

Strategies for Survival (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

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11: Canadian Sponsor Panel



textural
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QUOTE

Linda Johnson, Department of Communications:

Because in the long run, if it is going to happen, we both need to be on side.

From the audience:

Since this is probably the last comment, I'll try to be brief, but it is very difficult to avoid being bad boy in these situations, as Clive said earlier.

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From the audience:

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[\[Tone.\]](#)

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textural
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11: Canadian Sponsor Panel

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 2, PANEL DISCUSSION

The Canadian Sponsor Panel was the final event on the second day of the conference. Hosted by Rosa Ho, Director of the Surrey Art Gallery, the panel brought together:

Linda Johnson, Department of Communications

Ann-Marie Hogue, Visual Arts Department, Canada Council

W. R. Strachan, Chevron, Canada Ltd.

Donald DeGrow, Community Based Programmes, Manitoba Arts Council

Mary Elizabeth Bayer, UNESCO, Chairperson, Advisory Committee on Culture

Stuart Backerman (replacing Alice Niwinsky), Cultural Planning, City Hall

For the Canadian Sponsor Panel:

“Panelists [were] asked to address the

00:02:00

Francesca Bennett, project coordinator:

The Canadian Sponsor Panel was the final event on the second day of the conference. Hosted by Rosa Ho, Director of the Surrey Art Gallery, the panel brought together speakers from civic and federal government, arts councils, business and UNESCO.

“Panelists [were] asked to address the following questions:

a) What programme does your organization/ department have to support artists, present and future? Do you think these are adequate? What would you suggest to improve support for artists?

b) Artists wish for more control over their economic viability in order to protect their creative wellbeing. What avenues are there in your programme to allow and encourage artists' input into your policy making process?”

11: Canadian Sponsor Panel



following questions:



a) What programme does your organization/ department have to support artists, present and future? Do you think these are adequate?



What would you suggest to improve support for artists?



b) Artists wish for more control over their economic viability in order to protect their creative wellbeing. What avenues are there in your programme to allow and encourage artists' input into your policy making process?"



”



The recent surprise discovery of three more cassette tapes in the UNIT/PITT Archives completed the audio recording of this panel.



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textural transcript



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After the tone, we'll join the conference in 1986.

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INTRODUCTIONS (1986)

Marion Barling, conference coordinator:

I would like to get the Canadian Sponsor Panel going—could I ask people to come back to their seats please?

Immediately. Tout de suite.

We're going to start the Canadian Sponsor Panel.

First of all, I would like to say that we have a little wine leftover from yesterday, so we may have a little wine and cheese again after the panel has finished.

I would like to introduce you to Rosa Ho, who is going to facilitate this panel. She is the Director of the Surrey Art Gallery. Over to you, Rosa.

Rosa Ho, Director of the Surrey Art Gallery, Canadian Sponsor Panel facilitator:

Good afternoon, ladies and gentlemen, colleagues, artists, and friends. Before we start this afternoon, one of our panelists, Mary Liz Bayer, would like to do a short exercise with the audience.

00:03:03

Marion Barling, conference coordinator:

I would like to get the Canadian Sponsor Panel going—could I ask people to come back to their seats please?

Immediately. Tout de suite.

Okay, we're going to start the Canadian Sponsor Panel.

And first of all, I would like to say that at the end of the panel, we have a little wine leftover from yesterday, so we may have a little wine and cheese again immediately after the panel has finished.

And I would like to introduce you to Rosa Ho, who is going to facilitate this panel, and she is the Director of the Surrey Art Gallery. Over to you, Rosa.

Rosa Ho, Director of the Surrey Art Gallery, Canadian Sponsor Panel facilitator:

Good afternoon, ladies and gentlemen, colleagues, artists, and friends. Ah, before we start this

Mary Elizabeth Bayer, UNESCO:

Thank you very much. First of all, we're not pink. You might be surprised, I thought we were all pink when I came in this room. I wonder if everybody would like to try one short exercise. Could you tell me the colour of the eyes of the person to your immediate left?

[Din from the audience.]

Those of you who were successful, would you please raise your right hand? Those of you who actually knew? Oh good, good. We got three, four— four winners, okay.

Now, those of you who know the name of the person to your right?

[Din from the audience.]

First name will do. Both names you get double prize, raise both hands.

afternoon, one of our panelists, Mary Liz Bayer, would like to do a short exercise with the audience.

Mary Elizabeth Bayer, UNESCO:

Thank you very much. Uh, first of all, we're not pink. You might be surprised, I thought we were all pink when I came in this room. Uh, but I wonder— I wonder if everybody would like to try uh, one— one short exercise. Could you tell me the colour of the eyes of the person to your immediate left?

[Din from the audience.]

Is the answer— would those— those of you who were successful, would you please raise your right hand? Those of you who actually knew? Oh good, good. We got three, four— four winners, okay.

Now, those of you who know the name of the person to your right, the name of the person?

You in the translation booth are great. I mean, that's wonderful. And you've been great all day, I know.

Now, those of you who know why you are here right this minute, could you put down on a piece of paper near you—you obviously have a piece of paper because you're taking notes—would you put down what you expect from this panel within the next hour? What do you expect to get?

AA

At the conclusion of this panel discussion, I would like you to put it in a big box down at the corner with a "yes" or a "no", "it was achieved" or "it was not achieved." But put down your expectation.

I think the organizers of the entire conference would be very happy to know what you expect, and did you get it? Because you're spending a lot of time and energy, heart and soul in trying to achieve something. What is the something? And have you achieved it?

So that's your job. These people are going to work

[Din from the audience.]

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textural transcript

11: Canadian Sponsor Panel

like crazy to give you all the information that you can possibly manage to hold, but—are we meeting your expectations? And that’s really about all I wanted to do.

But now check again—do you still know the colour of the eyes of the person beside you?

[Mary Elizabeth pauses.]

I mean, look right into them! And if you’re sitting alone, I mean, turn around and study the one behind you.

[Some laughter from the audience.]

It’s great to be here. And, thank you very much for giving me that moment, Rosa.

Rosa Ho:

I’m very happy to be facilitating this very appropriate and important session. I think the conference organizers are to be congratulated for

lot of time and energy, heart and soul in trying to achieve something. What is the something? And have you achieved it?

So that’s your job. These people are going to work like crazy to give you all the information that you can possibly manage to hold, but—are we meeting your expectations? And that’s really about all I wanted to do.

But now check again—do you still know the colour of the eyes of the person beside you?

[Mary Elizabeth pauses.]

I mean, look right into them! And if you’re sitting alone, I mean, turn around and study the one behind you, that’s your problem.

[Some laughter from the audience.]

It’s great to be here. And uh, thank you very much for giving me that moment, Rosa.

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/ / \

It is the hope of this conference that this is not only an information session, but an idea-generating one as well. The panelists have been asked the following questions:

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“What programs does your organization department have to support artists, present and future? Do you think these are adequate? What would you suggest to improve support for artists? Artists wish for more control over the economic viability in order to protect their creative well-being, therefore what avenues are there in your program to allow and encourage artists’ input into policymaking process?”

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I would like to present the speakers to you in this order. We will start from the representative of a local government and he's sitting on my extreme right, Stuart Backerman. Following Stuart would be a representative of the provincial government, the Manitoba Arts Council, that's Donald DeGrow. And Linda Johnston of the Department of Communications, followed by Mary Liz Bayer of UNESCO, and Ann-Marie Hogue of the Canada Council. And last but not least, the gentleman from the private sector, Mr. Bill Strachan, beside me.

Each speaker will speak for a short period—15 minutes at the most—and then we will take one question before we move to the next speaker. If we didn't get your question at that time, please remember it, and there will be a lot of opportunity to ask at the very end.

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their creative well-being, therefore what avenues are there in your program to allow and encourage artists' input into policymaking process?"

I would like to present the speakers— ah, present the speakers to you in this order. We will start from the representative of a local— local government and he's sitting on my extreme right, Stuart Backerman. Follow— ah, Stuart will be— Following Stuart would be a represent— of the provincial government, the ah, Manitoba Arts Council, that's Da— Donald DeGrow. And ah, Linda Johnston of the Department of Communications, following ah, by Mary Liz Bayer, um, of UNESCO, and Ann-Marie Hogue of the Canada Council. And— and last but not least, the gentleman from the private sector, Mr. Bill Strachan, beside me.

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time, please remember them, and there will be a lot of opportunity to ask at the very end.

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ON CULTURAL CAPITAL/S

Rosa Ho:

I'm going to introduce our first speaker. Mr. Backerman has kindly come this afternoon to replace Alice Niwinsky, who is the Cultural Planner and couldn't be here with us this afternoon.

Mr. Backerman has been the head of the Cultural Affairs Division of the City of Vancouver since 1980. He was originally from Buffalo, New York. He completed an honours degree of Bachelors of Arts and Sciences in pre-law at the School of Management and Business Administration at the State University of Buffalo in New York. He continued his education in BC and received a Masters of Science Degree at the School of Urban and Regional Planning and Environmental Studies at UBC.

Besides serving as manager and supervisor of the Cultural Affairs Division, Mr. Backerman is also the special advisor to the Mayor and the City Council for special events and festivals, among which is the Asia Pacific Festival and the International Children's Festival. He's also responsible for a \$4.1 million civic grant program.

00:09:12

Rosa Ho:

Ah— ah— I'm going to introduce our first speaker. Ah— Mr. Backerman is ah— has come— has kindly come to this afternoon, to— to replace Alice Niwinsky, who— who is the Cultural Planner and couldn't be here with us this afternoon.

Mr. Backerman has been the head of the Cultural Affairs Division of the City of Vancouver since 1980. Um, he was originally from Buffalo, New York. He completed an honours degree of— of Bachelors of Arts and Sciences in pre-law at the School of Management and Business Administration at the State University of Buffalo in New York. He continued his education in BC and received a Masters of Science Degree at the School of Urban and Regional Planning ah— and Environmental Studies at UBC.

Um, besides serving as manager and supervisor of the Cultural Affairs Division, Mr. Backerman is also the special advisor to the Mayor and the City Council for special events and festivals, among which ah— is the um, Asia Pacific Festival and the



Among his achievements in his position with the City of Vancouver, Mr. Backerman is the Mayor's liaison and founder of the Vancouver Partnership for Business and the Arts, and also assisted in the preparation of the city's first cultural strategy plan.

Mr. Backerman—



Stuart Backerman, City of Vancouver:

After a build up like that, I wonder!



But, I bring greetings from Mayor Harcourt, who's on his way to Asia, as part of an economic mission, and City Council. And the reason I do that, is because the Mayor and City Council of Vancouver are an important element and link in support for cultural activities. City of Vancouver is perhaps the leader—in terms of municipalities in Canada—for municipal appropriations to the arts. And that doesn't happen because staff has the will and the motivation and commitment to arts and cultural development, but because the



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transcript



Children's— International Children's— Children's Festival. As well, he's also responsible for a four-point-one million dollar civic grant program.

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transcript



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politicians hear from the people and the artists, in the streets, and in the theatres, and in the exhibition halls, that arts and culture are very important—are in fact more important than what has previously been understood about arts and cultural development in cities.

In fact, when looking at the title for the conference, *Strategies for Survival*, I would go beyond that, and say that we should be discussing strategies for survival of urban centres and cities when talking about arts and cultural development. Because there hasn't been—to my knowledge—any city or urban centre in the world that has created commercial links without a strong, important, vibrant cultural life.

And culture doesn't necessarily mean simply performance arts, or painting, or museums. It means heritage, it means architecture, it means public art, it means design, it means street life, it means animation—it means all of those things put together, creating a cultural industry.

terms of municipalities in Canada—for municipal appropriations to the arts. And that doesn't happen because ah— staff uh, has the will and the motivation and commitment to arts and cultural development, but because the politicians hear from the people and the artists, in the streets, and in the theatres, and in the exhibition halls, that arts and culture are very important—are in fact more important than what has previously been uh, understood about arts and cultural development in cities.

In fact, when looking at uh— the title for the um— ah, conference, *Strategies for Survival*, I would go beyond that, um— and say that, we should be discussing strategies for survival of urban centres and cities when talking about arts and cultural development. Because there hasn't been—to my knowledge—any city or urban centre in the world that has created commercial links without a strong, important, vibrant cultural life.

And culture doesn't necessarily mean simply, uh— uh— performance arts, or painting, or museums. It means heritage, it means architecture, it means

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Now people have problems sometimes, with the term “cultural industries.” But, while the main and most important reason for arts and culture is quality of life—and the building of quality of life and a beautiful life for us all through art and culture—there’s a byproduct of arts and cultural development, which has been poorly misunderstood over the years. And that key element is the business and economic spin-off of arts and cultural development. And the reason that city councils and Vancouver’s mayors, and Mayor Drapeau, and Mayor Koch, and Mayor Feinstein—and it goes on and on, in the United States and Canada—are supporting cultural activities, is because they realize that beyond the important quality-of-life elements that arts and culture brings to a community, there’s also the important economic spin-off of arts and culture.

And we see, in the Social Planning Department of the City of Vancouver, a very important mission—perhaps even more so than a mission, it’s a vision—a vision to see that Vancouver, Canada, becomes the cultural capital of this country, within the next 10 years.

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textural transcript

public art, it means design, it means ah— street life, it means animation—it means all of those things put together, creating, um— really a cultural industry.

Now people have problems sometimes, um— with the term cultural industries. But, while the main and most important reason for arts and culture is the quality of life, and the building of the quality of life, and a beautiful life for us all, through art and culture, there’s a byproduct of arts and cultural development, which has been poorly misunderstood over the years. And that key element is the business and economic spin-off of arts and cultural development. And the reason that city councils and Vancouver’s mayors and ah— Mayor Drapeau, and Mayor Koch, and Mayor Feinstein—and it goes on and on, um— in the United States and Canada—are supporting cultural activities, ‘cause they realize that beyond the important quality-of-life elements that arts and culture brings to a community, there’s also the important economic spin-off of arts and culture.

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Perhaps that sounds, you know, a bit enthusiastic, and perhaps even parochial, but I think that it's an objective that's certainly reachable. And, in my opinion, an objective that's *desirable* for the growth and development of this city. You know, if you take a look at the paper every day, you'll realize that this city—and to a larger degree, the province—has economic problems. Those economic problems, in part, can be solved with a different vision, or a new vision. And that vision includes a strong effort and commitment to arts and cultural development.

You take a look at some of the inner cities in the United States—Baltimore is a perfect example. Before the Inner Harbor of Baltimore was developed—with a very strong arts and cultural development—it was basically a slum area. Subsequent to the development of Harborplace—as they call this in Baltimore—with the arts as a lure or an anchor for people to come to this area, the concomitant development is into the billions [of dollars]. In other words, boutiques and

And we see, in the Social Planning Department of the City of Vancouver, a very important mission—perhaps even more so than a mission, it's a vision—a vision to see that Vancouver, Canada, becomes the cultural capital of this country, within the next ten years.

And perhaps that sounds, you know, a bit enthusiastic, um— a—a—and maybe perhaps even parochial, but I think that that's a— an objective that's certainly reachable. And in my opinion, an objective that's *desirable* for the growth and development of this city. You know, take a look at the paper every day, and you realize that this city—and to a larger degree, the province—has economic problems. Those economic problems, in part, can be solved with a different vision, or a new vision. And that vision includes a strong effort and commitment to arts and cultural development.

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↑ restaurants and hotels and ultimately, residential development occurred, because arts and cultural development was used as a kind of catalyst.

↑ You take a look at Granville Island here in Vancouver. You take a look at Harbourfront in Toronto. And of course, the classic example is Lincoln Center in New York City. These developments are very important, not only to the quality of life, but to the growth and vitality, and the downtown revitalization of cities, here and there, and everywhere.

↑ I just came back from Asia—China, Japan, Korea, and other places—where I was planning for the Asia Pacific Festival. You know, there—to a large degree, without going too overboard—arts and life are intertwined. There isn't a separation of art for the artists, and art for the people. It seems to me, in speaking and seeing what I saw, again, and again—it's not the first time I've been there—that that's the case. We should take a look at what's happening in cities like Beijing, for example, where arts and culture is a very important lure for the development of the city as a whole—economically it's a reason for people to come to the city, it's basically an element in building

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↑ development, it was basically a slum area. Subsequent to the development of a Harborplace, that they call this in Baltimore, ah— using the arts as a lure or an anchor for people to come to this area. Uh— concomitant development is into the billions. In other words, boutiques and restaurants and hotels and ultimately, residential development uh— uh— occurred, because arts and cultural development was used as a kind of catalyst.

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Beijing as a dynamic place to live and work.

So, what I'm saying, in general, is that art for art's sake is crucial. There's no getting around that, that's why we have what we have in the arts. But as a byproduct—something that we can't forget, and something that we have to bring constantly to the attention of the politicians and the bureaucrats—is that arts and cultural development is a key element in economic development overall. In Vancouver, I think it's pretty well agreed by all parties and all politicians, across party lines, that in order for this city—and ultimately this province—to diversify its economic base, we have to begin to use our arts and culture as an economic magnet.

In other words, a drawing card! A reason for corporate headquarters to come to this city. For artists who challenge our existing artists to come to this city. For corporate headquarters to move to this city. For investors to come—from the Pacific Rim, and the United States, and Europe—to this city. We use our arts and culture as a reason for these people to make decisions to come here.

first time I've been there—that that's the case, and that we should take um— a look at uh— what's happening in cities like Beijing, for example, where arts and culture is a very important lure uh— for the development of the city as a whole, economically as a reason for people to come to the city, and it's basically an element in building uh, Beijing as a dynamic place uh, to live and work.

Um— So really, what I'm saying in general is that arts for art's sake is crucial. There's no getting around that, that's why we have what we have in— in— in the arts. But as a byproduct, and something that we can't forget, and something that we have to bring constantly to the attention of the politicians and the bureaucrats, is that arts and cultural development is a key element in economic development overall, and in Vancouver, uh— as far as I'm concerned—

And I think it's pretty well agreed by all parties and all politicians, across party lines, that in order for this city—and ultimately this province—to diversify its economic base, we have to begin to use our arts and culture as an economic magnet.

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textural transcript

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Because businesses and people's locational decisions are obviously—it's only common sense—based on the animation and vitality of a city. And, as I said before, arts and culture doesn't merely include the symphony and the opera and the Playhouse and the Arts Club and the Contemporary Art Gallery—it includes our literary community, individual artists, our heritage, and the overall ambience that the city has to offer people!

I'm not even gonna get into the tourist question because that's a separate element. But we have got to begin—and we are beginning—to integrate arts and culture as part of our tourist strategies, and I think that's essential. The reason somebody comes to a city—and in this case, Vancouver is a gateway to a province—they come because of what we have here, in terms of what can be seen—our arts and culture, in the broadest sense.

So, yes, arts and culture have got to continually be supported because of its important aesthetic input. But it's also a very important element in the development of a city overall, and of course,

In other words, a drawing card! A reason for corporate headquarters to come to this city. Artists who challenge our existing artists to come to this city. Corporate headquarters to move to this city. Investors to come from Pacific Rim, and the United States, and Europe to come to this city. And we use our arts and culture as a reason— for these people to make those decisions to come here.

Because businesses and people's locational decisions are obviously—it's only common sense—based on the animation and vitality of a city. And, as I said before, arts and culture doesn't merely include the symphony and the opera and the Playhouse and the Arts Club in the Contemporary Artist Gallery (sic)—it includes our literary community, individual artists, our heritage, and the overall ambience that the city has to— to offer people!

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the economic impact. The Social Planning Department of the City of Vancouver, I feel, has taken a very important leadership role, as has the whole City of Vancouver. We fund to the tune of about \$4.25 to \$4.3 million in cultural grants each year. This includes the major institutions—the art gallery, the museums and planetarium, and the visitors and convention bureau, they get obviously a significant chunk of that that money.

But we also have significant funds available, that occur under three different categories. One is “grants equal to theatre rent.” In other words, we have a selected number of performing arts organizations in this city that get free theatre rental. It isn’t a cash outlay in this particular instance, what they get is free rental of the civic theatres—in fact, it’s worth cash, an awful lot of cash to the particular institutions that get that particular funding.

We also have another category called “operating,” and that’s the umbrella which most organizations come under. And I should add that when we talk about organizations, we talk about non-

our arts and culture as part of our tourist strategies, and I think that’s essential—that our reason somebody comes to a city—and in this case, Vancouver is a gateway to a province—they come because of what we have here, in terms of what can be seen—our arts and culture, in the broadest sense.

So, yes, arts and culture have got to continually be supported because of its important aesthetic uh—input. But it’s also a very important element in the development of a city overall, and of course, the economic impact. The Social Planning Department of the City of Vancouver, I feel has taken a very important leadership role, as has the whole City of Vancouver. We fund to the tune of about four-point-two-five to four-point-three million dollars in cultural grants each year. This includes the major institutions—the art gallery, the museums and planetarium, ah— and the visitors and convention bureau, um— they get uh, obviously a significant chunk of that uh, that money.

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profit societies—*bona fide* organizations that are registered in Victoria, not commercial enterprises—and those are the groups that get grants from the City of Vancouver. General operating includes groups as diverse as the old Literary Storefront, the Green Thumb Theatre, the Contemporary Art Gallery, the Arts Club Theatre, the Vancouver East Cultural Centre—it goes on and on, so all disciplines of the arts.

Then we have the last category, “festivals and specials events.” And we give significant funding to organizations and events like the Children’s Festival, the Asia Pacific Festival, Powell Street Festival, Greek Days, and special projects that come up from time to time. We make a decision on that as they come up, about whether that project is deemed to be important and fills a need that we perceive in the community.

So, the City of Vancouver, in terms of municipal appropriations to cultural activities, plays a significant role, both in direct funding and also in the role it plays in working with, and liaising with the other levels of government—the province, and

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the federal government. We have a strong role to play in discussing and coming up with concepts with those other levels of government.

We also have been able to develop a special Vancouver Foundation grants fund, the Baxter Fund. Money comes in from the Vancouver Foundation to the City of Vancouver, for us—in the Social Planning Department, in my division—to administer. These funds are going to smaller organizations—especially dance, and the ethnic communities, and other organizations—that can apply for free rental of the civic theatres—our civic-owned, -operated theatres, which are the Orpheum, the Queen Elizabeth Theatre, and the Queen E Playhouse Theatre. These groups can apply to the City of Vancouver and receive funds for a special event if they're holding it in those theatres, and we can give them a grant to cover the rental costs of those particular facilities. Many groups have availed themselves of that particular opportunity. And I think that's a really important way of generating funds for groups who don't have significant funding and operating or any of the other categories.

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I think one thing I've forgotten, is that the City of Vancouver is one of the more important sources for entry-level organizations. In other words, groups who have a very loose—or in some cases no—track record, but have a concept, have a commitment, have a feeling. And basically, the project—based on a board of directors and the overall potential of financing—it's set up so that we feel that we can go the extra mile, to demonstrate good faith, because we believe in the project, or the process, or whatever, and we're able to fund them. Over the years we've been able to get many new organizations on the books, basically, and help them to develop, like the Vancouver East Cultural Centre, and many many other organizations. A classic example—where we kinda gave 'em a break at the beginning—is Vancouver Youth Theatre, for example, Children's Circus, Arts Umbrella, and several other groups. We gave 'em a break, gave 'em a small amount of seed funding the first year, and they blossomed and developed.

Conversely, there have been cases where—for example, a couple years ago, we gave money to

are going to smaller organizations, especially dance, and the ethnic communities, and other organizations, that can apply for free rental of the civic theatres, our civic-owned, -operated theatres, which is the Orpheum, the Queen Elizabeth Theatre, um, and the Queen E Playhouse Theatre. These groups can apply to the City of Vancouver and receive funds for a special event if they're holding it in those theatres, and we can give them a grant to cover the rental costs of those particular uh— facilities. Many groups have ah— availed themselves to that particular opportunity. And I think that's a really important way of generating funds for groups who don't have significant funding and operating or any of the other categories.

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the Shakespeare Festival—worked great the first year, we got ‘em going. The next year, we gave ‘em significant more funding. Unfortunately, between the second and third year, they couldn’t make it financially, things didn’t work out. But we got the thing going, and that concept was picked up by a group called Shakespeare Plus in Nanaimo, and it’s happening there. So, as far as I’m concerned, it was a positive effort.

But the key or the principle I’m talking about is that, at the city, we’re open, and very flexible and willing and have done funding for new groups and new societies, with new ideas. I think it’s important for you to realize.

We have another program called bus shelter advertising, whereby we have a deal worked out with Seaboard Advertising, that we have a certain number of shelters put aside each month for non-profit societies, where we can get them the shelter space for free, basically, minus a very small posting charge. Many, many organizations again, have availed themselves of this particular effort, including the biggies like the Playhouse,

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like the Opera, like the Symphony, but we try and reserve a certain amount of space for the smaller institutions and organizations in the city. And many of them have also—obviously—taken advantage of this particular possibility. We feel that’s an important one.

Bonusing for space—without getting into a complex issue—basically, in certain instances, developers come to the city and say this:

“Listen, we need a few extra floors, or more floor space in order to make our development economic. In return for you relaxing your zoning requirements, so to speak, and giving us more floors and more square footage for [our] development, we’ll make available space to be used as an amenity space.”

In most of these instances, these amenity space are arts and cultural, rather than recreational spaces—although in some cases, they have

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been recreational, like a health club or a gym for employees to use at noon hour. But there's several examples, including the Community Arts Council of Vancouver's new space in the new building that they just moved into, where the city worked out a deal with the developers and the Community Arts Council was able to move in basically for free, with a new space. I think that's important.



Same thing has happened with the Pacific Cine Centre, where three non-profit film societies moved into the Cine Centre through a deal that was worked out with the city and a developer. So, there's opportunities if they occur for the city to work out deals, so to speak, or arrangements whereby both parties benefit, in this case, the arts having a key role to play in this.

And lastly, in terms of the City's supportive programs, we manage the civic theatres—and I've gone through that—we own and operate the three biggies, the Orpheum, the Playhouse, and the Queen E theatre and take initiatives on our own to use the theatres, to make them available

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for use by both our large and small institutions, by our grants-equal-to-rent program, and by our Vancouver Foundation Baxter program where we give money to smaller groups so they can get in there and perform and get accessibility. Dance is a classic example, where we don't yet have a proper dance facility that's solely for dance—a lot of multi-purpose halls in the city, but nothing specifically for dance. And we were able, through the Baxter Fund, to get them more of a space, and an accessible, high profile, appropriate space, where they can show their stuff, so to speak. So, I think that's important.

Now very quickly, because I'm perceiving I've gone on a little bit here, to say the least, but that's my style. Some initiatives that the city has undertaken over the last couple of years.

Festivals, we discussed, I don't have to go into that, except to say that some of the festivals that have come from the Social Planning Department in the City are models, and have worked very well and are important, because festivals—in most cases—don't have real narrow objectives.

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They have broader objectives than just pure entertainment. In the case of the Asian Festival, for example, we talk about the importance of that event in terms of race relations, in terms of a tourist event, in terms of cultural exchange, and, of course, in terms of developing Pacific Rim ties between Canada—Vancouver being the gateway—and the Pacific Rim. Case of the Children's Festival—

And my time is up!

So, I'll leave you with some good thoughts. And just tell you basically, in summation, that the City of Vancouver is committed to seeing a strong cultural development for Vancouver. And over the years, this has happened. And at the Social Planning Department, we're committed to seeing this continue.

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↑ Thank you very much, and we'll see ya.

👁 [Applause from the audience.]

**

↑ **Question 01, from the audience [Clive Robertson]:**

📄 Are you going to the next speaker, or [can I] make a comment?

↑ So far today, according to my closest friends, I've been very responsible, but I'm sorry to say sir, that people like you scare the shit out of me.



Um—

📄 [Audience applauds.]



I live in the supposed cultural capital of this country—which is Toronto—and the last thing that Vancouver artists need after Expo is for you to



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Thank you very much, and we'll see ya.

[Applause from the audience.]



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pretend, in fact, that you want Vancouver to be the same thing. Because in the end, it's not a very good place to live, although it might suit you very well.

In terms of your scenario of the Monopoly game board—where we don't even enter onto that board—it's not our job to build cities due to the fuck-ups of politicians and social planners abandoning the cultural interests that you should have protected. We already have an inflated agenda. Before you think about building cities you better make sure that artists have the economic resources and accommodation to live in them.

[Audience applauds, some hooting and hollering.]

Question 02, from the audience:

Good afternoon, I'm not from this area but, from what you spoke of, I see that the Cultural Affairs

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[Audience applauds.]

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division of the City of Vancouver involves itself with the performing arts grants, an operating fund for non-profit organizations, and also a fund for festivals and special events. I was wondering if the Cultural Affairs Division has any provision for engaging with individual artists?

Everything I heard was involved with an organization or a non-profit organization. One thing I was made aware of recently, something that was called the Warehouse Show, that's been here in Vancouver before. Does the Cultural Affairs Division get involved with that at all? Is there any way for the individual artist to interface with your office?



Stuart Backerman, City of Vancouver:

There is a policy, that we have at the city, that disallows us from dealing with individual artists, simply because of two factors. One is lack of accountability, in knowing whether the project is gonna follow through, there's no board of directors, for example, and basically a lack of accountability in that sense. Secondly, it's a problem of time and resources. If one was to

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[Audience applauds, some hooting and hollering.]



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deal with all the requests from individual artists, it would be very difficult. So what we do in Vancouver through our granting program is to work with and fund the umbrella organizations like the Vancouver Artists' League, and the Contemporary Art Gallery, the grunt gallery, and several other galleries—the Pitt International Galleries, for example, and work directly by funding those organizations. And we feel good about that in the sense that we feel that at least part of the work and part of the money is spun off to the individual artists through the organizations. But because you're dealing with a bureaucracy, there has to be accountability ultimately, and because of the administrative difficulty, it's really problematic to grant funds directly to individual artists. But we feel that we're doing that in part by giving funds to those institutions that in fact function as umbrellas for the individual artists.

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THE ODD MAN OUT

Rosa Ho:

I'm going to have to move on to the next speaker because time will run out. Please save your questions for the end.



Our next speaker is Don DeGrow, from the Manitoba Arts Council. He's been the development consultant for community-based programs for the Arts Council since 1984, and previous to this appointment, Mr. DeGrow had held a number of administrative, curatorial, education, and extension positions in several public galleries including the Art Gallery of Hamilton, London Art Gallery, and the Art Gallery of Algoma, and the Winnipeg Art Gallery.

—Mr. DeGrow?

Donald DeGrow, Manitoba Arts Council:

Thank you very much.

00:30:47

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—Mr. DeGrow?

Donald DeGrow, Manitoba Arts Council:

Thank you very much.

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First of all, I'd like to thank the organizers for inviting me to participate. It's particularly timely, your conference and the subject of your conference. And the reason for that is recently we went through an exercise and activity in Winnipeg, a conference sponsored by the Canadian Conference of the Arts, and the function of that particular conference was to look at the decade ahead. There were many positive things that came out of that conference, In my opinion, perhaps the most positive was the interaction between various arts groups that perhaps had never taken place before in Manitoba, professional groups with community-based groups, ethno-cultural arts groups with some of the mainstream groups. That was on the positive side.

But on the negative side, one of the things that concerns me certainly—and I know concerns the Manitoba Arts Council—is the real lack of representation at that particular conference by the individual artist. I think it was somewhat ironic that one session devoted specifically to the concerns of the individual artist, the emphasis somehow got turned around to organizational

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matters. I think that's a real concern. I think there's the danger of the concerns of the individual creator being lost in the system somehow.

Therefore, I will concentrate predominantly on the programs of support that the Manitoba Arts Council has for the individual. But before I do that, I'd like to very briefly tell you what the Manitoba Arts Council is and how it works.



It's an agency of the provincial government, adhering to the Arm's Length Principle, and it's comprised of 15 council members appointed by the government of the day. Its function is to foster and—

[Donald pauses.]

—develop the arts in Manitoba. And it does that predominantly as a funding body through grants.

[Donald pauses at length.]

We are, perhaps, the odd man out, in terms of

artist, the emphasis somehow got turned around to organizational matters. I think that's a real concern. I think there's the danger of— of the concerns of the individual creator being lost in— in the system somehow.

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↑ It has allowed us to expand certain programs. It
has also allowed us—in an era of cutbacks and
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But there is always a danger in relying too heavily
on lottery funding, because inherent in that whole
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[Donald pauses.]

However, having said that, we will look at the
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Generally, our support towards the visual arts is
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However, having said that, we will look at the
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I should ask you to bear in mind that the function of the Arts Council is related to all of the artistic disciplines. But specific to the visual arts, we have a program of operating grants to artist-run spaces and art service organizations. We have project operating grants, which are to organizations that do not yet meet our criteria for full operational support. These grants assist specific projects with portions of administrative expenditures included. We have an exhibitions assistance program, with priority placed on those exhibitions which deal with contemporary Manitoban art.

In terms of our grants to individual artists, we have a program category called Major Arts Grants. These have been recently increased to a maximum of \$15,000 plus a \$2,500 project cost allowance. Each year, eight of the Major Arts Grants are given out in all disciplines, but two of these—at least two—are designated specifically for the visual arts. That is not to say that all may not go to the visual arts. We have a visual arts grant, which is to a maximum of \$4,000—again with a \$2,500 project cost allowance—and then a series of other smaller grants, visual arts project grants, and short term project grants, which



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In terms of our grants to individual artists, we have a program category called Major Arts Grants. These have been recently increased to a maximum of fifteen thousand dollars plus a twenty-five hundred dollar project cost allowance. Each year, eight of the Major Arts Grants are given out in all disciplines, but two of these—at least two—are designated specifically for the visual arts.



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basically assist with materials costs, or will assist in an artist going to a workshop or a seminar, or perhaps attending an opening, out of his home city of an exhibition of his work.



[Donald pauses, very faintly off-mic “or her” can be heard in the background.]

Or her.

[Donald pauses.]

Um—

Pardon me.

[Indecipherable, off-mic.]



I hope to calm you when I talk about our access program.



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That is not to say that all may not go to uh— the visual arts. We have a visual arts grant, which is to a maximum of four thousand—again with a twenty-five hundred dollar project cost allowance—and then a series of other smaller grants, visual arts project grants, and short term project grants, which basically assist with materials costs, or will assist in an artist going to a workshop or a seminar, or perhaps attending an opening, um— out of his home city of ah— an exhibition of his work.



[Donald pauses, very faintly off-mic “or her” can be heard in the background.]

Or her.

[Donald pauses.]

Um—

Pardon me.

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We also have a series of film/video production grants which range from \$3,000 to \$15,000.

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The system of evaluation that we use is the peer evaluation system—a jury system. The recommendations of the jury go through a committee structure to a full Council meeting. The Manitoba Arts Council adheres very strictly—and holds very dearly—the right of the jury and upholds its recommendations—even sometimes through adversity, I should add.

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One of the questions we were asked to respond to is, “are these systems adequate?” That’s a difficult one.

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I mean, it’s difficult being a bureaucrat—

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[Donald pauses.]

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—sitting in front of a group of individual artists.

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[Pauses again.]

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I suppose the answer is “no.” I have a pretty good idea of how difficult it is to try and practice your

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art form. I know how difficult it is to try and pay the rent. Until artists somehow attain a decent standard of living, then there is no way in the world to say that the programs of support are adequate. Until there is a time when you don't need to have a conference of this nature, which deals with this specific issue. Until that time, then, the programs of support are not adequate.



All I can say is that given the circumstances in Manitoba, and given the fact that these are being increased, that they are perhaps progressive, perhaps reasonable.



[Donald pauses.]

Suggestions for improvement was also one of the questions we were asked to respond to.

[Pauses again.]

If one had the ability to pump massive amounts of money—and I really mean, perhaps really massive amounts of money into a specific sector, that would be certainly one solution. But even given our relatively healthy financial situation, we're not in

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—sitting in front of a group of individual artists.



[Pauses again.]

I suppose the answer is “no.” Um— I have a pretty good idea of— of how difficult it is to try and practice your art form. Uh— I know how difficult it is to try and pay the rent. Um— Until artists somehow attain, um, a decent standard of living, then there is no way in the world to say that the programs of support are adequate. Until there is a time when you don't need to have a conference of this nature, which deals with this specific issue. Until that time, then, the programs of support are not adequate.



All I can say is that perhaps given the circumstances in Manitoba, and given the fact that these are being increased, um— that they are perhaps progressive, perhaps reasonable.



[Donald pauses.]



that sort of position.



The tack Council has taken is to provide some options. I would like to suggest that there is a danger in artists' support coming only from one source or one granting program. Because if that ever dries up—and given the vagaries and the ups and downs of the political system, that is always a reality—perhaps the wisest route to take, at least in our Council's opinion, is to provide a series of support options.



One option is a program we have called Artists in the Schools. The function of that program is to place artists in schools throughout the province. What it does is twofold. First of all, it is a direct form of support to the artist. We pay a fee of \$800 a week, and that's being upped this coming year. The other function is to provide direct contact between students and professional working artists in the hope—and perhaps this is, not an easily realized sort of thing—that this will assist somewhat in creating a future audience for you and your work.



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[Pauses again.]



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One option is a program we have, called Artists in the Schools. And the function of that program is to place artists in schools throughout the province.



aspiring professional to full professional. This can be done either through educational opportunities at an advanced level, and a classic example is the Manitoba Artists for Women's Art Mentor Program [MAWA, Mentoring Artists for Women's Art], where experienced professional women artists deal with less experienced women artists, on a one-to-one basis. Or, the program may assist performance or exhibition opportunities in a professional situation.

Another thing that we're looking at—yes, one more minute—is an Artists' Bank, which is only in the conceptual stage. In essence, it is designed to provide support for artists through purchase of their work.

The last thing we were asked to respond to—within one minute—was artist input into policymaking. There is no substitute—I believe—for having artists as part of the actual decision-making process. I think that is something that Council is very committed to. While preparing this, I looked at the makeup of the Manitoba Arts Council. On

specifically designed to assist community-based organizations to hire professional working artists to work with them, on some sort of project, in whatever discipline.

Finally, we have a program called Access and—perhaps if I can apologize for my little slip a minute ago—it is an affirmative action program. It is—has four target groups: women, ethno-cultural minorities, Native peoples, and artists who reside outside of the major urban centre—in this case, Winnipeg, obviously. It is intended to assist aspiring professionals in making the transition from aspiring professional to full professional. And this can be done either through ah—educational opportunities at an advanced level, and a classic example is the Manitoba Artists for Women's Art Mentor Program, where um—experienced professional women artists deal with uh, less experienced women artists, on a one-to-one basis. Or, the program may also assist performance or exhibition opportunities in a professional situation.

a council of 15 people there are two painters, one craftsperson, one actress/director, one writer, one gallery owner and one Native musician. All of the other people on Council are at least related to the arts, either through the education system, or through their profession, such as architecture. A practice of Council—and something that Council stresses to staff—is a practice of communication and consultation. That’s always a difficult one to get a handle on, but what I can say is that staff works very hard at it. For example, in terms of the Artists’ Bank, it is a *concept* which has been approved by Council, but a senior Manitoban artist was asked to develop a paper on the actual structure and how it would work, and that paper is now being circulated to arts groups throughout the province for comment.

[Donald pauses.]

I think my minute is up. If you wish any further information on any of these programs, please see me after the session is over.

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The last thing we were asked to respond to—within one minute—was artist input into policymaking. There is no substitute—I believe—for having artists as part of the actual decision-making process. And, I think that is something that Council is very committed to. And while preparing this, I looked at the makeup of the Manitoba Arts Council. On a council of fifteen people there are two painters, one craftsperson, one actress/director, one writer, one gallery owner and one Native musician. All of the other people on Council are at least related to the arts, either through the education system, or through um— their professions, such as uh, architecture. A practice of Council—and what— a thing that Council stresses to staff—is a practice of communication and consultation. That’s always a difficult one to get a handle on, but what I can say is that staff works very hard at it. For example, in terms of the Artists’ Bank. It is a *concept* which has been approved by

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Thank you.



[Audience applauds.]



Rosa Ho:



Do we have any questions here?



[Long pause.]

Yes?



Question 01, from the audience:



[Quietly:

Your program to assist people who are developing artists in centres outside of Winnipeg. How good has the response been, can—



Off-mic: “Too tall!”—the mic is apparently not at the question asker’s height.



Louder:



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[Donald pauses.]

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Thank you.



[Audience applauds.]



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Rosa Ho:

Do we have any questions here?

[Long pause.]

Yes?



How good has the response been to that program?

]

Donald DeGrow, Manitoba Arts Council:

It's been quite strong. I think an interesting situation that developed in looking at the target groups and how they responded to the program—and bear in mind the program is only a year and a half old. I think, women were, to begin with—as groups and organizations—the heaviest users, they took advantage of it very quickly. The next group tended to be Native peoples. The third group in terms of response was the rural, outside-of-Winnipeg target group. And finally, the least response has been from the ethno-cultural community, though there are now starting to become apparent some shifts in the sort of usage.

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Question 01, from the audience:

With the people, for example, from the rural communities, can you cite a couple of specific examples of how they would make use of the program?

Donald DeGrow, Manitoba Arts Council:

Yeah. For example, one community, Dauphin, has organized a mentor program for rural artists, bringing three artists from Winnipeg out to Dauphin for weekend sessions, where they're dealing with individuals and groups. And then the artists who are participating out there will also be coming back in to Winnipeg, to look at the gallery systems, for example. The access program has also supported—jointly with our exhibitions program—a couple of exhibitions by an alternate space, an artist-run space in Winnipeg called Ace Art, a beyond-Winnipeg project where the specific investigation, or the reason for the shows, was to look at some of the artists in some of the rural communities and to exhibit their work, and also to bring them into Winnipeg to look at how the gallery system worked and to develop some contacts with Winnipeg artists.

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Question 01, from the audience:

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Donald DeGrow, Manitoba Arts Council:

Yeah. Uh— for example, there's— there— one community, Dauphin, has organized a mentor program for rural artists. And, uh, basically what that situation is doing is, uh, bringing three

Question 01, from the audience:

It sounds like, from what you're saying, that the link with Winnipeg is intrinsic to the program?

Donald DeGrow, Manitoba Arts Council:

I think that is probably true. One has to realize some of the realities of Manitoba. It's geographically fairly large, with a population of 1.2 million, and 650,000 of those live in Winnipeg [about half]. The next largest city is 40,000 people, and a lot of our towns are towns of 1,200 or 2,500. So, a great deal of the professional arts activity, of necessity tends to take place in Winnipeg. What we're trying to do with the Access Program is to develop some relationships between the two. There has been an attitude that if you're in Winnipeg, or if you're outside of Winnipeg, never the two shall meet. There is very little contact, but I think both situations perhaps have—

[Donald pauses.]

—some positive points to offer each other.

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Question 01, from the audience:

So, do you find that— It sounds like, from what you're saying, that there's still— the link with Winnipeg is— is intrinsic to the program?

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Question 01, from the audience:

Thank you very much.

Donald DeGrow, Manitoba Arts Council:

Thank you.



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Donald DeGrow, Manitoba Arts Council:

I think— I think that is probably true. I think one has to realize some of the realities of Manitoba. It's geographically fairly large, with uh, a population of one million two. Six hundred and fifty thousand of those live in Winnipeg. The next largest city is— is forty thousand people, and a lot of our towns are— are towns of ah— twelve hundred, twenty-five hundred. So a great deal of activity— a great deal of the professional arts activity, of necessity tends to take place in Winnipeg. And what we're trying to do with the Access Program, is to develop some relationships between—and there also has been an attitude that if you're Winnipeg, or if you're outside of Winnipeg, never the two shall meet, there was very little contact, because I think both situations perhaps have some—

[\[Donald pauses.\]](#)

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Donald DeGrow, Manitoba Arts Council:

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THE B-U-R-E-A-U-C-R-A-C-Y

Rosa Ho:

I would like to introduce the next speaker, Linda Johnson. She's been the regional manager of Communications and Culture with the Department of Communications since 1981. Linda is from Vancouver and has a master's degree in communications from SFU. She's also spent one year at the [Centre for Mass Communication Research at the University of Leicester, established in 1966].

Before her position here in Vancouver, Linda has worked in the communications field with a number of other federal departments, including the Secretary of State and the Department of Consumer and Corporate Affairs. Linda Johnson?

Linda Johnson, DOC:

Thank you, Rosa. And thank you for inviting me to speak today.

Thank you.

[Return to the [TABLE OF TIMESTAMPS.](#)]



I have followed very closely what I was asked to do.

So, I will therefore start with what the Department of Communications programs are. We support the professional non-profit cultural organizations. As a department, we do not support individuals. However, the groups that we do support are those groups that we expect to pay artists, be it performing artists or visual arts.

Our main programs under cultural affairs are the Cultural Initiatives Program, and that's the one most people are familiar with. It has three components to it. The first of which is Management and New Technology, and that is looking at the whole way that computers are integrated into cultural organizations, either for their management, or in the case of some organizations for their creative activities.

The next component is Capital, and that one is fairly straightforward, it's building buildings or buying equipment. Theatre companies do a lot of these. This is also what has built the Vancouver Art Gallery, and several other buildings of that sort.

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Rosa Ho:

I would like to introduce the next speaker, Linda Johnston. Ah— She's been the regional manager of Communications and— and Culture with the Department of Communications since 1981. Linda is from Vancouver and has a master's degree in communications from SFU. She's also spent one year at the Leicester Centre for Mass Communication ah— in England.

Before her position here in Vancouver, um— Linda has worked in the communications field with a number of other federal departments, including the Secretary of State and the Department of Consumer and Corporate Affairs. Linda Johnson?

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Linda Johnson, DOC:

Thank you, Rosa. And thank you for inviting me to speak today.



The third component is for Events of National Cultural Significance. These tend to be festivals, conferences, and activities like that. The overall budget for the program is 17 million dollars—that's the national budget. If you look at it, by and large, it tends to almost break down representation by population. If you go across the population of your province and work out the percentage over a period of three years, that tends to be what it evens out at. That's not surprising, because being an internal departmental program, it is almost by definition a political program—the minister makes all the decisions, and therefore he is always having an eye to being fair and being representative, therefore that's the way it tends to break down.

The other program that we have that supports artists—again, indirectly—is the Insurance for Traveling Exhibitions, and that really supports galleries and museums.

In looking at, "Are these programs adequate? Are they appropriate?" My view on that is that yes, in fact, they probably are appropriate, as long as you're inside the political system. When

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The next component is Capital, and that one is fairly straightforward, it's obviously building buildings or buying equipment, ah— for a theatre company, they did a lot of them. It's also what has, ah— built the Vancouver Art Gallery, and several other buildings of that sort.

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the decisions are being made on a political basis, I think it's far better that what we fund are organizations or umbrella organizations that are more broadly based, where we're not judging the individual works. Because our processes are not peer review, they're not based on excellence. In most cases, we are funding processes, because organizations are set up to help the processes continue. That tends to be what I see us funding.

The other thing, in terms of our criteria, is that the municipal governments find things that are primarily of interest and benefit at the local level. We look to the provinces to fund things that are of regional significance. Being the last in line, we tend to come in and fund those things that are considered to be of national significance. I know you can all argue with those choices, but in principle, that's the theory of what we look at. Therefore, under that theory, we very rarely fund amateur organizations. That also, as you can imagine, gets us into very wild discussions about what's amateur and what isn't, and where do you draw the line and all the rest of it. But to the extent that there is a definition, that's the one that we use.

Cultural Significance. These tend to be festivals, conferences, and a range of other kinds of activities like that. The uh— the overall budget for the program is seventeen million dollars—that's the national budget. If you look at it, by and large, it tends to almost break down rep by pop. If you go across the population of your province and work out the percentage, that tends to be over a period of three years probably what it evens out at. And that's not surprising, because being an internal departmental program, it is almost by definition a political program—the minister makes all the decisions, uh— and therefore he is always having an eye to being fair and being representative, and therefore that's the way it tends to break down.

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In looking at, uh— “Are these programs adequate? Are they appropriate?” The question that I

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The types of programs that we have funded—and again, I work out of the Vancouver office in the Pacific region, so the ones that I know best are regional—is, for example, this conference. The *City Shapes* sculpture project, which is going on in Vanier Park, we have also funded. We also funded the computer equipment for the Western Front.

So, that gives you some idea of the sorts of things that are supported under our department, and as you can see, though individual artists are involved in all of those cases, they themselves were not direct recipients.



Obviously, in terms of “are the programs adequate?” No, there’s certainly not enough money. On the other hand, it’s a little better than it was. The Cultural Initiatives Program was originally started as a temporary program out of lottery funds. It is now a permanent program funded out of A Base, which is our ongoing budget. So that’s 17 million dollars added to the arts that, in effect, wasn’t there two and a half years ago.

uh— my view on that is that yes, in— in fact, they probably are appropriate, as long as you’re dealing inside the political system. Ah— When the decisions are being made on a political basis, I think it’s far better that what we fund are organizations or umbrella organizations that are more broadly based, and where we’re not judging the individual works. Because our processes are not peer review, they’re not ah— based on excellence. In most cases, uh— we are funding processes, because organizations are set up to help the processes continue. And that tends to be what I— I see us funding.

The other thing, in terms of our criteria, are that we do tend to see that the municipal governments find things that are primarily of interest and benefit at the local level. We look to the provinces to fund, uh, things that are of regional significance. And then being the last in line, we tend to come in and fund those things that are considered to be of national significance. I know you can all argue with those choices, but in principle, that— that’s the theory of ah— of ah— what we look at. Therefore, under that theory, we very rarely fund amateur organizations. Ah— That

In terms of input into policy, one of the things that I've really noticed since being in a region where one thinks about those things a little bit more, is that there are a couple of tendencies of government. We tend to work with umbrella organizations or professional associations for policy, far more so than with individuals. Obviously, it's an administrative convenience, but that's a fact of life.

Therefore, the reverse of that is to either make sure your associations represent your views or, if you want to be treated as an individual with a very specific point of view that you want to make, then you must make sure that you find a way—and it's usually there—to get your point of view across.

One of the things that's most important to do that is to know how the system works. I've found—and again I speak for the Pacific region, because it's since I came back here that I've had more direct contact with the cultural organizations and with artists—that most of them—and I hope I'm not insulting you—but most of you don't know who does what. And, if you do know, you don't know at which level to push the button. I'm still getting phone calls six years later thinking Cultural Affairs

also, as you can imagine, gets us into very wild discussions about what's amateur and what isn't, and where do you draw the line and all the rest of it. But to the extent that there is a definition, that's the one that we use.

Examples of the types of programs that we have funded—and again, I work in— out of uh, the Vancouver office in Pacific region, so the ones that I know best are regional—and ah— one of the things we've funded is this conference. Uh— The *City Shapes* sculpture project, which is going on in Vanier Park, we have also funded and we also funded the computer equipment for Western Front.

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is with Secretary of State, and it's not—it's with Communications.

It's also very valuable to realize the difference between the political level and the bureaucratic level. You nearly always have to hit both. I find often with our groups, they'll hit one or the other, but not both. If you've got an organization, it's somewhat easier for them to do it, because it's awfully difficult when you're trying to be an artist—trying to make your living and pay the rent—to keep track of all of this stuff, and who's doing what, and my God who should I write next?

However, I think it's a failing of our school system, that most Canadians don't know how policy is formed, they don't know which departments do it, they don't know what the process is, they don't know the difference between an interim policy—something that needs legislation—and something that is in fact—as we see leaked in the papers all the time—a cabinet document. Most of our policies are in fact done through cabinet documents, very few actually require legislation.

money. On the other hand, it's a little better than it was. The Cultural Initiatives Program was originally started as a temporary program out of lottery funds. It is now a permanent program funded out of A Base, which is our— our ongoing budget. So that's seventeen million dollars added to the arts that, in effect, wasn't there uh, two and a half years ago.

Um, in terms of input into policy. One of the things that I've really noticed since being in a region where one thinks about those things a little bit more, uh, is that there are a couple of tendencies of government— we tend to work with umbrella organizations or professional associations for policy, far more so than with individuals. Obviously, it's an administrative convenience. And so, ah— that's a fact of life, uh—

And therefore, the reverse of that is to either make sure your associations represent your views, or if you want to be uh— treated as an individual with a very specific point of view that you want to make, then you must make sure that you find the way— and it's— it's usually there—to make— to get that point of view across.

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The one that I'm sure is important to you, that is certainly on the burner right now with us—that does require legislation—is copyright. You will find with that kind of thing, it's taken now more than 50 years to get legislation changed, and—touch wood—we may actually have something out this fall. But if it's legislation, you're in for a long, long haul. If it's the shorter-term policies, they can be done much more quickly, although you're seldom looking at much less than a year or two.

On the other hand, an internal department practice often can change quite quickly, ie., if you have a program in place, like the Cultural Initiatives Program, and you find out that some elements don't work, getting those elements changed can be done quite quickly. Understanding what the difference is in those kinds of things is absolutely important to artists, if they're going to end up with a system that they like. Again, when you get down to an individual project—speaking for our department—when you're dealing with a project in the political process, a better understanding is needed of at what level the bureaucrats like me have an influence, and at what level the minister comes in.

is to know how the system works. I've found—and again I can speak really for Pacific region, because it's since I came back here that I've had more direct contact with the cultural organizations and with artists—that most of them—and I hope I'm not insulting you—but most of you don't know who does what. And— and, if you do know, you don't know which level to push the button. I'm still getting phone calls six years later thinking Cultural Affairs is with Secretary of State, and it's not, it's with Communications.

There's also— it's also very valuable to realize the difference between the political level and the bureaucratic level. You nearly always have to hit both. And I find often with our groups, they'll hit one or the other, but not both. And uh— again, ah— if you've got an organization, it's somewhat easier for them to do it. Because it's awfully difficult when you're trying to be an artist—trying to make your living and pay the rent—to keep track of all of this stuff, and who's doing what, and my God who should I write next?

However, ah— I think it's almost a failing of our

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I think every artist in this room should know who their Member of Parliament is, should know who their staff are, and should know who their regional or national bureaucrats are. It's sort of, you know, your basic little black book that you should keep in your pocket. And if you can stand it, get to know us.

[Mary Elizabeth Bayer, off-mic: "You don't have to marry them."]

Linda Johnson, DOC:

[Laughs.]

You don't have to marry them.

Current activities within the department, under my current minister—who has his message in your folder—include the undertaking of several major cultural task forces, that are of real importance to artists. One of them is the Status of the Artist, and

polit— of our school system, that most Canadians don't know how policy is formed, they don't know which departments do it, and they don't know what the process is, and the difference between an interim policy—something that needs legislation—and something that is in fact—as we see leaked in the— in the papers all the time—a cabinet document. Most of our policies are in fact done through cabinet documents, very few actually require legislation.

Ah, the one that I'm sure is important to you, that is certainly on the burner right now with us, that does require legislation, is copyright. And you will find with that kind of thing, it's taken now more than fifty years to get legislation changed, and—touch wood—we may actually have something out this fall. But if it's legislation you're in for a long, long haul. If it's the shorter-term policies, they can be done much more quickly, although you're seldom looking at much less than a year or two.

On the other hand, an internal department practice often can change quite quickly, ie., if you have a program in place, like the Cultural

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the other is the Bovey Task Force on on the arts. All of them have held public hearings. Artists must make representation to them, both as individuals and as organizations. Because if you don't, your message will never get through.



And I've been just told that my time is up. Thank you.

[Audience applauds.]



Rosa Ho:

Do we have any questions from the floor?

[Long pause.]

Go ahead—

Question 01, from the audience:

I'd be interested to know if you have any kind of little black book that you could distribute.

Initiatives Program, and you find out that some elements don't work, getting those elements changed can be done quite quickly. And understanding what the difference is in those kinds of things is absolutely important to artists, if they're going to end up with a system that they—that they like. Uh, again, when you get down to an individual project—again, I'm speaking for our department—and it's when you're dealing with a project in the political process, you must— uh, a better understanding is needed between at what level the bureaucrats like me have an influence, and then at what level the minister comes in.



I think every artist in this room should know who their Member of Parliament is, uh, should know who their staff are, and should know who their regional or national bureaucrats are. It's sort of, you know, your basic uh, little black book that you should keep in your pocket. And uh— and— if you can stand it, get to know us.



Linda Johnson, DOC:

For your local MP, any library can tell you who the MPs are for all of the areas. In terms of funding, our department has just put out a cultural funding handbook that lists every program under every discipline, and who the contact people are. So does the Canadian Conference on the Arts.

There's several of those kinds of things around.

In terms of the Department of Communications, we have regional offices in five cities—they're all listed in the phone book. Your regional person can probably take you through the Ottawa phone book, it's something that I do here in Vancouver for our arts groups on a fairly regular basis.

Question 01, from the audience:

Thank you.

Question 02, from the audience [Tanya Mars]:

I have a comment that's related to the dissemination of information. I edit

[Mary Elizabeth Bayer, off-mic: "You don't have to marry them."]

Linda Johnson, DOC:

[Laughs.]

You don't have to marry them.

Uh, current activities within the department, uh— I mean, we are right now, under my current minister—who has his message in your folder—undertaking several major cultural uh— task forces, that are of real importance to artists. One of them is the Status of the Artist, the other is the uh, Bovey Task Force on fun— on uh— on the arts. All of them have held public hearings. Uh— Arts— Artists must make representation to them, both as individuals and as organizations. Because if they don't, your— your message will never get through.

And I've been just told that my time is up. Thank you.

Parallelogram/me so I have the privilege of receiving things in the mail, but I know that many artists don't have the privilege of receiving that information. And while you may say that it's accessible, I think that it's not. You say it's our responsibility to find it out, I would throw the ball back into your court and say that you should make other considerations about how that information can get out to more artists, because right now, the people who are in the know, know. But it's not like the artist community is something that stands still, it's transitory.

Linda Johnson, DOC:

I'll respond quickly, I don't want to take too much time. I think, again, here in the region, we really realize that and try. On a regular basis we have done policy seminars, and the approach that we use is that we go to the umbrella organizations and we ask for lists—or if they don't want to give us their lists, and some of them don't—we ask them to mail out for us invitations to these kinds

[Audience applauds.]

Rosa Ho:

Do we have any questions from the floor?

[Long pause.]

Go ahead—

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In terms of, uh— the Department of

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of policy seminars. We keep original mailing lists of individuals, and try and cover as many as possible.

But because of cost factors—in my case, my regional budget for printing and mailing is not enormous—we really do rely on umbrella organizations. We also make a regular point of sending the information to libraries, because we know that libraries are in nearly every community. We also go through the universities and community colleges because we know an awful lot of artists end up teaching part-time or having some kind of involvement with those institutions. And we mail regularly to, obviously, the galleries and museums. So those are the techniques that we use.

Our department maintains a regular mailing list and whenever somebody wants to get on it they just have to write the department, and say, “please put me on your mailing list.”

[Audience applauds.]

Communications, uh— we have regional offices in five cities—they’re all listed in the phone book. Uh— and your regional person can probably take you through the Ottawa phone book, it’s something that I do here in Vancouver for our arts groups on a fairly regular basis.

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transcript



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edited transcript



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textual transcript



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[Audience applauds.]



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A SORT OF NOT CHAIRMAN

Rosa Ho:

Thank you. I'm gonna, introduce the next speaker. it's Mary Elizabeth Bayer, who is presently a member of the Executive Committee and Chairman of the Advisory Committee for the Canadian Commission for UNESCO. Miss Bayer has an MA from the University of Manitoba, and she was made honorary Doctor of Laws at the University of Winnipeg. She's held a number of positions in the broadcasting and cultural fields in Manitoba, including the Executive Director for Manitoba Arts Council, and Assistant Deputy Minister for Cultural Affairs.

Miss Bayer?

Mary Elizabeth Bayer, UNESCO:

Thank you very much, Rosa. As a matter of fact, as a virgin lady—you'll excuse the expression—I actually gave birth to the Manitoba Arts Council. So, I'm delighted to hear that it's doing such

01:04:18

Rosa Ho:

Thank you. I'm gonna, um, introduce the next speaker. Um, it's Mary Liz— Mary Elizabeth Bayer, who is presently a member of the Executive Committee and Chairman of the Advisory Committee for the Canadian Commission for UNESCO. Miss Bayer has a— an MA from the University of Manitoba, she was also made honorary Doctor of Laws at the University of Winnipeg. Um, she's held a number of positions in the broadcasting and cultural fields in Manitoba, including um, the— the Executive Director for Manitoba Arts Council, and the— ah— as Assistant Deputy Minister for Cultural Affairs.

Miss Bayer?

Mary Elizabeth Bayer, UNESCO:

Thank you very much, Rosa. As a matter of fact, uh— ah— as a— as a virgin lady—you'll excuse

↑ wonderful things and living up to its initial promise.

👁 I'm very happy to be with you this afternoon. Does anybody want to stand up and stretch? I mean, you are the most vigorous conference-goers I've seen in a long time. I mean, do we just want to stand up for one second?

⋮

↑ I do.

Would you like to do that?

👁 I would.

⋮

↑ [Noise as the audience stands up, some laughter from the audience.]

⋮ See it makes you feel that much better. Look at—

[Mic feeds back.]

↑ Well, I know, some do, some don't.

👁

[Laughter from the audience.]

↑

edited transcript

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[Mic feeds back.]

👁 Well, I know, some do, some don't.

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Well, very recently, I got a special message from UNESCO. And that was to say that “you’re sort of not chairman of the Advisory Committee on Culture anymore, but we want you to be a member of it.” I’m not on the executive committee, and I think it’s important that those who are chairmen of advisory committees on any national commission should be members of the executive so that they can report directly. So, I’m here under slightly false pretenses, but as a longtime aficionado of the arts, as a poet, and as a person who cares very much about what you’re doing, I am delighted to be here.



I’m also pleased to tell you that upcoming is a decade of the arts. You know, can you believe this— UNESCO has declared, and will actually officiate at the solemnization of a decade for the arts. Now that’s going to kind of take us into the 21st century, and I think it’s kind of wonderful. I recall my days in Manitoba, when I officiated at various Centennial things, and I see what’s happening in Vancouver this year. And I know

edited transcript

[Laughter from the audience.]

Well, uh— I— I’m actually— very recently, I got a special message from UNESCO. And that was to say that “you’re sort of not chairman of the Advisory Committee on Culture, anymore, but we want you to be a member of it.” Uh— Because I’m not on the executive committee, and I think it’s important that those who are chairmen of advisory committees on any national commission, uh, should be members of the executive so they can report directly. So, I’m— I’m here under slightly false pretenses, but as a— as a longtime aficionado of the arts, uh, as a poet, and as a person who cares very much about what you’re doing, I am delighted to be here.



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what happened in Montreal in 1967. So do you!
You know, the year means nothing, a decade means nothing, except it's a time when you can do something, and you put a label on it. So, our advisory committee, having been asked to consider what might be done in a decade of the arts, said this,

“

“We would like to have some regional seminars. And we'd like to talk to artists in each of the areas of our country and ask them what they would like to do to celebrate the arts and artists throughout our nation and the world.”

”

So, there will be—and I would hope that the organizers of this conference would give me a mailing list of the people who attended not just this seminar, but the whole of this conference—in due course, a gathering—perhaps in Vancouver, perhaps in Chilliwack, perhaps in Victoria, I'm not sure where. But, in any case, we would have a gathering where we would sit down and talk about,

edited transcript

first century, and I think it's kind of wonderful. Uh, I recall my days in Manitoba, when I officiated at various uh, Centennial things, and I see what's happening in uh, Vancouver this year. Uh— And I know what happened in Montreal in 1967. So do you!

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“what can we do to celebrate the arts and the artist over the next decade?” And I ask you now, to respond to that—even if it sounds kind of airy-fairy and amorphous, and you don’t know what it is—we can make it something, you and I, together.



UNESCO has a Canadian Commission—which is one of the most outstanding. As a matter of fact, now that the United States and the UK have both withdrawn, we are the largest English-speaking member of UNESCO. And not only that, we’re perhaps—second to France only—the largest French-speaking organization in UNESCO. With wisdom, I think, born of good experience, our external affairs department has agreed that we will stay with UNESCO, that we will try to effect reforms from within. That we will not pick up our marbles and stomp off in a huff because we think that the director general is a bit of a poop and is doing the wrong things. We are believing this—that if UNESCO did not exist and fell apart tomorrow, by next Tuesday, we would have to start reinventing it. And we’re saying that there is room

not just this seminar, but the whole of this conference—and that in due course, we will have a gathering—perhaps in Vancouver, perhaps in Chilliwack, perhaps in Victoria, I’m not sure where. But, in any case, that we would have a gathering where we would sit down and talk about, “what can we do to celebrate the arts and the artist over the next decade?” And I ask you now, to respond to that—even if it sounds kind of airy-fairy and amorphous, and you don’t know what it is—we can make it something, you and I, together.



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and need for an international organization which will concern itself with education, with science, and particularly with cultural affairs, throughout the world.

I would suggest that perhaps UNESCO is the least touted and most valuable of all United Nations, or international organizations. They turn out some magnificent material of international importance. They do wonderful things, and then they spoil it all by not telling anybody about it. I assure you that Canada's investment—which is very small, 3%, but very important—has earned us an international reputation of no mean proportions, we stand high as a country, which does its share on the international scene.

There isn't any money in it, particularly, for artists. And I don't insult you by saying,

“Of course, we're all concerned, you know, are there any grant programs? And is there something good we could get out of it?”

within. That we will not pick up our marbles and stomp off in a huff because we think that the uh, director general is— is a bit of a poop and is doing the wrong things. We are going to— we are believing this—that if UNESCO did not exist and fell apart tomorrow, by next Tuesday, we would have to start reinventing it. And we're saying thinking that there is room and need for an international organization which will concern itself with education, with science, and particularly with cultural affairs, throughout the world.

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of understanding, that kind of knowing, that kind of sharing, which can create peace in our time.

Through the whole area of status of women we have found an enormous impact on the artist, because in many cases, in many countries, it is the woman artist who is the articulate spokesman (sic) for her country. And I think we have achieved much, in arriving at some mutual understanding of one another, through women, through the arts.

We have a very active communications advisory committee, which of course is also concerned with the arts, and the art of communication, as such. And I think here, as we're now moving into a computer age, there will be much more that the artist can find and do, in relation to the rest of the world.

Within UNESCO is the World Heritage Convention, which Canada was very instrumental in originating. Here, to the extent that the arts and heritage are blended one with another, we have done a great deal, I think, to preserve the priceless heritage treasures of our time, in sculpture, in painting, and in literary works, to say nothing of international

And we work hard to try to improve uh, in several ways, the status of the artist—which has been a major program uh, over the past uh, at least fifteen years—we try to effect exchanges of work, of talent. When we are asked, we try to find the right person who will be able to respond properly to a request for teaching, for uh— and this is in the arts, I mean— teaching, demonstrating, showing, displaying. Through the exchange program, uh— we— we learn about one another. And it is my personal opinion that UNESCO has, within it, the seeds for that kind of understanding, that kind of knowing, that kind of sharing, uh— which can create peace in our time.

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textural transcript

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library systems.

Those of you who are performing, practicing, creative, artists in our country, I think it is important that we recognize ourselves as the interpreters with the rest of the world, that the language of the whole world is in the arts. And I trust that you will see yourselves not just as Vancouver artists or British Columbia artists or as Canadian artists, but that you recognize that you belong to the world and your talents belong to the world and that you will use them for the good of them all.



And that's really UNESCO's message, and I bring it to you happily, right now.



Thank you very much.

[Applause from the audience. Audio cuts out briefly, but returns quickly to applause.]

edited transcript

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Rosa Ho:

No questions?

Mary Elizabeth Bayer, UNESCO:

One other thing that I forgot to say, is that I have a very strong personal feeling—and I kind of tout this whenever I get an audience—that we must do more to encourage criticism. We have not—in this country—developed the fine art of criticism, the professional art of criticism to its highest degree. We're still lacking critics!

[Applause from the audience.]

Thank you.

From the audience:

Ce n'est pas une question, c'est une simple intervention...



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transcript

them all.



And that's really UNESCO's message, and I bring it to you happily, right now.

textural
transcript



Thank you very much.

[Applause from the audience. Audio cuts out briefly, but returns quickly to applause.]



Rosa Ho:

No questions?

Mary Elizabeth Bayer, UNESCO:

Only one other thing I forgot to say, and there's a question coming up, I think—but I— I have a very strong personal feeling, uh, and I— I kind of tout this whenever I get an audience and I— I've got one just for one second, and that is that we

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[Pause, and sound of movement.]

N'est-ce pas? Vous allez bien la comprendre.



Depuis le début de la conférence, j'entends presque toujours les deux mêmes voix, que j'apprécie beaucoup. J'aime bien le travail des traducteurs, mais comme la prochaine personne intervient, je pense à l'expression francophone. Est-ce que ce serait possible qu'elle fasse cette intervention en français? Ça donnerait à tout le monde l'occasion d'un petit exercice. Ça permettrait à chacun d'apprécier le travail des traducteurs et ça permettrait de concrétiser le fait que nous sommes le deuxième pays francophone.

Ann-Marie Hogue, Arts Award Service, Canada Council:

Je vais parler en français et en anglais. Je m'excuse auprès de vous qui êtes francophone, parce que j'avais préparé mon discours en anglais. Je vais quand même parler la moitié en français, la moitié en anglais. J'espère que ça va.

edited transcript

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[Applause from the audience.]

Thank you.



From the audience:

Ce n'est pas une question, c'est une simple intervention...



[Pause, and sound of movement.]

N'est-ce pas? Vous allez bien la comprendre.



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[Ann-Marie laughs slightly.]

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[Ann-Marie laughs slightly.]

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AT ARM'S LENGTH

Rosa Ho:

Our next speaker is Ann-Marie Hogue, who is presently the assistant head of the Arts Award service and officer responsible for grants and video in multi-disciplinary and performance art.

Miss Hogue is a native of of Alberta, graduated from the University of Ottawa. she's been with the Canada Council since 1969, and has held a number of different offices with various disciplines, including that of assistant to the head of the visual arts.

Miss Hogue?

Ann-Marie Hogue, Arts Award Service, Canada Council:

Thank you Rosa. Je m'excuse encore, auprès de les francophones, que je donnerait pas tout le discours en français. J'apprécie beaucoup votre prise de position, et s'il y avait plus de temps,

01:16:43

Rosa Ho:

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Ah, Miss Hogue is a native of ah— of Alberta, graduated from the University of Ottawa. Um, she's been with the Canada Council since— since 1969, and has held a number of uh, different— um, different offices in— with various disciplines, including that of assistant to the head of the visual arts— of the visual arts.

Miss Hogue?

Ann-Marie Hogue, Arts Award Service, Canada Council:

Thank you Rosa. Um— Euh— Je— je m'excuse encore, auprès de les francophones, que je



J'aimerais pouvoir répondre a votre requête.

Rosa Ho:

She's gonna say it in English again.



Ann-Marie Hogue, Canada Council:

I'm going to speak in both languages—



Rosa Ho:

She's going to say...



Ann-Marie Hogue, Canada Council:



—which is not to say that I will translate everything. So perhaps it would be better if people had—



—yes.



If anyone wants to get speakers there are some in the back. I mean, receivers—yes! So, I'll allow a few minutes for that—



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transcript



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—yes.

Um, if anyone ah— wants to get speakers, ah,



Rosa Ho:

[Off-mic, to Ann-Marie: “I thought you were gonna say it in English...”]

In order for you to receive the simultaneous translation can you switch your channel to number five, please?

Mary Elizabeth Bayer, UNESCO:

There’s no fundraising campaign on Channel Five.

Ann-Marie Hogue, Canada Council:

Je m’excuse encore auprès des francophones, que je ne donnerai pas tout le discours en français. J’apprécie beaucoup, votre prise de position et s’il y avait plus de temps, j’aimerais pouvoir répondre, à votre requête.

Tout d’abord, j’aimerais vous apporter les salutations du directeur du Conseil des Arts, Monsieur Peter Roberts, qui m’a demandé de vous souhaiter—

[Ann-Marie searches for the word, laughs briefly.]

—de vous apporter ses salutations. De même que Edith Goodrich, qui est chef de la section des

there are some in the back. What are they?! I mean, receivers—yes! So, I’ll allow a few minutes for that—

Rosa Ho:

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There’s no fundraising campaign on Channel Five.

Ann-Marie Hogue, Canada Council:

Ah— Je— je m’excuse encore auprès de— des francophones, que je ne donnerai pas tout le— le discours en français. Euh— J’apprécie beaucoup, um, votre prise de position et— euh, uh— s’il y avait plus de temps, j’aimerais pouvoir, um, répondre, um, à votre requête. Um—

Um— Tout d’abord, j’aimerais ah, vous apporter les salutations ah— du directeur du Conseil des Arts, Monsieur Peter Roberts, um, qui m’a

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11: Canadian Sponsor Panel

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arts visuels, et Tom Sherman, chef de la section des arts médias. Ils ne pouvaient pas être ici cet après-midi à cause du fait qu'ils sont à une réunion du Conseil qui se passe en ce moment.

I just want to bring greetings from Edith Goodrich and Tom Sherman, who were invited to your conference, but who could not attend, due to their attendance at the Canada Council meeting, which is a quarterly meeting at which grants are approved, policy made, and so on.

Je reviens en français. J'aimerais tout simplement faire un bref historique du Conseil des arts, comment il a été fondé et ainsi de suite.

Le Conseil a été fondé en 1957, par un projet de loi du gouvernement du Canada, avec le mandat spécifique de promouvoir et d'encourager l'étude et la production des œuvres d'art.

[Ann-Marie pauses.]

Je crois que c'est intéressant de revoir comment ce conseil a été créé, pourquoi il a été créé.

Si on retourne en 1944, le gouvernement du Canada, à institué une Commission royale d'enquête sur la condition des arts au Canada,

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demandé de vous— vous um, souhaiter—

[Ann-Marie searches for the word, laughs briefly.]

—de— de— de vous apporter ses salutations. De même que uh, Edith Goodrich, uh, qui est chef de la section des arts visuels, et Tom Sherman, chef de la section des arts médias. Ah— Ils ne pouvaient pas être ici cet après-midi ah— à cause du— du fait qu'ils sont à une réunion du Conseil ah— qui se passe en ce moment.

Um— I just want to bring greetings from Edith Goodrich and Tom Sherman, um, who were invited to your conference, but who could not attend, due to um, their ah— attendance at the Canada Council meeting, which is a quarterly meeting, uh, which, um— at which grants are approved, policy made, and so on.

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11: Canadian Sponsor Panel

ainsi que le rôle des arts au Canada dans le présent et dans le futur.

Je vais passer en anglais parce que j'ai fait mon texte en anglais et que je ne suis pas très bonne pour me traduire moi-même simultanément, je m'excuse!

[Ann-Marie laughs briefly.]

Parliament deliberately created the Council as an independent agency responsible for its own policies and grant decisions. Each year the Council reports to Parliament through the Ministry of Communication on its—

[Ann-Marie pauses, says off-mic: "Ah— can't read!"]

—its expenditures and activities.

I don't need to remind those of you who are active in our community that this arm's length principle was in jeopardy three years ago when Parliament was attempting to bring the Canada Council under Bill C-24, which would have made it come under a bill to regulate corporations, some of which had absolutely nothing to do with the way Council is run. It is only through, I would say, the vigorous

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—et la production des, uh— des œuvres d'art.

[Ann-Marie pauses.]

Le—

Je crois que c'est intéressant de— de revoir comment cette— ce, euh, conseil a été créé, pourquoi il a été créé. Um—

Si on retourne en 1944, le gouvernement du Canada, um— à institué une étude— euh, une Commission royale d'enquête sur la condition des arts au Canada, ah— ah— ainsi que uh, le rôle et— des arts au Canada et euh— dans le présent et dans le futur.

Euhm— Je vais passer en anglais parce que j'ai fait mon texte en anglais et que je ne suis pas très bonne pour traduire sim— me traduire moi-même simultanément, je m'excuse!

[Ann-Marie laughs briefly.]

Um— Parliament deliberately created the Council as an independent agency responsible for its own policies and grant decisions. Each year the Council reports to Parliament through the Ministry of Communication on its—

11: Canadian Sponsor Panel

support of the arts community, of the artists of this country that this arm's length status was maintained.

The Council is made up of a body of 22 board members, who are either artists or who are people who are interested in the arts, who take part in supporting the arts in their community, who are on boards, and who are actively involved.

The Council's primary responsibility is to provide grants to individual artists and arts organizations. In order to do this, it is organized in two broad sections. One of which is the aid to the arts award service, which is responsible for awarding grants to individual artists, and the organization side, which is responsible for giving grants to orchestras, art galleries publishers, dance companies, theatre companies and many other organizations.

Looking back to the Massey Report, to a chapter on the artist and the writer, we find a key phrase on which much of the Council's programs have been based. It reads as follows:

“

“It has been suggested to us that one

[Ann-Marie pauses, says off-mic: “Ah— can't read!”]

—and its expenditures and activities.

Um— I would— I don't need to remind, um, those of you who are active in our community that, um, this um, arm's length principle was, um, ah, in jeopardy three years ago, ah, when Par— ah— Parliament was attempting to bring the Canada Council under, uh, Bill C-24, which would have made it part, uh— come under, um— bill to regulate corporations, some of which had, ah, absolutely nothing to do with, uh, the Canada— the way Council is run. Um— And it is only through the support, uh— and— and I would say, the vigorous support of the arts community, of the artists of this country that, ah, this arm-length— arm's length, um— uh, status was maintained.

Um, the Council is made up of a body of twenty-two board members, uh, who come from a— a broad range of, um— ah— who are either artists or who are ah, people who are interested in the arts who have, um— who, um, take part in, ah— ah, supporting the arts in their community, who are on boards, and who are actively involved.

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 the nation as a whole."

”

The Council has attempted throughout its history to make the artist the primary focus of its programs. From its inception, the Council realized that it could provide effective service to the arts only if it kept in close constant touch with the arts community.

Eight months after the Council's first board meeting, it convened a meeting in Kingston with 50 artists from various disciplines to consult about developments and needs in their fields.

Originally, contact with artists was informal. The staff traveled across the country, talking with artists, watching their performances, listening to their ideas and problems. Later on, soundings were organized, in which the Council brought together artists to discuss a specific topic or a general topic to discuss policies.

Out of these soundings came the

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Um— The Council's primary responsibility is to provide grants to individual artists and arts organizations. Ah— And in order to do this, it is, um— organized in two broad sections. One of which is the aid to uh, the arts award service, which, uh, is responsible for awarding grants to individual artists and the, um— ah, the organization side, which is uh— responsible for giving grants to orchestras, art galleries, ah, publishers, um, dance companies, theatre companies, ah, and— and, um, many other organizations.

Um— Looking back to the Massey Report, to a chapter on the artist and the writer, we find a key phrase on which much of the Council's programs have been based. It reads as follows:

“

“It has been suggested to us that 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 the nation as a whole.”

”

11: Canadian Sponsor Panel

recommendation that a more formalized way be found to ensure that artists were involved in the development of policies. This resulted, in 1965, in the creation of the Arts Advisory Panel. It was composed of artists of all disciplines, whose membership changed frequently, to review grant procedures and to scrutinize and assess Council programs. This body continued to meet four times a year, with the first day in a plenary session, then separated into small groups for each individual section—for instance visual arts, film, theatre, dance, and so on—reconvening for a plenary session at which discussion of broader, more general questions was made. This panel seemed to become quite cumbersome and gradually it was restructured in such a way that the discussions were more focused and disciplinary advisory committees were formed. It still did come back for plenary sessions where broad discussion was held, but a year ago, due to budget cuts, it was discontinued, and we have only kept the disciplinary advisory committees. Approximately 40 artists and experts in the field serve on these committees, and the committees advise the Council on artistic policy, approve potential assessors and jurors, and review jury decisions for

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Eight months after the Council's first board meeting, it convened a meeting in Kingston with fifty artists from various disciplines to consult the artists about developments and needs in their fields. Originally, contacts with artists was informal. The staff traveled across the country, talked with artists, watching their performances, listening to their ideas and problems. Later on soundings were organized, in which the Council brought together artists to discuss a specific topic or a general topic to discuss um— policies.

Ah— Out of these soundings came the recommendation that um— a more formalized way be— be ah— found to ensure that artists were involved in the development of policies. This resulted, in 1965, in the creation of the Arts Advisory Panel. It was composed of artists of all disciplines, whose membership changed frequently, to review grant procedures and to

textural transcript

11: Canadian Sponsor Panel

grants to individuals.

[Ann-Marie turns pages audibly.]

As I mentioned earlier, at the heart of the Council's primary concerns is the belief that if the arts are to flourish, the individual artist must be supported and encouraged. I think it's one of the, unique funding agencies in the world that places such an emphasis on assisting individual artists. There are, as we heard, some provincial arts councils which also place great emphasis on assistance to artists.

[Ann-Marie sighs, and catches her breath.]

The program of aid to artists holds competitions for arts grants twice a year in most disciplines, as well as more frequent competitions for projects and travel grants in all disciplines. It receives applications from painters, sculptors, artists in multidisciplinary and performance art, architecture, video, film, writing, theatre, and so on. These grants are meant to provide the artist with free time to do their own personal work, to reflect on their production, and also to accomplish specific projects that they have in mind, or to

scrutin— scrutinize and assess Council programs.

Ah— This body continued to meet four times a years— a year, and ah— was— basically functioned, uh, in a way such that, ah— it met on the first day in a plenary session, then it um— separated into small groups, ah— which, uh, met with the each individual section—for instance visual arts, film, um— theatre, dance, and so on—and then reconvened ah— for a plenary session at which, uh, dis— discussion of mor— of broader, um, general questions was made. This ah— a panel seemed to become quite cumbersome and um— gradually it was restructured in such a way as ah— so that, uh, the discussions were more more focused and it, ah— disciplinary advisory committees were formed. It still did come back for uh, plenary sessions where broad discussion was held, but um— a year ago, due to budget cuts, it— it wa— it— it— it was discontinued, and we have only kept the disciplinary advisory committees. Um— Approximately forty artists and experts in the field serve on these committees, ah— and uh, the committees um— advise the Coun— Council on artistic policy, approve pose— potential assessors and jurors, and review jury decisions for grants to individuals.

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textural transcript

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travel for occasions that are important to their career.

Arts grants provide a living allowance of up to \$1,000 a month, plus project costs of up to a maximum of \$14,000 a year. Or, in the case of A Grants—for artists who are in mid-career or more senior artists—at the level of \$1,500 a month plus—in the case of visual artists, including video artists, performance artists, filmmakers—up to \$10,000 for project costs. A budget has to be submitted for the project costs. The grants are awarded to over 1,000 artists, and the budget of the Arts Award service is \$8,310,00. Approximately 300 of these grants are offered to visual artists alone. An additional 100 grants—

[Pages are turned audibly.]

—go to artists in visual arts-related categories—film, video photography, architecture, multidisciplinary and performance art, criticism and curating.

One minute—

[Ann-Marie turns pages audibly.]

As I mentioned earlier at the— um, at the heart of the Council's primary concerns is the belief that if the arts are to flourish, the individual artist must be supported and encouraged. Ah— I think it's one of the, um— unique found— ah— funding agencies in the world that places, uh, such an emphasis on assisting, ah— individual artists. Ah— There are, as we heard, some um— provincial arts councils which also um— place a— uh, a great emphasis on assistance to artists.

[Ann-Marie sighs, and catches her breath.]

The program of aid to artists um— holds competitions for arts grants twice a year in most disciplines, as well as more frequent competitions for projects and travel grants, um— in all disciplines. It receives applications from painters, sculptors, artists in multidisciplinary and performance art, architecture, video, film, writing, theatre, um— and so on. These grants are meant to provide the artist with free time to do their own personal work, to reflect on their production, and um— also to um— accomplish specific projects that they— they, uh, have in mind, ah— or to travel

[Ann-Marie clears her throat, someone off-mic says something unintelligible.]

This does not include additional grants to filmmakers and video artists for production costs. Video artists and filmmakers, can obtain production grants of up to \$25,000 in the case of video artists, and \$40,000 in the case of filmmakers.

I don't have very much time— Another way that the Council involves artists continually is through its jury system. As with the Manitoba Arts Council, the Council does accept the recommendations of the juries without changing them and has a great deal of respect for the jury system. Jurors are chosen from professional artists and other experts in the field, but we do try and ensure that a majority of all juries are made up of artists, except in the case of critics and curators where, it would be critics and curators who would be on the jury. There's a whole other area that I have to quickly mention and that's the grants to organizations.

[Ann-Marie laughs slightly, trying to catch her breath.]

edited transcript

in occasions that are important to their career.

Arts grants providing a living allowance of up to one thousand dollars a month, plus project costs of up to um— to a maximum of fourteen thousand dollars a year. Or, in the case of A Grants—for artists um— who are in mid-career or um, more senior artists—um— at the level of one thousand five hundred dollars a month plus, in the case of visual artists, including video artists, performance artists, um— filmmakers, up to ten thousand dollars for project costs. These project costs have to be um— a budget has to be submitted for, um, requesting the project costs. Um— The grants, uh, are um— awarded to over one thousand dollars, ah— one thousand artists! I'm sorry. Umm— And the budget of the Arts Award service is eight million three hundred ten thousand dollars. Approximately three hundred of these grants are offered for— to visual arts— visual artists alone. An additional one hundred grants—

[Pages are turned audibly.]

—go to artists in um— visual arts-related

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Our grants to organizations take up a large part of the budget, and a large portion of those funds are indirectly funneled to the artists.

[Pages are turned audibly.]

The Visual Arts section, for instance, has several programs, which are directly or indirectly meant for the artist. Grants to art galleries for exhibition programs, again for presentation of the works of contemporary Canadian artists. Grants to artist-run centres, a visiting artist program, which takes into account the fact that this is a very large country and that artists need to travel and to meet with each other to exchange ideas, to get to know each other, and to talk about their work to people in other parts of the country, so that they will be better known. The Visual Arts section also funds special one-time projects, performance arts, presentations. It offers grants to service organizations such as ANNPAC[/ RACA], and CARFAC. The literature section funds art periodicals, in order that a lively criticism of works, can take place, and that artists' work can be discussed and promoted. I think I need at least two more minutes—

categories—film, video photography, architecture, multidisciplinary and performance art, criticism and curating. Um— This—
One minute—

[Ann-Marie clears her throat, someone off-mic says something unintelligible.]

This does not include additional grants to filmmakers and video artists for production costs, ah— video and uh, artists and filmmakers, can obtain gra— production grants of up to twenty five thousand dollars in the case of video artists, and forty thousand dollars in the case of filmmakers.

Um— I think that, um, since I don't have very much time, I'm— ah— Another way that the Council, um, involves artists continually is through its jury system. And as, ah— the Manitoba Arts Council, the— the Council does accept the recommendations of the— of the juries without changing them and has a— great deal of respect for, um— for the— the jury system. Um— The, uh, jurors are chosen from amongst, um— art— professional artists and other experts in the field,

[Ann-Marie laughs slightly.]

—if not more.

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Some of you may know about the Art Bank. It was created in 1972 as a complement to its program of grants to artists. The main objectives of the Art Bank are to provide recognition and direct assistance to professional Canadian artists for the purchase of their work; to present contemporary Canadian art to the public in everyday environments, by means of a rental program; and hopefully to stimulate the private and corporate collecting of artwork. The Art Bank is not a collection, and artists have a right to buy back their work at cost, plus a small administrative fee. The Art Bank does not speculate on artists' work. In 1984 the Art Bank had purchased 12,000 works by more than 1,500 different artists, and approximately 70% of those were rented out.

I think I'll stop here, and if you have any questions, please ask. S'il y a des questions en français, ce me ferait un grand plaisir d'y répondre.

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but we do try and ensure that a majority of all juries are, uh, made up of artists, except in the case of critics and curators where, um, it would be critics and curators who would be on the jury. Um— I— I'm— There's a whole other area that I have to quickly mention and that's the grants to organizations.

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[Ann-Marie laughs slightly, trying to catch her breath.]

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Basically, the ah—

Our grants to organizations take up ah— a large part of the budget, um, but— ah— and a large portion of those, uh, funds are indirectly funneled to the artists. Um—

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[Pages are turned audibly.]

video transcript

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Question 01, from the audience:

I had just one question for clarification. When you were speaking about the Arts Awards service you refer to—and I think this is a common way to refer to arts grants—you said they're meant to provide “free time” for artists. In a sense, this is a bit misleading—I don't mean intentionally, but I think that that's part of the thing built in around arts grants that we are beginning to discuss right now. I know you know this.

[Question asker laughs.]

Ann-Marie: “—yes.”]

These grants are not necessarily an award for excellence done in the past. They're not like a fellowship given—like a Guggenheim Fellowship or something like that—where somebody just gets a cash prize. When you make an application, you have to put in a program of work—

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takes into account the fact that this is a very large country and that, um— artists need to travel and to meet with each other, to exchange ideas, and um— to, um— get to know each other, and also to, uh, talk about their work to people in other parts of the country, so that they will be better known. Um— The Visual Arts section also, um, funds, ah— special projects, ah— special one-time projects. Um, performance arts, uh, presentation. Uh— It offers grants to service organizations such as ANNPAC, and um, CARFAC[t]. The literature section funds art periodicals, um, in order that uh, a lively, um— criticism of works, ah— can take place, and ah— that uh, artists' work can be, um— discussed and promoted. Um— I think I need at least two more minutes—

[Ann-Marie laughs slightly.]

—if not more.

Um—

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Some of you may know about the Art Bank. It was created in 1972, as a complement ah— to its program of grants to artists. Um— The

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[Ann-Marie: “That’s right.”]

—and if you are successful and you receive the arts award, you have to make a final report. So, I think, just for the sake of discussion here, it’s important to know that it probably wouldn’t be acceptable to a jury for an artist to write in and say, “I’d like to have some free time.”

[Some laughter from the audience.]

Ann Marie: “—well—”]

I just think that what artists have to do is produce work, and that artists have to work when they’re on those grants.

Ann-Marie Hogue, Canada Council:

Mmhm. Yes, to say that it’s to have free time to continue their work is perhaps, a way of saying that—

Of course, an artist can say, “I would like to continue painting.” Now, in the case of visual artists, it’s quite difficult to say, “I’m going to

main objectives of the Art Bank are to provide recognition and direct assistance to professional Canadian artists, uh, for the purchase of their work, and to present contemporary Canadian art to the public in everyday environments, by means of a rental program, and hopefully to stimulate the private and corporate collecting of artwork. Um— The Art Bank is not a collection, and um, artists have a right to buy back their work at cost. Um— For a small— administrating— oh— plus a small administrative fee. The Art Bank does not speculate on artists’ work. Um— In 1984, uh, twe— the Art Bank had purchased twelve thousand works by more than one thousand five hundred different artists, and approximately seventy percent of those were— were rented out.

I think I’ll stop here, and ah— if you have any questions, um— please ask. S’il y a des questions en français, ce me ferait un grand plaisir d’y répondre.

Question 01, from the audience:

paint eight paintings,” or “I’m going to do ten prints.”

How does one know how much one is going to do? I think that, when the program of work is—as let’s say your description of your program of work—is as brief as that, I think that the jurors would look at the past work and make an assessment, and evaluate whether they feel that you as an artist should be supported to continue producing a body of work. The grants are not meant as salaries, I think that should be made clear. They’re meant as relief from having to devote oneself to other, secondary occupations, in order to have more time to consecrate to primary production—

[Question asker: “Mmhm.”]

—tasks.

Question 01, from the audience:

But, I think, in general, because they are used by artists to take time away from their secondary employment, that grants get used as salaries. So—

I had just one, uh, question for clarification. Um— When you were speaking about the Arts Awards service you refer to, um— and I don’t think it was just— I think this is a common way to refer to the arts— arts grants. And you said it’s, uh, to provide— they’re meant to provide “free time” for the artists. In a sense, this is a bit misleading for, um— for— I don’t— I don’t mean intentionally, but I think that that’s part of the thing built in around arts grants that we are beginning to discuss right now, um— I know you know this.

[Question asker laughs.]

Ann-Marie: “—yes.”]

But that the— These grants are not necessarily an award for excellence done in the past. Um— Totally, they’re not like a fellowship given to someone for— like ah— a Guggenheim Fellowship or something like that, where somebody just gets a cash prize. You— When you make an application, you have to um, put in a program of work—

[Ann-Marie: “That’s right.”]

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Ann-Marie Hogue, Canada Council:

Yes, that's correct. And I think that in many cases, artists who work for a full year, with a \$14,000 grant, still have to have part-time occupations in order to do their work. Materials are expensive, cost of living is expensive.

One point I would like to make, subsequent to what you have said, is that the artists are accountable to the Council for the work that they are able to accomplish or for their activities during tenure of a grant. For a 12-month grant, we give the grant in three installments, and after every installment, the artist has to, give a brief report of what has been accomplished with the grant in that period, and of course, at the end of the period of tenure, a final report must be sent in.

Question 01, from the audience:

Thank you.

Rosa Ho:

I'm gonna have to apologize for the next question,

—and following the— if you were successful, and you receive the arts award, you have to make a final report. So, I think, just for the sake of— of discussion here, it's important to know that it probably wouldn't be acceptable to a jury for an artist to write in and say, "I'd like to have some free time."

[Some laughter from the audience.]

Ann Marie: "—well—"]

So I'm— You know— I'm not— I— I just— I think that— that what artists have to do is— is produce work, and that the artists work when they're on those grants.

Ann-Marie Hogue, Canada Council:

Mmhm. Yes, I think, ah— to say that it's— ah— to have free time to continue their work is perhaps, um— a way of saying that ah—

Of course, the— an artist can say, "I would like to continue painting." Now, um— in the case of visual

because time is really running out. So, I want to go on with the next speaker—

[Mic feeds back, Rosa pauses.]

—and then go to question period after that.



[Return to the [TABLE OF TIMESTAMPS.](#)]

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artists, um, ah— it's quite difficult to say, "I'm going to paint eight paintings," or "I'm going to do ten prints."

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Um— How does one know how much one is going to do? Um— I think that, umm— when the program of work is as ah— let's say as um— what we— your description of your program of work is as brief as that, ah— I think that ah— it— the jurors would look at the past work and, um, make an assessment of, uh, past work and um, make an evaluation of whether they feel that um— you as an artist should be supported to continue ah— producing a body of work. Um— I think that, uh, the grants are not meant as salaries, I think that should be— that should be made clear. They're meant as, um, relief from having to, um, devote oneself to other, secondary occupations, in order to have more time to consecrate to primar— primary production—

[Question asker: "Mmhm."]

—um— tasks.

Question 01, from the audience:

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A GOOD CORPORATE CITIZEN

Rosa Ho:

Our last speaker is Mr. Bill Strachan, who is presently the Advisor of Government and Community Relations with Chevron Canada. Mr. Strachan just informed me that Chevron Canada received the Financial Post Award for Sustained Support for the Arts this year. Mr. Strachan is also Assistant to the President of Chevron on affairs with the government. He has a background in economics, and besides being very active in the energy field, Mr. Strachan is a member of a number of non-profit cultural groups, amongst them Ballet BC, the Vancouver Chamber Choir, and the Cherniavsky Junior Club for Performing Arts. Mr. Strachan?

W. R. Strachan, Chevron Canada:

Thank you, Rosa. Ça fait un bon moment que je parlait français, donc je doit parler en anglais, je m'excuse! Hope this is working. Can we turn down

But because they— I think, in general, because they are used by artists to— to give them the time to— to— to take— uh, to allow them to take time away from their secondary employment that they— that they get used as salaries. So—

Ann-Marie Hogue, Canada Council:

Yes, that's correct. And, uh, I think that um— uh, in many cases, artists who work for a full year, um— with a fourteen thousand dollar grant, um, still have to, um, have part-time, um, occupations in order to, um— do their work. Partly because, ah— materials are expensive, cost of life is expensive— cost of living is expensive.

Um— I think a— one point I would like to make, subsequent to what you have said, is that, um— the, um, artists are accountable to, ah— the Council, for the— for the work that they are able to accomplish or for their activities during tenure of a grant. Ah— We require, um— for a twelve-month grant that, um— we— we ah— we give the grant through three installments, and um— after every

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the lights please?

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Mary Elizabeth Bayer, UNESCO:

Which ones? The pink or the green?

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W. R. Strachan, Chevron Canada:

I couldn't resist using this slide. This is an ad that we put in programs, and we don't spend much money putting it in programs, but I thought it'd be useful today.



We have a lot of programs at Chevron that I'm going to tell you about, but before I go into those various programs, I want to tell you the motivation of our company in participating as heavily as we do in the arts around Vancouver, and the rest of British Columbia. We'd like to think that we do it because we're good corporate citizens, and I think we are good corporate citizens. But I think this is

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installment, the artist has to, ah— give a bri— brief report of what has been accomplished, ah— with the grant, in that period, and um— ah— then the— the second portion of the grant can be given at the— Again, before the third installment is given, a— a report on activities must be given. And, of course, at the end of the ah— period of tenure, a— a final report must be sent in.

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Question 01, from the audience:

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Thank you.

Rosa Ho:

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Um— I'm gonna have to apologize for the next question, ah— because, uh, time is really running out. So, I want to go on with the next speaker—

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[Mic feeds back, Rosa pauses.]

↑

—and then go to question period after that.

11: Canadian Sponsor Panel



[Return to the [TABLE OF TIMESTAMPS.](#)]

01:39:49

Rosa Ho:

Our last speaker is Mr. Bill Strachan, who is presently the Advisor of Government and Community Relations with Chevron Canada. Mr. Strachan just informed me that Chevron Canada received, um, the Financial Post Award for Sustained Support for the Arts this year. Ah— Mr. Strachan is also, uh, Assistant to the President of Chevron on affairs with the government. Um— He has a background in economics, and, um, besides being very active in the energy field, Mr. Stra— Strachan is also a member of a number of um— ah— is— is a member of a number of ah— non-profit cultural groups, amongst them are the Ballet BC, the Vancouver Chamber Choir, and Cherniavsky Junior Club for Per— Performing Arts. Mr. Strachan?

W. R. Strachan, Chevron Canada:

Thank you, Rosa. Ah— Ça fait un bon moment

a misconception that the arts community has, that there are good guys and bad guys, and the good guys are the people that give you money. What needs to be understood is that companies need to have good reasons to give you money. And I'd like to go through some of these reasons, because when you formulate your proposals to various corporate sponsors, you should know what they are looking for.

Corporate image, for Chevron, is a very big factor. The marketing of gasoline is basically done on the basis of image, price, and service. Our company spends a lot of time on its image, and we find that support of the arts helps to enhance that particular image. We only support the arts and social welfare programs, we do not support sports because it does not tie in with our particular corporate concept.

Customer relationships— The arts give us opportunities to develop better relationships, not only with the general public through our programs, but also through customers who may be on

various boards with us, and we develop working relationships with them. Also, customers may have particular interests in certain arts groups, and we will give certain priority to supporting those groups. Similarly, with government relations, I spend a lot of time on arts boards and social welfare boards, and in those activities, I build relationships with politicians. So, when I go to City Hall, or I go to Victoria, I have a working relationship with those people, and I don't go in as a stranger to deal with Chevron problems only. Hopefully, I've developed a a relationship of trust and credibility with them. So, the arts is an important tool for me in doing my government relations work.



Employee morale— We want our employees to know the things we're doing in the community. And one of the things that we do is bring the arts to the employees. Through the presentation you're going to see, you'll see examples of how we do that, how we try and make our employees feel good about our company through the work we're

edited transcript

que je parlait français, donc je doit parler en— en anglais, je m'excuse! Hope this is working. Can we turn down the lights please?

||

Mary Elizabeth Bayer, UNESCO:

Which ones? The pink or the green?

textural transcript

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W. R. Strachan, Chevron Canada:

I couldn't resist, ah, using this slide, um— This is a— uh, an ad that we put in programs and, ah— uh, we don't spend much money putting it in programs, but ah— I thought it'd be useful today.



We have a lot of programs at Chevron that uh, I'm going to tell you about, but before I uh, go into those various programs, I want to tell you the motivation of our company in participating as heavily as we do in the arts uh, around Vancouver, and the rest of British Columbia. We'd like to

11: Canadian Sponsor Panel

doing in the arts.

[Mr. Strachan pauses.]

Employee development— I think this is often an overlooked area of how the arts can contribute to a corporation. I sit on a number of boards that have some very senior men from the business community. Normally, I wouldn't have the opportunity to meet with these people, and to find out how they handle themselves in a business setting. So, it gives me and other employees of our company, a chance to interchange with some senior people that we wouldn't normally have an opportunity to meet. Similarly, it puts us in contact with the arts community, and hopefully our own creativity is stimulated by the people we come in contact with within the arts community. Whether or not you are creating a work of art or whether you are promoting an idea to better sell a product, you're involved in a creative process. I think the arts community sometimes thinks that they are the only people that are involved in

think that we do it because we're good corporate citizens, and I think we are good corporate citizens. But I think this is a misconception that the arts community has that uh, there are good guys and bad guys, and the good guys are the people that give— give— give you money. What needs to be understood is that companies need to have good reasons to give you money. And I'd like to go through some of these reasons, because when you form— formulate your proposals to various, um, corporate, ah, sponsors, you should know what they are looking for.

Corporate image, for Chevron, is uh, a very big factor. The marketing of gasoline ca— is— is basically done on— on the basis of uh, image, price, service. Our company, ah, spends a lot of time on— on its image, and we find that support of the arts helps to, ah, en— enhance that particular image. Uh— We only support the arts and social welfare programs, we do not support sports because it does not tie in with our particular corporate concept.

creativity—that's not true. All of us are involved in creativity if we're going to be successful. And all I'm saying is that the interchange with the arts community helps business people stimulate their own creativity.



And the final point—Stuart [Backerman] spent a good deal of time talking about—is the environment that we all live in. We may be employees of large oil companies, but we are inhabitants of this city, and we want to have the type of environment that has art around it and that other good people will be willing to come and live in and work with us.



So, you can see that Chevron is really wrapped up in the arts. This particular slide is an Evelyn Roth fabric sculpture, which we used in the Business in the Arts Week with the Vancouver Partnership for Business in the Arts. And this was a 100 foot octopus that we put for a week on top of one of our service stations, until the wind—

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Customer relationships— The arts give us opportunities to develop better relationships, not only with the general public through our— our programs, but also, ah, through customers who may, ah, be on various boards with us, and we develop working relationships with them. Also, customers may have particular interest in certain arts groups, and we will give, ah, certain priority to supporting those groups. Similarly, with government relations, I spend a lot of time on arts boards and social welfare boards, and in those activities, I build relationships with politicians. So, when I go to City Hall, or I go to Victoria, I have a working relationship with those people, and I don't go in as a stranger to deal with Chevron problems only. Hopefully, I've developed a uh, a relationship of trust and credibility with them. So, the arts is an important tool for me in doing my government relations work.

11: Canadian Sponsor Panel



Employee morale— We, ah, want our employees to know the— the things we're doing in the community. And— and one of the things that—

[Mr. Strachan pauses.]

The wind blew it down, and some poor fellow filling up his car had a tentacle wrapped around him—

[Mary Elizabeth Bayer laughs off-mic.]

—and we thought at that stage, we better take it down.

||

Until about three years ago, Chevron had sort of a scattergun approach to its arts involvement.

We would give large donations to the Symphony, for example—maybe \$5,000—and that donation would be buried within all the other large corporate donations.

So now—while we support the Symphony—we would rather take that \$5,000 and give it to 10 smaller arts organizations. The ripple effect of that throughout the community tends to give us much more of a bang for our buck, because we seem to gain more appreciation by doing that. We are still supporting the larger organizations, but we're doing it in a different way, which I will talk to you about.

that we do is bring the arts to the employees, and— and through the presentation you're going to see, you'll see examples of how— how we do that, to how and— to try and make our employees feel good about our company, through the work we're doing in the arts.

[Mr. Strachan pauses.]

Em— Employee development— I think this is often an overlooked area of how the arts can contribute to a corporation. I sit on a number of boards that, ah, have some very senior men, ah, from the business community. Normally, I wouldn't have the opportunity to meet with these people, and to find out how they handle themselves in a— in a business setting. So, it gives me, and other employees of our company, a chance to interchange with some senior people that we wouldn't normally have an opportunity to meet. Similarly, it puts us in contact with the arts community, and hopefully our own creativity is stimulated by the people we come in contact

Sorry, am I one slide ahead of myself?

Anyway, the point of this is that we're now focusing our arts donations in various areas, and most of these are dealing with kids. Not only kids in audiences, but kids as artists. You'll see that a great many of the projects that we're involved in relate to children. The major one is ticket subsidies. We have chosen to go this route because— And basically what it is is that we have a board of arts-related people who choose a wide variety of organizations for which we will pick up 40% of the ticket cost for children between five and eighteen years old. The reason that we like this is that this independent board picks the arts organizations for us—we as a corporation do not have expertise in the quality of the various art works—and then the arts organization, in order to get funding, has to put a kid in the seat. If they don't put a kid in the seat, they don't get the money. So, we don't have the fear that many corporations have, that you give the money, and some administrative cost just eats it all up. So,

with within the arts community. Uh— Whether or not you are, ah, creating a work of art or whether you are promoting an idea to, ah, better sell a product, you're involved in a creative process. And, I think the, ah, arts community sometimes thinks that they are the only people that are involved in creativity—that's not true. All of us are involved in creativity if we're going to be successful. And all I'm saying is that the interchange with the arts community, helps business people stimulate their own creativity.

And the final point—Stuart spent a good deal of time, ah, talking about—and that's the environment that we all live in. We may be, ah, employees of uh, large oil companies, but we are inhabitants of this city, and we want to have the type of environment that, ah, has art around it ah—and that other people— other good people will be willing to come and live in our city and work with us.

we find this quite a satisfactory way for us to participate. And the large organizations, like the Symphony, have the ability to get funding from us, but they have to put the kid in the seat. Last year, there were 15,000 children in Vancouver and Victoria that attended live performances through this program.

I differentiate sponsorships from donations. A sponsorship is having a more direct relationship with the organization, and I'll give you a few examples of this. In this case, we hosted a party, an opening reception, that allowed us to take politicians and customers, whatnot, to the opening, aside from giving a donation to help the project go.

The BC Young Artists program is one of our favorite programs. Under this program, approximately 8,000 children throughout British Columbia submitted—through the Emily Carr [College of Art]—paintings to participate in the contest. We did that last year, and we're doing it again this year. And the Emily Carr [College of Art] gave us a boost in that each child participating

So, you can see that Chevron is, ah, really wrapped up in the arts, and, ah, this particular, ah, slide, uh— is an Evelyn Roth fabric sculpture, which, ah, we used in the Business in the Arts, ah, Week with the Vancouver Partnership for Business in the Arts. And this was a hundred foot, ah, octopus that, ah, we put for a week, ah, on top of one of our service stations, until the wind—

[Mr. Strachan pauses.]

The wind, ah, blew it down, and some poor, ah, fellow filling up his car, sort— had a tentacle wrapped around him—

[Mary Elizabeth Bayer laughs off-mic.]

—and, ah, we thought at that stage, we better take it down.

Now, until, ah, about three years ago, Chevron had sort of a scattergun, ah, approach to its arts, ah, involvement. Uh— We would give large donations to, uh— say for example, the Symphony—maybe five thousand dollars—and that donation would be buried within all the other large corporate

was given one of these buttons, and this gave us the type of recognition that we want in the community. Recognition is as important to the artist as it is to our company. Because when I go to the board of directors of Chevron, to try and gain additional budget for the arts, they say, "Well, who knows about our programs?" They have to have some demonstration that people have some appreciation for what we're doing. So, this type of thing helps me, in terms of raising money for the arts within our organization.



Here again, we sponsored the Vancouver Youth Theatre and the Arts Umbrella in a production of "Who am I?" In this case we rented the Queen Elizabeth Theatre, and we had a performance for the employees of Chevron.

And, as I say, it's important for us to do this from time to time, because they aren't necessarily involved in the arts community, and they don't know what their own company's doing.

Similarly with the Emily Carr Young Artists

donations, so—

So now—while we support the Symphony—we would rather take that five thousand dollars and give it to, ah, ten smaller arts organizations, and the ripple effect of that throughout the community, ah, tends to give us much more of a bang for our buck, because we seem to have gained more appreciation, ah, by doing that. We are still supporting the— the, ah, larger organizations, but we're doing it in— in a different way, which I will, ah, uh— talk to you about.

||

Uh— Sorry, am I one slide ahead of myself?

||

Anyway, sorry— uh— The point of this is that we're now focusing our, um, arts donations in various areas, and most of these are dealing with kids. Not only kids in audiences, but kids as, ah, as artists. And so you'll see, a great many of the projects that we're involved in, do relate to children. The major one is ticket subsidies. We have chosen, ah, to go this route because, uh— and— and basically what it is, is we have a, ah,

Program, we held an exhibition within our corporate offices, and the employees are very supportive and amazed by the quality of work that the young people turned out.

Again with Kaleidoscope Theatre, we toured them and some 25 communities in the Charlottes (sic) in northern British Columbia, to communities that don't normally have the opportunity to see arts performances. Some 25,000 young people saw this tour, and again we had the company come to our company picnic last year, so our employees had a chance to see what we're doing.

Donations, I'll just touch on a few of them. We supply the gas for the Opera in the Schools program, approximately \$2,000 worth of gasoline during the year.

This slide isn't particularly good, but it's particularly illustrative of the willingness of an arts organization to work with a company. We

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board of arts-related people who choose a wide variety of organizations, that we will pick up forty percent of the ticket cost for, ah, children ranging between five and eighteen. And the reason we like this, is that this independent board picks the arts organizations for us—we as a corporation, ah, do not have expertise in— in the quality of the various art, ah, works—and, ah, then the arts organization, in order to get funding has to put a kid in the seat. If they don't put a kid in the seat, they don't get the money. So, we don't have the fear that many corporations have, that you give them the money, and some administrative cost just eats it all up. So, we find this quite a— a satisfactory way for us to, ah, participate. And the large organizations, like the Symphony, have the— have the ability to get funding from us, but they have to put the kid in the seat. Last year, there were fifteen thousand children, in Vancouver and Victoria, that attended live performances through this program.

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I, ah, differentiate sponsorships from donations, in this way— I look at— as a sponsorship, of having a more direct relationship with the organization, and I'll give you a few examples of this. Uh— In this

gave a rather modest donation to the Karen Jamieson Dance Group, and they asked what they could do for us. Well, Chevron is also a partner in education with Templeton High School, where we do a variety of things, from business training to counselling, to support of their theatre group, etc. Karen Jamieson volunteered to come in and put a free performance on for us at Templeton School. Well, you better believe that I fought to have them included in our budget again this year.

Our matching gifts program gets into our employee involvement program. If an employee of Chevron gives a donation to an arts group, the company will match it up to \$5,000. This represents a donation to the Arts Club, but there are many others. The one that I'm particularly interested in is our employee involvement program. In this case, the employee has to be directly associated, not just as an audience member—he may be on the Board of Directors, he may be an actor, he may be a stagehand, and again, we will provide funds.

case, we, ah, hosted a— a— a party, an opening for this, that allowed us to, ah, to take, ah, politicians and uh, and customers, whatnot, to the— to the opening, aside from uh, giving a donation to help the, ah, the, ah, project go.

The BC Young Artists program is one of, ah, our favorite programs. Under this program, approximately eight thousand, ah, children throughout British Columbia submitted—through the Emily Carr school of art—ah, paintings to participate— or, to participate in the contest. And, ah, we did that last year, and we're doing it again this year. And, ah, the Emily Carr, ah, school of art, ah, gave us a boost in that each child participating, ah, was given one of these buttons, and— and this gave us the type of recognition that we want in the community. And— and, that recognition is as important to the artist, as it is— is to, ah, our company. Because when I go to the board of directors of Chevron, to try and, ah, gain additional budget for the arts, they say, "well, who knows about our programs?" They have to have some demonstration that, ah, people, ah, have some appreciation for what we're doing. So, this type of thing helps me, in terms of raising money

As a director of Ballet British Columbia, I was able to get the money to fund the design of their new logo. I'd like to tell the Canada Council that this is Canada's most exciting new classical ballet company.

[Someone in the audience or panel applauds.]

Now, our major sponsorship this year is the Vancouver Centennial. Our major competition is Imperial Oil. Imperial Oil has put approximately \$6.5 million into the restoration of the Roundhouse at Expo. We are a regional company operating only in British Columbia, and that type of money was out of the question. So, we have chosen to be the major sponsor of the Vancouver Centennial. There are two programs involved in this, for each of which we're putting up \$200,000 in funding.

The first is the Chevron Stage, which is not just one portable stage, but a variety of stages that

for the arts within our organization.

Here again, we, ah, sponsored the Vancouver Youth Theatre and the Arts Umbrella in a production of "Who am I?" In this case we ah, rented the Queen Elizabeth Theatre, and we had a performance, ah, for the employees of Chevron.

And, as I say, it's important for us to do this from time to time, because they don't— they aren't necessarily involved in the arts community, and they don't know what their own company's doing.

Similarly with the Emily Carr, ah, Young Artists Program, we held an exhibition within our corporate offices, and ah— and the employees are very supportive, and amazed of the quality of work that the young people could turn out.

Again, ah, with Kaleidoscope Theatre, we toured them and some twenty-five communities in the Charlottes (sic) in northern British Columbia, to communities that don't normally have the opportunity to see ah, arts performances. Some twenty five thousand young people saw this

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11: Canadian Sponsor Panel



are appearing around the city on a daily basis. There will be approximately 1,000 performances throughout the year, and a wide variety, from classical musicians to mime, from professional groups to amateur cultural groups. So, we believe that we are trying to—as Stuart would say—fill the city with art, and we believe that we are achieving that objective.

The final program is the Chevron Museum Mobile which will go on for the next five to six years, where we take our cultural heritage out into the schools, with various programs so that the children can learn about natural history, about early Vancouver, etc. Again, this is a program related mainly to children, but it also goes to seniors' homes, and during the summer will be in the downtown area.

Finally as Rosa said, we received the Financial Post Award of Distinction for Sustained Support of the Arts this year, which meant a lot to us, but this type of reward, where a child in northern British Columbia painted a painting and sent it into us, was as big a reward and as big a thank you as the

tour, and again, ah, we had the company come to our company picnic last year, and ah, so our employees had a chance to see what we're doing.

Donations, I'll just touch on— on a few of them. Ah, we supply the gas for the Opera in the Schools program, that would be approximately two thousand dollars worth of gasoline during the year.

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textural transcript

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Financial Post award.

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Thank you very much.

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[Applause from the audience.]

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[Someone in the audience or panel applauds.]

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The first is the Chevron Stage, which is not just one portable stage, but variety of stages that is app— are appearing around the city on a daily basis, there will be approximately a thousand performances, ah, throughout the year, and there will be a wide variety of performances from very classical musicians to ah, to mime, ah— from professional groups to amateur cultural groups. So

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11: Canadian Sponsor Panel



we believe that we are trying to—as Stuart would say—fill the city with art and we believe that we are ah— ah— achieving that objective.

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Thank you very much.

[Applause from the audience.]



[Return to the [TABLE OF TIMESTAMPS.](#)]

Rosa Ho:

Marion, how much time for questions do we have?
It's about seven to—
Ten minutes? Okay.

Question 01, from the audience:

Yes, good afternoon. First of all, I'd like to thank you all for showing up here and coming up with a presentation for all of us.

There was one issue I would like to address, and that had to do with the Cultural Affairs department here, and Mr. Backerman.

First of all, I'd like to thank you for showing up, it was kind of short notice, I believe. On the schedule it showed that someone else was supposed to be here. One of the things I noticed was that one of the questions you were asked to address was the artist's input in policy-making. And I noticed that this issue wasn't addressed at all.

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As an outsider—I'm not from this area, I'm from Boston—perhaps it might be the case that this oversight, coupled with the seemingly political orientation of the department as you presented it—with involvement in such things as zoning, trade-offs and deals with developers—could be the root of the hostility that I perceive towards the department.

The upcoming World Conference on Arts, Politics, and Business—which I believe you're going to be speaking at on Wednesday the 24th—is interesting, in that not included in the namesake is the most important component—the artist. Without whom there'd be no reason to have a conference in the first place. And, not to mention the \$225 cost of attending. I don't think a lot of us here could afford something like that.

Um, I don't know if I'm pronouncing your name correctly, sir—Mr. *Stratch*—an?

Pardon me?

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Um, as an outsider—I'm not from this area at all, I'm from Boston—ah, perhaps it might be the case that this oversight, coupled with the seemingly political orientation of the department as you presented it, with involvement— involvement in such things as zoning, trade-offs and deals with developers, could be the root of the hostility that I perceive towards the department.

Um— the upcoming World Conference on arts— on arts, politics, and business—which I believe you're going to be speaking at on Wednesday the twenty-fourth—uh, interesting that not included the namesake is the most important component—the artist. Uh, without whom there'd be no reason to have a conference in the first place. And ah, not to mention the two-hundred and twenty-five dollar cost of attending, I don't think a lot of us here could afford something like that.

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Um, I don't know if I'm pronouncing your name correctly, sir—Mr. Strachan?

Pardon me?

W. R. Strachan, Chevron Canada:

I pronounce it *strawn*.

Question 01, from the audience:

Strawn— thank you, sir—from Chevron, he mentioned the ticket subsidy program. That might be a great thing that would allow some of the artists here to attend a conference such as that.

[Applause from the audience.]



Question 01, from the audience:

I'd like to mention—because I want it to be a positive thing, and what you do is very important—possibly this conference wouldn't even be happening without the Cultural Affairs Department assisting the Vancouver Artists' League in making this happen.



In Boston there were a lot of problems with individual artists interfacing with the Boston

W. R. Strachan, Chevron Canada:

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Question 01, from the audience:

Strawn— thank you, sir. Uh, from Chevron, he mentioned the ticket subsidy program. That might be a great thing that would allow some of the artists here to attend a conference such as that.

[Applause from the audience.]



Question 01, from the audience:

I— I'd like to mention— because I want it to be a positive thing, and what you do is very important. Okay, possibly this conference wouldn't even be happening without the Cultural Affairs Department assisting VAL in making this happen.



Um— In Boston there was a lot of problems with individual artists interfacing with the Boston Cultural Affairs Department, and it wasn't until

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Cultural Affairs Department, and it wasn't until the mid-70s when the department actually began to interface directly with the individual artists. And, I don't know what it is you can do here, I don't know what the state of what's going on currently, but I'd just like to suggest that the department develops a mechanism to interface with the individual artist directly.



Thank you.

[Applause from the audience.]



Stuart Backerman:

I'd like to briefly respond to that, if that's appropriate.



Firstly, I apologize for perhaps coming off in a political sense, because that's clearly not my role, or my style, or what really happens at City Hall, in the Social Planning department. As most of you know—perhaps for those who don't know—



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the mid-seventies where the department actually began to interface directly with the individual artists. And, I don't know what it is you can do here, I don't know what the state of ah— what's going on currently, but I'd just like to suggest that the department develops a mechanism, in— in which it can interface with the individual artist directly.



Thank you.

[Applause from the audience.]



Stuart Backerman:

I'd like to briefly respond to that, if— if that's appropriate.



Um— firstly, I apologize for perhaps, uh, coming off ah— in a— in a political sense, because that's clearly ah— not my role, or my style, or what really happens at City Hall, in the Social Planning department. As most of you know—perhaps



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the Social Planning department is extremely important in developing monies and support for many, many individual artists, and many, many organizations within the city.



It's unfortunate that perhaps the slant of the presentation was such that a misunderstanding developed, but that's clearly not the case. The City of Vancouver, about six months ago, developed—with City Council approval—a cultural action plan strategy paper that was distributed to every single cultural organization, and many, many, many individual artists in this city. Over the last seven months—and most of you have been involved in this particular process—we've spoken to you, we've brought you up to City Hall, we've come down to your facilities and discussed many, many issues that will have an incredibly important bearing on the development of this cultural strategy or action plan for Vancouver.

Basically, what the action plan is is a blueprint for where the City of Vancouver goes over the next three years in developing its arts and culture, in the area of financing and funding, helping groups

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for those who don't know—the Social Planning department is extremely important in developing monies and support for many, many individual artists, and many, many organizations within the city.



textural transcript

It's unfortunate that perhaps the slant, um, of the presentation was such that um— a misunderstanding i— is developed, but that's clearly not the case. The City of Vancouver, about six months ago, uh, developed, um, with City Council approval, a cultural action plan strategy paper that was di— distributed to every single cultural organization, and many, many, many individual artists in this city. Over the last seven months—and most of you have been involved in this particular process—we've spoken to you, we've brought you up to City Hall, we've come down to your facilities and discussed many, many issues that will have a— an incredibly important bearing on the development of this cultural strategy or action plan for Vancouver.

Basically, what the action plan is, is a blueprint for where the City of Vancouver goes over the next

in development of facilities, etc, etc.

Since I've been in this department for almost five years, I would say that beyond this particular presentation today, you'll get pretty close to unanimous feedback that the City of Vancouver—and my department particularly, and myself, in particular—has played a crucial role in working with and developing relationships with the arts community. I feel that we've helped many, many organizations, and have many, many programs in place to continue to do so. So, in a sense, I apologize for perhaps not being as specific and straightforward about talking about what we're doing in terms of programs, and some of the initiatives that have come forth, but nonetheless, I think you'll get a reasonable consensus outside of the presentation, that the Social Planning Department has played a critical, very important, and a very useful role in the development of culture in this city.

From the audience [Tanya Mars]:

Um, I have a point of information for the panelists

three years in developing its arts and culture, in the area of financing and funding, helping groups in development of facilities, et cetera, et cetera.

Ah, since I've been in this department—which is almost five years—I would say, beyond this particular presentation today, you'll get— probably a pretty close to unanimous feedback that the City of Vancouver—and my department particularly, and myself, in particular—has played a crucial role in working with and developing relationships with the arts community. Um, I feel that we've helped many, many organizations, and have many, many programs in place to continue to do so. So in a sense, I apologize for perhaps ah— not being as specific and straightforward about talking about what we're doing in— in terms of programs, and some of the initiatives that come— that have come forth, but ah— nonetheless, I think you'll get a reasonable consensus outside of the presentation, that the Social Planning Department has played a critical, very important, and a very useful role in the development of culture in this city.

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11: Canadian Sponsor Panel

who represent the various levels of funding in Canada.

In Canada, we have many, many artist publications—including *Parallelogram/me*—which accept advertising, and except for the Ontario Arts Council, which advertises regularly in artist publications, no other government department at the civic, local, national or federal level—

[Off-mic: “Ah, federal, local, provincial, yes, that covers it!”]

—advertises.

So, you could find out very easily our advertising rates—we’d be more than happy to give them to you.

[Laughter and applause from audience.]

Linda Johnson, DOC:

Can I respond to that, because from a regional

edited transcript

textural transcript

From the audience [Tanya Mars]:

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[Off-mic: “Ah, federal, local, provincial, yes, that covers it!”]

—advertises.

So, you could um, find out very easily from us, our advertising rates, and we’d be more than happy to give them to you.

11: Canadian Sponsor Panel

[Laughter and applause from audience.]

perspective, it's a real bone of contention with my headquarters' counterparts. There are several regional arts organizations arts publications *Issues* being one, and the programs of the Community Arts Council, the programs of Pacific Contact and all of the programs of the performing arts organizations. We obviously can't go in all of them, but there are several where I think our department should have a message.

And it's a long and complicated history, but the Department of Communications was established as a very small and not insignificant department, but really one of the very smaller ones. In the history of government funding, it became important and then Culture moved to the Department of Communications at exactly the same time that government restraint programs came in. When Culture came over to Communications, it did not bring its previous advertising budget with it—that remained at Secretary of State. On a dollar by dollar basis, the Information Services budget in DOC is much smaller than most other departments and it is completely and totally controlled by headquarters.

edited transcript



Linda Johnson, DOC:

Can I respond to that, because it's a— from a regional perspective, it's— it's a real bone of contention ah— with my headquarters' ah— counterparts. There are several regional arts organizations ah— arts publications, ah, *Issues* being one, and the programs of the Community Arts Council, the programs of Pacific Contact, ah, and all of the programs of the performing arts organizations. We obviously can't go in all of them, but there are several, ah, where I think, ah, our department should have a message.

And the way that ah— it's a long and complicated history, but the way that the Department of Communications was established, it was very small and somewhat, not insignificant department, really one of the very smaller ones. In the history of government funding, it became important and then Culture moved to the Department of Communications at exactly the same time that government restraint programs came in. Also, when Culture came over to Communications, it did not bring its previous advertising budget with

textural transcript



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So, I know that for those of you who are in regions and publish in regions—and I get phone calls regularly—I always have to send you to Ottawa, there's no regional autonomy in this area whatsoever.

Back to what I was saying, about knowing how the system works in the Department of Communications—which is where most of the federal cultural funding is—all the decisions are made in Ottawa. They start with our Director General of Information Services whose name is Patrick Doyle, D-O-Y-L-E, and he is located at 300 Slater Street in Ottawa, K-1-A 0-C-8.

Question 02, from the audience:

I have just a couple of comments for Mr. Backerman, and then I have a question for Mr. Strachan, but I'll try to be brief.

it— that happened to remain at Secretary of State. Ah— On a dollar by dollar basis, the Information Services budget in D-O-C is much smaller than most other departments and also, it is completely and totally controlled by headquarters.

So, I know that for those of you who must— who are in regions and publish in regions, um—and I get phone calls regularly—I always have to send them to Ottawa, there's no regional autonomy in that area whatsoever.

So, in terms of, again, back to what I was saying, knowing how the system works in the Department of Communications—which is where most of the federal cultural funding is—all the decisions are made in Ottawa. They start with our Director General of Information Services whose name is Patrick Doyle, D-O-Y-L-E, and he is located at three hundred Slater Street in Ottawa, K-one-A zero-C-eight.

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My first comment deals with your use of artists in urban renewal. There seems to be a pattern that happens in cities where artists will move into an area which appears to be somewhat slummy, if that's the word you want to call it, but basically because the rents are cheap. They fix the area up, the area looks good, more affluent people move into the area, the rents go sky-high, and then the artists can't afford to live there anymore. I see it's a fine use for artists, you know, but it still ends up as the artists being used, and it's not acceptable. You have to do other things to protect the artists from that sort of thing.

The other comment that I have is—and maybe I didn't quite get the right impression, I don't live in Vancouver—but it seemed that your reason for not having an individual grants for artists in Vancouver was for lack of accountability, and to me that implied irresponsibility. Artists are not unaccountable. They do respond responsibly to accounting procedures—I just don't buy your argument.

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Question 03, from the audience:

I have just a couple of ah— comments, ah, ah— for Mr. Backerman, and then I have ah— a question for Mr. Strachan, but I'll try to be brief.

Ah, my first comment, um, deals with ah— your use of artists in urban renewal. There seems to be a— a pattern that happens in cities where, artists will move into an area be— which appears to be somewhat slummy, if— if that's the word you want to call it, but basically because the rents are cheap. They fix the area up, the area looks good, more affluent people move into the area, the rents go sky-high, and then the artists can't afford to live there anymore. Okay, it— I see it's a fine use for artists, you know, it still ends up as the artists being used, and it's— it's not acceptable. You have to do other things to protect the artists from that sort of thing.

Um, the other comment that— that I have is, um—and maybe I didn't quite get the right impression—but, um, ah— Vancouver doesn't—

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Now the question for Mr. Strachan is related to corporate contributions to small organizations. I live in Calgary and what I see happening there is that when a company is going to sponsor something art-related it does so for a theatre company or a ballet company—which I have no objection to—but it tends to be an event or an organization that is most able to spread the sponsor's name around in as splashy a manner as possible. Now, I've mostly been involved in small visual art organizations, which don't have ticket prices, and don't have the resources to spread companies' names around. What are your suggestions for getting companies to make donations to small visual art organizations?

W. R. Strachan, Chevron Canada:

It's very difficult for us to support the individual artists, because we are not art critics, and what we tend to do is support organizations that support artists.

However, we have it happen all the time, where individual artists come in to see us, and they have

edited transcript

like, I don't live in Vancouver— and it seemed that your reason for not having an individual grants for artists in Vancouver was for lack of accountability, and to me that implied um, irresponsibility. Um, artists are not, um, unaccountable. They— they do respond responsibly to accounting procedures, and— I just don't buy your argument.

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various projects, whether it's our calendar for the next year, or maybe they have a specific show that they want to put and they want us to host a reception. You have to look at a common good in the relationship, and you have to stretch your own imagination as to what you can do for us, so that we can sell your project to the people that are gonna release the funds.

Question 03, from the audience:

Could you be a little more specific?

W. R. Strachan, Chevron Canada:

Well, you give me an example of what you're gonna try and get me to do, and I'll try and give you an answer.

Question 02, from the audience:

Okay, I'll make up a situation here. For example, we wanted to get a space to have a group show with installation artists.

W. R. Strachan, Chevron Canada:

It's very difficult for us to support the individual artists, because we are not art critics, and what we tend to do is support organizations that ah— support artists.

However, ah— there is no reason and— and we— we have it happen all the time, where individual artists come in ah— to see us, and they have various projects, whether it's our calendar for the next year, or ah— maybe they have a specific show that they want to put and they want us to host a reception. You have to look at a common good in the relationship, and so you have to stretch your own imagination as to what you can do for us, so that we can sell your project to the people that are gonna release the funds.

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W. R. Strachan, Chevron Canada:

So, what type of artists, I'm sorry?

Question 02, from the audience:

So, installation, environmental sculpture.

W. R. Strachan, Chevron Canada:

Environmental sculpture?

Perhaps you might tie this in with a school program, where you would set aside a certain amount of time, and you would be willing to take in a group of students, either from the university or the high school—perhaps the one that we're partners in education with—and you'd sell it to us on that basis. There would be something in it for us, and certainly that shouldn't be objectionable to you. We would probably put more of an audience into your space by doing that.

Question 02, from the audience:

Thank you.



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Question 03, from the audience:

Okay, you guys can relax, I want to talk to everybody here, about the conference in general, and I want to talk about some of the things that aren't being talked about.

[From the audience: "Then speak up!"]

Question 03, from the audience:

Speak up?
Closer to the mic?
Okay.

Okay, the first thing I'd like to talk about is how nothing has been said here about education or, you know, audience development and how we're not trying to get more people into our space. We seem to think we're gonna make all kinds of money, but only 5% of the world knows we're here, right? Nothing has been said about how we're going to get more people through our spaces, and through our galleries, and that type of thing,

and you'd sell it to us on that basis, so that there would be something in it for us, and certainly that shouldn't be objectionable to you. You— we would probably put more of an audience into your space by doing that.

Question 03, from the audience:

Thank you.

Question 04, from the audience:

Okay, you guys can relax, I want to talk to everybody here, about the conference in general, and I want to talk about some of the things that aren't being talked about.

[From the audience: "Then speak up!"]

Question 04, from the audience:

Speak up?
Closer to the mic?
Okay.

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so that people out there actually know we're here. Nothing's been said about that, and I think that when you're talking about strategies for survival that's imperative!

The other thing is, like, who are we talking to?

And the other thing that's really bothering me, is how the difference in conditions artists work within are not being addressed at this meeting. There's a number of you that are here from the ANNPAC[/RACA] group, or, you know, the artist-run centres across Canada, but I don't think you understand the realities that other groups of artists are working under, in Vancouver, and probably right across the country, you know. You know, we're just expected to follow suit with your initiatives, and we're just expected to follow along and give you support.

The other thing is the question of how grants are decided, how older groups have the lion's share of

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Okay, the first thing I'd like to talk about is how nothing has been said here about education or artist development, you know, audience development, excuse me. And how we're not trying to get more people into our space. We seem to think we're gonna make all kinds of money, but only five percent of the world knows we're here, right? And I think that nothing has been said about how we're going to get more people through our spaces, and through our galleries, and that type of thing, so that people out there actually know we're here. And— and nothing's been said about that. And I think, when you're talking about strategies for survival that's imperative!



And the other thing is, like, who are we talking to?



And the other thing that's really bothering me, is how the difference in conditions artists work within are not being addressed at this meeting. There's a very— a number of you that are here from the ANNPAC group, or that, you know, the

the funding, so are inaccessible to large numbers of younger artists.

The other thing is how this thing has been controlled by a bunch of artists, but I don't feel like there's other artists issues that are being addressed here.

[Slow applause from the audience, builds slightly.]

Question 04, from the audience:

Um, I feel quite emotional, so I'm going to—

[Speaker pauses.]

Um, I have a picture, in front of me, as a result of this afternoon, and I thank you for that, because I've been probably asleep for a number of years. But, I see a donkey, and I see a very large

artist-run centres around Can— across Canada, but I don't think you realize the realities that other groups of artists are working under, in Vancouver, and probably right across the country, you know.

The— I'm talk— you know, how we're just expected to follow suit with your initiatives, and we're just expected to follow along and— and give you support.

The other thing is the question of how grants are decided? How older groups have the lion's share of the funding, and are inaccessible to large numbers of younger artists.

The other thing is the catalyst society— but generally just questions in this type of vein. How that this thing has been controlled by a bunch of artists— but I don't feel like there's other artists issues that are being addressed here.

[Slow applause from the audience, builds slightly.]

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carrot ahead of that donkey, which is dangled by organizations such as you come from, and this carrot seems to be a very long distance away from me as an individual, and something that I probably won't ever reach, because I don't want to.

As an artist, I want to be able to be a fly on any wall, anywhere, anytime, flying around and observing what's going on. I don't want to be swatted because I can't find a board of governors or directors who will support what I want to do.

I'm just trying to bring into clarity the feeling that I want to communicate with you, because I think that's the only way that we'll get anywhere in this world, is ultimately learning each other's languages.

And I'm thinking about now, the Aboriginals in Australia, that I spent some time living with. Their problem is, the people there who give them grants, or monies, or whatever, they don't

Question 05, from the audience:

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[Speaker pauses.]

Um, I have a picture, in front of me, as a result of this afternoon, and I— I thank you for that, because I've been probably asleep for a number of years. But, I see a donkey, and I see a very large carrot, ahead of that donkey, which is dangled by organizations such as you come from, and it's a very— this carrot seems to be a very long distance away from me as an individual, and something that I probably won't ever reach, because I don't want to.

As an artist, I want to be able to be a fly on any wall, anywhere, anytime, flying around and observing what's going on. I don't want to be swatted because I can't find a board of governors

know what the Aboriginal person wants. And the Aboriginal person can't tell them, because they don't speak the white man's language. The only way that you can find that out—and I thank the Canada Council, and [Murray Hope's?] comment about this—at the beginning, the Canada Council went out for eight months to be with the artists, to find out how things were going on.

Only when you're actually out there and living it, do you know what it feels like. You can't know what it feels like when you're part of a big corporation that is protecting you, you're under an umbrella. I was a teacher for eight years, and I was under that umbrella, and I got sick—because I'm an artist, and an individual at heart.

So, I'm now out from under that umbrella, and I'm floundering, but I do have this feeling, that I would like a different picture in front of me, other than a carrot. Maybe I want a seed from you. Or maybe I want a seed somewhere that I can grow myself. So, this language, that we have to develop, maybe we can do it at some time— I get the feeling that

or directors who will support what I want to do. I'm just trying to, um, bring into clarity, uh, the feeling that I want to communicate with you, because I think that's the only way that we'll get anywhere in this world, is ultimately learning each other's languages.

And I'm thinking about now, the Aboriginals in Australia, that I spent some time living with. Their problem is, the people there who give them grants, or monies, or whatever, have really no understanding— they don't know what the Aboriginal person wants. And the Aboriginal person can't tell them, because they don't speak the white man's language. And the only way that you can find that out—and I thank the Canada Council, um, and [Murray Hope's?] comment about this—at the beginning, the Canada Council went out for eight months— after eight months, to be with the artists, and find out how things were going on.

Only when you're actually out there, and living it, do you know what it feels like. You can't know what it's like— what it feels like, when you're part of a

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you want to support, but I don't feel supported.
That's all I can say.

[Applause and cheering from the audience.]

W. R. Strachan, Chevron Canada:

I'd like to make a couple of comments.

Being an artist doesn't make you the only one that
wants to have that type of freedom, we all would
like to have that. I understand why it's especially
important for an artist, but in reality, we all have
restrictions on what we can do.

The other thing I'd like to say is that, I think,
in some degree, you have a false premise that
because we're with a corporation that we're not

big corporation who are protecting you and under
an umbrella. And I was a teacher for eight years,
and I was under that umbrella, and I got sick—
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So, this language, that we have to develop, maybe
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you want to support, but I don't feel supported.
That's all I can say.

[Applause and cheering from the audience.]

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involved in the arts community. I can tell you that I spent a great deal of my time working with arts organizations—and no, not only the administrators—I spend time with dancers, and singers, and artists. So, when artists come and dismiss the corporate community of automatically having a lack of understanding of their needs, I don't think you do your own cause any good. Because we do have a sympathy— I'm on the other side trying to raise funds for arts organizations more than I'm giving funds out for arts organizations. And there's a lot of other corporate people are doing the same.

So, don't put us in a box and say we don't know. We do have an empathy towards the artist.

Question 04, from the audience:

Then why don't I feel that? I mean, I'm not blocking you off, I don't want to put you in a box! I don't want to be in a box either!

W. R. Strachan, Chevron Canada:

I'd like to make ah— a couple of— of comments.

Being an artist doesn't make you the only one that wants to have that type of freedom, we all would like to have that. I understand why it's especially important for an artist, but ah— in reality, we all have restrictions on what we can do.

The other— the other thing I'd like to say is that, I think, in some degree, you have a false premise that because we're with a corporation that we're not involved in the arts community. I can tell you that I spent a great deal of my time working with ah— arts organizations, and— and— no, not only the administrators, but I spend time with dancers, and singers, ah— ah— ah— and artists. So, when artists come and dismiss the corporate community of automatically having a lack of understanding of their needs, I don't think you do your own cause any good. Because we do have a sympathy— I'm on the other side trying to raise funds for arts organizations more than I'm giving

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But I don't feel that coming from you, because all the time you're talking about organizations, and you're talking about boards of directors, and you're talking about things that are too big—I don't want to be part of those big things!

I feel as if the moment you say "be part of an organization," then pat, pat, on the head, "you're all right now, you're one of us." But as an artist I want to be able to go anywhere, anywhere! I don't want to be because I'm labeled *such-and-such*, and *you can't go here, or you can't go there*. As an artist, it's part of my job to observe what's going on. And I don't want to be—

[W. R. Strachan interjects, "I understand but—"]

—my intuitive feeling is that I feel badly today. Maybe tomorrow I'll feel really great, and I'll want to, you know, give you a big hug and say, "Thank God we got somewhere yesterday!" But today, I

funds out for arts organizations. And there's a lot of other corporate people are doing the same.

So, don't put us in a box and say we don't know. We do have an empathy towards the artist.

Question 05, from the audience:

Can— can I just reply to that? Then why ah— don't I feel that? I mean, if— if— if— I'm not— I'm not— I'm not blocking you off, or— I don't want to put you in a box!

I don't want to be in a box either!

But I don't feel that coming from you, because all the time you're talking about organizations, and you're talking about boards of directors, and you're talking about things that are too big— I don't want to be part of those big things!

feel really weak, and bad— I don't feel supported.
So, that's one—

W. R. Strachan, Chevron Canada:

I understand your frustration, but you have to face reality, and the system's there. We have to go through the hoops in order to release monies, because we have to prioritize where we spend those monies.

And should we spend it on you? Or, should we spend it on you?

So, we have to make decisions. I don't know how much time you've spent talking to people like me, but maybe you should spend more time going into corporate offices, and finding out that maybe people are a little more concerned about you than you appear to think.

It's— you know— I feel as if the moment you say, "be part of an organization," then pat, pat, on the head, "you're all right now, you're one of us." But as an artist I want to be able to go anywhere, anywhere! I don't want to be because I'm labeled *such-and-such*, and *you can't go here, or you can't go there*. That's as an artist, it's part of my job to observe what's going on. And I don't want to be— like—

[W. R. Strachan interjects, "I— I understand but—"]

—my feeling, my intuitive feeling is that I— I feel badly today. Maybe tomorrow I'll feel really great, and I'll want to, you know, I'll give you a big hug and say, "thank God we got somewhere yesterday!" But today, I feel really weak, and bad— I don't feel supported. So, that's one—

W. R. Strachan, Chevron Canada:

I understand your frustration, but you have to face reality, and the system's there. We have to

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Rosa Ho:

I think we only have time for one more question.

||

Question from the audience (David Thomasen, CARFAC Manitoba):

Hello?

[Mic feeds back.]

Yeah— my name is David Thomasen, I’m Executive Director of CARFAC Manitoba. I’ve listened to what everybody has said this afternoon about funding “the arts”, nobody talks about funding “the artist.”

If you’re a corporation, you fund the arts as employee development, marketing promotion. If you’re a funding body you don’t want to be the sole funder of the artist, you don’t want to provide an income, a salary for the artist, you don’t want to

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go through the hoops in order to release monies, because we have to prioritize where we spend those monies.

And should we spend it on you? Or, should we spend it on you?

So, we have to make decisions. So, we have to— and, perhaps, I don’t know how much time you’ve spent talking to people like me, but maybe you should spend more time going into corporate offices, and finding out that maybe ah— people are a little more concerned about you than you appear to think.

Rosa Ho:

Um, I think we only have one more qu— time for one more question.

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simply just give them money to let them do their art. Nobody talks about funding “the artist.” We all talk about funding organizations.

I’m executive director, I know how to write grant applications, I know how the bureaucracy works. I go and I talk to the artist. We’re an association of artists. We do a wide variety of things for artists. And I go and I talk to them and they don’t know how the bureaucracy works. They don’t have time to go out and lobby for their grant application to get put forward. They don’t have time to go out and meet with business leaders. They are not trained public speakers, they are not lobbyists, they are not politicians, and they are not bureaucrats. And the entire system has an inherent bias against funding the individual artist. There are many, many good reasons for them. All of which stand up, and they’re good rationalizations, and they’ve all been developed through task forces and study teams, but frankly, there’s been a wealth of task forces this year, and we’ve told them all the same thing. There are a wide variety of ways to get money into the hands of the artists, but nobody’s trying to do anything about it. They’re all spending a lot of money to pay

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[Mic feeds back.]

textural transcript

Yeah— my name is David Thomasen, I’m Executive Director of CARFAC Manitoba. I’ve listened to what everybody has said this afternoon about funding “the arts”, nobody talks about funding “the artist”.

Ah— we fund— if you’re a corporation, you fund the arts as employee development, marketing promotion. If you’re a funding body you don’t want to be the sole funder of the artist, you don’t want to provide an income, a— a salary for the artist, you don’t want to simply just give them money to let them do their art. Nobody talks about funding “the artist.” We all talk about funding organizations.

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people on task forces to go out and stay in the Sheraton hotels, and fly here, here, here, and hear the same old arguments all over again.

If the funding bodies could please respond to how they intend to get more money into the hands of the individual artists—not into the hands of the organizations—the organizations are by and large well-fed, and it's the individual artists who still have an income of \$6,000 or \$8,000 a year, and don't have the money, the time, the resources, to really develop their art. They're the ones that need the funding.

[Applause from the audience.]

Linda Johnson, DOC:

Keith Kelly from the celebrated Task Force on the Status of the Artist will be here tomorrow afternoon, that's exactly what he's supposed to be looking at, so maybe you should save that question for him.

edited transcript

I'm executive director, I know how to write grant applications, I know how the bureaucracy works.

I go and I talk to the artist. We're an association of artists. We do a wide variety of things for artists. And I go and I talk to them and they don't know how the bureaucracy works. They don't have time to go out and lobby for their grant application to get put forward. They don't have time to go out and meet with business leaders. They are not trained public speakers, they are not lobbyists, they are not politicians, and they are not bureaucrats. And the entire system has an inherent bias against funding the individual artist. There are many, many good reasons for them. All of which stand up, and they're good rationalizations, and they've all been developed through task forces and study teams, but frankly, there's been a wealth of task forces this year, and we've told them all the same thing. There are a wide variety of ways to get money into the hands of the artists, but nobody's trying to do anything about it. They're all spending a lot of money to pay people on task forces to go out and stay in the Sheraton hotels, and fly here, here, here, and hear the same old arguments all over again.

textural transcript

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[Linda laughs slightly.]

David Thomasen, CARFAC Manitoba:

If I may just comment— we don't need more task forces! All the ideas are already out there! I've been at several conferences this year, and the same statements come up, and it's the same ideas!

And I think what we really need to do is start implementing some of them, even just one or two.

But let's start doing something to get more money into the hands of the artists, without channeling it through groups and without funding people who are able to get together and hire administrators to get their funding.

If the funding bodies could please respond to how they intend to get more money into the hands of the individual artists—not into the hands of the organizations, the organizations are by and large well-fed, and it's the individual artists who still have an income of six thousand, eight thousand dollars a year, and don't have the money, the time, the resources, to really develop their art, and they're the ones that need the funding.

[Applause from the audience.]

Linda Johnson, DOC:

Keith Kelly from the celebrated Task Force on the Status of the Artist will be here tomorrow afternoon, that's exactly what he's supposed to be looking at, so maybe you should save that question for him.

[Linda laughs slightly.]

edited transcript

textural transcript

Let's make it easy for the individual artists to get the money to make their art.

Linda Johnson, DOC:

To answer you more seriously, I go back to what I said before, I really don't think our department, at least, should be funding the artists directly and giving the money directly, because it then becomes so politicized that I don't think any of you would want to live with it.

On the other hand, I know that the issues of taxes, unemployment insurance whether you're self employed or whether you're employed, and other kinds of bases, those kinds of issues—

I know that the other task force, the Bovey Task Force is complete. I know that that document is supposed to be announced within the next two to three weeks. I hope that the outcome of that document—and I'm an original officer, I certainly haven't seen anything of it—I really hope that

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it comes out with recommendations that will be taken seriously. And I think that it certainly intends to address some of those issues, certainly through the tax system where adjustments have been needed for a very long time.

I would also say that that the minister that I have now is certainly sympathetic. I heard him go after the broadcasters in a meeting that I never thought I'd hear a Minister of Communications say, when they were giving him a bad time over copyright and he said, "I've seen lots of poor artists, I've never seen a poor broadcaster." And he stuck with it. So that's the attitude that he's coming from.

From the artist's perspective, if he—and so far he seems to be willing to try and get the government's money to where his mouth is—if he sticks around long enough, we will actually get somewhere.

Rosa Ho:

Before you ask the next question, I just want to ask the panelists— we are 45 minutes over time, I

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think it's only courteous to ask you who can stay to field more questions?

Marion Barling:

I'd like to make another suggestion. If it's agreeable with everybody, we can have a half hour for a little wine and cheese. Sorry— translators?

Question 05, from the audience:

—my remark is quite brief.

Marion Barling:

Okay, just a sec. I would like to invite you all to stay for an extra half hour and perhaps mingle with people independently.

Yes?

["More questions" is shouted from the audience, followed by laughter and applause.]

edited transcript



textural transcript



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Ah, I guess from— from the artist's perspective, if he— and so far, he seems to be willing to try and get the government's money to where his mouth is—um, maybe, ah— if he sticks around long enough, we will actually get somewhere.

Rosa Ho:

Before you ask the next question, I just want to ask the panelists— we are forty-five minutes over time, I think it's only courteous to ask you who can stay to field more questions?



Marion Barling:



Well, there is a time limit on us, inasmuch as how long we have rented this space. So, you have the choice of having them publicly here with microphones or you know, one-to-one in a more social atmosphere.



[Noise from the audience.]

Marion Barling:



Well, you get me the money and I'll be happy.



Linda Johnson, DOC:



On that basis, I've got about five minutes, and then I'm sorry but I must leave.



Question 05, from the audience:



If I could just say one thing. I'd like to point out that artists are very tough people. They're very resilient. We are very resilient people. And what has happened is that we've developed a way of living under extremely bad conditions. And that is



edited transcript



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due to the way the system is organized right now.

Most artists that I know of are working in studios that are considered illegal spaces.

In fact, one of the big studio buildings in in Vancouver, which was known as Art City, was closed down by the city and all the artists were evicted because it was deemed that the space was was inappropriate for humans to be living or working there.

However, these were the only places available for artists to work in, or to live.

The spaces were rat-infested, were disease-infested, there were urine stains on the walls—not from the artists, that was just the condition of the buildings as they were—and the artists were forced—just by the way the system has developed—to live and to work under those conditions, and I personally think that this is appalling.

That's all I have to say, thank you.

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Question 06, from the audience:

I'd basically like to add to a number of what people have recently been saying.



First of all, let me thank the people that are here telling us about the funding that is available and the support as it stands. However, I think that the purpose of this conference is to try to find a way for artists to make a living—and not a grand living at all, as [Juan?] just pointed out, living is quite often existing in uninhabitable situations.



Artists are very hardworking people, and they somehow they manage to do it on their own, but they don't get any recognition from the social structure that we live in. And I don't know that the answer is necessarily the government or whatever level being the sole support for the artist. I think we have to find a way for artists to work and exist within the social structure. There has to be some discussion about this here. I hope there will

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transcript



Most artists that I know of are working in studios that are considered illegal spaces.



Um, in fact, one of the big studio buildings in um, in Vancouver, which was known as Art Site—Art City, I'm sorry—was closed down by the city and all the artists were evicted because it was deemed that the space was um— was inappropriate for— for humans to be living or working there.

textural
transcript

However, these were the only places that are available for artists to work in.

Also what was happening is artists were living in those spaces. Um, the spaces were rat-infested, were disease-infested, there was urine stains on the walls—not from the artists, but um— but that was just the condition of the buildings as they were, and um, the artists were forced—just by the way the system has developed—to live and to work under those conditions, and I personally think that they are appalling.

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Um— I, I think that the um— that— that's all I have to say, thank you.

be. I've been asking, and I've asked it for years now. How exactly can I be an artist in Canada without depending solely on Canada Council? Not everybody can get a Canada Council grant, and it takes a lot of work to get a Canada Council grant, and a Canada Council grant doesn't even last forever.

I mean, we haven't really addressed many things, *but* we've shown that there is a limited support structure. And still, we have to be able to live and survive.

Linda Johnson, DOC:

I think the level that you're addressing at this point, it's back to some of the things I was saying earlier. At which point do you come to bureaucrats and which point do you go political? That kind of question is a political question. Are the people—in this country, elected politicians—going to take artists seriously enough that they're willing to instruct their bureaucrats—ie., me and Stu, and some of the others—to put in place, design, develop, go and talk to the bureaucrats, and other

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But— ah— artists are very hardworking people, and they um, somehow they manage to do it on their own, but they don't— they don't get any recognition from the social structure that we live in. And I don't know that the answer is necessarily ah— the government or— whatever level, being the sole— the sole support for the artist. I think we have to find a way for artists to to work and

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bureaucrats go and talk to the artists, go and talk to the organizations, to put in place those programs?

Unless the political will is there to find the money, to put it into this or that instead of something else, then all the goodwill in the world on the part of your cultural bureaucrats isn't going to get you what you need.

And, in looking through the program, I was interested that—and I maybe didn't read it quite closely enough—I didn't see any politicians invited to speak. If you're looking at arts and survival here, then getting some of your messages through at the political level is just as important as getting it through to us.

Because in the long run, if it is going to happen, we both need to be on side.



Question 07, from the audience:

Since this is probably the last comment, I'll try to be brief, but it is very difficult to avoid being bad

exist within the social structure. And, there have to be— there has to be some discussion about this here. I hope there will be. I've been asking I've asked it for years now. How exactly can I can I be an artist in Canada, without depending solely on Canada Council and which is very up in the air for somebody. Not everybody can get a Canada Council grant, and it takes a lot of work to get a Canada Council grant, and a Canada Council grant doesn't even last forever.

It ah— I mean, it's we haven't really addressed many things, *but* we've shown that there is a limited support structure, but we have to be able to live and survive.

Linda Johnson, DOC:

I think the level that you're addressing at this point, it's back to some of the things I was saying earlier. At which point do you come to bureaucrats and which point do you go political? That kind of question—the only way it's going to be resolved is— a political question. That is the exact question. Are the people—which in this country

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textural transcript

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boy in these situations, as Clive said earlier.

I don't know how many presentations of corporate funding I've sat through in my life and listened to how easy it is, and how we have to play along with this game and money will just trickle down to artists. But when we deal with the actual facts of the situation—and it's unfortunate that Mr. Strachan is not sitting there, because I was going to ask him a question about how the announcement for the concert for the evicted recently in this city was withdrawn from the Chevron Centennial newsletter.

[Whistle and applause from the audience.]

I think we have to finally acknowledge, once and for all, that money from corporations does not come without strings attached, it does not come for certain kinds of arts funding. I'll end with that thought.

are elected politicians—going to take the artists seriously enough that they're willing to instruct their bureaucrats—ie., me and Stu, and some of the others—to put in place, design, develop, go and talk to the bureaucrats, and other bureaucrats go and talk to the artists, go and talk to the organizations, to put in place those programs?

But unless— unless the political will is there, to find the money, to put it into that instead of something else, then all the goodwill in the world on the part of your cultural bureaucrats isn't going to get you what you need.

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Because in the long run, if it is going to happen, we both need to be on side.

[Audience applauds.]

Rosa Ho:

Thank you very much, we'd like to end.

Thank you very much panelists.

Marion Barling:

Thank you very much.

I'd like to thank all the panelists as well and again, if you have the time, please do join us for half an hour with a little wine and cheese.

Otherwise, I would like to just make a few announcements: our boxes, in case anybody wants to know, are sitting over there if you have your comments for the committee.

On the 12th, Thursday evening at 8 pm, Jerzy Onuch is doing a performance at the Pitt.

The papers that we have been promising you will

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[Whistle and applause from the audience.]

I think we have to finally acknowledge, once and

not be ready until tomorrow at noon.

Also, this is quite a packed evening. there's new works by Gary Ouimet at the grunt gallery, which is 209 East 6th.

[Applause from the audience.]



New works by Sandra Semchuk at the Coburg Gallery, which is 314 West Cordova.

[Noise from the audience.]



And then, of course, there is the Paradise Cabaret at the Western Front, 303 East 8th Avenue. All of which appear on the green sheet of special events, in your conference package.

So have fun everybody tonight, and see you tomorrow morning, at nine o'clock.



edited transcript

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[Audience applauds.]



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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

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



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02:30:26

Francesca Bennett, project coordinator:

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