

# Strategies for Survival (1986)

01: Introduction (1986)

**Strategies for Survival (1986)** is an archives project produced by UNIT/PITT Society for Art and Critical Awareness in 2023, funded by the BC History Digitization Program at the University of British Columbia.

**Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists** was organized by the Vancouver Artists' League, as a component part of *Vancouver: The Place, Vancouver: The People*, a City of Vancouver centennial project for 1986.

Find the rest of the project linked at [unitpitt.ca](http://unitpitt.ca)



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[01: Introduction \(1986\)](#)

## QUOTE

So, first of all, we'll start with an apology for the delay, it really was quite unanticipated, but I guess every conference has to start with something!

So, welcome, and *bienvenue*, to *Strategies for Survival: State of the Arts/the Art of Alternatives*.



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00:00:00

**Marion Barling, conference coordinator:**

So, first of all, we'll start with an apology for the delay, it really was quite unanticipated, but I guess every conference has to start with something!

So, welcome, and *bienvenue*, to *Strategies for Survival: State of the Arts/the Art of Alternatives*.

[Tone.]



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# INTRODUCTION (2023)

*Strategies for Survival (1986)*, is an archives project produced by UNIT/PITT Society for Art and Critical Awareness, re-presenting the partial proceedings of *Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists*, organized by the Vancouver Artists' League at the Commodore Ballroom in Vancouver, June 9, 10, and 11, 1986.



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00:00:21

**Francesca Bennett, project coordinator:**

Welcome to *Strategies for Survival (1986)*, an archives project produced by UNIT/PITT Society for Art and Critical Awareness, re-presenting the partial proceedings of *Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists*, organized by the Vancouver Artists' League at the Commodore Ballroom in Vancouver, June 9, 10, and 11, 1986.

[Tone.]



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## DOCUMENTS AND ACCESS

For expanded access, this document presents textural and lightly edited transcripts of the presentation.

On the right is the timestamped textural transcript, with all the *ums*, *ahs*, pauses, and grammatical idiosyncrasies of the spoken word, meant to be read with the audio, linked [here](#).

This column on the left provides the lightly edited, easy-to-read transcript. This can be read with or without the audio, and subject headings from the original conference papers, or added for this project, are linked in the [TABLE OF CONTENTS](#) above; matching the timestamps at right.



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00:00:49

**Francesca Bennett, project coordinator:**

If you've already listened to the 2023 introduction (track 00, linked [here](#)), you may wish to skip ahead in this text [to [00:02:00](#)] and then skip ahead in the audio to match the timestamp.

[All the timestamps are linked in the [TABLE OF TIMESTAMPS](#) above.]

If you haven't listened to the introduction, or any of the other recordings, you'll want to know that this is a multi-part project, presenting archival audio recordings alongside textural and lightly edited transcripts, for expanded access.

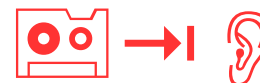
On the left of each transcript document is a lightly edited, easy-to-read transcript that, in some cases, directly excerpts the original conference papers; this can be read with or without the audio.

(By the way, if you're listening to the audio recording, and wondering, "where are the transcripts?" you can find links to those documents in the audio description!)

This column on the right presents the textural

transcript, with all the *ums*, *ahs*, pauses, and grammatical idiosyncrasies of the spoken word, to match the archival audio as close as possible—it may be difficult to read this side of the page without the relevant audio recording, [linked [here](#)].

[Tone.]



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## DAY 1, INTRODUCTION

Marion Barling, of the feminist film collective Women In Focus, was the coordinator for this conference and, as host, Marion will reappear throughout this multi-part project. Here, she introduces the three-day event.

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00:02:00

**Francesca Bennett, project coordinator:**

Marion Barling, of the feminist film collective Women In Focus, was the coordinator for this conference and, as host, Marion will reappear throughout this multi-part project. Here, she introduces the three-day event—we'll join her after the tone on the morning of the first day of the conference, in 1986.

[Tone.]

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## BIOGRAPHY (1986)

[MARION BARLING Vancouver

Conference coordinator, and host.]



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00:02:22

**Francesca Bennett, project coordinator:**

As conference coordinator, Marion Barling was not introduced. As founder of Women in Focus, a feminist film collective in Vancouver, more information about Marion Barling can be found in archives, particularly in the Women in Focus fonds at the University of British Columbia and VIVO Media Arts Centre.

[Tone.]



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## INTRODUCTIONS (1986)

### Marion Barling, conference coordinator:

First of all, we'll start with an apology for the delay, it really was quite unanticipated, but I guess every conference has to start with something!

So, welcome, and *bienvenue*, to *Strategies for Survival: State of the Arts/the Art of Alternatives*, an international conference for artists. My name is Marion Barling, and I'm the coordinator.

This conference is a component part of Vancouver Artists' League's [City of Vancouver] Centennial Project, called *Vancouver: The Place, Vancouver: The People*.

This will be a working conference. "Working" in the way of *networking*, and *working* towards making guidelines for a responsive, as well as culturally relevant system of support for Canadian artists at the federal, provincial, and civic levels. *Working* towards designing appropriate models of organization for artists.

We have invited speakers from 10 countries to present papers and performance from their own informed experiences. All of these artists

00:02:44

### Marion Barling, conference coordinator:

[Sound of a crowd, talking amongst themselves.]

### Marion Barling, conference coordinator:

If people would like to take their seats...

[Marion pauses; the audience is still talking amongst themselves.]

So, first of all, we'll start with an apology for the delay, it really was quite unanticipated, but I guess every conference has to start with something!

So, welcome, and *bienvenue*, to *Strategies for Survival: State of the Arts/the Art of Alternatives*. It is an international conference for artists. My name is Marion Barling, and I'm the coordinator.

This conference is a component part of Vancouver Artists' League's Centennial Project, called *Vancouver: The Place, Vancouver: The People*.

This will be a working conference. Working in the way of *networking*, towards ma— and working towards making guidelines for a responsive, as well as culturally relevant system of support



more than 60 galleries from across Canada. And for providing the simultaneous translation of the conference—a little late, but it's here.

[Marion's voice is tense.]

I'd like to introduce you to the people who will be in the booth translating—Jeanluc Svoboda and Joanne Lacoste. Now, these people will be working extremely hard continually, and we won't even see them, so please be aware that they are there.

As I understand it, the headphones will cause no problem wherever you are, but you will get the best transmission within this inner circle. If you go outside of it, you will get a lesser quality. The translators request no tapping on the mics, as it burns their ears out. If you wish to address the conference by question, or comment, or discussion, you do have to use one of the two microphones in the middle of the aisle, otherwise the translators cannot hear you, and cannot translate.

Lunch will be provided on-site at very reasonable rates, courtesy of Out to Lunch. We do anticipate coffee will be here very shortly too.

So, I'd like to draw your attention to the

[Audience applauds, Marion pauses.]

—I would like to acknowledge, I would like to um, yes, acknowledge the many people who have volunteered many ideas and hours of labour in order to make this conference possible.

I would also like to mention the significant participation of ANNPAC/RACA, the Association of National Non-Profit Artist-run Centres, by their representation at this conference, of more than sixty galleries from across Canada. And for providing the simultaneous translation of the conference—little late, but it's here.

I'd like to introduce you to the people who will be in the booth translating. Um, the booth is over here. And it is Jeanluc Svoboda and Joanne Lacoste. Now, these people will be working extremely hard continually, and we won't even see them, so please be aware that they are there.

As I unde— as I understand it, the headphones will cause no problem wherever you are, you will get the best transmission within this inner circle. If you go outside of it, you will get a lesser quality. Um, and, the translators request no tapping on the mics, as it burns their ears out. And, if you wish to

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conference package, it's colour-coded. On the left-hand side—the blue pages—a map and list of places for refreshment—you know, like restaurants and things in Vancouver. And special events—which appear on the green page—are exciting things that are going on around town, that you can take part of in the evenings, but not in the day.

On the left-hand side is information concerning the conference, which I think is probably self-explanatory. The yellow pages have the biographies of all of the speakers, and the rest is information on the film—which will be shown later today—and the Vancouver Artists' League board, past and present. You have been issued a conference package and a door pass, colour-coded depending on whether you've a three-day pass, a one-day pass or whichever day it is. You will need that pass, so please hang on to it, you'll need it each day.

If we are able to, we're going to copy the transcripts of the speakers' papers on our Xerox machine over there, so if you wish to buy those, we will charge you cost—5 cents a sheet, or a dime for a double-sided page. These are not available at the moment, but we hope to have them

address the conference by question, or comment, or discussion, you do have to use one of the two microphones in the middle of the aisle. Otherwise the translators cannot hear you, and cannot translate.

Lunch will be provided on-site at very reasonable rates, courtesy of Out to Lunch. We do anticipate coffee will be here very shortly too.

So, I'd like to draw your attention to the conference package, it's colour-coded. On the left-hand side, the blue pages, are things like a map, places, refreshment—you know, like restaurants and things in Vancouver. And special events, which appear on the green page, are exciting things that are going on around town, that you can take part of in the evenings, but not in the day. And on the left-hand side is all information concerning the conference, which I think is probably self-explanatory. The yellow pages have the biographies of all of the speakers, and the rest is information on the film—which will be shown later today—and the Vancouver Artists' League Board, past and present. You have been issued a conference package and on your conference package is a door pass, and it's colour-coded

available during the conference, over on the right-hand side by the registration desk.

So, as is inevitable, there have been a few program changes, and they appear on the large program notice in the front entrance and I will go over them now.

Margaret Harrison from Britain, who was scheduled for 9 a.m. today, moves to 9am Wednesday. Unfortunately, the person who booked her ticket made a mistake—I think they got the hours wrong, backwards instead of forwards—and she won't be into Vancouver until this afternoon.

Jürgen Partenheimer, our West German representative, was unfortunately forced to cancel due to a serious illness in his family. But very fortunately, with the help of the Goethe Institut of Vancouver, we were able to find a replacement—Dr. Thomas Deecke will be the first person to speak this morning. The time was scheduled at 9.

After long negotiations with the Nicaraguan government, it wasn't possible to bring in a Nicaraguan artist. However, we have found a very happy replacement in José Ventura, from El Salvador, who has agreed to make a presentation at very short notice, 2 p.m. tomorrow. I'd like to

depending on whether you're a three-day pass, a one-day pass or whichever day it is. You will need that pass, so please hang on to it, you'll need it each day.

If we are able to, we're going to copy the transcripts of the paper on our little Xerox machine over there, of the speakers, so if you wish to buy those, we will have to charge you cost, which will be five cents a sheet, or a dime for a double-sided page. Those are not available at the moment, but we hope to get them available through the duration of the conference and they will be over on the right-hand side along by the registration desk.

So, as is inevitable, there have been a few program changes, and they appear on the large program notice in the front entrance as you come in. And I will go over them.

Margaret Harrison, scheduled for nine a.m. today—if you have your little brochures, the time schedule is on the brochure, the little one that's inside the package—Margaret Harrison from Britain, who was scheduled for nine a.m. today, moves to nine a.m. Wednesday. Unfortunately, the person who booked her ticket made a mistake and I think they got the

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point out that the film by Canadian filmmaker Judith Doyle, *Eye of the Mask*, is on the topic of artists organizing in Nicaragua.

I would like to encourage you to use the balcony areas for any small get-togethers you may wish to have, I think the space is large enough to have a meeting, or if you have something to discuss outside of the conference, you'll be able to have a little room, as it were, and not interfere with the conference.

[Marion draws an audible breath.]

So, enjoy this working conference, and, are there any questions?



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Jürgen Partenheimer, who was our West German representative, was unfortunately forced to cancel his participation in the conference due to a serious illness in his family. But very fortunately, with the help of the Goethe Institut of Vancouver, we were able to find a replacement in Dr. Thomas Deecke. So, Dr. Thomas Deecke will be the first person to speak this morning. The time was scheduled at nine.

Regarding June tenth, after long negotiations with the Nicaraguan government, it wasn't possible to bring in a Nicaraguan artist. However, we have found a very happy replacement in José Ventura, who is from El Salvador, and he's agreed to make a presentation at the conference at very short notice. He will make his presentation at two p.m. on the tenth. I'd like to point out that the film made by Canadian filmmaker Judith Doyle, *Eye of the Mask*, is on the topic of artists organizing in Nicaragua, so we won't be entirely without Nicaraguan content.

Um, I would like to encourage you to use the balcony areas for any small get-togethers you may

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edited transcript



textural transcript



wish to have, we don't have a room situation in here, but I think the space is large enough that if you wish to you know, have a meeting, if you meet people, or if you have something you wish to discuss outside the conference, I think using those balcony areas will be fine, you'll be able to have a little room, as it were, and not interfere with the conference. And it will give you space.

[Marion draws an audible breath.]

So, enjoy this working conference, and, are there any questions?

[Tone.]



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## CLOSING REMARKS (2023)

Thanks for reading. This was just one part of a multi-part project documenting *Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists*, organized by the Vancouver Artists' League in 1986—if you're following along, all of the transcripts and audio recordings are linked directly [here](#), or can be found at [unitpitt.ca](http://unitpitt.ca)

You may have noticed that, like most archives projects, this one is in progress. If you have any recollections or information that you'd like to share about the 1986 conference, or new thoughts in 2023, send us a message at [info@unitpitt.ca](mailto:info@unitpitt.ca)



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00:11:56

**Francesca Bennett, project coordinator:**

Thanks for listening. This was just one part of a multi-part project documenting *Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists*, organized by the Vancouver Artists' League in 1986—if you'd like to follow along, all of the transcripts and audio recordings are linked at [unitpitt.ca](http://unitpitt.ca), [directly [here](#).]

And, you may have noticed that, like most archives projects, this one is in progress. If you have any recollections or information that you'd like to share about the 1986 conference, or new thoughts in 2023, send us a message at [info@unitpitt.ca](mailto:info@unitpitt.ca)

[Tone.]



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