline</u>  |
|-------------------------|--|
| <b>Ottawa, Ontario</b>  |  |
| <b>14-15 May, 1986</b>  |  |
| <b>23 June, 1986</b>    |  |
| Anthony, Brian          | National Director, Canadian<br>Conference of the Arts (CCA)  |
| Condon, Jane            | Executive Director, CARFAC   |
| Drache, Sharon          | Writers' Union of Canada   |
| Fortier, Claudette      | Director general, SARDEC;<br>President, CCA  |
| Hummelen, R.            | Association for Native<br>Development in the Performing<br>and Visual Arts                             |
| Weinrich, Peter         | Executive Director, Canadian<br>Crafts Council   |
| Wood, J. Alan           | Canadian Vice-president,<br>American Federation of<br>Musicians  |
| <b>Toronto, Ontario</b> |  |
| <b>29-30 May, 1986</b>  |  |
| Beveridge, Karl         | Arts and Media Committee, Metro<br>Toronto Labour Council,<br>A Space, IAU                             |
| Bociurkiew, Mausia      | Emma Productions, IAU; (video)   |
| Conde, Carole           | Arts and Media Committee, Metro<br>Toronto Labour Council,<br>A Space, IAU; (photography)              |
| Curney, Allison         | Canadian Actors' Equity  |
| Dumais, Dominique       | National Ballet School   |
| Eckhert, Connie         | A Space, IAU; (painting)   |
| Fournier, Jennifer      | National Ballet School   |
| Fusco, Angela           | Canadian Actors' Equity  |
| Gray, Jack              | ACTRA  |
| Hummelen, R.            | Executive Administrator,<br>Association for Native<br>Development in the Performing<br>and Visual Arts |

|                   |  |
|-------------------|--|
| Johnson, Jill     | National Ballet School                                 |
| Legate, Stephen   | National Ballet School                                 |
| Marroco, Gino     | ACTRA  |
| Marsden, Scott    | Student, Ontario College of Art,<br>IAU; (performance) |
| Marshall, Thea    | National Ballet School                                 |
| Miller, Jim       | A Space, IAU; (installation and<br>sculpture)          |
| Mitsche, Denise   | National Ballet School                                 |
| Morino, Keith     | National Ballet School                                 |
| Mowbray, David    | ACTRA  |
| Mullcahey, Sean   | ACTRA  |
| Murray, Carla     | Women's Art Resource Centre,<br>IAU; (photography)     |
| Neil, Garry       | ACTRA  |
| Oliphant, Betty   | National Ballet School                                 |
| Petro, Paul       | Artist in visual art, IAU                              |
| Poole, William    | National Ballet School                                 |
| Scott, Desmond    | Canadian Actors' Equity                                |
| Simmons, Caroline | IAU; (painting and sculpture)                          |
| Steele, Lisa      | Coordinator, V/Tape, IAU                               |
| Stringer, Ray     | ACTRA  |
| Tomczak, Kim      | V/Tape, IAU; (video and<br>photography)                |
| VanGemerden, Cess | Photographers Union (Hamilton),<br>IAU; (photography)  |
| Wilson, Patricia  | Trinity Square Video, IAU;<br>(arts administration)    |

**Montreal, Quebec  
3-5 June, 1986**

|                     |  |
|---------------------|--|
| Adamczyk, Claire    | Arts administration  |
| Arcand, Gabriel     | Le Groupe de la Veillée  |
| Bengio, Celia       | <u>L'écran humain</u>  |
| Boutet, Richard     | Association des réalisateurs et<br>réalisatrices de films du<br>Québec |
| Cardinal, Marie     | Writer   |
| Davis, Diana        | Musique Performance Inc.   |
| Demers, Roch        | Association des producteurs de<br>films du Québec                      |
| Demers, Serge       | Union des Artistes   |
| Ducasse, Christiane | <u>Qui fait quoi</u>   |
| Dumas, Hélène       | Centre d'essai des auteurs<br>dramatiques                              |



|                        |  |
|------------------------|--|
| Garneau, Michel        | Centre d'essai des auteurs<br>dramatiques  |
| Gauthier, Hélène       | Vis-Art Copyright Inc.   |
| Guay, Michel           | Union des écrivains québécois  |
| Hogue, Bernard         | Assistant to Mr. Claude Trudel,<br>Member of the National Assembly<br>(Bourget)                  |
| Hudon, Michel          | Assistant to Mr. André Boulerice,<br>Member of the National Assembly<br>(Saint-Jacques)          |
| Kevin, Martin          | Writer   |
| Landry, Claude         | Guilde des musiciens de Montréal   |
| Lemieux, Michel        | Musique Performance Inc.   |
| Lussier, Zénaïde       | Society for Reproduction Rights<br>of Authors, Composers and<br>Publishers of Canada<br>(SODRAC) |
| Paret, Roland          | Association des réalisateurs et<br>réalisatrices de films du<br>Québec                           |
| Paris, Jacques         | Scriptwriter   |
| Patenaude, Gaétan      | Regroupement des professionnels<br>de la danse du Québec inc.                                    |
| Perreault, Jean-Pierre | Regroupement des professionnels<br>de la danse du Québec inc.                                    |
| Picard, Jean-Claude    | Youth and Music Canada   |
| Renaud, Jeanne         | Co-artistic director Les Grands<br>Ballets Canadiens   |
| Ronfard, Jean-Pierre   | Director, producer (theatre)   |
| Roy, Michel            | <u>Qui fait quoi</u>   |
| Saver, Thierry         | Association des illustrateurs et<br>illustratrices du Québec inc.                                |
| St-Pierre, Evelyne     | Société des auteurs,<br>rechercheurs, documentalistes<br>et compositeurs (SARDEC)                |
| Subirana, Émile        | Guilde des musiciens de Montréal   |
| Tessier, Micheline     | Youth and Music Canada   |
| Verrall, Robert        | Syndicat général du cinéma et de<br>la télévision, Section Office<br>national du Film (SGCT)     |

Halifax, Nova Scotia  
6 June, 1986

|                      |   |
|----------------------|---|
| Alphonse, John       | Musician, Atlantic Federation of Musicians                                    |
| Boucher, Wayne       | National Vice-representative, CARFAC  |
| Burley, Barry        | Atlantic Independent Film and Video Association                               |
| Calvert, Melodie     | Artist, arts administrator, Eye Level Gallery                                 |
| Charlebois, Luc      | Symphony Nova Scotia  |
| Clark, Ewan S. Jr.   | Actor, broadcaster, musician, producer  |
| Depoe, Norman        | Musician  |
| Etheridge, David     | Theatre   |
| Evans, Penelope      | Halifax Dance Association   |
| Eyland, Cliff        | Visual arts; (architecture)   |
| Forrestall, Natalie  | Three Oaks Galleries  |
| Forrestall, Tom      | Three Oaks Galleries  |
| Gregson, Joan        | Actor   |
| Hall, Pam            | Visual arts   |
| Heide, Christopher   | Playwright, National Director, Writers Guild, Maritime Branch; ACTRA          |
| Hoffman, Adrian      | CBC Radio Halifax   |
| Holt, Ralph          | Film producer   |
| Jackson, Sarah       | Artist in residence, Technical University of Nova Scotia                      |
| Kinder, B.C.         | Painter   |
| Leclair, Larry       | Writer and producer   |
| Louder, Carolyn      | Artist, photographer, Gallery Assistant, Anna Leonowens Gallery               |
| MacAulay, Rosemary   | Artist  |
| MacMillan, Scott     | Atlantic Federation of Musicians  |
| MacSwain, James      | Dramatists' Co-op of Nova Scotia  |
| McClelland, Patricia | Representative for the Board of the Canadian Conference of the Arts; (crafts) |
| McGlone, Evelyn A.   | Portrait and landscape artist; (still life)                                   |

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|---------------------------|---|
| Murray, D.L.              | ACTRA, Branch Representative for<br>Writers, Performers and<br>Broadcasters |
| Palmer, Marie             | Nova Scotia Designer Crafts<br>Council                                      |
| Parker, Danny             | Freelance musician, Atlantic<br>Federation of Musicians                     |
| Phillips, Charles         | Atlantic Federation of Musicians  |
| Pitcher, Jeff             | Actor, Performing Artists of<br>Newfoundland                                |
| Pitts, Heather            | Halifax Ballet Theatre<br>Association; (painter)                            |
| Plume, Vitz               | Eye Level Gallery, Nova Scotia<br>Designer Crafts Council;<br>(weaver)      |
| Power, Peter J.           | Atlantic Federation of Musicians  |
| Rankin, Allan             | Singer, songwriter, cultural<br>director                                    |
| Rapson, John              | Clarinetist, Symphony Nova<br>Scotia  |
| Redgrave, Felicity        | Nova Scotia Coalition on Arts and<br>Culture, CARFAC                        |
| Richman, Barbara          | Halifax Dance Association   |
| Robinson, Jeannie         | Nova Scotia Dance Theatre   |
| Sherwood, Peter W.        | Scenic artist and artist-teacher  |
| Shuebrook, Ron            | Nova Scotia Coalition on Arts and<br>Culture                                |
| Sparling, Mary            | Director, Mt. St. Vincent<br>University Art Gallery                         |
| Terris, Andrew            | Stowe/Terris Studio   |
| Thadin, John              | Cultural economist  |
| Walt, Shimon              | Symphony Nova Scotia  |
| Wilson-Hammond, Charlotte | Canadian Conference of the<br>Arts (CCA)                                    |

**Moncton, New Brunswick  
6 June, 1986**

|                       |  |
|-----------------------|--|
| Allain, Marie-Hélène  | CARFAC, sculptor                                       |
| Boupil, Laval         | Theatre  |
| Bourgeois, Marjolaine | Acting director, Art Gallery,<br>Université de Moncton |
| Brault, Micheline     | Theatre  |

|                          |  |
|--------------------------|--|
| Bryar, Roland            | Director general, Théâtre<br>Acadie; song-writer         |
| Campbell, Paul           | Music  |
| Cardin, Michel           | Music  |
| Castonguay, Ronald       | Editions d'Acadie  |
| Chiasson, Herménégilde   | Writing  |
| Coutellier, Francis      | Visual Arts Department,<br>Université de Moncton         |
| Desjardins, Pierre       | Journalist, CBC  |
| Dugas-Horsman, Anne      | Music  |
| Duguay, Mathieu          | Music  |
| Gauvin, Claude           | CARFAC, painter  |
| Goguen, Georges          | CARFAC, painter, CBC                                     |
| Jacquot, Martine         | Journalist   |
| Landry, Johanne          | Journalist, CBC<br>"Bonjour Atlantique" radio<br>program |
| Lavallée, Dominic        | Théâtre populaire d'Acadie                               |
| Leblanc, Gérald          | Editions Perce-Neige                                     |
| Leblanc, Nicole          | Canada Council, Atlantic Regional<br>Office              |
| Léger, Maurice A.        | National Film Board                                      |
| Melanson, Claudette M.   | Music  |
| Michaud, Neil            | Music  |
| Ouellette, Marcel        | Editions d'Acadie  |
| Paratte, Henri-Dominique | President, Association des<br>écrivains acadiens         |
| Rioux, Renée             | Dance  |
| Roussel, Claude          | CARFAC, sculptor   |
| Savoie, Ginette          | Employee at the Art Gallery,<br>Université de Moncton    |
| Savoie, Jacques          | Writer   |
| Thériault, Claude        | CARFAC, artist and designer                              |
| Thériault, Ovide         | Illustrator, caricaturist,<br>graphic artist             |
| Waltz, Martin            | Music  |

**Winnipeg, Manitoba  
9 June, 1986**

|                  |  |
|------------------|--|
| Anniko, Tom      | Actor and director                       |
| Baerwaldt, Wayne | Visual arts                              |
| Banton, David    | Musician, Winnipeg Symphony<br>Orchestra |

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|--------------------|---|
| Banton, Julie      | Musician, Winnipeg Symphony<br>Orchestra              |
| Barker, Peter      | Writer, Circulation Prairie Fire                      |
| Birdsell, Sandra   | Writer  |
| Cansfield, Ruth    | Dancer  |
| Carpick, Betty     | Acting Executive Director,<br>Manitoba Writers' Guild |
| Carr, C.E.         | Photographer  |
| Cloutier, Louise   | Writing and theatre                                   |
| Craig, David       | Composer  |
| Dahle, Sigrid      | Visual arts   |
| Drake, Nancy       | Actress and director                                  |
| Farell, Rosalie    | Visual arts   |
| Godri, Cor         | Winnipeg Musicians' Association;<br>(composer)        |
| Gower, Christopher | Dancer  |
| Herst, Debra       | Visual arts   |
| Jonnie, Curtis     | Performing arts                                       |
| Kaplan, Bess       | Writer  |
| Kuby, D.           | Dancer  |
| Kurzer, David A.   | Dancer  |
| LaCoste, M.        | Writer-composer and performer                         |
| Leathers, Paul W.  | President of Manitoba Crafts<br>Council; (jeweller)   |
| Lewis, André       | Dancer  |
| Liessens, Fred     | Musician, Winnipeg Symphony<br>Orchestra              |
| Oram, Randolph     | Visual arts   |
| Paterson, Robb     | Actor   |
| Peterson, Norm     | Woodcrafter   |
| Polish, Eve        | Administrator   |
| Pruden, Eileen     | Writer  |
| Reed, Valerie      | Visual arts   |
| Robinson, Tedd     | Dance   |
| Schmidt, Anita     | Writer and editor                                     |
| Schwartz, Linda    | Composer, Manitoba Composers'<br>Association          |
| Smith, Ann         | Visual arts   |
| Stelmack, Andrew   | Actor and singer                                      |
| Taskans, Andris    | Editor  |
| Wheeler, Bernelda  | Actress, writer, broadcaster                          |
| Wheeler, Jordan    | Writer; (fiction)                                     |

**Saskatoon, Saskatchewan**  
**10 June, 1986**

|                       |   |
|-----------------------|---|
| Anderson, Fiona A.    | Woodworker  |
| Bentham, Douglas      | Sculptor  |
| Brewster, Elizabeth   | Writer  |
| Cooke, Helen          | Potter, graphics                                    |
| Crupyk, Sean          | CBC Radio News                                      |
| Floyd, Monte K.       | Composer and performer                              |
| Haensel, Regine       | Writer, President of Saskatchewan<br>Writers' Guild |
| Harris, Frann         | Freelance journalist and editor                     |
| Hodges, James         | Marketing   |
| Houle, Aurore         | Carver and painter                                  |
| Jones, T.             | Writer and broadcaster                              |
| Kaplan, Dr. David     | Musician and performer                              |
| Kerr, Don             | Theatre and poetry                                  |
| Kutryk, Patrick       | Musician and designer                               |
| Macauley, Catherine   | Painter, CARFAC                                     |
| MacDonald, Myles J.   | Painter   |
| MacQuarrie, Jim       | CBC television                                      |
| Mavor, Ronald         | Playwright and teacher                              |
| McConnel, Grant       | Artist, A.K.A. Gallery                              |
| McFadden, Kathleen    | Theatre administrator                               |
| Meszaros, Cheryl      | Art historian, A.K.A. Gallery                       |
| Miller, David         | Performer   |
| Nelson, Randi         | Musician  |
| Quenneville, Jean-Guy | Writer  |
| Rogers, Otto          | Art professor, painting                             |
| Rosenblatt, Joe       | Writer in residence                                 |
| Rutley, Don           | Persephone Theatre                                  |
| Smart, Anne           | Librarian   |
| Swan, Michael         | Musician, Saskatoon Symphony<br>Orchestra           |
| Ternan, Ray           | Writer  |
| Thompson, Noella      | Artist and teacher                                  |
| Wilson, Margaret      | Musician  |
| Zora, Marline         | Potter  |

**Edmonton, Alberta**  
**11 June, 1986**

Ackerman, Rae  
Adams, Lynda  
Albrecht, Wendy

Armstrong, John  
Baker, Bob  
Best, Margaret  
Bois, Claude

Brown, Juliet  
Burns, Kevin

Cantine, Karen A.

Chalmers, R.  
Conrad, Brian  
Dalton, Gillian  
Dobbin, Michael D.

George, Céline-Lise

Gibson, Elan Ross  
Grayson, Kirk  
Greenberg, Annette  
Greene, Cathy  
Guillet, Glenn  
Hales, William  
Harris, Vanessa  
Holyk, Christine

Hughes, Monica  
Iveson, Robert  
Kinch, Martin  
Klein, Earl

J.V. Theatre Productions Ltd.  
Kompany Dance Troupe  
Grant MacEwan Community College,  
Dance Mario Formolo Dance,  
Brian Webb Dance Company, Stage  
Polaris Theatre  
Alberta Cafe Theatre Society  
Phoenix Theatre  
Alberta Crafts Council, toymaker  
Artistic Director, Popicos  
Theatre Society  
Actress, Catalyst Theatre  
Teacher, University of Alberta  
Fine Arts Centre  
Alberta Crafts Council,  
silversmith  
Edmonton Journal  
Stage Manager  
Theatre Calgary  
Alberta Regional Representative,  
Canadian Conference of the  
Arts; Chairman of PACT;  
Producing Director, Alberta  
Theatre Projects  
Performing Arts Advisor, City of  
Edmonton  
Northwest Media Network Guild  
Actor  
Alberta Crafts Council, potter  
Kompany Dance Troupe  
Visual arts; (drawing)  
Technician and designer  
Kompany Dance Troupe  
Edmonton Film and Video Artists'  
Society of Alberta  
Writer  
Visual arts; (sculpture)  
Theatre Calgary  
Actor

|                        |   |
|------------------------|---|
| Lawrence, Graham       | General Manager, Edmonton School<br>of Ballet; musician |
| LeBoutillier, Geoffrey | Writer  |
| McCready, M.           | Alberta Choral Federation                               |
| Mellors, Carol         | Alberta Registered Music<br>Teachers' Association       |
| Miller, Lyn            | Alberta Motion Picture Industries<br>Association        |
| Myers, Marilyn         | Alberta Dance Alliance                                  |
| New, Lorraine          | Printmaker  |
| Owen, Seka             | Painter   |
| Page, David            | Dance   |
| Reid, Monty            | Writer  |
| Reynolds, Alan         | Sculptor  |
| Riskin, Mary Walters   | Writer; Executive Director,<br>Writers Guild of Alberta |
| Rusk, Mary             | Alberta Motion Picture Industries<br>Association        |
| Schoenberg, Mark       | CBC   |
| Schuster, Ron          | Kompany Dance Troupe                                    |
| Scott, Robert          | Painter   |
| Sheppard, Allan        | Executive Director, Alberta Arts<br>Resource Centre     |
| Smith, Wendell         | Equity Advisory Council<br>(Edmonton)                   |
| Stanley, Kelvin        | Architect   |
| Stretch, Narnie        | Kompany Dance Troupe                                    |
| Tarver, Charlene       | Grant MacEwan Community College;<br>(dance)             |
| Weeds, Lynne           | Musician, songwriter, actress,<br>playright             |
| Wynnyk, Theresa        | Television producer                                     |

**Vancouver, British Columbia  
12-13 June, 1986**

|                    |  |
|--------------------|--|
| Bilodeau, Fabienne | Association of National<br>Non-profit Artist Run Centres<br>(ANNPAC) |
| Carolan, Trevor    | Federation of B.C. Writers   |
| Chase, Gilleen     | Women in Focus; (arts and media)                                     |
| Craig, Kate        | Western Front Society  |
| Dorabeck, Jan      | Federation of B.C. Writers   |



|                   |  |
|-------------------|--|
| Grant, Paul       | Vancouver New Music Society  |
| Hickox, April     | Association of National<br>Non-profit Artist Run Centres<br>(ANNPAC) |
| Jensen, Doreen    | Society for Native Art   |
| Kisil, Gerry      | Association of National<br>Non-profit Artist Run Centres<br>(ANNPAC) |
| Lewis, Glen       | Western Front Society  |
| Mascall, Jennifer | Edam Dance   |
| Onley, Tony       | Visual arts  |
| Ozier, Joyce R.   | Vancouver Dance Centre   |
| Reid, Bill        | Visual arts  |
| Tait, Norman      | Woodcarver and visual arts<br>teacher                                |
| Wong, Paul        | Video Inn  |
| Wyngaarden, Corry | Video Inn  |
| Zuckerman, George | Vancouver Concert Music Society                                      |

**APPENDIX 2**  
**BRIEFS SUBMITTED TO THE TASK FORCE**

**Organizations**

ACTRA  
ACTRA (Saskatchewan)  
ACTRA Writers Guild  
A.K.A. Gallery  
American Federation of Musicians of the United States and Canada (AFM)  
Annapolis Royal Community Arts Council  
Association of National Non-profit Artist Run Centres (ANNPAC)  
Arts Administration Resource Centre  
Association des réalisateurs et réalisatrices de films du Québec  
Canadian Presenters of Independent Dance  
Canadian Artists Representation (CARFAC)  
CARFAC (Saskatchewan)  
Centre d'essai des auteurs dramatiques (CEAD)  
Community Arts Council of Vancouver  
Dramatists' Co-op of Nova Scotia  
Faculté des arts de l'Université Laval  
Guelph Spring Festival  
Halifax Coalition on Arts and Culture  
Independent Artists Union  
Independent Artists Union (Student Caucus of the Artists Union)  
Indian Crafts and Arts Manitoba Inc.  
Inuit Circumpolar Conference (ICC)  
Manitoba Crafts Council  
Manitoba Writers Guild Inc.  
Media Co-operative Services Limited  
Mulgrave Road Co-op Theatre  
Music Gallery  
Native Theatre School  
Network of Canadian Presenters of Independent Dance  
Newfoundland and Labrador Crafts Development Association  
Nova Scotia Designer Crafts Council  
Regroupement des professionnels de la danse du Québec inc.  
Saskatchewan Arts Board  
Saskatchewan Writers' Guild  
Shaw Festival

Society for Reproduction Rights of Authors, Composers and  
Publishers of Canada (SODRAC) Inc.  
Société professionnelle des auteurs et des compositeurs du Québec (SPACQ)  
Toronto Arts Council  
V/Tape  
Writers' Federation of Nova Scotia  
Writers' Guild of Alberta  
Writers' Union of Canada  
Youth and Music Canada

Individuals

Bruce, Lorne  
Budovitch, Francine  
Burns, Kevin  
Cameron, Silver Donald  
Eyland, Cliff  
Gee, Kathleen  
Gee, Kenneth Wm.  
Gray, John  
Hall, Pamela  
Hammond, Charlotte Wilson (Nova Scotia representative/Conference  
of the Arts' Board of Governors)  
Herzberg, Rota  
Kevin, Martin  
Léger, Rev., Maurice A.  
MacDonald, Myles J.  
Paris, Jacques  
Pitcher, Jeff  
Roussel, Claude  
Sinclair, Carol  
Sister Allain

**APPENDIX 3**  
**MEMBERS OF THE TASK FORCE**

**Gratien G elinas**

Born in Saint-Tite de Champlain, Quebec, in 1909, Gratien G elinas' work as an award-winning playwright and comedian has earned him a reputation as one of Canada's foremost artists. Since his creation of the famous "Fridolin" character in 1937 and subsequent revues, he has gained international recognition with many successful plays such as Tit-Cog, Bousille et les Justes and Yesterday the Children Were Dancing.

Mr. G elinas is the recipient of numerous Honorary Doctorates from universities across Canada and has also received the Order of Canada Medal. In 1985, he was made a "chevalier" of "L'Ordre National du Qu ebec."

Mr. G elinas held a variety of positions with the National Film Board, the Greater Montreal Arts Council, the Union des Artistes and the Canadian Film Development Corporation. He was founder and director of the Com edie-canadienne in 1957. In 1960, he participated in the creation of the National Theatre School.

In 1967, a committee appointed by the Canadian Centennial Library, under the chairmanship of the Right Honourable Vincent Massey, named Mr. G elinas "one of the 25 great Canadians whose achievements stand out above all others in the century since Confederation."

**Paul Siren**

Born in Thunder Bay, Ontario, in 1917, Paul Siren was recruited by the International Union of Automobile and Agriculture Implement Workers of America as an international representative in 1942. He then joined the Canadian Armed Forces. He has a long history of work in the labor movement and artists' associations. Mr. Siren became General Secretary of ACTRA in 1965. Although he retired from this post in January 1986, Mr. Siren plans to remain with the association for the balance of the year as an advisor.

In 1980, he was appointed member of the Canadian delegation to UNESCO, which signed the Belgrade Convention on the Status of the Artist. He has been the Chairman of the UNESCO/ILO Committee of Experts to develop an International Recommendation on the Status of the Artist since 1977; Convenor and Chairman of the English Speaking Group of the International Federation of Actors (FIA) since the inception of the Group in 1973; and member of the Executive Committee of the International Federation of Actors since 1967.

Mr. Siren has represented Broadcasting (English) on the Canadian Conference of the Arts' (CCA) Board of Governors since 1984 and is currently Vice-president of the CCA.

**APPENDIX 4**  
**STAFF**

**Secretary to the Task Force**  
Keith Kelly

**Writers, Analysts, Researchers**  
Keith Kelly  
Jean-André Leblanc  
Louise Simard

**Co-ordinator**  
Lise Legault

**Secretariat**  
Sylvie Campeau  
Sylvie Larose

**Regional Officers**  
June Anderson (Montreal)  
Angela Bourgeois (Moncton)  
Louise Campbell (Winnipeg)  
Carmen Comeau-Anderson (Moncton)  
Nancy Gagnon (Winnipeg)  
Catherine Hurley (Toronto)  
Camille Leblanc (Moncton)  
Barry Spillman (Vancouver)

**Financial Officer**  
Jill Vaughan

**Production**  
Mireille Albert  
Nina Dell  
Ghislaine Roy  
Heather Wallace

**Translators**  
Les Traductions Tessier S.c.c.

**Editors**  
Les Traductions Translex S.c.c.

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