



# VANL-CARFAC NEWS

the official  
newsletter of  
Visual Artists  
Newfoundland  
and Labrador



Destination

LIBRARY



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Volume 13  
Issue 2  
Spring/Summer 2009



Onwards!

## From the Office

by Sara Tilley, Executive Director

It has been a very busy winter for VANL, with the launch of our new library collaboration with Eastern Edge, the pursuit of several advocacy issues including provincial pre-budget submissions, and the planning for what I like to call May Madness: the three-day explosion of activities we have planned for May 29-31, including the EVA Awards, CARFAC National's AGM, VANL's AGM, a panel discussion and artist talks with five artists from across Canada, a party at the Ship Pub, studio visits for members with visiting curator Cliff Eyland, and of course our annual BBQ. This is the biggest event in VANL's history and we hope you will join us for it. Please note that artists in Labrador are eligible to apply to the Labrador Cultural Outreach Fund for travel money to attend this event. For more details on the smorgasboard of activity awaiting you at the end of May, check out the full schedule on the next page.

Cyril has been busy moving much of our archival material from the office to our shiny new storage space, freeing up more elbow room in the office, where we hope to network a second computer for member use very soon. Our nearly obsolete office computer has been replaced, making for much more efficient use of Cyril's time, and we look forward to a more uncluttered and comfortable physical space in which to welcome members.

We are embarking on several new initiatives in the coming months. We are currently working on a Gallery Survey similar to the one produced by CARFAC SASK each year. This survey is sent to all galleries in the province and the results are compiled in a very useful booklet which details things like deadlines for submission, contact information, artist fees or commission rates, types of work shown, etc. We hope to have this survey completed and printed in Fall 2009 - stay tuned. Another new initiative is our Artist Talk Fund, which we will kickstart this summer. Each year VANL will dedicate a small sum of money to artist talks, and any member who has a solo or group exhibition will be eligible to apply for a VANL-funded artist talk, for which we will pay the CARFAC recommended minimum fee. We will fund as many talks per year as we can, on a first-come, first-serve basis. Details on this new initiative will be sent on to the membership once the structure of the program is put in place.

We are seeking new board members for the upcoming year, and we encourage all of you to think about serving on the board - a volunteer service which will benefit all artists in the province. If you want to learn more about VANL's activities and contribute to our growth, please contact Cyril at [vanl-carfac@nf.aibn.com](mailto:vanl-carfac@nf.aibn.com) to be put up for nomination at the AGM.

Spring/Summer 2009

## Board of Directors

Elected at the AGM, June 14th, 2008

Tara Bryan (Chair, Flatrock)

Mavis Penney (Vice Chair, Happy Valley-Goose Bay)

Valerie Hodder (Treasurer, Portugal Cove-St. Phillips)

Anne Downton (Secretary, St. John's)

Mark Adams (Corner Brook)

Reg Cantwell (St. John's)

Craig Goudie (Grand Falls-Windsor)

Gerard J. Kelly (Corner Brook)

Craig Francis Power (St. John's)

Mark Prier (Corner Brook)

*two seats currently vacant*

## Staff

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*VANL-CARFAC gratefully  
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*Department of Tourism, Culture  
and Recreation:  
Cultural Economic  
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*Newsletter layout, design and editing  
by Sara Tilley.*

*Cover photo: George Murray of ACI  
relaxes in Destination LIBRARY.  
Photo by John Haney.*

# VANL Hosts the Biggest Event in Our History - And You're Invited!

*Sara Tilley, Executive Director*

The last weekend of May 2009 is shaping up to be a literal feast of visual art activity, as VANL-CARFAC plays host to the CARFAC National AGM and conference. We have a plethora of events lined up, and if ever you out-of-town members were to make the trip in for the AGM, this is the year to do it! We would love to see as many members as possible at these events, which, when combined, add up to the largest event in VANL's long and eventful history!

Most of these events are free, with the exception of our After-Party and BBQ, which are each a paltry \$5.

Here's some of the highlights of the weekend:

## ***Friday, May 29th***

### **2 pm - Art in The Margins: A Panel Discussion on Isolation in Relation to Art Practice**

Featuring artists Shawna Dempsey (MB), Michael Massie (NL), Nadia Myre (QC), Graeme Patterson (NS) and Mark Prier (NL), moderated by Cliff Eyland. *See bios at the end of this article!*

This discussion focuses on five artists and their personal experiences of isolation in relation to artmaking. Coming from a variety of backgrounds, and working in a variety of mediums, each of these artists has their own perspective on the pros and cons of isolation as it relates to the pursuit of a professional art career. This panel discussion should be a lively one! The Rooms Lecture Theatre.

### **8 pm - The Excellence in Visual Art Awards (EVA) Ceremony**

The winners of the EVA Awards will be announced in our annual ceremony. Categories are the Long Haul Award, the Large Year Award, the Emerging Artist Award and the Kippy Goins. This year the ceremony will also include the presentation of CARFAC National's Advocate Award, which will go to an artist from this province who has made a lasting contribution to visual arts advocacy. Seating for this

event is limited, so if you are interested in attending, please contact Cyril at 738-7303 or vanl-carfac@nf.aibn.com. The ceremony takes place at the Rooms Lecture Theatre.

### **9 pm - EVA Awards Reception**

Everyone is invited for the EVA Awards reception on the third floor of the Rooms, following the Awards Ceremony, catered by Red Oak and sponsored by the Rooms. There will be a cash bar as well. Come and raise a glass to our winners! The Rooms Atrium, 3rd Floor.

### **10:30 pm - EVA Awards After-Party at the Ship Pub**

For those of us who want to make a night of it, we are hosting our first-ever EVA After-Party this year. Admission is \$5.00. The Ship Pub.

## ***Saturday, May 30th***

### **10 am - Art in the Margins: Artist Talks**

Part two of our discussion will feature the same artists from yesterday's panel discussion, showing images and giving short artist talks, with plenty of time for questions. With work ranging from fine craft to performance, this should be a very interesting session. Moderated by Cliff Eyland. The Rooms Lecture Theatre.

### **12:30 pm - Registration**

Make sure your membership is up to date so you can vote in the CARFAC and VANL AGMs!

### **1 pm - CARFAC National AGM**

All VANL-CARFAC members are automatically members of CARFAC National. Please join us to hear about what your national service organization has been up to in the past year, to meet the board, and to have your vote heard! There will be a membership renewal table on site for those members who are up for renewal - you must be a current VANL-CARFAC member to vote. The Rooms Lecture Theatre.

### **3:30 pm - VANL-CARFAC AGM**

VANL-CARFAC is looking for many new faces on this year's board - please let us know if you are interested. You must be a current VANL-CARFAC member to vote. The Rooms Lecture Theatre

*(continued on the next page)*

### 7 pm - BBQ and Gallery Block Party

This year we will hold our BBQ at Eastern Edge Gallery/Harbourside Studio, 72 Harbour Drive, St. John's, (weather permitting). As well, Eastern Edge Gallery, St. Michael's Printshop, Harbourside Studio, A1C Gallery and Bonnie Leyton Gallery will all be open from 7-9 pm for informal gallery wandering on 'gallery corner' - Harbour Drive/Baird's Cove. Come have some food, check out some galleries and meet artists from across the country! This event is open to all members, and their families. We ask that you donate \$5 per person for food and drink - there will be a cash box on site.

### Sunday, May 31st

#### 1-5 pm - Studio Visits with Cliff Eyland

All VANL-CARFAC members are invited to sign up for a short 'studio visit' with Cliff Eyland, a visiting artist, curator, and visual art professor from Manitoba. These visits will be held at the Harbourside Studio, across the hall from Eastern Edge Gallery. Please bring digital images of your work on a PC-compatible disk or data card. Visits will be 20 minutes each and are on a first-come, first-served basis, so contact Program Coordinator Cyril Butler as soon as possible to secure your spot. This is a great opportunity - don't miss out

#### The Panelists

**Shawna Dempsey** is one of Canada's best known performance artists. She has collaborated with Lorri Millan since 1989, when this Winnipeg-based duo were catapulted into the national spotlight with the controversial, now world-renowned performance piece, *We're Talking Vulva*. Since then, they have toured to great acclaim throughout North America, Europe, Australia, and Japan, and their film and video works have been screened in venues as far-ranging as women's centres in Sri Lanka to the Museum of Modern Art in New York City. They have also created installations (Archaeology and You for the Royal Ontario Museum), published books (Lesbian National Parks & Services Field Guide to North America, Pedlar Press), and curated exhibitions (recently as Adjunct Curators at The Winnipeg Art Gallery).

**Cliff Eyland** is a painter, writer and a curator. He studied at Holland College, Mount Allison University,

and the Nova Scotia College of Art and Design. Eyland has shown his work in public and secret installations in art galleries and libraries in Canada, the United States and Europe. Exhibition highlights include solo exhibitions at the Art Gallery of Ontario in Toronto, the New School University in New York, the Winnipeg Art Gallery, Struts Gallery and Gallery Connexion (both in New Brunswick), the Muttart (now the Art Gallery of Calgary), the Art Gallery of Southwestern Manitoba, and in Halifax at: the Art Gallery of Nova Scotia, eyelevelgallery, Saint Mary's University Art Gallery and Dalhousie Art Gallery. Eyland has written criticism for Canadian art magazines since 1983. His curatorial work includes 9 years as a curator at the Technical University of Nova Scotia School of Architecture (Daltech) and freelance work for various galleries, including the Plug In Institute of Contemporary Art in Winnipeg. (From 1995 to 2005, Eyland was vice-president of the board of Plug In.) He is currently an Associate Professor and Director of Gallery One One One at the University of Manitoba School of Art in Winnipeg.

**Michael D. Massie** is a sculptor, silversmith and craft artist, well known in Canada and abroad. A graduate of the Nova Scotia College of Art and Design, Massie now teaches in Stephenville, Newfoundland. He has achieved renown for his innovative teapots, which incorporate themes and symbols from his native Inuit culture. His work has been exhibited both nationally and internationally in France, Greenland, Norway, Russia, Sweden, and in the United States. His work is represented in numerous private collections in Canada and the United States and is also in the collection of the Art Gallery of Newfoundland and Labrador. Originally from Labrador, Massie now resides in Kippens, Newfoundland.

**Nadia Myre** graduated with an associate degree from the Emily Carr Institute of Art and Design in 1997, and with an MFA from Concordia University in 2002. Myre's multi-disciplinary work poetically addresses notions of language, loss, desire, and reclamation and has been written about in the *New York Times*, *Monopol*, and *ArtNews*. She is the recipient of numerous grants and awards, and in 2003 was honored with an Eiteljorg Fellowship, sponsored by the Ford Foundation. Her works are included in the public collections of the Musée National des Beaux-Arts du Québec, the MacKenzie Art Gallery, the Museum of Civilization, and the Eiteljorg Museum. She has had solo exhibitions at gallery Art Mur (Montreal,

QC), Urban Shaman (Winnipeg, MB), and Oboro (Montreal, QC), and has participated in national and international group exhibitions in venues such as the Royal Ontario Museum (Toronto, ON), Art Gallery of Ontario (Toronto, ON), Smithsonian Institute: Gustav Heye Center (New York, NY), and Compton Verney (Warwickshire, UK).

Originating from Saskatoon, now living in Halifax, **Graeme Patterson's** practice stems from a self-developed approach to creating stop-motion animation. This "do it yourself" method is consistent in all facets of his production. Since graduating from NSCAD in 2002, his projects can be described as sculptural installations consisting of video, robotics, audio, music, and some interactive components. Generally he works in miniature using a 1:10 scale which originates from childhood. His installations attempt to bring the viewer in to the world of play Graeme exists in while creating his stop-motion animations. From 2004- 2007 he created a large body of work entitled "Woodrow". This 10 piece installation encompasses all aspects of his practice. All of his work is based on personal memories and life experience with a mix of fantasy and surrealism. Currently Graeme is working towards another 3-4 year project focusing on finding and renewing his ties with a long lost friend from his childhood. Much like "Woodrow", Graeme will be traveling and plans to take temporary residence in Japan to create connections between his memories and reality.

**Mark Prier's** multimedia work deals with themes of wilderness, mapping, and survival. His work takes the vernacular of survival as its starting point for abstraction, teasing form from sources as diverse as lean-tos, hunting blinds, camping shelters, and farm maintenance. He has exhibited in Canada, Mexico, Sweden, the United Kingdom, and the United States. Prier is a graduate of the Visual Studies program at the University of Toronto. As half of the electronica duo *hellothisisalex*, Prier has played the MUTEK Festival in Montreal, done commissions for CBC Radio, and taken part in the National Film Board of Canada's Minus 40 project. Prier lives in Corner Brook, Newfoundland & Labrador, Canada.

As you can see, this is going to be a jam-packed weekend, and we would hate for you to miss it! For those of you in Labrador, funding is available through

the Labrador Outreach office of the NLAC for travel to the island to participate.

We hope to see you in St. John's at the end of May!

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## Member of the Month

Want to be profiled on our home page? We are inviting all members to submit their answers to the following 10 Questions, along with a short bio and a photo. The Member of the Month will be drawn at random and featured on the home page of [www.vanl-carfac.com](http://www.vanl-carfac.com). Send your answers to [sara@vanl-carfac.com](mailto:sara@vanl-carfac.com).

You only need to submit your answers once - you'll remain in the pool for each monthly draw until your name is picked. Take a few minutes to send us your answers and get yourself a little free publicity! We've had members contacted for media interviews as a result of being profiled - the next one could be you!

### The 10 Questions:

1. When did you first realize that you wanted to become an artist?
2. What mediums do you work in and why?
3. How do you get ideas for your artwork?
4. What other artists influence your artwork?
5. What are the 'big' themes in your artwork?
6. What is the greatest challenge you face as an artist working in Newfoundland and Labrador?
7. What is the best thing about working as an artist in this province?
8. Where do you see yourself in 10 years?
9. If you weren't an artist, what would you be doing?
10. If you could have one wish granted, what would it be?



## DESTINATION Library

by Cyril Butler, Program Coordinator

*D*estination LIBRARY is a diverse and engaging resource initiative designed to educate and inform artists and the general public, promote arts literacy and encourage artistic dialogue. Created in collaboration between VANL-CARFAC and Eastern Edge Gallery, the library contains many periodicals, art books and resource guides on a myriad of topics; from grant writing to copyright laws, from Mary Pratt to Pablo Picasso.

"Destination LIBRARY is the only resource of its kind in Newfoundland. Artists, students, and art-enthusiasts can all access what's happening NOW - taking the pulse of contemporary visual art across Canada - and this is a valuable addition to the visual arts here" says Mary MacDonald, Assistant Director of Eastern Edge Gallery. "Both VANL and Eastern Edge had small libraries and were looking at trying to make the resources more accessible, so the partnership was a logical way for us to double our impact and create one comprehensive destination for visual art resources.", says VANL-CARFAC Executive Director, Sara Tilley. Destination LIBRARY is housed in Eastern Edge Gallery on 75 Harbour Drive in St. John's, where it is 100% accessible and features a casual reading area as well as a comfortable study area.

Destination LIBRARY was officially launched at Eastern Edge on Saturday, January 12, 2009, with a special performative ribbon shattering ceremony and reception. VANL-CARFAC and Eastern Edge decided

to invite many cultural workers, artists, activists and members to help cut the ribbon, in order to emphasize the celebration of art and community which Destination LIBRARY represents. Ribbon cutters included; Libby Creelman, Reg Windsor, Shannie Duff, George Murray, Kathleen Knowling, Bonnie Leyton, Valerie Hodder, Candace Fulford, Sheila Perry and visiting artist Cindy Baker, among others.

The official launch was very well attended, and attendees immediately took much interest in the new resource center, offering suggestions for helping the library to grow and improve as well as offering donations of art books and magazines from their own personal collections. As a result Destination LIBRARY has grown beyond our expectations. Already, plans are underway to install additional shelving space to accommodate the rapidly growing collection.



Program Coordinator Cyril Butler introduces the guest ribbon 'shatterers'. Photo by John Haney.



*Ribbon cutters for the opening of DESTINATION Library, L-R - Monica Walsh, Niko Gill, Candace Fulford, Cindy Baker, Reg Winsor, Kathleen Knowing, Shannie Duff, Bonnie Leyton, Valerie Hodder, Angela Antle, George Murray, Libby Creelman. Photo by John Haney.*

culture in general. Simply put by Michelle Bush, Director of Eastern Edge Gallery, "Destination Library is the best destination in town!"

In the coming months we will continue developing additional infrastructure in the form of shelving, donations and lending policies, etc. We are currently sourcing funding to develop a Destination LIBRARY website, featuring a searchable online database of available books and resources.

Destination Library is located at Eastern Edge Gallery, 72 Harbour Drive and is open from Noon to 5:00pm, Tuesday to Saturday.



*Conversation and food at the Library Opening. Photo by John Haney.*

It is our hope that not only artists will take advantage of this fantastic new resource, but that the library will serve the general public as well. Arts literacy is the educated understanding of visual art, and the improvement of the public's level of arts literacy is key to a healthy visual culture. Generally speaking, many people are intimidated by art galleries, since they are often perceived within a certain social context, i.e. bourgeois, intimidating, unwelcoming, etc. It doesn't help that there is very little to no art discourse in this province, outside of our few art education programs. By making a wide variety of books and periodicals available to the general public in a free, casual environment, we hope that people will begin to educate themselves, thus encouraging discussion and knowledge of contemporary and traditional art concepts and practices, materials and processes, and ultimately understanding of the importance of visual art to our

*VANL-CARFAC Program Coordinator Cyril Butler poses with visiting artist Cindy Baker at the library launch. Photo by John Haney.*



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## Provincial Pre-Budget Submissions

**V**ANL-CARFAC makes an annual submission to the provincial government during their pre-budget consultations. Although, as you have heard by now, this year's budget had little good news for the arts, we feel it is an extremely important action to keep up with these submissions, and to repeat points year after year until they are heard.

This year our submission was presented by Advocacy Chair Gerard Kelly at the Corner Brook consultation. The following is a summary of the main points of our brief:

### Pre-budget brief for the fiscal year 2009-2010

Visual Art is an artistic discipline covering many media including painting, sculpture, video, digital art, installation and performance. It is a creative and professional discipline within the socio-economic fabric of our society referred to as the Cultural Sector.

The production of art plays an important role in the market economy of Newfoundland and Labrador by generating income for individual, self-employed artists and for private sector businesses such as commercial art galleries, advertising agencies, manufacturing, and tourism operations, to name but a few. The production and exhibition of art also provides the tourism industry with what amounts to the cultural experience of the province, experience being one key "product" of the tourism trade .

Art also plays an important and complex role in the social economy of Newfoundland and Labrador. Most simply, the production of art provides content for not-for-profit and public sector organizations, The Rooms being the most high-profile of these in the province. The production and exhibition of art also lends to a better quality of life for the population of any given community, in turn having an effect on the market economy of the province, encouraging private investment from corporations, businesses and individuals. Art provides us with the symbols of our

cultural identity and the very notion of who we are as people.

In these new and stringent economic times, it is imperative for the government to pay special heed to the well-being of its artists; citizens who contribute much more than in pure economic terms to the wealth of this province. According to the Association of Cultural Industries, of which VANL is a member, the culture sector in our province is worth \$400,000,000 annually. We are no small factor in what makes our province special, and a draw for skilled labour and tourists alike, thus positively affecting the growth of multiple economic sectors.

VANL would like to take this opportunity to acknowledge the commitment the Williams Government has made to arts and culture in past Provincial Budgets. While the commitment of money and resources has been greatly lauded in the media, artists see what it truly means — that the Williams Government is committed to cultural professionals working in this province. In order for the cultural sector to grow and thrive economically, it requires the support of one significant partner to start and the rest will follow. The Williams Government has stepped up and pronounced itself that partner. And for that, artists in the province are grateful.

We are confident that the Finance Minister will see our recommendations as positive economic decisions which will impact not only the lives of visual artists and other cultural workers, but the social and financial well-being of the province itself.

### Budget Recommendations

Culture is the fastest growing sector in the Canadian economy . Any direct dollar investment the Government of Newfoundland and Labrador makes in the Visual Arts or in the cultural sector as a whole supports the growth of the provincial economy. This support can be provided on several levels:

- The first is to continue to support the creation of art through the Newfoundland and Labrador Arts Council (NLAC).
- Another is to support the professional infrastructure of the province, which includes those sectoral and service organizations that provide

professional support to individual artists.

- A third is to create more stable funding to programs that enable artists access to their audiences and to their markets.

This last point refers not only to support for public and not-for-profit galleries and performance spaces but also to programs that assist artists in developing new and expanded markets for their work.

As a sectoral group, it is the mandate of VANL-CARFAC to advocate for the development of the necessary cultural infrastructure to support a creative and economically healthy environment in which artists can work and live. In order to achieve this, we need the commitment of the Government of Newfoundland and Labrador to enable the sector to grow and sustain itself. Visual artists have time and again proven to be innovative and resourceful self-employed business people. Any investment in culture is a good investment, and studies have shown that any dollar invested in the arts returns many-fold in revenues. Unlike oil and minerals, the arts are a renewable resource!

Five of our six recommendations have been tabled previously, and some have been presented more than one year in a row. We feel that these recommendations are important enough to repeat every year until they are acted upon. Movement in any of the following areas would demonstrate the government's support of its artists and generate positivity and hope among the sector.

#### **Recommendation 1**

Pay self-employed arts and cultural professionals fees for their professional services provided to the Government of Newfoundland and Labrador.

As self-employed professionals, visual artists and other cultural workers are constantly being asked to provide their professional services and expertise by sitting on juries, committees and boards. These activities require a considerable amount of time.

Some of the bodies on which artists currently provide their expertise to the provincial government are:

- The Arts and Letters Committee
- The Board of The Rooms
- The Board of the Association of Cultural Industries

- The Board of the Newfoundland and Labrador Arts Council
- The Federal-Provincial Committee on Cultural Initiatives
- The Art Procurement Advisory Committee

Self-employed artists are providing their professional expertise to the province but they are not receiving any remuneration. In addition, the time that self-employed artists spend on board and committee work is time that they are not able to produce the artworks by which they make their living. For this reason, and in acknowledgement of their professional expertise, we ask that the Government of Newfoundland and Labrador implement a policy to pay standard fees for the work performed for the government by self-employed arts professionals.

#### **Recommendation 2**

Provide funding to provincial Arts and Culture Centres for the purpose of paying exhibition fees to artists, and for the continued use of these venues as exhibition spaces.

This recommendation has been tabled for several years in a row, but has not yet been addressed. Throughout Canada, public venues pay fees to visual artists for what are called "exhibition rights". At present there is no provincial policy in place that ensures artists are paid standard professional fees for the display of their artwork in public exhibition spaces located in the provincial Arts and Culture Centres. These fees are the equivalent of royalties that musicians receive when their work is broadcast on public airwaves and the fees paid to authors under the Public Lending Right for the public use of their work in libraries. These rights – for musicians, authors, and visual artists – are in the Canadian Copyright law. If each Arts and Culture Centre were to pay professional artist fees for 6 one-month solo exhibitions per year, the total budget line for all Centres combined would be approximately \$56,000 – a small sum when compared to the outsized impact these exhibitions would make on the regions they show in.

While VANL understands that the Arts and Culture Centres have just undergone a Strategic Review which places the emphasis on their future as performance venues, we feel that by removing the exhibition space element from these buildings, whole communities

are being deprived; local artists are unable to have access to exhibition space in their region, and local communities are not exposed to visual art. VANL would like to see the provincial government take a leadership role in establishing more exhibition spaces regionally, and in ensuring they are run as proper galleries which pay artists minimum fees for their work.

### **Recommendation 3**

Provide adequate funding to The Rooms.

VANL-CARFAC is particularly interested in:

- Adequate staffing. In particular, the gallery does not have enough curators to develop exhibitions of work by the province's artists to tour to other venues in Canada and beyond. This is a key role for the provincial gallery to play in the success of the province's artists.
- Increased budget for the Art Acquisitions program for The Rooms Provincial Art Gallery. Maintaining and growing a collection is a vital activity of any public art gallery. Galleries do this as part of their mandate to act as cultural stewards for past, current and future citizens. The collection mandate of public galleries is broader than that of a program such as the Art Bank of Newfoundland and Labrador (formerly the Provincial Art Procurement Program). The Rooms Provincial Art Gallery Collection must cross historic periods as well as acquire contemporary works, and must represent the broader Canadian cultural context (and even international when deemed appropriate). This should make it clear that the current Provincial Art Gallery Acquisitions budget is too small to make the gallery an effective steward in this area. For this reason, we recommend that the Minister increase the budget of the program to match that of the Art Bank of Newfoundland and Labrador, a vital acquisition program with a vastly different collecting mandate. Both collections must be maintained and must grow in order to make the Provincial Art Gallery an effective public institution.

### **Recommendation 4**

Create a policy to allocate 1% (one percent) of budgets for any provincial capital works projects to commission public artworks

Public Art is considered to be a key component to the attractiveness and identity of a province and its municipalities. It demonstrates the character of communities, and we know that investment in the arts strengthens local economies. Indeed, support

for the arts is a reflection of a progressive province. It increases public awareness and appreciation of the arts and stimulates the growth of the arts and arts-related business. It encourages the use of public areas and it stimulates public art in private developments through example.

The dedication of 1% of the budget of all capital works projects towards public art commissions is a show of commitment to enhance the daily lives of all Newfoundlanders and Labradorians. By making a commitment to infuse more visual art into public spaces, the province would help lead the way toward a more enriched way of life for all of its citizens.

Applicable projects would include new building construction, major additions to existing buildings, park development projects, and new engineering structures like bridges. Art is not simply something to be experienced within the confines of a gallery. Public art projects could be as varied as sculpture, memorials, fountains, site-specific art, special lighting, special landscaping (land art), architectural components, murals, community art, and electronic art such as media boards. The policies for 1% for public art which have been adopted in several provinces and many cities across Canada provide a useful blueprint for the implementation of this important public program.

### **Recommendation 5**

Proceed with the construction and opening of the West Coast Exhibition Centre.

The majority of exhibition centres in Newfoundland and Labrador are located in the St. John's area. For artists living outside the Avalon Peninsula, particularly on the west coast of the island, this has become a problem. The need for a public exhibition centre in the West Coast region is paramount to the growth and development of the arts and culture of this province. The art gallery at Sir Wilfred Grenfell College mounts many exhibitions of artwork by artists from outside the province, thus decreasing its capacity for the programming and support of local artists.

The West Coast Exhibition Centre was promised to the people of the province in the Provincial Budget of 1999. The facility was planned to be approximately 15,000 sq. ft., and include environmentally controlled exhibition and storage space for visiting artists, a multimedia lecture theatre, workshop space, offices

and more. The gallery was to showcase exhibits to be shared between The Rooms and this new facility, and in this and many ways would complement The Rooms. As well, the center would provide community programming in the arts for the whole region. This showcase would become an integral part of the community and a tremendous tourism draw for resident and non-resident visitors all year round. It would also ensure that our historical and cultural treasures will be accessible to everyone, residents and visitors alike. It would be a showplace for our cultural history on the West Coast of the Province and an integral part of the operation of our other key cultural institutions.

Work on the project was cancelled in the 2004 budget, but VANL believes that now is an opportune time to proceed with the construction and opening of the West Coast Exhibition Centre in Corner Brook. Such a move would rejuvenate the arts sector on this province's West Coast, provide another high quality tourist attraction, and raise the standard of community life for the entire region.

### **Recommendation 6**

After the Harper Government cut the program at the Department of Foreign Affairs for Canadian artists presenting their work internationally, Danny Williams spoke up right away and said the provincial government would fill the gap with an amount equivalent to what we would have received from Foreign Affairs. This funding is integral to maintaining and growing our international presence, opening up new markets for Newfoundland and Labrador's culture sector, and increasing international awareness of our province as a desirable destination for new business partnerships. We ask that the government honour its commitment to match the export funds which were recently cut by the Federal Government.

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## **CARFAC National Report: First Impressions**

*by Gerard Kelly, Chair of the VANL-CARFAC Advocacy Committee, Regional Representative to the CARFAC National Board*

I have advocated as an individual artist for the visual arts for a number of years, but this year I was honored to be elected to serve on the board of VANL. In my first meeting, as advocacy is of great interest to me, I put myself forward to be on the Advocacy Committee. I was selected to become Co-Chair of the Advocacy Committee during this first meeting in St. John's. To my surprise as I was a new member, and did not expect this responsibility to be given to me, I was then selected to be Newfoundland's Regional Representative for CARFAC. I took this responsibility with some trepidation as I had no idea what I was to do in this position. The first CARFAC national meeting was to be held in Ottawa in November, and I was to attend.

In preparation for this meeting I began to read VANL-CARFAC's handbooks and constitution. Travel arrangements were made by April Britski (National Executive Director) and Melissa Gruber (National Communications Coordinator). I wasn't nervous about meeting the other provincial Reps, or about speaking in the meeting, as I had been doing public speaking since I had travelled to Alberta as Newfoundland 4-H Rep, when I was only 16. My participation in critiques during my studies at the Nova Scotia College of Art and Design also served me well in this capacity. Everything seemed in place, except I still felt unprepared and not sure what I had gotten myself into.

My fears quickly vanished upon arriving at the hotel, in downtown Ottawa. The organization for three days of meetings had been in good hands. A package was waiting for me in my room, and in it was everything I needed to know. Our meetings would start at 10am the next morning. I had not met any of the other delegates yet and so I decided to peruse the package of info. Inside was a plethora of information about the city and about our meetings. There was a map, brochures, gallery info, and just about everything anyone might require knowing on a visit to a new city! Our first meeting was to be at the Jack Purcell Community Center, a place I discovered a little later when I went out exploring. I was just casually meandering about

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when I happened upon the Center, so I felt comfortable about knowing how to get to the first meeting in the morning. I returned to my room and met the BC delegate who was sharing the room with me, Bill Horne, and his friend and Executive Director of CARFAC Saskatchewan, Patrick Close. Both were very encouraging and helpful. Patrick would take me to the National Art Gallery and give me a personal tour of the place in the coming days.

The next three days of meetings were intense. So much so that I opted out of some of the evening events, kindly organized for us, as I was a little overwhelmed by all the information I was receiving. Our schedule was tight, but we still found time to become acquainted and to spend some time at lunches and dinners getting to know each other better. I was surprised when a number of the other delegates turned out to be old friends from days past! Sarah Petite from New Brunswick, Bruce Campbell from Nova Scotia, and Deirdre Logue from Ontario were familiar faces, and I was happy to see people there I had had a connection with. Sara Tilley and Margaret Ryall also attended, so I was actually in very competent hands.

The next morning after a hearty breakfast, fortified by some very strong coffee, I made my way through downtown Ottawa and arrived at the Jack Purcell Community Center. The schedule of meetings for the day was jam packed, as it was for each day I was to be there. The first item on the agenda for that morning was the CARFAC structural model. Dealing mainly with advocacy, and the raising of the socio-economic standing of all artists in Canada, CARFAC is an association, not a union, but functions somewhat like a union. We discussed various models including unions and associations. The pros and cons of various models were discussed, and the bargaining power that is inherent in each of the models was brought forward. It was during these early discussions that I realized I had not prepared as well as I might have. There were acronyms being tossed about like hot potatoes at a beach fire. There were NASOs, and PASOs, the VAAA, the CCA, the CCF, CCD, IMAA, and the alphabet goes on. See how many you can find the full name of, I dare you. These talks lasted until noon and then we broke for lunch.

At 1 pm we started again, by meeting with Canada Council's Michel Gaboury. Michel is the section of-

ficer for the Visual Arts. We conversed informally with Michel, who was very informative on the Council's new strategic plan, and various programs available to visual artists. There was also talk about the relationship between artist and presenters. One question I had, which was also of great interest for the Rep from the Yukon, was that of isolation and gallery representation. Getting an exhibit in a professional gallery in Newfoundland can feel like winning the lottery. You can keep buying tickets, but it's only by chance that you may ever be a winner. According to the Canada Council grant guidelines, artists must have exhibited in professional galleries, in peer-reviewed shows, in order to be considered eligible for a grant. When Michel was asked about this, he informed us that in exceptional cases, such as for artists living in rural Newfoundland, Labrador, or the Yukon, a letter could be included in your application explaining your unique circumstances, and lack of access to any professional, peer-juried galleries in your region. The jury would then look at other types of exhibitions as eligible, such as group shows, member's exhibits, and award exhibitions.



*Michel Gaboury of the Canada Council speaks to the CARFAC Board. Photo Credit CARFAC SASK.*

The day continued on with advocacy training from 2:30 to 4pm, with a former employee of the CCA. There were tips for training new board members as spokespeople, and approaches to talking to MP's, MLA's and Dept. Ministers. We talked about how to talk to the press, and creating media and stakeholder lists, creating a campaign around an issue. Some very dry but important stuff. Then we were all invited for a gallery visit to the Cube Gallery and dinner at Amate Restaurant. I opted out of these social goings-on as I

us try and recruit new members into VANL-CARFAC, as in numbers we will find strength and a better bargaining position.

There was a lot of excitement at the meeting around discussions for this spring's AGM, which I am proud to say will be held in our province! All the regional Reps expressed great excitement about visiting our historic ole St. John's, and taking part in meetings and celebrations there.

There was discussion on bylaw revisions and fee schedule issues, etc. The day carried on from 1pm to 3pm with each region sharing information about projects and programs they offer to their artists. VANL has some very good initiatives and programs for our members, such as the Colin McNee Fund and the EVA Awards, which our Executive Director Sara Tilley was invited to talk to the group about. Saskatchewan Rep. Patrick Close gave a very informative presentation on an initiative of theirs dealing with a code of practice for the visual arts sector, based in part on work with the Australian visual arts organization, NAVA.

I was very interested in this presentation, as it included a topic which is close to my heart: art procurement policies for towns, cities and governments. This is something lacking in our province: our art procurement policies are not standardized or totally transparent, and many municipalities have no procurement policy at all. What was very interesting in his presentation was the number of interested parties they had on side. Instead of there being divisiveness all stakeholders came onside because they realized that having universally-endorsed standards would unify all parts of the visual arts sector – artists, galleries, artist-run centres, commercial dealers, art teachers and professors, funders and others – by providing us all with a common ground that we can agree on. This initiative will offer a viable opportunity to establish industry standards in an atmosphere of mutual respect and agreement. The resulting ethical and practical standards developed will provide guidance in areas where regulation and agreements do not exist. Ultimately, this project hopes to make our lives easier and to provide a basis for the future development of policy and legislation, with the policy developed in Saskatchewan hopefully being transposed and adopted across the country.

I can say now that I enjoyed this weekend of meetings much better than I enjoy our teleconferences, and I do look forward to the next time I participate in a face to face National meeting. It is so exciting that the CARFAC AGM is being held in our province this year and will coincide with our EVA Award ceremonies, but sadly due to conflicts in my schedule I will miss these events. I would encourage all members to set aside May 29-31st on their calendars and make the effort to attend - it should be a great event. I hope that in the future my contribution to both VANL and CARFAC can be a substantial one.

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## **ACI WEBSITE - WAYS TO GET NOTICED**

A reminder to those of you who haven't yet created an artist profile on ACI's website - you are missing out on a free way to get your work more public attention.

www.acinl.ca has expanded its website this year to include a database of artist profiles, a mentorship and training database, and a cultural calendar which lists by date various happenings around the province. All three of these are artist-driven, in that any artist can create a profile, list themselves as a teacher or mentor for their discipline, or post their event on the calendar. If you don't post it, no one will, so make sure you are included.

The ACI Cultural Calendar contains listings by date for cultural and arts-related events in Newfoundland and Labrador. To submit an entry, you need to log into your account. From there, you follow a simple process which includes listing the usual information, along with an option for detailed text about the event and an image upload. This is a great tool for getting the word out about an opening, workshop or artist talk.

The mentorship database contains listings from both mentors and trainees and those looking for training or mentorship in a specific skill. You can post information about any workshops or mentorship offerings you would like to deliver, or post a call looking for someone to train you in a specific technique.

For more information contact George Murray at (709)738-4333 or [execdir@aci.nfld.net](mailto:execdir@aci.nfld.net).

## The Stats Are In - Arm Yourself

by Sara Tilley, Executive Director, with text compiled from CARFAC National's Information and Statistics Document, Hill Strategies' *A Statistical Profile of Artists in Canada*, and Michael Maranda's *Waging Culture: A report on the socio-economic status of Canadian visual artists*.

The beginning of 2009 brought with it several major reports on the state of the arts in Canada: one which looked at the living conditions of all types of artists, and one which honed in on visual artists in particular, solidifying on paper what we have suspected all along - artists are among the most financially challenged sectors of the Canadian population, getting by seemingly on determination more than anything else.

Check out the following findings as reported in the Hill Strategies' *A Statistical Profile of Artists in Canada*, based on the 2006 census (released in 2009), and write down a few of these numbers to put into your next casual supermarket-checkout conversation with a politician near you:

According to 2006 Census data, there were 17,115 visual artists in Canada in 2005; 9,635 were women and 7,475 were men.

Canadian visual artists in 1991: 10,990  
 Canadian visual artists in 2001: 15,250  
 Canadian visual artists in 2005

In 2005, there were 140,040 artists from various disciplines in Canada, accounting for 0.8% of the overall Canadian labour force and 23% of the cultural labour force:

The number of artists is slightly larger than the number of Canadians directly employed in the automotive industry (135,000).

The overall cultural sector has about 609,000 workers and comprises 3.3% of the overall labour force; one in 30 people have a cultural occupation. This is double the level of employment in the forestry sector (300,000), and more than double the level of employment in Canadian banks (257,000).

Incomes among visual artists are significantly lower than incomes in the cultural sector and the Canadian workforce.

Producers, directors, choreographers and related occupations: \$43,776  
 Authors and writers: \$32,045  
 Conductors, composers and arrangers: \$27,488  
 Actors and comedians: \$17,866  
 Other performers: \$16,250  
 Artisans and craftspersons: \$15,187  
 Musicians and singers: \$14,439  
 Visual artists: \$13,976  
 Dancers: \$13,167

Average earnings of artists from all disciplines: \$22,731

Average earnings in the cultural sector are 9% lower than average earnings in the overall labour force, but 45% higher than artists' earnings:

Average earnings for those in the cultural sector: \$32,856

Average earnings for overall labour force: \$36,301

Visual artists, by comparison, earn 61% less than the average Canadian worker, and their average earnings are much reduced from the \$18,700 reported in 2001.

Only dancers earn less than visual artists, at \$13,167; however, the difference is miniscule and there are nearly three times more visual artists than dancers, making the overall impact greater.

Even though there are slightly more women than men working as visual artists, the disparity between income levels is approximately 34%, with women earning an average of \$11,421 and men earning an average of \$17,271.

The median, or typical, income earned by visual artists is \$7,899, representing a 71% earnings gap with the median income in the overall labour force. Their median earnings are less than half the low-income cut-off figure for a single person living in a com-

munity of 500,000 people or more (\$20,800).

Those who reported no employment or self-employment earnings in 2005 are excluded from these figures. Of all artists who did not report earnings that year, visual artists have the highest numbers: 3600, or 17% of all visual artists.

Visual artists are also more likely to be self-employed than other artists, with 11,035 visual artists claiming self-employed status, or 65%. The average self-employed visual artist earns \$11,189, while the average visual artist as paid employee makes \$19,081.

While average earnings for visual artists come in at \$13,976, the earnings for self-employed artists are \$15,200, and the average earnings of self-employed laborers are \$31,000.

When visual artists are employed, they work in many different sectors of the economy: 13,515 work within Arts, Entertainment and Recreation; 1,680 work in Educational Services; 610 work in Information and Cultural Industries; 1,310 work in other fields.

### Singing to the Same Tune

Michael Maranda' of the Art Gallery of York University's report on the socio-economic status of visual artists only serves to reinforce the already bleak picture painted by Hill Strategies. Where Hill Strategies used Census data for their statistics, Maranda used targeted surveys to source more specific data than can be collected during the Census. Over 1200 artists contributed to the final statistics in this document. Here's some of the more juicy details to be found in this document:

The average artist is 43 years of age, with 80% practicing professionally before they were 35. Compared to the national total labour force, artists are more likely to be female, anglophone, in a relationship, and born Canadian, and less likely to be members of a visible minority.

They are overwhelmingly more likely to be highly educated, with an average of more than six years post-secondary education.

es, \$20,000 in 2007, significantly less than the typical Canadian income of \$26,850. Of more significance, however, is that only 43.6% of visual artists made any money at all from their studio practice. In fact, the typical artist lost \$556 from their studio practice in 2007. The vast majority of an artist's studio revenue is from sales (54%), with grants (34%) and artist fees (12%) making up the rest. Expenses that exceed an artist's revenue are covered by other employment income.

Artists pay a significant economic penalty to pursue their practice, and are, through real monetary contributions, replacing potential income-earning employment with what amounts to free labour. In 2007, the average artist worked 26 hours per week on their studio practice, 14.5 hours on art-related employment, and 7.6 hours on non-art-related employment. In addition, they volunteered just over 3 hours a week to art-related activities.

Visual artists are extremely well educated, even though there is no correlation between their education and their practice-based income. Over 84% have at least an undergraduate degree, and almost 45% have graduate degrees (compared to 23% and 7% of the total labour force, respectively). The higher an artist's education level, the less they earn from their practice after expenses; other income sources, however, do increase proportionately to the levels of education.

More than 30% of artists have no supplementary health benefits, and an additional 22% have only self-financed benefits. Over one-third of artists have no retirement funds whatsoever, and another third only have self-financed retirement funds.

43% of respondents in a relationship reported that their spouse's income was necessary to maintaining their basic living expenses. 31% rely on spouses for luxuries, and 15.3% for studio expenses.

I'm going to end this now, before I have everyone reaching for their kleenex, or their shot glass. If you have the constitution for more, please check out the following links for the full documents: [www.theagyuisoutthere.org/wagingculture](http://www.theagyuisoutthere.org/wagingculture), and [www.hillstrategies.com](http://www.hillstrategies.com).

# Don't forget to renew your membership!

## VANL-CARFAC MEMBERSHIP FORM

### Fee Structure for a 1-Year membership

- Regular Artist\***  
Full voting, open to any professional visual artist .....**\$50.00**  
*\*Tax deductible as a professional expense*
  
- Regular Artist Couple\***  
Full voting, open to professional artist couples.....**\$75.00**  
*\*Tax deductible as a professional expense*
  
- Individual Associate**  
Non-voting, open to all.....**\$40.00**
  
- Institutional Associate**  
Non-voting, open to all universities, colleges, artist groups, galleries and other supporters of visual arts.....**\$100.00**
  
- Student**  
Non-voting, open to individuals currently registered in a post-secondary fine arts, craft, architecture or design program.....**\$15.00**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City/Town: \_\_\_\_\_

Postal Code: \_\_\_\_\_

Telephone: \_\_\_\_\_

Email: \_\_\_\_\_

Website: \_\_\_\_\_

I want my site to be listed in the Links section of the VANL-CARFAC Website.

I want to receive my newsletter by mail, not pdf.

I am interested in volunteering. My areas of particular interest are:

\_\_\_\_\_

\_\_\_\_\_

### Who qualifies as a Professional Visual Artist?

A creator of visual art has the status of a professional visual artist if: earning a living through art making, or possessing a diploma in an area considered to be within the domain of the fine arts, or teaching art in a school of art or applied art, or whose work is often seen by the public or is frequently or regularly exhibited, or recognized as an artist by consensus of opinion among professional artists. (from International Artists Association definition)

Any artist who self-identifies as a professional visual artist qualifies for Regular Artist Status with VANL-CARFAC.

Please take the time to fill in the following membership profile. This information will be used by VANL-CARFAC and CARFAC National for statistical analysis and to determine services, programming and funding needs.

I am an:  Emerging Artist  
 Mid-Career Artist  
 Established Artist

I practice the following disciplines:

- |   |   |
|---|---|
| <input type="checkbox"/> Craft-based (cf)       | <input type="checkbox"/> Painting (pt)        |
| <input type="checkbox"/> Pottery/Ceramic (ca)   | <input type="checkbox"/> Printmaking (pm)     |
| <input type="checkbox"/> Textile/Fibre Art (ta) | <input type="checkbox"/> Photography (ph)     |
| <input type="checkbox"/> Mixed Media (mx)       | <input type="checkbox"/> Multimedia (cm)      |
| <input type="checkbox"/> Sculpture (sc)         | <input type="checkbox"/> Video/Film (vf)      |
| <input type="checkbox"/> Design (d)             | <input type="checkbox"/> Installation (in)    |
| <input type="checkbox"/> Drawing (dr)           | <input type="checkbox"/> Performance Art (pf) |
| <input type="checkbox"/> Illustration (il)      | <input type="checkbox"/> Other _____          |

My main discipline is: \_\_\_\_\_

Please detach this form and return with payment by cash or cheque to: VANL-CARFAC, Devon House, 3rd Floor, 59 Duckworth St, St. John's NL, A1C 1E6

You can also renew your membership with Paypal through our website, [www.vanl-carfac.com](http://www.vanl-carfac.com).



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