



# Meeting with Decision Makers

by **Melissa Gruber**

**Communications Coordinator/Coordinatrice des communications CARFAC National**

At CARFAC's last round of board meetings in Ottawa this fall, Paul Dewar, Member of Parliament for Ottawa Centre, was nice enough to come by and give us some tips for meeting with decision makers. Some of our board members then put them into action. Our president, Mario Villeneuve, met Yukon Member of Parliament, Larry Bagnell, Manitoba Representative, Teresa Burrows, met her MP, Niki Ashton and Grant McConnell met Lynne Yeliche, Minister of State for Western Economic Diversification. Although they each represent different parties, all three were receptive to ideas such as the Resale Right, which would give artists a percentage on the resales of their artwork.

While the prorogation of parliament may have been disappointing, the upside is that MPs are more likely to be in their home ridings for the month of February and might just have some time to chat about issues important to visual artists.

Here are some of the tips Paul Dewar mentioned:

## **Before meeting MPs: Strategize**

- Why meet the MP?

- Who to meet?
- Goals for the meeting
- Delegation at the meeting and role for every person
- Talking points
- Background information
- Researching the MP, riding and party
- Prepare an agenda (maximum 30 minutes, including introductions and time for MP's comments)

## **During the meeting: Implement your strategy**

- Be on time
- Go through the background of issues
- Bring an information package
- Make a direct ask to the MP based on his/her riding, party portfolio and personal interest
- Use local examples
- Answer questions honestly. If you don't know the answer to a question, offer to get back to them with the information
- Take notes from the meeting
- Make sure you secure some form of commitment (and ask which staff is responsible to follow up)
- Have the contact info of that staff
- Plan a condensed version of your presentation in case the meeting time is shortened
- Respect the time allocated for the meeting

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**CARFAC**  
BRITISH COLUMBIA

# President's Report

by Julie McIntyre

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## Board of Directors

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Joanne Thomson

Last spring CARFAC BC conducted a survey which concluded that our most important role was advocacy. The Board has embraced that role over the year by taking the following actions:

- press release February 17: “CARFAC blasts provincial art cuts”;
- launched an election toolkit on our e-bulletin, facebook and website;
- launched “What 40% cuts to the arts looks like” email postcard campaign and on facebook;
- created and dispersed PDF handbills with a Churchill quote about culture;
- worked with CARFAC National to send out a press release “Visual artists across Canada outraged by BC cuts”;
- created and dispersed cross-discipline PDF “Restore arts and gaming fund” stickers;
- attended advocacy meetings, wrote letters to elected officials and attended meetings with Minister Kevin Krueger;
- created “Cards for Krueger: A Little Honey” campaign;
- helped organize and attended rallies;
- quoted in newspapers across the province and continuing to work with advocacy teams including the Coalition of BC Arts Service Organizations of which CARFAC BC attends with 21 other groups.

All of this was and is continuing to be done on a shoestring budget with hundreds of volunteers hours.

For forty years CARFAC has been representing and protecting the interests of visual artists across Canada, yet in spite of many advances, many aspects of our socio-economic profile do not seem to have advanced much. The recent Hills Strategy Study (<http://www.hillstrategies.com>) and the provincial government's funding cuts to the arts are evidence of the huge challenges that face individual artists, galleries and the cultural sector at this time.

Ironically, the government has given us one gift this year: they have brought the entire arts community together! Excellent websites have been developed like [www.stopbcartscuts.ca/](http://www.stopbcartscuts.ca/) and [www.creativitycounts.wordpress.com](http://www.creativitycounts.wordpress.com), plus facebook sites like “Organizing against Campbell's cuts to the arts”, “Alliance for the arts” and “ArtsAdvocacyBC”.

However, we need to assert our creativity and strength more effectively in order to improve conditions for artists in BC. Although our membership has more than doubled in the past year, and though our mandate is to speak on behalf of all visual and media artists, our paid membership is a surprisingly small percentage of the many BC artists out there.

Provinces with high CARFAC memberships tend to have more progressive arts policies and funding. With a strong BC membership we can work together to improve the conditions in which we live and work. Please encourage your colleagues to join us. As we brace for the next provincial budget, we'll need each other more than ever.

*What is genius  
but the power of  
expressing a new  
individuality?*

*Elizabeth Barrett  
Browning*

# Making (and Developing) Relationships Creates Sales

by Chris Tyrell

([www.artisurvivalskills.com](http://www.artisurvivalskills.com))

Sales are hard for the creator of any product made to be sold—artistic or not. Achieving sales success for many artists is a serious challenge. We face many obstacles: our own psychology, an adverse economy and, as has been recently revealed by Hill Strategies Research, incredible competition.

Hill Strategies Research (HSR) is a company that provides research services about the arts in Canada and their recent studies tell us that contemporary visual artists face stiff competition for exposure and sales. On the Hills homepage ([www.hillstrategies.com](http://www.hillstrategies.com)) in the section called “Statistical Insights” are documents that provide valuable information relevant to contemporary visual artists who are selling their work.

- “Artists in Canada’s Provinces and Territories” reveals what percentage of the labour force of each province is involved with arts occupations.
- “Artists in Large Canadian Cities” reveals that “Vancouver, Victoria and North Vancouver have the highest concentrations of artists,” and that “Toronto, Montreal and Vancouver all saw an increase in the number of artists between 1991 and 2006.”
- The “Artists in Small and Rural Municipalities in Canada” study reveals what percentage of rural workforces are involved with the arts. There is growth everywhere.

The implications of the HSR research are clear. We get involved in an economically risky and an increasingly competitive profession when we choose to

become professional artists who sell their work. That is why so many artists of accomplishment are also part-time or full-time employees and/or they are married to income earners. Artists who aim to live exclusively off income derived from the sale of their artwork take on a serious challenge; when they also choose to offer the marketplace works that they create free of market considerations, they take on an almost impossible challenge.

Even if you are not involved with the marketplace, visual artists face other professional challenges according to HRS research. In their report, “Finances of Public Museums and Art Galleries,” their statistics reveal declining government financial support and, therefore, an increasing need to generate revenues from attendance, self-generated sales and donations. (The HSR findings are derived from the 2006 Census that pre-dates the current dramatic changes to our economy.)

Not-for-profit art Galleries, facing pressure to increase revenue from their operations, are being forced to program more “blockbuster” type shows that often result in less exhibition of local artists. Commercial galleries are increasingly having to focus on sellable work and their most marketable artists during these challenging times. Some small galleries will close in the face of funding shortfalls—this is already happening in BC where I live.

Yes, there is lots of grim news out there. As is often said during financial hard times, “the wheat will be separated from the chaff.”

Vendors in nearly every sector are being forced to re-think their marketing strategies; so must we. The positive news is what we can learn a lot from a fairly recent MyArtClub.com study that reveals a startling fact about art sales in Canada.

MyArtClub.com undertook a valuable and thoughtful (but not completely scientific) survey in British Columbia that revealed that seventy percent of art sales were between creators and consumers who had a pre-existing relationship. This means the buyers “knew” the artist either because they were friends, family, acquaintances or previous buyers with whom some semblance of a relationship existed. It could be said, therefore, that smart marketing is more about creating relationships than selling objects. Thinking this way - about making relationships instead of sales - is a more comfortable approach to sales for many visual artists.

What are the implications of this revelation for artists who operate a visual arts practice as a small business? Were I an artist seriously interested in sales, I would pay strict attention to my professional communications and I would base my marketing plan on a strategy for expanding my social network. I would take the MyArtClub message to heart, making my communications personal, compelling, entertaining and insightful.

I would also be present as much as possible at my exhibitions and I would animate them with special events so as to begin and develop

# Rural Routes: Art On Rails

by Matthew Wheeler

Following some intensive mural and book publishing projects, I needed to get my art back on track. I had never owned my own studio before, but had built up a good idea of what it should look like over the years. I work mainly by daylight, so big windows and orientation are important. Sometimes direct sun is the light source for my photography, but at other times I need soft light.

Thanks to the kindness of friends, the solution came in the form of a decommissioned 40 foot heritage CNR box car. It was privately owned and had lain unused off its wheels for many years after a career since 1948 hauling grain, and then as a fuel and tool car. The move of the 25 ton car to a demonstration railway on private property was no small undertaking, but once back on its wheels, it can be moved by hand by one person!

It required extensive cleaning and paint work before framing in to aim for an R28 insulation, both for high energy efficiency in winter and to keep out searing heat from sun on the steel walls in summer. The cost is a bit of space, with the interior narrowed down to 8 ½ feet wide. It will be a tight fit for everything I need including archival storage and the machines I enjoy building to produce art products such as cards and magnets. A large factory-second patio door is now installed in one side, and a six foot square north light window is due to arrive soon. The steel boxcar doors slide over to save energy, protect the glass from local high winds, and



photo by Matthew Wheeler

control lighting. I am hoping to move in soon, and am looking forward to rechanneling the excessive time and energy of renovation into new art. Would I recommend a boxcar project to anyone else? Not likely, but at least when I need a different view or a change of lighting, I will be able to pop outside and get some exercise as I move my studio down the track!

*Matthew Wheeler is a freelance photographer and artist living in the Robson Valley in east-central BC. He is perhaps best known for his wildlife book illustrations, ice lens photography, which he pioneered and is documented on the Landscape As Muse TV series, and for train photos seen in books and stations across Canada including Pacific Central Station in Vancouver and on VLA Rail's postcards.*



Too bad about the cultural cuts.  
I wonder if that's why these paintings are black and white.

*Imagination is more important than  
knowledge. Knowledge is limited.  
Imagination encircles  
the world.*

*Lewis Carroll*

# Farmers Say Resore Arts Funding!

by Bill Horne

([www.claireart.ca](http://www.claireart.ca))

Cariboo farmers Janet Allen and Murray Boal want the BC government to restore arts funding to pre-election levels. Both farmers are angry that the BC government claimed that culture was the “second pillar” of its bid for the 2010 Olympics, and now has slashed arts funding by up to 90% over the next two years.

“We work hard producing nutritious food, but we know people also need the nourishment of books, art, dance, theatre and music,” said Allen.



photo by Bill Horne

“Our economy needs it, too,” she said. Allen notes that every dollar invested by the province in the arts returns between \$1.05 and \$1.36 directly to provincial treasuries through tax revenues. “Surely it makes sense to invest in this sector during the recession, especially considering the growing importance of cultural tourism for jobs.”

Boal says the government ought to be ashamed of devoting the lowest percentage of all provinces of its operating budget to culture in spite of having the largest percentage of its labour force in arts occupations. “We’re investing less than half the national average,” he says. “Québec invests nearly four times what we do. We need to narrow this gap, not make it worse.”

Dragon Mountain Farm was established in 1979 and has supplied 120 North Cariboo households with vegetables every summer since 1997. It is located 35 km southeast of Quesnel, BC on the Quesnel River.

As well as farming, Murray Boal has worked as a woodworker and a musician. He has recorded four CDs, the latest with Bob Campbell as the “wingdamramblers”. Janet Allen has a keen interest in social justice issues and is involved in local economic development. In her spare time she enjoys working with horses and border collies. For his part, Nick loves chasing the ball.

**National Conference for Visual Artists  
& CARFAC AGM**

May 14th & 15th, 2010  
Banff, Alberta

CARFAC invites you to come meet your fellow artists in the mountains and discuss the issues that are important to you such as marketing, artists' fees and public funding

Networking, panels, workshops and more!

Register early at [communications@carfac.ca](mailto:communications@carfac.ca).

# New CARFAC BC Board Members



Born in London, England, **Mia Weinberg** left a career in industrial manufacturing and moved to Vancouver in 1987. Mia graduated from the Emily Carr University of Art and Design in 1994, subsequently her work has been exhibited across Canada and internationally. In 2002,

Mia participated in a collaborative residency at The Banff Centre (Alberta) that resulted in the acquisition of her work by the Walter Phillips Gallery. In 2004 Mia was awarded an Earthwatch fellowship to participate in an archeological project in Washington State. In the same year Weinberg joined D'or Art Consultants as an artist and art consultant. In 2007, Mia was awarded a public art commission for the Muttart Conservatory in Edmonton, it was unveiled in June 2009. In November 2008 Mia's image "Atlin II" received the Director's Selection Award from The Center for Fine Art Photography in Fort Collins, Colorado. Mia's work will be included in the Edmonton Streetscapes public art project: part of the 2009 Alberta Avenue revitalization and in the Richmond Art Columns public art project from 2010-2011.

[www.miaweinberg.com](http://www.miaweinberg.com)



**Joanne Thomson** is an Artist whose work depicts a wide range of subjects and evoke a variety of emotional responses. She is best known for her landscapes and "Bottled" series and you will find her illustration work in many books and brochures. Thomson has never questioned the value of Art-making: monetary, personal and as a vehicle

for social change and her 15 years of involvement with CARFAC BC and CARCC have reinforced this stance. Her passion for understanding the artistic process led her to earn a Masters of Adult Education and she is

sought as a teacher of watercolour and drawing, offering fall and winter session courses in Victoria and weekend workshops in the West. Always seeking new challenges, for the next few months Joanne has a gig working on the Blue Whale Project - the re-articulation of a blue whale skeleton for display at the Beaty Museum at UBC. This project provides inspiration for new paintings on paper and canvas, however her paid job is to disguise the bone repairs so you don't notice them or her painting! Quite a challenge!

[www.joannethomson.com](http://www.joannethomson.com)

**Aaramë Robillard** is a poet and printmaker born and raised on the upper Sunshine Coast. She has been active in the arts community for a number of years, most recently serving as President of the Malaspina Art Society, which operates the public gallery at the Vancouver Island University campus in Powell River. In 2008



she began el Duende Studio a small home-based silkscreening company, which is based now in both Powell River and Nanaimo, BC. She is currently living in Nanaimo while studying Visual Arts at Vancouver Island University. This March, Aaramë becomes the new manager for CVI Centre for the Arts Nanaimo (CAN) and Nanaimo Centre Stage.

## Thank-You Graham Scholes!

After many years of serving tirelessly on the Board, Graham Scholes has decided to step down to devote more time to such passions as printmaking and fishing. Because of Graham, our affiliate has a comprehensive website with PayPal functionality, as well as a members' listserv. He was always willing to pitch in, no matter how much time and effort a particular task, such as updating the membership database, might require. And his persistence helped keep CARFAC BC going during periods when it could have faltered. Thank-you, Graham, and best wishes to you and Marnie at [www.woodblockart.ca](http://www.woodblockart.ca).

# Exposing The Element

by Julie McIntyre

*Visual artist and CAREAC BC's President Julie McIntyre, was one of ten members of Vancouver's arts and culture community that attended the Creative Places + Spaces conference in Toronto October 28-29, after securing bursaries from the City of Vancouver created in partnership with Vancouver City Savings Credit Union. On November 24, the participants shared their inspirations, ideas, challenges and possibilities for Vancouver cultural spaces at the Museum of Vancouver. "Exposing The Element" was Julie's address:*

Many of you will be familiar with Sir Ken Robinson's amazing speech, "Do schools kill creativity?" on TED.com where he champions a radical rethink of our school system, on the premise that teaching creativity must be considered as important as teaching literacy and numeracy. He believes our school system is an archaic industrial model predicated on conformity, such as grouping children based on their "date of manufacture," and educates people out of their creativity.

In his keynote address at the Creative Places + Spaces Conference, Robinson delivered another inspiring speech with precise comic timing and profound insights that won him the only standing ovation of the event. This speech sold his recent book, *The Element: How Finding Your Passion Changes Everything*, and his message is well worth repeating: We are facing a human resource crisis because we're squandering our creative talent and authentic selves. People are over-specialized and over-professionalized. The by-product is a majority of people are not doing what they have a natural and passionate capacity for. "If passion meets aptitude", says Robinson, "we need never work again".

Most of us in the room probably understand and live this passion at least to a degree, but how many would want our children to grow up to be professional artists in Canada? Since my child was a baby, I have taken her to every art opening, performance and class I could afford, partly in hopes that she rebels as a teenager and moves into applied sciences. The sad fact is, I would not want an artist's life for my child, (at least how I have lived it), so how can I ask parents and school boards to nurture their children's talents?

As a creative practice, Robinson suggests, "If you're stuck on a question, ask a different one." So another

question that sidelines the issue of our society's indifference to creative professionals is, What qualities will my daughter need to flourish in the future? She will need empathy, tolerance, compassion, generosity, courage, tenacity and be a creative thinker to have a meaningful and rewarding life. In a culture obsessed by numbers, we cannot count on math to provide these attributes.

Robinson defines creativity "as the process of having original ideas that have value" and "innovation as applied creativity". To be creative be it in science or humanities, one must take nothing for granted and be willing to shake off the bonds of common sense. Does building a city in the middle of a desert make sense? Absolutely not, but Las Vegas is the embodiment of risk-taking vision and ingenuity. To my way of thinking Las Vegas is just wrong, but as Robinson says, "If you're not prepared to be wrong, you'll never come up with anything original". I believe the beauty of art is that there is never just one right answer either. There are multitudes to pursue in a variety of ways. At its best, artmaking is a continuous and fascinating problem solving experience.

How do we create environments conducive to creative learning? Get rid of creativity killers like surveillance, evaluations, rewards, competitions, over-controlling situations, restricting choice, or pressuring people to perform in a certain way. An effective teacher provides an inviting environment that encourages self directed learning and models the class to the individual's interests. When I teach, I almost immediately put the tools in the hands of my students so they can train the instruments to do their thing. It is in an unhurried exploration that students learn and remember in a meaningful way. My students are the great teachers. I am simply a facilitator.

On the third Sunday of every month for thirteen years, the Vancouver Art Gallery was transformed into a family friendly space with directed activities that brought exhibiting art off the walls, plinths and screens and into the lives of gallery goers. A workshop could be full of families collaborating to create a giant clay city in response to the urban landscapes of Roy Arden, while down the hall, they could be creating their own three-

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# Exposing The Element

(continued)

dimensional creatures inspired by Will Wright's computer game, "Spore". The brainchild of **supersunday** was Susan Hoppenfeld, whose intergenerational, culturally respectful, richly layered, revolutionary program has been mirrored in galleries around the world. It is bewildering, therefore, why the Vancouver Art Gallery decided to end such a popular program last year.

What I loved about working on supersunday was encouraging parents to talk about art to their kids and make it themselves. The thing about art, is you don't have to be good at it to enjoy doing it. We express natural joy in singing and dancing, painting and sculpturing and dressing and acting out at Halloween parties or Zombie walks, but it is a shame that by adulthood, most of us will only do it occasionally and quite often only after a few drinks. We talk about talent as a gift, but I think the play is the real present. It adds a crucial element to our lives and I praise flash mobs for this reminder.

After the conference, I went to the Art Gallery of Ontario and met a guard who admitted that he had recently been suspended without pay for providing pencils and encouraging children to draw on a gallery wall. When asked why he did it, he said he wanted to see some original, recent art in the gallery. (Of course I fell in love with him on the spot). He initiated the conversation because he overheard my rant about the

use of cell phone numbers posted on gallery walls that provide taped information about the art. This guard (who is also a mixed media artist) confessed that like the VAG, the AGO is trying to dump all their tour guides. I asked why since they are all volunteers, and he replied, "to control what information is supplied". How dreadful. You cannot have a discussion with a tape recording. Eventually I asked the guard how he manages to keep from getting bored standing in the same room for 8 hours a day and he said, "I listen to what people say to each other about the art and mull it over." (Well then I just had to ask him to marry me!)

There are no wrong answers with art. Art is feeling and movement, ideas and vision expressing and celebrating our humanity. Many think artists are crazy for doing what we do, but the fact is, we would be crazy if we couldn't. Creativity IS our element. It is also yours.

Summarized from: Goleman, Kaufman and Ray (1992) *The Creative Spirit*, 61-62

*Creativity exists more in  
the search than in the finding.*

*Stephen Nachmanovitch*

## Meeting with Decision Makers

(continued)

### After the meeting: Follow up

- Within a week of the meeting call on the contacts/email at the office and ask for what the MP committed to
- Maintain a relationship with the staff
- Think about ways of using what the MP has provided in order to build on further action

If you are setting up a meeting with your MP and would like sample talking points for issues such as the Resale Right or are looking for statistics supporting the economic, social and intrinsic arguments for arts funding, email me at [communications@carfac.ca](mailto:communications@carfac.ca).

The Canadian Conference of the Arts also has an advocacy toolkit that you might find helpful:  
<http://tinyurl.com/yhydpuq>.

# Use of Artists' Work for Fundraising Purposes

an excerpt from [www.bestpracticestandards.ca](http://www.bestpracticestandards.ca)

Art auctions are operated as fundraisers by many different organizations. Whether they view the artist as an exhibiting professional who is contributing a professional's work or as a source of cheap income depends on the auction itself. Audiences and results also vary. Since all art auctions keep at least part of the sale price of the work, and since none of them could operate without the artists' participation, artists should consider auctions as business opportunities and/or charitable contributions rather than occasions to be grateful for "exposure".

Gifts and donations are solicited from artists as well as initiated by artists themselves. Artists may donate a work to a registered charity, to federal or provincial governments, to a public gallery or other institution or organization, or to another person as a gift. These donations may be intended by the artist as fundraising, exhibition, or charitable opportunities. In order that the artist may realize the best economic and social return for his or her gift, the artist should be aware of the rules that govern Canada Revenue Agency's consideration of donations for income tax purposes.

Wholesaling of artwork by the artist to a fundraiser is possible but is not considered by this document. Where wholesaling takes place, the artist will sell the work outright to the fundraiser, and the fundraiser may add any markup it considers appropriate in order to reach a selling price.

The artist's relationship to fundraising activities and/or invitations to donate should be that of professional to professional. No artist should feel required to offer gifts of his or her time and production as a response to pressure. At the same time, the artist may legitimately think that the opportunity presented outweighs any unfairness of conditions.

This document outlines artists' rights and responsibilities and those of organizers of fundraising events. It provides explanations of Canada Revenue Agency's rules for the charitable donation of artwork and artists' goods. Its intention is to remove uncertainty and exploitation from this financial and presentation resource for both the artist and the user of his or her work.

## **Donations of Artwork**

No artist should be expected to donate works of art outright to any organization for fundraising purposes. No organization should expect to raise funds through unpaid subsidy by artists' work. Written contracts must be used. If an artist chooses to donate artwork as part of contributing to a community, s/he should be aware of Canada Revenue Agency's regulations regarding charitable donations. As the donation of artwork may not be in the artist's best interests financially, the artist may be advised to consider a monetary donation instead.

## **Donations of artwork for charitable purposes – Canada Revenue Agency (CRA)**

If an artist donates a work to a registered charity, to a federal or

provincial government, to a public gallery or other institution, or to another person as a gift, certain CRA regulations apply. It is the responsibility of the organizer to apply these regulations appropriately, but both artist and organizer should take tax advice from a specialist. If an artwork is donated to a registered charity or a government in Canada, it must be given a value. The value must be an amount not higher than the work's fair market value and not lower than its cost. This amount becomes the proceeds of disposition, and is used to determine capital gain or income. Only registered charities may provide a charitable donation receipt when artwork is donated. Charitable receipts must reflect fair market value. This type of donation is dealt with by CRA in the same way as any other charitable donation, using the information provided in the General Income Tax Guide. When an artist creates a work of art with the intention of selling it but instead donates it, the donation is considered to be a disposition of property from the artist's inventory – the value of the work as described in a charitable donation receipt – must be treated as income by the artist. It is in the artist's best interest to carefully consider the value chosen. None of the information in this section is offered as tax advice. For any tax questions a specialist should be consulted.

## **Proceeds returned to the artist**

Compensation to artists for the sale of their work for fundraising purposes should be guided by industry standards for other

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# Copyright for Visual and Media Artists Workshop 2010 Tour in collaboration with our Community Partners

What is copyright and how does it affect, protect and benefit the work of visual artists? Understanding copyright law is tricky and with the rise of the digital world over the past 15 years, it may have become even more exciting and complicated. Join lawyer Martha Rans in this highly interactive workshop, as she defines what you need to know about copyright with fascinating and relevant case studies.

Martha Rans has been practicing law since 1995 and has acted for artists in all disciplines including painting, photography, architecture, sculpture, textile, film and video, new media, animation, website and graphic design, theatre and dance. She regularly advises arts-related and other not-for-profit organizations on a wide range of legal issues including intellectual property, employment, labour, health and safety and privacy. Martha is the founder and current Legal Director of the Artists Legal Outreach, a volunteer-run community clinic providing access to legal information and advice for artists and arts organizations. Martha is also the Vancouver Project Leader for Creative Commons.

Catch Martha in:

## **Nanaimo**

In Collaboration with Nanaimo Art Gallery  
Tuesday March 2  
7 - 9 PM  
Nanaimo Art Gallery  
150 Commercial Street, Nanaimo  
For further information contact Ed Poli, Gallery Manager,  
250-754-1750

CARFAC BC would like to thank Vancouver Island University for hosting a session on campus with Martha Rans and students on Wednesday March 3.

## **Victoria**

In Collaboration with Saanich Recreation  
Tuesday March 9  
4:00 - 6:30 PM  
Cedar Hill Recreation Centre  
3220 Cedar Hill Road, Victoria  
For further information and to RSVP contact Diane Thorpe, Community Arts Specialist, Saanich Recreation at 250-475-5557

## **Burnaby**

In Collaboration with Burnaby Art Gallery  
Sunday March 14  
3 - 5 PM  
Burnaby Art Gallery  
6344 Deer Lake Avenue, Burnaby  
For further information, contact Sharon Kallis, Public Programmer,  
604-297-4415

## **Kelowna**

In Collaboration with Alternator Centre for Contemporary Art  
Tuesday March 16  
7 - 9 PM  
Alternator Centre for Contemporary Art  
#103-421 Cawston Ave, Kelowna  
For further information, contact Jennifer Pickering, Director,  
250-868-2298

CARFAC BC would like to thank University of British Columbia, Kelowna Campus for hosting a session on campus with Martha Rans and students on Wednesday March 17.

## **West Vancouver**

In Collaboration with Art Connections  
Wednesday March 31  
10 AM - 12 Noon  
Ferry Building Gallery  
1414 Argyle Avenue,  
West Vancouver  
For further information, contact Ruth Payne, Visual Arts Coordinator, Office of Cultural Affairs,  
604-925-7266

## **Prince George**

In Collaboration with Two Rivers Gallery and Studio 2880 Arts Centre  
Saturday April 24  
1 - 3 PM  
Two Rivers Gallery  
725 Civic Plaza, Prince George  
For confirmation and further information, contact Carolyn Holmes, Public Programs Manager, Two Rivers Gallery 250-614-7804 or Wendy A. Young, Executive Director, Studio 2880 -Arts Centre,  
250-562-4526

*CARFAC BC gratefully acknowledges the financial assistance of The British Columbia Arts Council through The Province of British Columbia.*

*Art is much less  
important than life,  
but what a poor  
life without it.*

*Robert Motherwell*

## Relationships

continued

new relationships. I would organize events (as I have done in the past) and/or volunteer with organizations so as to expand my mailing list with as many people as possible with whom I have exchanged something relatively meaningful. And, of course, I would try to be part of two good sales opportunities per year.

But the most important thing I would consider about my business if seventy percent of my sales were going to persons known to me, would be my pricing. If everyone in my social network is driving a Volkswagen and I am trying to sell my art at Cadillac prices, I am not going to sell a lot of work. So, if sales were a vital part of my practice, I would be sure to focus on the creation of products and services affordable to my social network.

I would create compelling communications. I'd consider revising my blog and website, rethinking the language for friends rather than strangers. I'd aim to make all my professional communications invoke the same sense of warmth and gratitude that a letter from a friend creates in me. It can be done. If you need to, get professional communications assistance from someone wise about sales and marketing. If you are serious about your career, it is a worthwhile investment to evaluate your practices regularly and make revisions to your practice if necessary. Times change, so should you.

## Use of Artists' Work

continued

commercial sales of artwork. It is recommended that the artist should retain a portion of the sale price, to be negotiated in advance. Any commissions payable to commercial galleries for the sale of artists' work for fundraising purposes should be negotiated between artist and gallery in advance. Artwork should not be sold for fundraising purposes at below market value. Normally, the artist will establish a Reserve (minimum) price below which the artist reserves the right not to sell the work.

*The full document with checklists for written contracts can be found at [www.bestpracticestandards.ca](http://www.bestpracticestandards.ca)*

*This project has been devised based on the "The Code of Practice for the Australian Visual Arts and Craft Sector" Edition 2, developed, commissioned and published by the National Association for the Visual Arts (NAVA)*

## We Must Stop

by Joanne Thomson

([www.joannethomson.com](http://www.joannethomson.com))

We must stop begging. When we beg we allow someone else to decide our value. I know that the government forms call the process a variety of things, applications, proposals and submissions. I think the last is the most succinct. Submission: "an act of submitting to the authority or control of another." I have, on occasion, considered applying for grants to create artwork and have found the process so onerous and elitist, that I see myself discarded for not knowing the right people, or having completed the appropriate academic credentials. So I have never applied. This has not meant that I have not created meaningful works. It has meant that I have not had to submit to the evaluation of others on the value of the works that I create. I have not had to wait for approval before proceeding. I just proceed. Freely, knowing that I must work within my means. I never get to be a martyr or to feel rejected. This can be a very good thing. As Erika Jong has stated (and I have on the wall in front of me as I write this), "Take your life into your own hands and what happens? A terrible thing: no one to blame."



Let us use our creativity to create a new way to fund the Arts, new ways to ask for our fair share of the budget pie, and give up begging.

## BENEFITS OF MEMBERSHIP

### STRENGTH IN NUMBERS

As a member of CARFAC, you belong to an artist-run organization with a 40-year history of representing and protecting the interests of visual artists across Canada. CARFAC National is currently 4000 members strong and we continue to defend artists' economic and legal rights, as well as educating the public on fair dealings with artists. CARFAC BC's primary goal is to advocate for visual artists in the province and provide information that may assist in your ability to flourish. Your support is our driving force!

### PUBLICATIONS

Members receive the latest issues of the national newsletter, Calendar, and BC members receive copies of Visual Arts Voice. We also have access to publications on copyright, contracts, taxation, etc., at a reduced rate. All artists can download CARFAC's Minimum Fee Schedule for exhibitions, reproductions and other copyrights from [www.carfac.ca](http://www.carfac.ca).

### CERTIFICATES OF CANADIAN ORIGIN

This Certificate, approved by Revenue Canada, was developed by CARFAC to allow works of art being temporarily exported abroad to pass through customs without GST implications. CARFAC processes these Certificates at a reduced rate for members.

### ELECTRONIC BULLETINS

CARFAC BC's Electronic Bulletin allows members to share information such as member shows, art jobs, calls for entry, workshops, art news, requests for help, and studio spaces for rent. Any member can post and receive information under the theme of "artists helping artists". To subscribe, go to our website [www.carfacbc.org](http://www.carfacbc.org) and click on "Join E-Bulletin".

### ACCESSING GALLERIES

All members enjoy free admission to the National Gallery of Canada, and student rate on regular admission at the Vancouver Art Gallery. International Association of Artists Cards are available to CARFAC members at a reduced rate through the National office. These cards allow free or reduced entry to many galleries in Europe.

### CARFAC COPYRIGHT COLLECTIVE INC (CARCC)

CARCC issues licences for exhibitions, communications, reproductions, and reprography of works by visual and media artists at no extra cost to CARFAC members. The Collective negotiates fees for the use of artists' copyrights based on the rates published in the CARFAC Minimum Fee Schedule. For more information, contact Janice Seline, Executive Director  
Toll free: (866) 502-2722; [carcc@carcc.ca](mailto:carcc@carcc.ca) [www.carcc.ca](http://www.carcc.ca)

## NOT A MEMBER? HERE'S HOW TO JOIN OR RENEW

You will find it convenient to join CARFAC BC  
We now have PayPal on our website [www.carfacbc.org](http://www.carfacbc.org)

Name _____	Address _____
City, Province _____	Postal Code _____
Tel _____	Email _____
Medium _____	<input type="checkbox"/> New member <input type="checkbox"/> Renewing
<input type="checkbox"/> Regular (voting) ..... \$52 (Professional Artist - IAA Definition)	<input type="checkbox"/> Associate (non-voting) ..... \$52
<input type="checkbox"/> Household (voting) ..... \$90 (Two artists living at the same residence)	<input type="checkbox"/> Institution (non-voting) ..... \$103
	<input type="checkbox"/> Student (non-voting) ..... \$26
	<input type="checkbox"/> Sustainer (non-voting) ..... \$260

Donation \$ \_\_\_\_\_ Total enclosed \$ \_\_\_\_\_ Date \_\_\_\_\_

- Yes, you may publish my name in Visual Arts Voice as a new or renewing member.
- Yes, you may share my name and address with non-profit arts organizations wishing to contact artists with calls for submissions  
Send me bulletins via e-mail

Membership fees are tax deductible as a professional expense  
All fees include membership in CARFAC National

Please send your cheque or money order to:  
CARFAC B.C., 100 - 938 Howe Street, Vancouver, B.C. V6Z 1N9

