

VISUAL ARTS

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Canada

I. INTRODUCTION

Your career as a visual artist will be creative, exciting, challenging, and always new. You will have independence in your workplace, interesting colleagues, room to learn and grow, and opportunities to set your own projects and deadlines in ways that most workers barely imagine. You will be living your own dream. Even so, there may be times when you will be lonely, disappointed, and out of ideas, time, energy, and/or money. You might be unsure if there is a good reason to go on doing what you dreamed of, or you may feel you can barely remember what your dream was. You will need confidence, luck, support, community, and very likely at least one other career. The rewards will be unimaginable, and so will the demands.

Being an artist is one of the best careers possible. It is also one of the most difficult. Making it work takes talent. It takes discipline, and the ability to continually refresh and renew. Organization doesn't hurt. Idealism helps, and so does a healthy dose of realism.

The purpose of this enhancement to *The Art of Managing Your Career* is to help you make sure the positive aspects of your visual artist's career outweigh the negative. You can expect that there will be negatives. And you can also minimize them.

This document is structured in three parts, "Knowing Yourself", "Knowing Your World", and "The Tool Kit". However, it is recognized that you cannot separate yourself from your community or from the ways you get things done. You may want to read through each part in order, or you may find the document is most effective if you create your own links between ideas in the sections. Feel free to make the information work any way you want to.

II. KNOWING YOURSELF

Assessing Yourself: Personality and Skills

Is there a particular personality and set of skills that guarantee success in your career as a visual artist? As far as character traits go, "The Culture Biz", Chapter 1 in *The Art of Managing Your Career*, provides some tools to help you analyze and rate your own qualities. However, Chapter 1 is quick to say, "A high score doesn't automatically assure you riches and fame, nor does a low score necessarily condemn you to certain failure." Nonetheless, some traits are worth developing.

The Personality Characteristics Of Success

One of the most common characteristics of successful visual artists is the ability to work within self-imposed standards and time frames. More than many art forms, the visual arts often require working alone, and frequently without anyone but you to tell you when to start work and how long to stay at it.

If you can consider your day in the studio to be a commitment as any other day at work is, you can finish projects, meet deadlines, and be professional about promises and responsibilities. This is even more important because most visual artists need to fit their studio time around other jobs and tasks. If you have only a few hours each week to work at the career that is most meaningful to you, and you wait for "inspiration" to strike before you do so, months and years will go by. But if you give yourself the chance to produce by setting a regular work schedule and sticking with it, your opportunities to create will multiply.

Another valuable quality is emotional resilience. Canada has a small population, a smaller economic base, and very many creative artists. In your career as an artist you will encounter tough competition for exhibition spaces, sales of or recognition for your artwork, and grant funds. Inevitably, you will experience rejection. For a long and satisfactory career, you must know how to take in a rebuff, learn what you can from it, and then go on.

And sometimes you will need the courage to re-evaluate. If your work is rejected repeatedly, you might decide to ask your-

self some questions, such as, am I realistic in my expectations for this stage in my development? Am I targeting appropriate venues? Are my applications for grants or exhibitions as high-quality as possible, including support material, written documentation, and references? Can I find a curator, a consultant, or an artist at a more advanced stage to give me some feedback?

The Skills Of Success

Certain skills are also valuable in a successful visual arts career. A romantic idea persists of artists as dreamy, unrealistic, or limited in what they know. In fact, most successful visual artists know how to deal with finances, make plans, organize their work spaces efficiently, and look after themselves so they have energy needed to keep both an artist's career and a paying-the-mortgage career going. It's a tall order! But you can learn how to do it.

For selected resources, see the Career Management Competency Profile in *The Art of Managing Your Career*, and “The Tool Kit”, below .

Getting There: The Business Plan, the Career Plan

Visual artists have a wide range of expectations for their careers. Your approach, and your clarity about it, can advance both your career and your satisfaction. The following list outlines just a few of the career tracks that artists have chosen.

- You can combine art making with teaching as a member of a college faculty or other school, or with working in the cultural sector, while viewing both as equally important means of personal expression and contributing to your community
- You can make art part time, thinking of it as a valuable part of your life but not more valuable than home, family, and/or community.
- You can take a broad approach and feel that all aspects of your life are part of your art-making process.
- You can consider that your career is your studio work and other means of financial support or community involvement play a secondary role.

Whatever you expect from your career in the visual arts, it is important to remember that it will probably not be your only or your full-time career. According to data published in May, 2005 by Hill Strategies Research,

- Artists in all disciplines who spent more time at their art than at any other occupation in May 2001 earned an average of \$23,500 in 2001.
- One-half of visual artists earned about \$10,000 or less.
- Over 40% of artists hold a university degree.
- University-educated artists earn, on average, only slightly more than overall labour force workers with only a high school diploma.

Apparently you should expect to spend at least some of your productive work hours not in your studio.

And this being the case, to get what you expect from your visual arts career you need a plan. In fact, you may need two, a career plan and a business plan.

A Career Plan

Mapping a career plan is a process of assessing your personality, skills, and interests; considering the options open to you; identifying and evaluating possible choices and exploring alternatives; deciding on short term and long term options; and outlining the steps you need in order to reach your goals.

As you consider your next actions, you may also need to identify the obstacles that are between you and your goals.

Setting goals and planning how to reach them helps make sure you reach your destination. Periodically reviewing your career plan will allow you to see whether you are on track and what you may need to do differently.

A Business Plan

Once you make a career plan, you should also have a business plan that summarizes what you hope to accomplish and how you intend to organize your resources.

According to Canada Business, the Government of Canada department that provides services for entrepreneurs, “The business plan is the road map for operating your business and measuring progress along the way.”

Canada Business goes on to say that when you commit your plans to paper, “your overall ability to manage the business will improve. You will be able to concentrate your efforts on the deviations from plan before conditions become critical. You will also have time to look ahead and avoid problems before they arise. [A business plan] encourages realism. It helps you to identify your customers, your market area, your pricing strategy and the competitive conditions under which you must operate to succeed. This process often leads to the discovery of a competitive advantage or new opportunity as well as deficiencies in your plan. Three or four hours spent each month updating your plan will save you time and money in the long run and may even save your business. Resolve now to make planning a part of your management style.”

For resources in career and business planning, see *The Art of Managing Your Career*, Chapter 1, and “The Tool Kit”, below.

Carrying Out Your Plan: Project Management

Once you know what you want from your career, you need to organize yourself to accomplish your goals. There will be many demands on your time and skills, and managing the project that your art career truly is, is key to success. As Chapter 3 in *The Art of Managing Your Career*, “The A to Z of Project Management”, says, “Your success is determined by those things you have actually accomplished, not by the tasks you still need to accomplish.” Working within the principles of project management is a way to be sure you accomplish what you need to.

What Is Project Management?

One definition of project management is supplied in *A Guide to the Project Management Body of Knowledge*, 3rd edition, published by the Project Management Institute, an international association of project management professionals. It refers to project management as “the application of knowledge, skills, tools and techniques to a broad range of activities in order to meet the requirements of the particular project.”

It goes on to say that project management can be divided into five process groups (initiating, planning, executing, controlling or providing feedback, and closing) and nine knowledge areas (project integration management, project scope management, project time management, project cost management, project quality management, project human resource management, project communications management, project risk management, and project procurement or purchasing / inventory control etc. management).

If you think of your visual arts career as a project in need of management rather than a vaguely-linked set of events that somehow happen to you, you become more likely to have the career you intended. You can also relate project management principles to a specific project, such as the production of an exhibition.

Short Term Project Management

Let's think of an example in the visual arts and apply some project management principles to it. A painter is invited to exhibit at a major public gallery. She has completed some of the work that she will show, but will need to produce more. How can she effectively manage this project, not only so that she delivers as she has committed to, but also so that it becomes part of a successful ongoing visual arts career?

She may find that understanding the five process groups is fairly intuitive, or that she can complete them without further training. She has initiated the exhibition, and she knows that she will need to plan and execute a number of new pieces. She acts as controller when she produces the work and examines it for quality and thematic coherence, and when she considers whether her production is meeting her expectations in terms of the amount of work she expects to need. She closes when she decides that each work and the exhibition as a whole is completed and delivered.

The nine knowledge areas may require more conscious attention. For example, project integration management means that the artist acts as coordinator not only of her own production, but of the timing of contract negotiation, framing, and delivery of the work. Project time management means gauging her abilities and commitments and making sure she is productive when she can be. Being project time manager may mean that for the duration of this effort she will hire a lawn service and a housekeeper, but will take breaks for regeneration through exercise and maintaining contact with friends, as long as the breaks do not become excuses for not producing. Acting as project human resource manager may include keeping track of the hours she spends in the studio, scheduling days off to maintain her physical and emotional health, and setting up appointments with her photographer and the person who builds her crates for shipping.

Long Term Project Management

Long term project management, as when the term is applied to your visual artist's career, means that you will be responsible for the five processes and nine knowledge areas throughout your career. However, always be aware that a good manager knows how to delegate. If someone else can be hired to look after a specific process or knowledge area, that may be a most effective use of your resources.

For more ideas about project management, including organization, proposal writing, finding professional services and professional organizations, developing and using an Action Plan, and much more, see *The Art of Managing Your Career*, Chapter 3, "The A to Z of Project Management".

Always Learning: Professional Development

Professional development in the visual artist's career is many-sided. It can be composed of skills training in some specific area related to your practice, such as laying a watercolour wash, using stone carver's tools, or designing Web sites. It can involve higher education such as a Master's degree. It can relate to the business side of the artist's practice, to establishing networks, or to reinvigorating creativity. It can mean time spent at artist's residencies or travel to view exhibitions of important artworks.

Canadian arts organizations offer many definitions of professional development for visual artists.

- The Canada Council for the Arts, Canada's national artists' funding agency, offers support through Career Development grants for "the development of an artist's career through development activities and/or the growth of a professional network with partners such as critics, curators or art dealers ... [possibly using] tools such as web sites, portfolios and small monographs."
- The Manitoba Arts Council, one of many provincial artists' funding agencies, offers a Travel/ Professional Development Grant for assistance for travel related to short-term study or master classes, out-of-province workshops and exhibitions, and installation costs.

- Regional offices of Canadian Artists Representation/Le front des artistes canadiens (CARFAC) provide artists' professional development training sessions that deal with topics such as taxation, writing grants proposals, marketing, copyright, contracts, and photographing your artwork.
- The Federation of Canadian Artists, national in scope and located in Vancouver, offers professional development workshops in some of these fields and adds lectures such as Six Phases of Creative Problem Solving, The Artist's Life, and Creative Processes.
- In the province of Quebec, le Regroupement des artistes en arts visuels du Québec (RAAV) provides training in copyright and contract negotiation, taxation, coaching, and developing your art practice, among other sessions.
- The Nunavut Arts and Crafts Association (NACA) links artists to training through its Web site.

These resources are only a sample of those available.

In your region, there will be agencies providing opportunities and resources that match your needs for training, knowledge, support, and growth. For a list, see “The Tool Kit”, below.

Unexpected Growth

In addition to the more obvious occasions for career development that will be part of your visual arts career, you will sometimes find opportunities to cross disciplines or learn new technologies that will surprise you with their relevance. You may also discover opportunities in areas of activity that initially appear to be unrelated at best and a stumbling block at worst. Many artists have found that the day job they accept only because they need the money unexpectedly brings networks, training, and/or new ways of thinking. More than most careers, the visual arts career needs input from outside itself. Take advantages of the chances you get!

Finally, remember that professional development opportunities may not be the territory of formally constituted organizations only. Many visual artists have found that mentorships have provided them with lasting development benefits. Mentors are people who have been where you want to go and who can tell you how to get there. A mentor supports, and shares experience, knowledge and wisdom. A mentor can help you define individual goals and find ways to achieve them. Mentorships may be short-term or lifelong, specific to a particular project or general to a career.

To find a mentor you may turn to an organization such as CARFAC or RAAV, to a teacher you have had, to a granting agency, or to other artists. Social occasions within the visual arts may provide opportunities to connect with a mentor. For a list of Web sites concerned with mentoring, see “The Tool Kit”, below. If you are searching for a mentor informally, consider that the relationship is not one-way. Your mentor will also be looking for opportunities to grow.

Recognizing Exploitation: Your Rights as a Visual Artist

As you develop in your visual arts career, you and your work will become more visible and therefore more desirable. There may be times when you find you are dealing with pressures you did not expect. Examples of situations of potential pressure include exhibiting, being commissioned, negotiating reproductions of images, selling artwork, and dealing with copyright. You may react emotionally under pressure, out of feelings of anxiety or fear. But if you have thought in advance of your role and rights as a creator, you may instead be able to take steps to see that situations resolve in the way most appropriate for you.

Whenever you are considering the use of your work, keep in mind that you are the one who has the right to decide what happens to it. You want your work to be used, but you don't want to be used, or exploited, yourself. Remember that as a visual artist you have the right to negotiate use of your work. Negotiation is a process of coming to an agreement with a user or purchaser of an artwork, or with someone else who has possible input into your artistic career. It does not have to

be an adversarial process.

Negotiating

In negotiation:

- You may state what you want and expect, and hear the other party's requests and expectations.
- You may ask for clarification at any point.
- You may refuse or accept any request, and you may decide to compromise, if that seems acceptable to you.
- You may decide to conclude negotiation with either agreement or disagreement.
- You may decide to get professional assistance, perhaps from a lawyer, a financial expert, or any other appropriate party.

For information on visual artists' professional associations that may provide assistance, see "The Tool Kit", below.

The more practiced and skilled you are at negotiating, the less likely it is that you will fall victim to exploitive situations. But pressure can be applied to even a skilled negotiator, and it can take a number of forms. Friendly persuasion may suggest that the request being made of you is only practical or realistic. Sometimes an assumption is made that your and the user's needs are the same. Moral pressure can be applied, or statements made that you are being unreasonable. The possible loss of a sale or exhibition opportunity might be suggested. Threats may be made.

Pressure

If you are under pressure for any reason with regard to your art, remember that you have rights. These rights are the same whether the pressure comes from a dealer, a curator, a commissioner, a purchaser, or any other user.

- You have the right to understand what use of your artwork is being proposed, and to use it in ways you find appropriate.
- You have the right to state a point of view.
- You have the right to propose alternatives if you think there are some.
- You have the right to terminate the discussion, either temporarily or permanently, and the right to say no, even though you understand that the pressurer may follow through on threats.
- You have the right to say yes, even if under better circumstances you would prefer not to.
- You have the right to professional assistance.

Exploitation and Opportunity

Exploitation doesn't always arrive heralded by pressure, however. It may sometimes look like opportunity. The difference between opportunity and exploitation is that if you are offered an opportunity, you benefit and someone else may benefit also. If you are being exploited, the balance of benefit is off. An example of exploitation may be the offer of an exhibition in a public gallery, but only if you waive your rights to copyright, exhibition right and exhibition fee payment, and only if you pay the exhibition's promotional expenses. In this situation, you may want to consider who is benefiting. If the gallery is publicly funded, and is going to receive positive attention because of your work, and the exhibition curator is being paid, as is the printer of the catalogue you are paying for and the maintenance staff person who mops up after the opening reception you have also paid for, perhaps this is not opportunity but exploitation.

However, if the show will give you some needed exposure, and the gallery is entirely self-funded, operated by volunteers, and part of a community that you enjoy being included in and supporting, perhaps this is genuine opportunity for everyone involved. Visual artists need to be watchful for exploitation. You also need to be watchful for professional development opportunities, chances to network, and occasions when you can truly contribute.

For more on copyright, the exhibition right and exhibition fees, see the second part of this document, “Knowing Your World”.

Money: Making It, Keeping Track of It, Losing It

As discussed in the previous section “Managing the Project”, most visual artists have more than one job. If your artwork is saleable you may not need as consuming a second career, but you will be unusual if you don’t need something. You may decide to integrate your visual arts career and your second career, you may prefer to keep the two separate, or you may transition between these states. Visual artists also fund their studio practices in ways that are not employment-related, such as grants, art-related business ventures, and non-art sidelines.

Employment

Employment is a double-edged sword. Depending on the job you have, you may have financial security and a feeling of contributing, but you may also have less time to make art and some feeling that your identity as an artist is not your primary identity. If your job has fewer demands and/or fewer hours, you may have more freedom but less money. A visual artist is unlike artists in dancers’, musicians’, or actors’ careers, who may have jobs that are not always artistic but allow the artists to practice their skills and be seen while doing so. Your job probably will not produce growth in your art career. At the same time, it may produce valuable contacts or the kind of personal stimulation that encourages growth in your art work.

As you consider the options open to you, you should also consider what you hope to get out of your job, how long you expect to be in it, and whether it will nourish you in the ways you know are most important. Visual artists have found satisfaction employed in such art-related spheres as art galleries, graphic arts or design businesses, art supplies and frame shops, and arts administration. Options less directly connected to the art world but that use artists’ knowledge may include art therapy, art teaching, and writing about art. Completely unrelated professions can also gratify, with examples being librarianship, pharmacy, accountancy, and business. The more your two professions are separate, the more likely you will need special training in both. It is worth adding such possibilities to your project management plan.

Grants

Granting agencies may help you fund your career. Being able to find funding has many advantages and almost no drawbacks. If you receive a grant, you are paid to do what you love, on your own time and schedule. You will probably need to report your accomplishments at the end of your grant period, but you will usually be given considerable freedom to find your own way as you work on your project.

What are the downsides? The competition for grants in the visual arts is fierce. You will need to spend time and energy working on the grant proposal, and you won’t know for some time whether you have been successful. Some visual artists have been so disappointed about not getting grants they had hoped for that they stop trying. But if you are successful, it is one of the best experiences an artist can have.

The major national granting agency for visual artists in Canada is the Canada Council for the Arts. Each province and territory has a similar agency with a regional focus. Contact information for these is listed in “The Tool Kit”, below.

To give your grant application the best chance possible, there are some things you can do.

- Make sure that you are applying within an appropriate program. Granting agencies publish descriptive brochures and online information. Become familiar with it before you apply.
- Make sure your application shows consistency, coherence, and an individual vision. Submit only high quality visual support material that highlights your best art work. Make sure the relationship between your visual support material and the proposed project is evident.

- If you provide additional visual support material, it should add value to your application. Be sure you meet the funding agency's requirements for amount of support material it will accept.
- Make sure your written project description is as clear as possible in its ideas, language, and presentation. Remember that members of granting agencies or juries may be reading large numbers of applications. Yours should stand out for its directness, completeness, and clarity.
- Be sure to use excellent grammar and perfect punctuation, and spell every word correctly.
- Make sure your budget is reasonable, and arithmetically sound.
- Choose referees with care. They should be people who are supportive of your work, and who are appropriate for the program's requirements.
- Review and revise your application as many times as necessary.

For more tips on finding a funding agency and on writing a successful proposal, see *The Art of Managing Your Career*, Chapter 3 “The A to Z of Project Management”, and “The Tool Kit”, below.

Business Ventures and Sidelines

Art-related business ventures may also be a source of income. They may use your visual skills, as in Web site design or home decorating businesses. They may use non-art skills but enable you to focus on artists' needs, as in helping artists with their bookkeeping and taxes, house-sitting for artists who travel for their work, or writing artists' statements and grant applications. The advantage of an art-related business venture is that it can stay small and supportive of your own needs, or it may be allowed to grow until it is a major income-producer. Only you know what skills and contacts you have that may enable such a course of action.

Non-art sidelines also keep many artists operating. These may be as diverse as garden maintenance, serving in a bar or restaurant, and working in a retail outlet. The non-art sideline that is appealing at an early stage of your career may become more difficult as you get older. But as is the case when you develop an art-related business venture, you may discover that some version of the sideline can become a real foundation.

As your second career, art-related business venture, or non-art sideline develops, you may need to review information on career and business planning.

Keeping Good Records

Whatever you do to make money, whether it is directly related to your visual arts career or not, you will be most successful and financially comfortable if you know how much money you have, where it is going, and when you can stop having to work so hard to make it. This is where financial record keeping comes in. You will need it when you operate your studio and when you operate your business. You need it for your own knowledge, for the reports that the funding agency will want, and for the taxman. In addition to keeping track of money, you should also consider making some plans for it, including plans in case of illness and for retirement.

The Art of Managing Your Career, Chapter 4, “Money – Keeping Track”, is full of information on financial records, budgeting, self-employment, income tax, and GST. As well, also see “The Tool Kit”, below

If you approach the money management aspects of your visual arts career with thought and care, and pay attention to financial planning and record keeping, you should never need to know about bankruptcy protection. But things happen. And should you ever find yourself in a state of financial disarray that you can't get out of, there is help.

Debt and Bankruptcy Protection

Many Canadians carry a debt load disproportionate to their ability to pay. Credit is popular. In 2001, 47% of all Canadian households were spending more than their pre-tax income in 2001. Visual artists' income tends to fluctuate, so it is easy to be tempted to spend against a future income possibility. According to the Office of the Superintendent of Bankruptcy

Canada, “The best way to deal with your financial problems is to admit them and get control before they get out of hand.” How can you do that? OSB has some suggestions.

- Contact your creditors and explain why you can't make your payments and suggest making lower payments over a longer period of time.
- Get credit counselling. Contact a local family or community counselling office or association to find out how to get in touch with such a service.
- Ask a bank or financial institution about combining or "consolidating" your debts into one loan.
- If you live in Alberta, Saskatchewan, Nova Scotia or Prince Edward Island you may apply for a Consolidation Order. A Consolidation Order sets out the amount and the times when payments are due to the court. The court will distribute your payments to your creditors. For residents of Quebec, the Voluntary Deposit scheme is similar to a Consolidation Order.
- If you cannot resolve your problem, you may consider bankruptcy. Bankruptcy should be a last alternative. Bankruptcy is a legal process performed under the Bankruptcy and Insolvency Act. This process relieves you of most debts, and legal proceedings against you by creditors should stop. Bankruptcy has long-term implications and results. It should not be considered lightly.

For more resources on debt and bankruptcy protection, see “The Tool Kit”, below.

Documenting Progress: You are Your Own Historian

As your visual arts career develops, so will your art work, and your need to document your production. Remember that you are the only one who can take responsibility for this. Many artists prefer to spend their time making work, not keeping track of it. But if you aren't your own historian, who will be?

Visual documentation

Visual documentation of your work is necessary. More and more visual artists are turning to digital documentation, though slides, photos, and video are still used. You may choose to document works in progress, but documentation of completed work is absolutely necessary. Not only is it necessary so you can track your progress, but it will also be required by funding agencies, exhibition venues, publishers, agents, and others. Your insurance agency may require visual documentation when you apply for insurance on your studio contents or for a particular show. The curator who puts together your major retrospective will take inspiration from a visual record of your entire career, not just parts of it.

Visual documentation is an ongoing necessity. If you are not a photographer then hire someone who is. You can find a professional photographer of art and/or craft by checking with other artists or with your professional association. (For tips on finding a professional association, see *The Art of Managing Your Career*, Chapter 3, “The A to Z of Project Management”, and “The Tool Kit”, below.)

Your documentation needs will vary with your medium. The needs of the painter on canvas may differ from the needs of the performance artist or artist working with time-based installation. Also consider in advance where you may be required to use the documentation, and what kind will be most effective. If you are applying in European venues, you may be asked for slides or photographs or European VHS format video. In North America, digital formats are becoming standard but have not completely replaced slides. Even the specifics of digital formats can vary. Consider whether a user may prefer a particular operating system, format, colour mode, or size and number of files. Also consider what your options are in file labeling preferences, length limits, or players, such as QuickTime, RealPlayer, Shockwave, etc.

Other Supporting Documentation

Visual documentation is not the only form of documentation you may need and should keep. Think of exhibition

catalogues and announcements, copies of reviews, letters relevant to your career, financial documentation. Think of all the ways you can keep the record of your creative journey.

Besides its importance to documenting your visual arts career, visual documentation can have a positive effect on your inspiration. If your artist's sense of identity fails, you can go to your documentation and find out exactly where you used to be and how you got to where you are. On a day when you aren't sure if you ever really were an artist, you will have the exhibition catalogue, announcement, or poster advertising your artist's talk in a "Visitor in the Arts" program, to remind you that you've never stopped being one.

Staying Healthy: Physical Health and Safety; Mental Health

Physical Health and Safety

Visual artists as a group have serious occupational health hazards, yet artists often think of the physical risks as either less dangerous than they are, or inherent in the activity and unavoidable. Artists continue to think this way even when they suffer from work-related allergies or other maladies, or know others who do.

The body has a capacity to eliminate or detoxify many materials but it is not an unlimited one. When "total body burden" exceeds the body's capacity to eliminate or detoxify, accumulation of a substance can cause injury. Because of the body's ability to absorb and transport chemicals, a toxic effect can spread beyond the points of contact. For example, all mucous membranes may be affected even though they are located throughout the body and separated from the original point of contact. Even more dangerous is an effect known as "synergy." This means that the combined effect of two toxins is many times more damaging than either one alone. Common practices which may produce a synergistic effect with art materials are drinking alcohol and smoking.

As an artist you can take steps to lessen the danger from toxic practices. Remember that your profession is inherently dangerous, and take all measures possible to contain danger, lessen toxic spread, and avoid both the synergistic effect and overuse.

For detailed specifications listing product contents, dangers, precautions, and remedies, be aware of the availability of Material Safety Data Sheets (MSDS), available from product manufacturers or Canadian suppliers of art materials. Use them.

In addition to the effect of toxic materials, your work habits or studio space can also affect your health. Some practices are basic to anyone's good health and some are specific to certain practitioners.

- Overworking is not good for anyone. (Also see Mental Health, below.)
- Good ventilation is important. Opening a window is probably not enough.
- Good housekeeping practices promote good health.
- While the computer has not been shown to be harmful, overuse of it can be, resulting in inflamed tendons, ligaments, and muscles.
- Becoming familiar with the dangerous aspects of your own practice or materials will help you avoid them.

In all cases, you should be aware that it is easier to prevent harm than it is to undo it. Don't wait until the damage is done!

For other resources on health hazards for visual artists and prevention of injury, see "The Tool Kit", below.

Mental Health

Health for visual artists consists of both physical and mental health. Like all other professionals, you need a balance of work and play, and of solitude and companionship. But many visual artists work alone, and many work hard to find time for their art. How can you be sure you will stay mentally healthy?

In 2005, Daniel Nettle, Reader in Psychology in the Evolution and Behaviour Research Group, School of Biology and Psychology, Newcastle University, published a paper titled “Schizotypy and mental health amongst poets, visual artists, and mathematicians”, in which he discussed the association between creativity and the predisposition to mental illness. In this paper he outlined his extensive research. Dr. Nettle found that poets and visual artists have higher than average levels of unusual ideas and experiences, almost as high as non-artists with mental disorders. The difference between artists and those with mental illness is that artists tend to retain their sense of pleasure in their work and personal lives, as well as their ability to initiate and persist in goal-directed activities.

What this means is that because of your creativity and enthusiasm you are naturally inclined to stay emotionally well. But like your body, your mind is not impervious to stress. And despite pervasive notions that artists are more creative if they are slightly “crazy”, artists are in fact just like everyone else – they work best when they are well-fed, well-rested, well-aired, and well-adjusted. Look after yourself. You can work long hours, forget to eat or exercise, not get out enough, and fail to vary your focus from time to time, and you can still create. But you can’t do it forever. And if you burn out, you won’t be nearly as creative, or have nearly as good a time.

Remember that burnout is a chronic condition that happens when your body or mind can no longer cope with overwhelmingly high demands. You feel physically and emotionally drained, and you wonder why you are doing what you’re doing. Burnout doesn’t happen overnight, and it doesn’t go away overnight. It’s best not to burn out in the first place. However, if you do, that is when you will find it hardest to accept that some changes are necessary. Burnout not only is painful, but also it wants to keep you under its control.

But you are creative and therefore intuitive, and instinctively you know what you need to do. Step back from the workload. Go outside. Talk to your friends, eat nice food, tidy the house. Remember why you became an artist. It probably wasn’t to work yourself to death! And expect that recovery will take time.

Recovery will take time, but you should start to feel better. If you don’t, and you don’t seem to be able to get yourself re-oriented, perhaps you need some help. Help may be in the form of emotional counseling, spiritual guidance, or medical intervention. Get the help you need, so you can go on as the talented and productive visual artist you are for the rest of your life.

Moving On: Career Transition

You will have many transitions in your visual arts career. You evolve from non-artist to artist or from student to a post-graduate career. Through your career your images may change. So may your sources of inspiration. Your ideas about what you expect from your career may modify or abruptly transform. You may decide that the practice of art does not interest you as much as the interpretation, teaching, or preservation of it. You may even decide that you want to leave the art world completely.

Change Never Stops

Change is a constant in the visual artist’s career, and the ability to adapt is one of the most important skills you can cultivate. You may always have questions. How can I honor my commitments to family, my current employer, and community, as I consider a career in the visual arts? How do I make my way in art if I no longer have the externally-created structures I am used to? Where will another idea or image come from? Am I wasting my time?

If you have questions like these, you are not alone. Many visual artists question themselves or their choices. Most find the process difficult. The commitment required to maintain a career in the visual arts is immense. To change directions within your career, or transition away from it, can feel as though you have dishonoured that commitment.

Remember as you question and look for ways to answer your questions that you honour your commitment to your art

by engaging in your career as a professional, by refusing to accept that being an artist means sacrificing health and/or happiness, by respecting your own artistic decisions as well as others'. Commitment does not mean that either motion or development stop. Your art work will evolve. You will face challenges in making a living. You will encounter boundaries and ways around and through them. You will find peer groups and mentors and sometimes leave them behind. It is impossible that these ongoing challenges will not change you and your visual arts career. A successful career is not a matter of avoiding transition, but of managing it.

Change Management

In the world of business, change management is a specialization that deals with transitions in individuals, teams, organizations and societies, with the aim of moving them from a current state to a desired state. Recent research suggests that having a clear vision of what you want to change and being able to articulate the vision is the most important element for effective and non-disruptive change. The greatest impediment to change is human resistance. As a visual artist managing your career, change management principles can be added to your many skills.

- Take the time to review your aims and values.
- Be as systematic as possible.
- Align the needs of the business with the needs of the people involved, not the other way around.
- High involvement means high commitment.

Even if you are a one-person visual artist's business, it is important to recognize that your belief in the project and its transitions is the most important key to making it work.

From its very beginning to its very end, managing your career is an art!

III. KNOWING YOUR WORLD

Assessing the Industry: The Visual Arts in Canada

The community of visual artists in Canada is culturally diverse, geographically widespread, extensive in interests, traditions, and artistic media, and alive and well everywhere.

Artists At Large

In 2006, Hill Strategies Research released two reports that deal with concentrations of artists in Canada, “Artists in Large Canadian Cities” and “Artists in Small and Rural Municipalities in Canada”. Using data from the 2001 census, the report shows that Vancouver is the most artistic large city in Canada, with an artistic concentration of 2.4%. Toronto ranks fifth (1.6%), and Verdun, Quebec and St. John’s, Newfoundland are tied for sixth (1.3%).

However, these reports point out that living in a large city is no prerequisite for being an artist in Canada. As the reports say, “The most artistic large cities have lower artistic concentrations than many smaller Canadian municipalities... the large municipality with the highest artistic concentration ranks only 28th among the smaller municipalities. “ In fact, the most artistic community in Canada is Cape Dorset, Nunavut, with an artistic concentration of 23%. Across the country, visual artists work to follow their dreams and build their careers.

At the same time, visual artists in Canada experience diverse conditions in the process of doing this. While all visual artists need studio space, places to exhibit artwork, the ability to promote their art and careers, and an understanding of the laws that affect them, the circumstances of these will be different depending on where the artist lives.

Visual artists in Canada also experience a wide range of conditions surrounding the idea of “community.” These may vary because of geography, culture, stage of career, stage of life, personality, and for many other reasons.

But however and wherever you place your career within a community, the community of visual artists in Canada is made up of people like you. This part deals with what living in this community is about.

For resources on the visual arts in Canada, see “The Tool Kit”, below.

Going to the Studio: Work Spaces

All visual artists need work space. But the spaces artists work in are as varied as artists themselves. Visual artists have worked at the kitchen table, in the garage, in a dedicated room in their houses or apartments, in a rented studio or a corner of a rented studio, in co-operative spaces, and in purpose-built studios in special locations.

Choosing a Studio

Where you work and what studio space you need may depend on your work’s form or size, your personality, your job, or even your schedule. It may also depend on a completely different set of factors: your income, your living circumstances, the availability of dedicated studio space, your mobility, your community’s zoning laws — the possibilities are many.

Wherever you are, and however you work, if your studio is a place you feel comfortable and secure in, if it is easily accessible and conducive to work, you will go there more often. You may have many demands on your time and energies, so the more your studio supports your creativity, the wiser an investment it is.

As you choose a studio, there are many factors to think about.

- Do you want residential work space, rented studio space, or purchased studio space?
- Will you need to see clients in your studio? How does this affect your needs for space, accessibility, and layout?

- What are the laws of your community that affect the artistic use of residential and/or commercial premises?
- Do you want to work in the same room with others, completely separately from others, or in some combination? Does the space have sufficient privacy and/or opportunities to associate?
- Does the space seem physically appropriate? Some considerations are size, ventilation, light, heat, and cooling.
- What about parking, utilities costs, insurance, disposal of materials, and cleanup?
- What about safety and security?
- What about long-term plans?
- Can you afford it?

Sometimes your choices will be influenced by factors outside your control.

- If you live in a small community or rural area, commercial artists' studio space may simply not exist.
- If you live in a metropolis, you may need to learn about commercial rents, zoning, artists' live/work spaces, and real estate values before you can make a decision.
- If you are an emerging artist you may not have as many options as the well-established artist.
- If you work with unusual materials, at unusual hours, or rarely, your options may be fewer, or greater.

Some visual artists' associations have addressed the issue of artists' studio space needs. For information on professional associations in the visual arts, see "The Tool Kit", below. "The Tool Kit" also contains more resources on studio space.

Setting Up Your Studio

Once you have chosen a space you will need to consider how to use it most effectively. Remember that the way you set it up can affect your creativity, your productivity, and your health. Make sure that you have the light, furnishings and equipment, ventilation, and cleanliness you need to support your visual arts career over the long term.

Finding an Audience: Exhibitions and Alternatives

(The following is adapted from the *Saskatchewan Visual Arts Handbook*, 8th edition, and is used with permission of Canadian Artists Representation/Le Front des artistes canadiens Saskatchewan/CARFAC SASK.)

Invitation To Exhibit

At some point in your visual arts career you will probably want to show your artwork. You may be professionally ambitious or want recognition or reinforcement. You may want to communicate or receive feedback. You may wish to sell artwork or be paid without selling. You may desire to contribute to a community. Successful exhibiting can provide you with information, satisfaction, and new opportunities to go on creating.

However, for most artists an active exhibiting career does not happen by itself. It must be created and maintained. Most artists will need to spend time and energy approaching and re-approaching exhibition spaces throughout their working lives.

Yet many artists struggle with this need. They don't want to take time away from the studio. They want their work to be appreciated without having to "pitch" it. They get tired of the effort required to make their work known, and they get tired of rejection.

Nonetheless, if you wait for gallery representatives to approach you, you are not taking full responsibility for the success of your own career. If a gallery representative is not aware of your work, he/she cannot help you find an audience for it.

Taking steps to make sure your work finds an audience is part of being professional. Remember that your goal is to provide a professional colleague with the information he or she needs to do his or her job well.

There are different kinds of exhibition spaces, and some will suit your needs better than others. Each has its own requirements. Establishing successful relationships with exhibition venues can be of enormous assistance to your visual arts career.

Finding Your Audience

All artwork has its own audience and each gallery its own viewing public. The artist who has been working and exhibiting for years will often appeal to a different gallery and public than the emerging artist, and the artist who is experimenting and breaking new ground will find a different response than the one who is working in established media and methods. As well, different types of exhibition spaces have different characteristics, approaches, and audiences. Before deciding to approach an exhibition venue, you should think about what you want from it. Can the venue you are considering provide what you want? Can you provide what the venue wants?

Generally, exhibition spaces fall into the categories of public, alternative, and commercial galleries (including co-operative galleries, fairs and markets, and art auctions), and nontraditional venues.

- Public galleries typically provide exhibition opportunities whose purpose is communication rather than selling. Usually a curator or director/curator, or curatorial team, sometimes assisted by a committee of volunteers, is responsible for the gallery's exhibitions. Some curators are more receptive to submissions by artists, or responsive to local work, than others. Usually curators in public galleries will be interested in artists who have completed basic training and who have produced a consistent body of work. The larger the public gallery is, the more likely it will be interested primarily in established artists.
- Artists' centres tend to be interested in experimental or non-mainstream art work. The exhibition program is usually artist-directed and staff administered. Decisions about exhibitions are made either by the Board of Directors or by a volunteer committee struck for that purpose, rather than by a curator. Of all exhibition spaces, artists' centres are able to be most flexible with regard to scheduling and facilities for performative or installation-based work or work with unusual requirements.
- Commercial galleries vary in professionalism, status, type and quality of artwork sold, reputation of artists represented, volume of sales, price range, and/or skills of the operator(s). However, all professional dealers have one characteristic in common: they are in business, and their business is the sale of art. No matter how dedicated, professional and/or sympathetic, the dealer is in business to stay in business, preferably to make a profit. This means that the artists' work which the dealer exhibits must sell.
- Co-operative galleries are run by members of the co-operative. They exhibit work by members and sometimes by other artists. The members share expenses and profits if any. Often these galleries are formed by artists who want a recurring exhibition space or a centre from which to sell work, but are not satisfied with existing public, artist-run, or commercial galleries.
- Art and craft fairs and markets and art auctions range from professional to amateur and may be invitational, juried or open, one-time or annual. They may take commissions or require the payment of a fee. Art auctions are operated as fund-raisers 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.
- Non-traditional exhibition venues can vary as much as the artists who use them. However, they have characteristics in common. One is that artists may reach a new audience with their artwork, an audience that may not frequent galleries. Another is that the artist should be prepared to take on the task of exhibition organization, promotion, security, interpretation, etc. A third is that non-traditional exhibition

spaces do not normally result in sales. For any artist, the non-traditional exhibition venue can provide exposure and independence. For artists working in installation or performance, the non-art site can also become an integral part of a work.

In addition to working within the gallery system solely as exhibitors, some artists have found it is possible to act as curator as well as artist. Artists have also formed curatorial groups, fulfilling the need for independence while spreading the workload among more people. Examples of curatorial groups range from internationally-recognized and ongoing to one-time and local. If you are considering taking on the role of curator in order to have access to the gallery system from the inside, you should be aware that the more professionally you operate, the more respect your exhibition(s) will garner.

Submitting To Exhibition Venues

Because different galleries have differing requirements they have differing submission procedures. In submitting to any exhibition space you can take steps which may enhance your chances of acceptance.

- Assess the kind of work currently being exhibited by a gallery in order to decide whether the gallery is likely to be receptive to your submission.
- Match your level of accomplishment and public profile to the gallery's current exhibition program.
- Listen to what other artists have to say about their experiences in an exhibition space.
- Evaluate the gallery's layout in terms of its physical suitability for your project.
- Research the gallery's preferences for exhibition proposals, and follow through on what you find out.
- Submit the best package of support materials possible.

Make sure your support materials are a good representative for you. Some elements of the portfolio are standard.

- Up to 20 professional-calibre reproductions of your best work are required. Most galleries prefer slides or digital material, but all reproductions must be of excellent quality. These may be the only indication most curators or juries will have of the quality and content of your work. If you are not a photographer then hire someone who is. Video documentation, colour photocopies, CD's/DVDs, and audio tape may be submitted as applicable.
- A resume/biography (also called a C.V.) is necessary. A resume is a written communication which brings your abilities, training, and accomplishments to the attention of others. A resume should be clear and concise, and appropriate to the situation for which it is being used.
- An exhibition proposal is needed when the portfolio is sent to public galleries or artists' centres as your statement of interest in exhibiting. It should be concise, brief, and understandable. Good grammar, punctuation, and spelling are mandatory.
- An artist's statement may be added if there is a need to state what you believe to be the most important aspects of your art and/or the techniques you use to make it. Like the exhibition proposal, the artist's statement is meant to clarify and must be readable. It is a description of your artistic interests, goals with this work, your previous artistic history, and/or the context in which you would like your work to be considered.
- Include exhibition catalogues or photocopies of published reviews or criticism, if you have them, especially when they relate to the work shown in the visual support materials or to the proposal being made. These indicate your seriousness about exhibiting, and that your work is also taken seriously by others.

Occasionally you will see a specific call or procedures for submission which contradict one or more of the above. Always follow the preferences of the particular venue to which you are submitting work.

Artist/Gallery Relationships

The relationship between artist and gallery is a business relationship, and as in any other partnership, effort is required to make it work. Conflicts can be a part of the experience, but so can mutual rewards. Many problems occur because of assumptions made, uncertainties not clarified, or questions not asked. As an artist, you must think about what is expected, about who is responsible for what, and about what could go wrong. Make sure that you and the gallery understand each other. This will make positive experiences for both parties much more likely. As well, keep in mind that the fact you are discussing important issues does not mean you need an adversarial attitude.

As in any other relationship, the way you act can have an effect on the way you are treated. It is important in a professional partnership that you act professionally. Honour your commitments. Arrive on time for appointments. Deliver the work as promised or the documentation as scheduled. If your concept changes or develops as the work progresses, keep the gallery informed and up to date. If you see problems developing in your relationship with the gallery, have another discussion. Assuming the worst and bad-mouthing the curator, dealer or gallery to other artists is not professional. Accord each exhibition the same respect you would like to have paid to your work.

Contemporary Alternatives

As a 21st century visual artist you have alternatives to the traditional relationship between art and physical space. *According to Artists, Musicians and the Internet*, a 2004 publication of the Pew Internet & American Life Project (Mary Madden, Research Specialist), “American artists have embraced the Internet as a creative and inspiration-enhancing workspace where they can communicate, collaborate, and promote their work. They are considerably more wired than the rest of the American population.” Canadian artists are no different.

For some visual artists, the Internet is a source of promotional and/or sales activity, whether it is by galleries of all kinds, other users of art, or by the artists themselves. Some galleries have taken the idea of Internet promotion to a next conclusion, and operate completely virtually. Some artists’ work uses the Internet as its primary medium. The Internet may also be the work’s subject, but this is not necessarily the case.

For the artist or gallery using the Internet for promotion, its immediate and adaptive nature can be both positive and a challenge. Web site postings must be current and changing to retain the interest of site visitors. Artists who decide to maintain their own sites may devote considerable time and energy to doing so. Artists who contract out this work may find that changes are not made as quickly as the artist might prefer, and sometimes, not as professionally. Other considerations for artists when deciding to make use of the Internet for promotion or sales include quality of reproductions and copyright in images.

Regarding artists’ work that uses the Internet as its medium, Steve Dietz, former curator in new media at the Walker Art Center in Minneapolis, said in a widely quoted definition, “Internet art projects are art projects for which the Net is both a sufficient and necessary condition of viewing/expressing/participating. Internet art can also happen outside the purely technical structure of the Internet, when artists use specific social or cultural traditions from the Internet in a project outside of it. Internet art is often, but not always, interactive, participatory and based on multimedia in the broadest sense.”

According to Mary Madden, issues to be considered for artists using the Internet include the following.

- Has the Internet generally helped or hurt artists' careers, or has it not made any difference?
- Has the Internet improved artists' ability to network with other artists and communicate with their audiences?
- How actively do artists contribute to the creative landscape of the Internet by posting creative content to web sites, blogs, file-sharing networks and other online communities?
- How might the Internet provide inspiration for artists' work – whether it is in the form of research,

collaboration, or sampling?

- How familiar are artists with various copyright laws and rules and how they apply to digital media?
- Do artists think that copyright laws should apply in the same way to digital media as they do otherwise?
- What do artists think about current policy issues regarding copy protection technology, copyright term length, and the disabling of file-sharing activities?

As artists continue to develop their relationships with the Internet, answers to questions such as these will develop and change as fast as the Internet itself does.

For more ideas about getting the word out about your art, see *The Art of Managing Your Career*, Chapter 2, “The Art of Self-Promotion”.

Knowing the Law: The Regulations You Live With

No matter where in Canada you live or what kind of art you make, your life and work are regulated by the law. Regulations exist and may differ markedly at federal, provincial/territorial, and municipal levels. Every artist should be familiar with the legal issues you may encounter and be able to find assistance if necessary.

This section deals with the specifics of laws and regulations for visual artists. Please refer also to *The Art of Managing Your Career*, Chapter 5, “You and the Law”.

Status of the Artist

As the web site of the Canadian Conference of the Arts states, “The need to recognize that artists have the same rights as other citizens, in the workplace and in society, has been the subject of discussion for at least 30 years in Canada, and has been debated for an even longer time in other countries around the world.” Highlights of discussion on the status of the artist at the national level follow.

- In 1951 the Royal Commission on National Development in the Arts, Letters, and Sciences (Massey-Lévesque Commission) stated, “One measure of the degree of civilization attained by a nation might fairly be the extent to which the nation's creative artists are supported, encouraged and esteemed by a nation as a whole.”
- In 1980, Canada signed the UNESCO recommendation on the status of the artist (known as the Belgrade Recommendation), which urged signatory states to consider a broad range of policy development, including funding, training, professional status for artists and access to social programs.
- In 1987 and 1988 Quebec passed two Status Acts dealing with performance and visual/literary disciplines. Subsequent reform has provided tax exemptions on copyright income (inclusive of performing rights and public lending income) for artists. Quebec has also introduced a form of income averaging for artists.
- In 1992 the Canadian federal government enacted the Status of the Artist Act, recognizing artists’ role in society, the right of artists and producers to express themselves and associate freely, the right of associations representing artists to be recognized legally and work for the professional and socio-economic well-being of members, and the right of artists to have official consultative mechanisms. The Act also created the Canadian Council on the Status of the Artist and the Canadian Artists and Producers Professional Relations Tribunal.
- In 1995 the Canadian Council on the Status of the Artist was disbanded, though it remains mandated by the legislation.
- In 1995 the Canadian Artists and Producers Professional Relations Tribunal (CAPPRT) came into full operation. CAPPRT governs professional relations between self-employed artists and federally regulated

producers. It defines sectors of cultural activity suitable for bargaining, certifies artists' associations to represent self-employed artists working in these sectors, and deals with complaints of unfair labour practices and other matters brought forward by artists, artists' associations, or producers.

- In 1997 CAPPRT granted certification to Le Regroupement des artistes en arts visuels du Québec (RAAV) to represent a sector composed of all professional independent contractors in the field of visual arts in Quebec who are authors of original artistic works.
- In 1998 CAPPRT granted certification to Canadian Artists' Representation / Le front des artistes canadiens to represent a sector composed of all independent professional visual and media artists in Canada who are authors of original artistic works, except the artists of RAAV.
- In 2002 a Status of the Artist Act was passed in Saskatchewan without having much effect on most artists' lives. In 2006 legislation was introduced to amend the Act, including a requirement for written contracts for artists, the elements of contracts to be prescribed in regulations. As of this writing, these amendments remain in Committee.
- Other Canadian provinces have examined Status of the Artist issues, with legislation yet to be passed.

Despite the uneven nature of Status of the Artist laws across Canada, such legislation stands to affect considerable positive change on the careers of visual artists. To find out more about how you can influence the outcome of these changes, see “The Tool Kit”, below.

Copyright

As a visual artist working in Canada, you enjoy the protection of one of the international community's more artist-friendly copyright laws. For more about copyright law, see *The Art of Managing Your Career*, Chapter 5, “You and the Law”.

Copyright Law for Visual Artists in Canada

Copyright law in Canada gives you as creator of artwork certain clear rights. In Canada you own these rights because you have created the work. In Canada you do not have to register your copyright to be protected by it.

- You have the right to benefit financially from the work
- You have the right to control its use, including reproduction and publication.
- For artwork created after 1988, you have the right to control its exhibition. This includes the right to benefit financially if the work is exhibited in a “public exhibition other than for sale or hire.”
- This right is called the Exhibition Right.
- You have the right to claim authorship of your work.
- You have the right to prevent your work from being used or changed in ways that damage your “honour and reputation.”
- These last two rights are called the Moral Right.
- You have the right to contractually sell, license, give away, or agree not to use your copyright, and to benefit financially from the transaction, except for your Moral Right
- You may not divest yourself of your moral right, though you may agree not to use it (called waiving the right).
- Transferring copyright in one area does not affect your copyright in other areas.
- To be legal, copyright assignment must be in writing.
- The sale of artwork does not constitute the transfer of copyright.
- Appropriating others' images may mean that your own work is not protected.

Exceptions

As with all laws, there are specific exceptions to the law.

- As creator of the artwork, you may reproduce it no matter who holds the copyright.
- Sculptures or “works of artistic craftsmanship” which are in a public place permanently may have two-dimensional versions of them made or published.
- Work which has been published may be reproduced for reasons of “fair dealing.” Fair dealing means private study, research, criticism, review, or newspaper summary. Fair dealing does not apply to unpublished works, and exhibition does not equal publishing.
- In Canada there is no exemption for “educational purposes.”
- If you are employed to make artistic work, your employer holds the copyright in that work. Nonetheless, you may contract with your employer to retain copyright. Note that “employed” means that the employer is making deductions on behalf of Canada Revenue Agency, EI and CPP from the artist's paycheque, and paying holiday pay.
- If you are commissioned, for pay, to create a portrait, photograph (including photolithograph and other photographic print formats) or engraving (including etching, lithograph, and woodcut), you are not the first holder of copyright in the work. This rule applies only to these forms and not to other forms of artwork, except when the Commissioner is the Crown. “Portrait” is considered to mean a representation of a human, not of a dog, house, etc. “Commissioned” means that the artist is an independent contractor who is creating work at someone else's request. Being commissioned is not the same as being employed (see above). In all cases, the artist retains Moral Right. If the Crown commissions any work, copyright in it belongs to the Crown for 50 years from the date of the first publication of the work.
- Artwork which is in the public domain, that is, work in which the term of copyright has expired, is no longer protected by copyright. The term of copyright may vary with the format of the artwork and the type of copyright.
- Even when the artist is not the first holder of copyright, the artist may contract to retain copyright.

International Copyright Law

Canada is a signatory to what is known as “the Berne Convention.” Signatories to the Convention agree to uphold artists' copyright according to the laws of the signatory. That is, if you exhibit artwork in the United States, your copyright will be protected according to the law of the United States, not of Canada. Each country's copyright laws are different. Be sure to find out how this affects your copyright protection if your work leaves Canada.

Internet Copyright

Canadian copyright legislation does not specifically refer to the use of visual artists' work in the Internet. This does not mean it is not protected, and using an image from or on the Internet is subject to the same copyright laws as any other use. However, compliance is difficult to enforce. As a visual artist you should be aware that once your work is on the Internet you have little or no control over it.

The Exhibition Right and Exhibition Fees

In Canada, you as a visual artist have the right to benefit from temporary or permanent exhibitions of your artwork created after 1988. Across Canada, Canadian Artists Representation/Le Front des Artistes Canadiens (CARFAC) has worked with visual artists and the users of art to be sure that you are fairly compensated for the use of your work. CARFAC and the Canadian Artists Representation Copyright Collective (CARCC) have published standard fee schedules so that you are not negotiating alone for the exhibition fees you are legally entitled to.

The following is taken from CARFAC Minimum Fee Schedule 2006, Introduction to the Fee Schedule.

“Since 1968 and approximately every two years, CARFAC has issued its exhibition fee schedules. These schedules were developed from rates established by Jack Chambers and Tony Urquhart in 1968. They were updated through negotiation and usage, and reflect increases in the cost of living. All fees are considered mini-

imum payments for the use of the copyrights and/or the professional services of visual/media artists.

“The payment of the Exhibition Right for the public exhibition of artistic production became part of federal copyright law in 1988. This exhibition fee is payment for the use of work created after June 7, 1988 in an exhibition in a public space where the gallery receives public funds. The exhibition fee only applies when the artwork shown is not being actively presented for sale or hire. When art works created after June 7, 1988 in a gallery’s permanent collection are exhibited, a copyright exhibition fee is required to be paid.”

Exhibition fees can improve artists’ economic situations. As an artist, you can do any or all of the following to take advantage of the economic benefits of exhibition fees.

- Refuse to waive the Exhibition Right.
- Choose to exhibit in public exhibition spaces which pay CARFAC fees.
- Understand that the Minimum Fee Schedule is a minimum, not a maximum.
- Affiliate with a copyright collective. The power of association can help insure that you are paid the fees that the law entitles you to receive. Depending on your region, you may associate with CARCC or its counterpart in Quebec, SODART. CARCC was founded by Canadian Artists Representation/Le Front des Artistes Canadiens (CARFAC). SODART was founded by the Regroupement des artistes en arts visuels du Quebec (RAAV).
- Affiliation with CARCC and SODART is separate from membership in CARFAC or RAAV.

For more information about CARFAC, CARCC, SODART, and RAAV see “The Tool Kit”, below

“As You and the Law”, Chapter 5 in *The Art of Managing Your Career* states, “Always rigorously protect your copyright. It is essential to your livelihood.” For more information on copyright protection and on what to do if your copyright is violated, see that chapter.

Contracts

A contract provides a written record of results of negotiation when agreement between two parties has been reached. It may take the form of a formal legal document, or it may be a letter of agreement or understanding. For more on negotiation, see the first part of this document, “Knowing Yourself”, under Recognizing Exploitation: Your Rights as a Visual Artist.

As the *Saskatchewan Visual Arts Handbook* says, “Many artists are concerned that contracts might be confrontational in nature and/or hard to use. They misunderstand either the structure or value of contracts, or are hesitant to ask for one for fear of giving offense. And as long as relationships between the artist and dealer/public gallery/commissioner of a work are harmonious, a contract may appear to be superfluous. However, in cases of disagreement, bankruptcy, or court action, only a written contract is proof of the parties’ intentions.”

Formats for Contracts

A contract does not have to be hard to understand. When you and the user of your artwork have reached a satisfactory conclusion to your negotiations, write down what you have agreed to. Sign it, and ask the other party to do so. To be sure that what you are agreeing to is legal, discuss it with a lawyer first, or with a representative of your professional association.

If you are offered a contract, it is also a good idea to discuss it with a professional before signing,

If you are not offered a contract but you think you should be, you can write to the user of your artwork, outlining your agreement as you understand it. Mail the original and keep a copy of the letter. Should disagreements arise, you will have proof for your claims.

Content in Contracts

A contract can be general or specific, but the more specific it is the less likely you are to have difficulty resolving disagreements. Think about what may happen, how you want your work used, and how you wish to be treated professionally. Think about what is fair to the other party. Think about what you will do in case this business arrangement fails. A contract should represent all these concerns.

Changes to Contracts

Be aware that sometimes the users of artwork ask for more than what they really need. This may be because they misunderstand the law they are working within. It may be because they haven't made an effort to decide what they really require. Sometimes it may be because their motives are exploitive. You are not required to accept the first contract you are offered, or any contract at all.

If you suggest changes to a contract, you can record these by crossing out the part of the contract under discussion, writing in your change, and initialing it. When the user of the artwork has also initialed the change it becomes effective.

For resources on contracts, see “The Tool Kit”, below. For information about needing and using legal advice, see Chapter 5 of *The Art of Managing Your Career*.

Taxation

As Benjamin Franklin said, “In this world nothing is certain but death and taxes.” The taxes that most Canadian visual artists should be aware of are income taxes, the Goods and Services tax, and provincial sales tax.

Income Tax

As a Canadian visual artist operating as a business you must declare income from your artistic practice and related businesses as part of your taxable income. You also have the right to claim legitimate expenses against that income so as to legally reduce the amount of tax you must pay.

Canada Revenue Agency's publication *Interpretation Bulletin IT504R2 Consolidated, Visual Artists and Writers* describes income tax as it relates to the singular situation of artists. It is one of your best tools in understanding the rules that apply to you.

One of those rules, and it is key to your success with income tax law, is that CRA determines your eligibility to claim expenses according to the principle of “legitimate expectation of profit.”

However, IT-504R2 says that, “The nature of art and literature is such that a considerable period of time may pass before an artist or writer becomes established and profitable. Although the existence of a reasonable expectation of profit is relevant in determining the deductibility of losses, in the case of artists and writers it is recognized that a longer period of time may be required in establishing that such reasonable expectation does exist.”

There are a number of factors that CRA uses to determine your status as the legitimate operator of a business. These are listed in IT-504R2.

Also listed in IT-504R2 are the business deductions you may claim against artistic income.

For more information on income tax, see *The Art of Managing Your Career*, Chapter 4. For information on IT-504R2 see “The Tool Kit”, below.

Goods and Services Tax

The Goods and Services Tax (GST) is a tax applied to the sale of all goods and services in Canada. This includes artistic work, artistic services, and the items or services sold in the operation of the businesses you establish to support your visual art career. Basic principles of the GST are as follows.

- You pay GST on the purchase of all goods and services you buy in Canada except for specific items and except when you buy from the operator of a business whose owner feels it is too small to register for GST.
- Whether you also collect GST depends on whether you have registered for it or not.
- You may register for GST when you are receiving any income for the sale or practice of your artistic work.
- You are not required to register until your income reaches a threshold of \$30,000.
- If you register for and collect GST, you are entitled to deduct the GST you have paid from the GST you remit. This effectively reduces the GST you pay on your expenses.
- Legitimate expenses for which you can deduct GST paid are similar to legitimate expenses you claim against taxable income.
- If you have paid more GST in any filing period than you have collected, you are entitled to receive a refund of the difference.

Before deciding whether to register for GST, there are factors you may want to consider.

- Are you a self-employed artist? Registering for GST may add credibility to your claim with Canada Revenue Agency that you are self-employed and operating a business.
- What are your expenses relative to income? If you regularly have high costs, then it may be to your advantage to register. But if you have both low costs and low income, you may feel you will not gain enough to bother.
- Are you selling work through a commercial gallery? The commercial gallery will likely be required to register and therefore to collect GST on sales of your work, whether you are registered or not. If you have not registered, you will receive no benefit from the collection of the tax.
- Will you feel the necessary paperwork is a big enough burden to negate the benefit of any potential tax refunds?

For more information on the Goods and Services Tax, see *The Art of Managing Your Career*, Chapter 2. For resources on GST, see “The Tool Kit”, below.

Provincial Sales Tax

The provinces and territories of Canada operate their regional tax systems in different ways. Yukon, Northwest Territories and Nunavut do not charge territorial sales tax. The provinces of Nova Scotia, New Brunswick, and Newfoundland and Labrador have merged their sales taxes into the Harmonized Sales Tax (HST). HST is administered by the federal government, with revenues divided among participating governments according to a formula. Other provinces continue to impose a separate sales tax at the retail level only, with the exception of Alberta, which does not have a provincial sales tax. Quebec administers both the federal GST and the provincial Quebec Sales Tax (QST). It is the only province to administer the federal tax.

Where provincial sales taxes exist, they range from 5% to 10%. Which goods and/or services are taxed also varies among provinces.

As a visual artist operating a business, you may be entitled or required to register and collect the provincial sales tax. Collection/remittance structures differ from one province to another, but the benefit or lack of it is similar to the GST. For more information on whether you are entitled to or required to register, contact your provincial sales tax office.

Local Laws and Licenses

All municipalities have a legal structure within which they operate. These include municipal tax laws, laws about licensing, and zoning bylaws.

Municipalities usually charge taxes in the form of property tax. If you own property you probably pay property tax, and

if you are a tenant, the owner probably includes it in your rent. (A portion of property tax or rent may be a legitimate business deduction from income tax.)

Some municipalities also charge business tax, which is collected as payment for a business license. Whether you as a visual artist are required to have a business license will depend on your local tax system. However, if you do not handle sales of your artwork or host clients in your studio, you are less likely to need a business license. To be certain, contact your local city hall, town or village office or rural municipality office for licensing and regulations.

Municipal zoning laws also affect many visual artists, and many municipalities administer the use of residential and commercial buildings for artists' studios. For information about zoning bylaws where you live, contact your local community development or planning department.

Living in Community: Networks, Support, Collaboration

According to *A Statistical Profile of Artists in Canada*, a Hill Strategies Research report released in 2004, as a visual artist you are a member of a community of 15,250 painters, sculptors and other visual artists (based on the 2001 census). Within such a large community there are many smaller communities, such as geographical communities, communities of interest, and cultural communities. At times your visual arts community may change. You may find that you are a member of different communities at the same time. And in addition to being a member of one or more visual arts communities, you are also a member of the community at large. Your relationship to your community or communities can profoundly influence your visual arts career.

As a member of a community you share an environment with other members of the same community. That environment is affected by intent, belief, resources, preferences, needs, risks and other conditions. Further, you affect your environment by being part of it.

Despite a persistent popular image of the artist as isolated and/or selfish, most visual artists benefit from recognizing themselves as part of one or more communities, and from actively working in and for their communities. Some artists also choose to make work within the community a prime motivator for their practice.

Part of the Community

As a member of a number of different communities, you have opportunities to build networks, give support to and receive it from others, contribute to action within the community, and promote social and mental health, as well as reach your career goals. Your contributions to the community may be paid or volunteer, long-term or single-project, within or outside your visual arts practice, and made in a group or on your own.

For example, work with artists' centres can give you access to experience, expertise, and exhibition opportunities. By volunteering for boards or committees of artists' associations you may positively affect the working lives of many of your peers. Meeting with others of like interests, whether formally or informally, can inspire ideas, alleviate isolation, and add to your knowledge. Most community interaction has a value-added outcome.

Community Cultural Development

You can also choose to reach outside your visual arts community. You may make a choice as simple as showing your artwork in community-based settings, or you may work with deliberate intention to affect or develop the community at large. Community cultural development, sometimes called ccd, may be one of the fastest-growing movements in the visual arts in the early 21st century.

As ccd.net, the Web site of Community Cultural Development in Australia, says, "Community development principles are a useful starting point for understanding ccd, however, ccd is more than community development + art. It is a unique

practice that works creatively with communities on their own ground, on their own issues, through cultural practice.”

Worldwide, visual artists’ practices are changing from in-studio only to studio-and-community. Agencies as diverse as the Centre for Creative Communities based in London, England, the International Community Foundation in San Diego, California, and the Communication Initiative, focusing on Africa and South America, believe that “the people who can most make a difference in our society are those who have the capacity for thinking and acting creatively in political, economic, social and cultural life. A creative approach can overcome the limitations of traditional boundaries, can facilitate innovative partnerships, and can invite diversity to blossom.” (CCI, 2007). Many European countries provide funding for artists and local government to work collaboratively towards community regeneration.

In Canada, the Artists and Community Collaboration Program (ACCP) is now a permanently funded program of the Canada Council for the Arts. (ACCP defines artists and community collaboration as “an arts process that actively involves the work of professional artists and non-arts community members in creative and collaborative relationships.”) Most provincial arts funding agencies offer programs for community arts residencies and artist-in-schools.

As your visual arts career progresses, you may see ongoing escalation in culture-led development as well as in acknowledgement of the value of the artist in community and community in the artist’s practice.

IV. THE TOOL KIT (LINKS and RESOURCES)

This chapter is a guide to selected resources. The first entries are sources that are relevant to many of the topics in the document. The rest of the resource guide is divided into the same topics as the document.

Some resources may be relevant to more than one topic. However, each is listed once only, with references added under other relevant topics.

At the end of the resource guide there is a list of Advisory Notes published by Canadian Artists Representation/Le Front des artistes canadien (CARFAC) and available from CARFAC Saskatchewan and CARFAC Ontario.

Don't forget also to check out the excellent lists of resources in each chapter of *The Art of Managing Your Career*.

Widely-Relevant Resources

a-n Artists Information Company - www.a-n.co.uk

Artists Help Network - www.artisthelpnetwork.com

Canadian Artists Representation (CARFAC) - www.carfac.ca

Information for Artists: A Practical Guide for Visual Artists, 3rd Edition. CARFAC Ontario, 2005

NYFA Interactive for Artists - www.nyfa.org/level1.asp?id=1

Regroupement des artistes en arts visuels du Québec (RAAV) - www.raav.org

Saskatchewan Visual Arts Handbook, 8th edition. Canadian Artists Representation/Le Front des artistes canadien Saskatchewan, 2007.

KNOWING YOURSELF

Assessing Yourself: Personality and Skills

Career Self-Assessment and Setting Goals. Susan Koblin Schear. NYFA Interactive
www.nyfa.org/level4.asp?id=253&fid=1&sid=51&tid=197

Link to Characteristics of Successful Entrepreneurs
http://www.canadabusiness.ca/servlet/ContentServer?cid=1104766631404&pagename=CBSC_AB%2FCBSC_WebPage%2FCBSC_WebPage_Temp&c=CBSC_WebPage

Coaching the Artist Within: Advice for Writers, Actors, Visual Artists, and Musicians. Eric Maisel. New World Library, 2005

Creativity for Life: Practical Advice on the Artist's Personality, and Career. Eric Maisel. New World Library, 2007

Ten Habits of Successful Artists. Geoffrey Gorman. NYFA Interactive
www.nyfa.org/level4.asp?id=162&fid=1&sid=51&tid=197

Getting There: The Business Plan, the Career Plan

The Business Link: Serving the Needs of Alberta' Entrepreneurs. Alberta Government
www.cbosc.org/alberta/

Canada Business: Services for entrepreneurs. Government of Canada - www.cbsc.org

Setting Clear Goals: The First Step on the Runway to Success. Geoffrey Gorman. NYFA Interactive.
www.nyfa.org/level4.asp?id=163&fid=1&sid=51&tid=197

Statistical Profile of Artists in Canada. 2004. Hill Strategies Research Inc.
www.hillstrategies.com/docs/Artists_in_Canada.pdf

Carrying Out Your Plan: Project Management

Guide to the Project Management Body of Knowledge (PMBOK Guide), 3rd edition. Project Management Institute, 2000.
Excerpts available from www.pmi.org/Marketplace/Pages/ProductDetail.aspx?GMProduct=00100035801

Always Learning: Professional Development

(See also arts funding agencies under Money: Making It, Keeping Track of It, Losing It)

Alliance of Artist Communities - www.artistcommunities.org

Cultural Careers Council Ontario - www.workinculture.ca

Federation of Canadian Artists (FCA) - www.artists.ca

Mentoring Artists for Women's Art - www.mawa.ca

Nunavut Arts and Crafts Association (NACA) - www.nacaarts.org

Visual Arts Ontario - www.vao.org

Recognizing Exploitation: Your Rights as a Visual Artist

Artist exploitation. Wikipedia. 2009.
www.en.wikipedia.org/wiki/Artist_exploitation

Artists' Rights. 2007. CARFAC Saskatchewan.
www.carfac.sk.ca/?s=artistsfees&p=negotiation

Common Artist Legal Problems and How to Avoid Them. Alan Bamberger. 2003. ArtBusiness.Com.
www.artbusiness.com/legalprobs.html

Money: Making It, Keeping Track of It, Losing It

(See also CARFAC Advisory Notes at the end of this guide.)

General resources

Artists Bookkeeping Book. Chicago Artists' Coalition, 2005.

Artist's Fees Toolkit. Richard Murphy. 2004. a-n The Artists Information Company.
www.a-n.co.uk

Bankruptcy and Insolvency Act (R.S., 1985, c. B-3). Department of Justice Canada
www.laws.justice.gc.ca/en/B-3

BDC Business Development Bank of Canada - www.bdc.ca

Office of the Superintendent of Bankruptcy Canada - www.osb-bsf.ic.gc.ca

Self-Employment. 2003. a-n The Artists Information Company
www.a-n.co.uk

Funding to Artists

Alberta Foundation for the Arts - www.affta.ab.ca

British Columbia Arts Council - www.bcartscouncil.ca

Canada Council for the Arts - www.canadacouncil.ca

Daniel Langlois Foundation for Art, Science, and Technology - www.fondation-langlois.org

Manitoba Arts Council - www.artscouncil.mb.ca

New Brunswick Arts Board - www.artsnb.ca

Newfoundland and Labrador Arts Council - www.nlac.nf.ca

Nova Scotia Arts and Culture Partnership Council - www.nsacpc.com

Ontario Arts Council - www.arts.on.ca

Nunavut Arts and Crafts Association — Grants

http://nacaarts.com/english/index.php?option=com_content&view=category&layout=blog&id=53&Itemid=115

Prince Edward Island Council of the Arts - www.peiartscouncil.com

Saskatchewan Arts Board - www.artsboard.sk.ca

Société de développement des entreprises culturelles (SODEC). 2007.
www.sodec.gouv.qc.ca

Yukon Government, Tourism and Culture, Arts Section - www.tc.gov.yk.ca/77.html

Documenting Progress: You are Your Own Historian

Artist Portfolio Guidelines. Dan Fear. 2007. Art-Support.com.
www.art-support.com/portfolio.htm

Portfolio Development for Artists Working in All Disciplines. Susan Myers. NYFA Interactive.
www.nyfa.org/level4.asp?id=255&fid=1&sid=51&tid=197

Staying Healthy: Physical Health & Safety; Mental Health

Artist Beware, Updated and Revised: The Hazards in Working with All Art and Craft Materials and the Precautions Every Artist and Craftsperson Should Take. Michael McCann. Lyons Press, 2005.

Chambers of Commerce Group Insurance Plan. 2006.
www.chambers.ca

Health Hazards for Photographers. Siegfried and Wolfgang Rempel. Lyons Press, 1992.

Health Hazards Manual for Artists: Fifth Revised and Augmented Edition. Michael McCann. Lyons Press, 2003.

Jewelry Workshop Safety Report. Charles Lewton-Brain. Brain Press, 1999.

Non-Toxic Intaglio Printmaking. Keith Howard. Printmaking Resources, 1998.

Overexposure: Health Hazards in Photography, 2nd edition. Susan Shaw and Monona Rossol. Watson Guptil, 1991.

Safe Photo Etching for Photographers and Artists. Wynne Resources, 1991.

Schizotypy and mental health amongst poets, visual artists, and mathematicians. Daniel Nettle.
www.staff.ncl.ac.uk/daniel.nettle/jrp.pdf

Ventilation, reprint edition. N. Clark, T. Cutter, J.A. McGrane. Lyons Press, 2004.

Moving On: Career Transition

Change Management 101: A Primer. Fred Nickols. 2006. Distance Consulting.
<http://home.att.net/~nickols/change.htm>

Essential Services for Aging Artists. Catherine Brandt et al. 2006. H. John Heinz III School of Public Policy and Management, Carnegie Mellon University.
www.heinz.cmu.edu/systems/report/51_FINAL%20SYSTEMS%20REPORT.pdf

KNOWING YOUR WORLD

Assessing the Industry: The Visual Arts in Canada

Artists in Large Canadian Cities. 2006. Hill Strategies Research Inc.
www.hillstrategies.com/docs/Artists_large_cities.pdf

Artists in Small and Rural Municipalities in Canada. 2006. Hill Strategies Research Inc.
www.hillstrategies.com/docs/Artists_small_rural.pdf

Facts About the Presence of the Visual Arts in Canadians' Lives. 2004. Canada Council for the Arts
www.canadacouncil.ca/publications_e/fact_sheets/jy127245404713281250.htm

Going to the Studio: Work Spaces

Square Feet: The Artist's Guide to Buying and Renting Work Spaces. Jennifer Ginder & Carol-Ann Ryan. Toronto Artscape Inc., 2001.

Studio Handbook for Working Artists: a survival manual. Ted Godwin. Canadian Plains Research Centre, 2002.

Finding an Audience: Exhibitions and Alternatives

Artists, Musicians and the Internet. Mary Madden. 2004. Pew Internet & American Life Project.
www.pewinternet.org/Reports/2004/Artists-Musicians-and-the-Internet.aspx

Exhibiting Your Artwork. Dan Fear. 2007. Art-Support.com.
www.art-support.com/exhibitions.htm

Internet for Artists and Craftspeople. 2002. CARFAC Saskatchewan/Saskatchewan Craft Council.
www.availablelight.ca/conference/index.htm

On Your Own: Alternative Exhibition Strategies. Visual Arts Ontario, 1995.

Knowing the Law: The Regulations You Live With

General

Les conditions de pratique des artistes en arts visuels, deuxième édition. Guy Bellavance, Léon Bernier & Benoît Laplante. INRS, 2005

Everyone's Guide to the Law: A Handbook for Canadians. Linda Silver Dranoff. HarperCollins Canada, 2001.

Estate Planning for Visual Artists. Liz Wylie. CARFAC Ontario, 1995.

Exporting Cultural Property from Canada. Canadian Heritage, 1997.

Status of the Artist Act Annotated/prepared by the Legal and Educative Services Branch Canadian Artists and Producers Professional Relations Tribunal.

www.capprt-tcrpap.gc.ca/epic/internet/incapprt-tcrpap.nsf/en/h_tn00043e.html

Contracts

Artists' Contracts: Agreements for Visual and Media Artists. CARFAC Ontario, 2004.

Le droit et les contrats en arts visuels au Québec. Georges Azzaria, & Normand Tamaro. Éditions RAAV, 2001.

Every Canadian's Guide to Common Contracts. Timothy Demkiw Grayson. HarperCanada, 1999.

Protecting Your Interests: A Legal Guide to Negotiating Web Site Development and Virtual Exhibition Agreements. Canadian Heritage, 2002.

www.chin.gc.ca/English/Intellectual_Property/Protecting_Interests/index.html

Copyright

CARCC (Canadian Artists Representation Copyright Collective Inc.)

www.carcc.ca

Canadian Copyright Law: The Indispensable Guide for Publishers, Web Professionals, Writers, Artists, Filmmakers, Teachers, Librarians, Archivists, Curators, Lawyers and Business People, 3rd edition. Lesley Ellen Harris. McGraw-Hill Ryerson, 2001.

Creators' Rights Alliance (CRA) - www.cra-adc.ca/en/

Right of Public Presentation: a guide to the exhibition right. Ottawa: Canadian Conference of the Arts, 1990.

SODART, Société de droits d'auteur en arts visuels - www.sodart.org

Taxation

Certificate of Canadian Origin. CARFAC

www.carfaontario.ca/advisory_notes/certificate_canadian_origin

(This certificate identifies original works of art of Canadian origin, allowing them to be temporarily exported abroad without GST implications.)

Interpretation Bulletin IT504R2 Consolidated, Visual Artists and Writers. Canada Revenue Agency, 2000.

Living in Community: Networks, Support, Collaboration

Artists and Community Collaboration Program. Canada Council for the Arts
www.canadacouncil.ca/grants/ot127253215790781250.htm

Community Cultural Development in Australia - www.ccd.net
(A clearinghouse for information community cultural development.)

Links to Artist Run Centers and Collectives. CARFAC Ontario.
www.carfaontario.ca/links/arccs

Pacific Association of Artist Run Centres (PAARC) - www.paarc.ca

CARFAC Advisory Notes

The following Advisory Notes on many aspects of managing your artists career are available from CARFAC Ontario and CARFAC Saskatchewan. www.carfaontario.ca and www.carfac.sk.ca

Art in Public Places

Art on the Menu

Artist/Dealer Checklist

Artist/Exhibition Checklist

Artist/Mural Checklist

Artist/Public Gallery Exhibition Agreement

Business Entities for Artists

Copyright and Commissioned Works

Copyright for Visual Artists

Exhibiting/Selling Your Artwork Outside Canada

Guidelines for Organizing Art Commission Competitions

Guidelines for Professional Standards in the Organization of Fund-Raising Events

Guidelines for Professional Standards in the Organization of Juried Exhibitions

Hidden Dangers in the Sale of Artworks

Insuring Your Artwork

Loan Agreement for Purpose of Sale

Marketing Strategies for Visual Artists

Model Releases

Notes on Art in Public Places

Original Prints and Reproductions

Preparing for Your Tax Return

Retransmission Rights

Sample Artist/Murals Contract

Trademarks and Trade Names

Using Photographic Images as Source Material

When is a Photocopy an Original Print?

Warehouse Studio Health and Safety

Writing for Visual Artists